Augmenting Causes: How Augmented Reality Enhances Cause-Related Marketing Campaigns

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Abstract

Augmented Reality (AR) is a useful tool for retailers to integrate social, environmental or political engagement into marketing goals. By creating interactive and augmented campaigns, brands have the opportunity to evoke emotion in their customers, and educate them on the subject they are supporting. This research paper focuses on how augmented reality (AR) can enhance cause-related marketing campaigns through print and packaging, and location specific in store AR experiences for consumers. AR can be used to enhance a cause-based marketing campaign by allowing users to overlay the digital world with the real world, and allows consumers to feel empathy and emotion towards the campaign because they can see it in their own environment. My research determines that mobility, connectivity, interactivity and modality are the key characteristics in making a successful AR cause-related campaign work. Mobility allows the campaign to be able to move around the store with the consumers, interactivity allowing consumers to experience the campaign, and play within it, connectivity making it shareable, and modality allowing the campaign to utilize different mediums such as video, audio, and 3D visuals to add depth the the campaign. Adding these four characteristics to a campaign augmenting packaging and print throughout a retail space allows consumers to experience the space in a new light and learn more about important causes the company supports.

To consider how AR can enhance cause-related marketing campaigns, this paper analyzed existing examples of AR marketing campaigns and categorized them based on two different definitions listing attributes: seven characteristics of interactive media, as outlined by Ana Javronik (2016), and four different types of AR marketing as outlined by Joachim Scholz and Andrew N. Smith (2016). Three existing AR campaigns were compared against the seven

characteristics of AR to see if the technology can add value to cause-related campaigns. I then

proceeded to design an idealized, hypothetical AR brand campaign for a location-specific, in-

store experience to engage customers while shopping. And, finally, I created simple prototypes

of AR brand packaging to consider the feasibility of launching an interactive and informative in-

store advertising campaign, augmenting the brand label beyond a simple 2D package.

Introduction

In an effort to counter fights that sometimes occur in lines at new shoe releases, Nike placed digital markers around New York City to turn the shoe buying experience into a scavenger hunt. Customers used their phone cameras to experience an augmented, site-specific interaction with Nike's branded advertising. This effort not only made the ad campaign much more engaging and experiential, but it decluttered their storefronts, eliminated lines, and in doing so, eliminated some of the violence they were experiencing in the new product launch process (Meyerson, 2018). In this case, there was a safety reason behind the use of augmented reality marketing, but it was not deliberately used to raise social awareness for the game players. Instead, it was simply used as a tool to change the way Nike sold their product. But, what if augmented reality (AR) were used to help raise social awareness in the shopper's consciousness *in the moment of shopping*? By integrating AR technologies into cause-related marketing campaigns, brands have the opportunity to spark emotion in their customers and give them more of a reason to contribute while interacting with the products in store?

With entertainment and brand advertising no longer being a broadcast, top down industry, the audience is controlling more of the consumer landscape than in the past. Audiences have gained the freedom to consume a variety of forms of media in the mindset, place, and time they want, without having to adjust to fit their own shopping routines. Molenaar (2013) states "The possibilities of finding information about products, companies or people through the internet are practically endless [...] We can buy 24/7, find everything on the internet and buy when and where it suits us, while physical shops still have limited opening hours, a limited product range, and of course, limited reach" (Molenaar, 2013, p.12). There is a level of convenience in e-commerce giving consumers added freedom in their online product search. They are looking for

not only the newest, trendiest fashions, beauty products and services, or food items, but they are

also becoming more ethically, socially, and environmentally conscious. Paterson (2018) refers to

a concept of romanticising consumerism, and the different meanings commodities can bear to the

consumer. "The argument that a new consumption ethic occurs comes from this

acknowledgement of hedonism, and the way that pleasure could be derived not just from

sensations, which may be easily bought and sold, but also from emotions" (Paterson, 2018, p.

32). The idea Paterson suggests is people seek pleasure in consuming products, but that pleasure

can be rooted in the emotions they associate with those products, and that is an important piece

to consider when creating any campaign for any product that the company wishes to associate

with a value. Pervasive social media usage is pushing more companies to change their approach

to publicity and branding. At the same time, the social, political and environmental impact of

consumer choices have become part of everyday news and shopping. Naomi Klein has expressed

her views on corporate social responsibility since the early 2000s. "Brands could conjure a

feeling - think of Aunt Jemima's comforting presence - but not only that, entire corporations

could themselves embody a meaning of their own" (Klein, 1999, p.7). Klein eludes to the idea

that these brands had the power to carry important values. A move towards cause-related

marketing campaigns can put a company's brand values at the forefront of their marketing.

Cause-related marketing can be defined as "'a process of formulating and implementing

marketing activities that are characterized by an offer from the firm to contribute a specified

amount to a designated cause when customers engage in revenue-providing exchanges that

satisfy organizational and individual objectives" (Varadarajan & Menon, 1988, p. 60). From

Varadarajan and Menon's definition, the implemented marketing activities are typically quick

video or print advertisements put out by the company, encouraging consumers to purchase the

product and in turn, to contribute to the cause. In the socially and technologically centered age brands are working in today, it is becoming increasingly more difficult to captivate an audience to show them how they can contribute meaningfully. By creating interactive and augmented campaigns, brands have the opportunity to evoke emotion in their customers, and educate them on the subject they are supporting. This research paper focuses on how augmented reality (AR) can enhance cause-related marketing campaigns through print and packaging, and location specific in store AR experiences for consumers.

To consider how AR can enhance cause-related marketing campaigns, this paper analyzed existing examples of AR marketing campaigns and categorized them based on two different definitions listing attributes: seven characteristics of interactive media, as outlined by Ana Javronik (2016), and four different types of AR marketing as outlined by Joachim Scholz and Andrew N. Smith (2016). Three existing AR campaigns were compared against the seven characteristics of AR to see if the technology can add value to cause-related campaigns. I then proceeded to design an idealized, hypothetical AR brand campaign for a location-specific, in-store experience to engage customers while shopping. And, finally, I created simple prototypes of AR brand packaging to consider the feasibility of launching an interactive and informative in-store advertising campaign, augmenting the brand label beyond a simple 2D package.

Through this comparison, active print/packaging and geo-layer campaigns create an ideal base for an AR shopping experience for any consumer with smartphone access, and can simply be added to any surface area in the store, giving consumers easy access to additional information such as web-based information, promotional video or an interactive survey. AR packaging also gives brands the opportunity to allow shoppers to share information or take it home through augmented packaging elements. This project created examples of prototypes to display how

these technologies can be used in a storefront and to illustrate how the customer can share the experiences by bringing the products home.

Defining the Characteristics of AR Cause-Related Marketing

Branded Interactive Content

Interactivity in the age of social media and technology is at the forefront of audience engagement. Consumers in the act of shopping seek to feel a connection to what they are purchasing. Miller et. al (1998) suggest "consumption became deeply implicated in discussions of the construction of subjectivity, most especially in the construction of self and identity" (Miller et al., 1998, p. 3). To analyze the importance of consumption in the creation of identity, they conducted a survey to examine people's reaction to the social activity of consumption. In 1998, when this study was conducted, the majority of people who attended shops were white males with high incomes, and they described these shopping centres as convenient, modern, local, and attractive. It was also a place that, although the majority of consumers were white males, many different ethnicities came together in one place, to share common consumption (Miller et al., 1998, p. 60).

Moving forward to present day, social media plays a big part not only in commodity consumption, but also in the creation of ones identity. Consumers have the opportunity to participate in brand campaigns in store and online through social media. Christy Ashley and Tracey Tuten (2015) look at different ways psychological engagement with a brand can maximize the efficiency of a campaign for a brand. "Consumers define the rules of brand engagement and can insulate themselves. Psychological engagement is important because

consumers are not passive recipients of information; they are participants" (Ashley & Tuten, 2015, p. 16).

Branded content is more than just using entertainment to keep audiences captivated. Branded entertainment allows consumers to share their stories, personalize their content, and make connections with the content they are engaging with. By integrating social media in live campaigns, brands can foster greater connections with their audiences and combine their old strategies with upgraded technologies. Neumeier (2006) unpacks the five most important disciplines of branding. They are: Differentiate, Collaborate, Innovate, Validate, and Cultivate (Neumeier, 2006, p.20). Each of these disciplines help create a lasting impression on current and future customers for the brand. They also help create what Neumeier calls a "charismatic brand," which is a product, service or company for which people believe there is no substitute (Neumeier, 2006, p.19). Giving users the opportunity to be immersed in the story of the brand not only allows for collaboration, cultivation and validation, but it will differentiate one brand from another because it will be an individual experience for each consumer. Allowing room for play and interaction, the landscape of marketing is making a significant shift towards a more integrated system. By using social connectivity and smartphone technology, "... user control and expanding technological capabilities that allow the delivery of rich content and social connectivity increase the potential for persuasive experiences" (Rutledge, 2016, p. 2). It is that idea of persuasive experiences and evoking emotion associated with interactive content that is at the core of creating AR cause-related campaigns.

Augmented Reality & Marketing

Augmented reality (AR) is an emerging multipurpose technology. AR is defined as "the practice of augmenting a real-time direct or indirect view of the physical world with virtual

information" (Carmigniani & Furht, 2011, p. 3). With the ability to overlay digital assets into the users everyday world, AR can be used in games, education, and most recently, marketing. According to Baer Performance Marketing (2019), AR can "provide customers with a more lifelike and realistic impression of a product, can completely engross and engage users, and consumers are more likely to remember an AR-focused campaign because of the limited number of brands developing them" ("Augmented Reality Marketing in 2019", 2019).

AR marketing is still an experimental way of marketing to consumers. Philip Raunschnabel, Reto Felix and Chris Hinsch (2019) believe for an AR marketing app to be successful, it needs to have equal utilitarian benefits to hedonic benefits, as well as a realistic augmentation quality for the consumer to approach it with a positive attitude (Raunschnabel et al., 2019, p.44). By combining the interactive items in-store with the option of augmentation, consumers can explore the space rather than just shop. The key message is there needs to be a reason for the augmentation, or the customer will be less inclined to use it. But, when done properly, augmentation can drive sales to a company. Tseng-Lung Huang and Chung-Hui Tseng (2015) found that vivid memory generation can be used to gain the trust of the consumer. These authors concluded that "activating previous consumption experiences means inspiring vivid memories. The vivid memories of consumers can persistently influence their subsequent consumption behaviour" (Huang and Tseng, 2015, p.309). This application allows customers to try on clothing virtually, and it is reminiscent of the vivid memory of trying on clothes in a store which is something that is a part of their usual consumption behaviour. It provides them with that sense of control and need to try before they buy, but they are able to do it from anywhere. After analysing 336 Taiwanese consumers who used this application, 30% spent $20 or less, 44% spent $21-$40, and 36% spent over $40 (Huang and Tseng, 2015, p.315). Their research

indicates that, by giving consumers an experience that evokes a memory or habit they already have, the addition of AR technology can drive sales while keeping the consumer in control of what they are using the application for.

Cause-Related Marketing in the Digital Age

As stated above, cause-related marketing refers to the act of implementing activities that allow a company to contribute to a cause. Sonja Verwey (2015) suggests "new media technologies have resulted in massive consumer empowerment that has blurred the distinction between producers and consumers, and has shifted the focus beyond collective consumption towards collaborative consumption" (Verwey, 2015, p. 321). This means that consumers want to be a part of what they are consuming, and want to act as collaborators rather than just viewers. Because consumers are becoming more involved in the media and their consumption, they pay attention to the brands values. Consumers want their voices to be heard, and their values to be met by the brands they are buying.

Whether companies are ethically and cause-based from their inception, or brands are finding ways to integrate more causes into their existing model, more brands are trying promote inclusivity, social causes, environmental causes, or political views, with cause-related ads quadrupling in popularity from 2012 to 2017, according to a study done by Google Pixibility.

Bettina Hein did research in 2017 on Interbrand's top 100 brands of 2016 and analyzed their success based on if they took part in creating a cause-related marketing campaign. According to their findings, the percentage of those brands creating cause-related marketing campaigns had risen by 8% since 2012 and 24% of the cause-related ads in 2016 were based around women empowerment. 17% focused on community aid, 16% were about adversity, 14% about sustainability, 10% about equality, and 4% about healthy living.

Although there are many brands that are working towards being more value based for their consumers, there are many brands who try and create cause campaigns that do not work. Josh Sternberg states that brands must be able to extend passed one campaign. Moreover, 58% say this association will affect their likelihood of purchasing that brand. He associates this with the marketing tactics, not the causes (Sternberg, 2019).
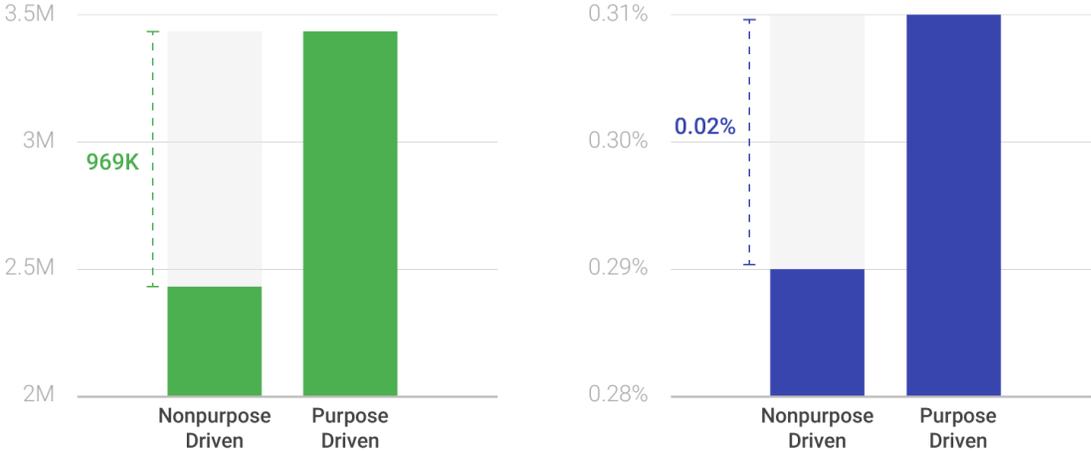
Figure 1 -Google Pixibility Cause-Related Marketing Growth Chart (2017)

Cause-related marketing campaigns should be aligned with issues that pertain directly to the brand, or a cause the company can help contribute to. This is done more recently in many cosmetic brands. One cosmetic company in particular analyzed for this paper is Lush cosmetics, who are a campaign based company.

In the following section, I compare current AR marketing campaigns with Javronik's (2016) seven characteristics of interactive media. Through this analysis, I determine the key characteristics to make a cause-based AR campaign successful.

To thrive in this shifting market, brands are looking for more ways to integrate interesting branded content into their plans. Augmented Reality (AR) is one of the fastest rising interactive

technologies in the marketing world, and provides brands a chance to immerse their audiences in an experience blending their world with the digital world. It can be used in social media, in store campaigns, and in geolocation based campaigns.

Seven Characteristics of Interactive Technology and their Relation to AR Marketing

According to Ana Javornik (2016), "interactive technology is an umbrella term for diverse forms of computer-mediated and digital environments" (Javornik, 2016, p. 254). She outlines the different media characteristics of interactive media and how they can correspond with augmented reality's ability to persuade consumers to interact with products at the point of sale. She outlines the seven characteristics of interactive technology include: interactivity, hypertextuality, modality, connectivity, location-specificity, mobility, and virtuality. Interactivity is described as a two-way communication between the person and the machine. Hypertextuality is the connection between a potentially high number of linked sources. Modality is the diverse mediums of content represented. Connectivity is the technologies ability to connect to a network that also allows users to remain connected amongst themselves. Location-specificity is the technologies ability to target the user based on their specific geo-location. Mobility determines the portability of the technology. Virtuality is the combination of the virtual elements overlayed on reality to create immersion for the consumer (Javornik, 2016, p. 254). According to Javornik's research, all these combined create interactive media.

By using augmentation in different spaces with different technologies, companies have the ability to enhance the way they reach their customers and make consumption an experience when the consumer enters the retail space. Joachim Scholz and Andrew N. Smith (2016) outline

four different types of AR for marketing. All the four below are descriptions of the four mediums as described by Scholz and Smith.

Augmented Print/Packaging: Augmented print/packaging augments specific targets presented in print mediums such as 2D advertisements in store or in catalogues and 2D targets printed on product packaging.

Bogus Window: The Bogus Window augments the space in view of the user, such as TV screens disguised as windows with digital object overlays. This type of AR is usually triggered by the user stepping into view of the bogus window, and they cannot see themselves in it.

Geo-Layer: Geo-Layer augments the space around the user that may be linked to their geo-location using typically privately owned devices by the user.

Magic Mirror: The Magic Mirror augments the space around the user, or the user themself, with digital objects. This is typically done using a public device in a public space where the user can see themselves as a part of the augmentation. (Scholz & Smith, 2016, p. 151).

Figure 2 shows how the seven characteristics of interactive media and the four explored types of AR intersect. Javornik explains that there are differences between apps on a smartphone device, and apps on fixed devices. I created figure 1 to show which of the seven characteristics are relevant to the different styles of AR marketing. This was done primarily to ensure the mediums using a smartphone device were still engaging and immersive enough to be used an an interactive medium for an in-store experience. As Figure 1 shows, all four AR marketing mediums contain virtuality, interactivity, and modality, but geo-layer and active print packaging display all seven of the characteristics. In the following section, I analyze three successful AR marketing campaigns to indicate how the 7 characteristics of interactive media are used

effectively and which characteristics are essential for a cause-based campaign.
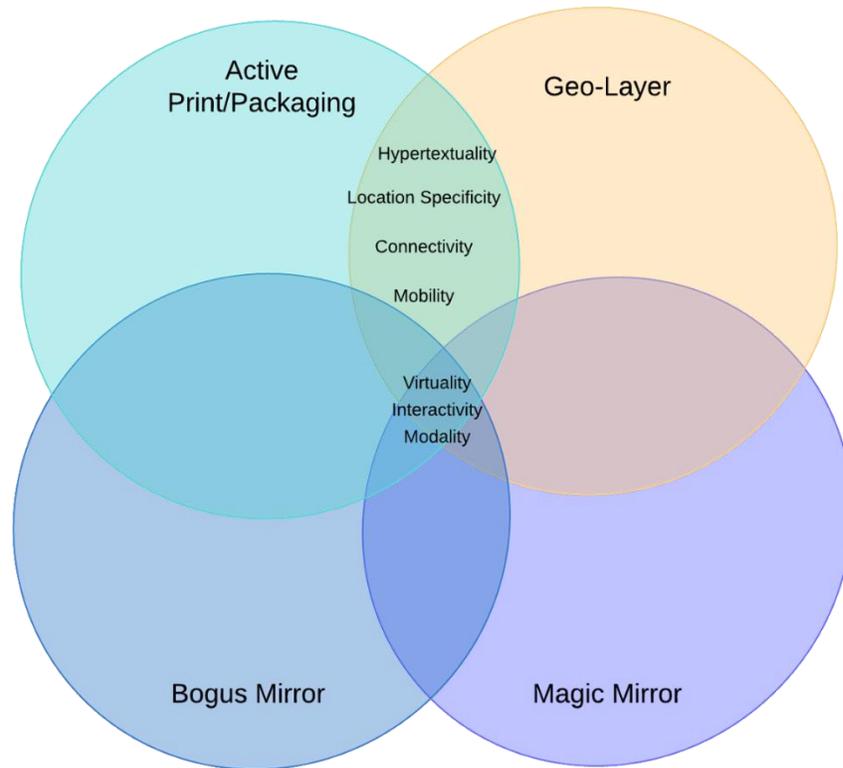
Figure 2- How the seven characters of AR (Javornik, 2016) map onto the four types of AR campaigns (Scholz & Smith, 2016).

All of these characteristics can be applied to any type of interactive technology, but in particular, this paper will examine which characteristics can best be used in an AR marketing campaign geared specifically towards cause-related marketing campaigns.

Examples of Effective AR Marketing

One interesting factor of AR marketing is being able to incorporate storytelling into the campaign, which can not only captivate an audience, but can also integrate the brands values into their campaigns. The following will outline three successful and memorable AR marketing campaigns that match active print/packaging and geo-layer campaigns. I also compared these

campaigns to the seven characteristics of interactive media to identify which characteristics are the in geo-layer and active print/packaging specific campaigns.

To find the best marketing campaigns suited for a cause related marketing campaign specifically, how augmented print/packaging, geo-layer, bogus mirror and magic mirror AR is compared with Javornik's seven characteristics of interactive media. This comparison will narrow down the best mediums and characteristics for the creation of a successful AR cause-related marketing campaign.

Example 1: 19 Crimes: An Australian Wine Company

19 Crimes is an Australian wine company that created their product based on 19 British prisoners who were sent to Australia in the 18th century for a multitude of crimes:the prisoners
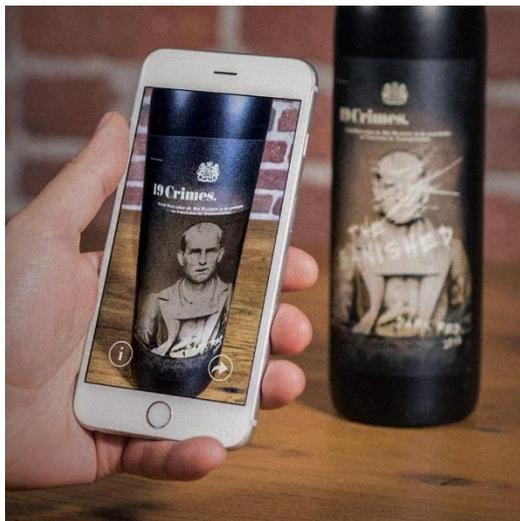
Figure 3 - Displays the 19 Crimes Augmented Reality Label ("Living Wine Label")

were sentenced to live in Australia instead of being sentenced to death, and their punishment was to build the new country, brick by brick ("The Crimes"). Customers in store could use their phone cameras to learn about the biographies of these early migrants to Australia, the petty crimes they committed, and their journey through building the first beginnings of Australia ("Living Wine Labels"). The intent of the campaign was to celebrate and educate the public on what these 19 Crimes were and how it contributed to the building of Australia as a British Colony.

By using the 19 Crimes app, users can scan the image on the bottle of wine, and hear one of the many stories of British criminals who were exiled to Australia. The image moves and speaks to the user and augments the actual packaging.

Boot Camp Digital describes this campaign as a success because it isn't overly complicated, consumers can use their smartphones, it is easily shareable, and AR is a strong marketing tool to help enhance the customer experience (VanSchaik, 2018).

This campaign is an example of active print/packaging and follows the characteristics of interactivity, modality, mobility, and virtuality.

Modality	Hypertextuality	Mobility	Virtuality	Connectivity	Interactivity	Location-Specificity
X		X	X		X	

Figure 4 - Displays which of the seven characteristics the 19 Crimes Campaign Displays

19 Crimes exhibits modality due to the animation; video and audio content displayed when the user scrolls over the image; mobility by being a portable package and being used through a mobile device; virtuality through the use of digital content being overlaid on reality; and interactivity by allowing the user to pick up the object, use it and mix the content with their reality.

Example 2: Nike's SNKRS Campaign

In order to counter long lines and angry shoe collectors, Nike created their SNKRS campaign. This campaign was an app that gamified the act of buying collectable shoes, which allowed customers to see the shoes in 3D models, purchase the shoes and share their purchase on social media. Customers could use their pre-existing Nike accounts that contains their shoe size and credit information to make their purchases without ever needing to try on the shoe. This gamified Nike sneakers search can be compared to Pokemon Go in its location specific markers and the idea that consumers need to "catch" all the new shoes depending where they are. Charles

F. Hofacker et al. (2016) state "The ubiquity and other aspects of mobile technology make it particularly well suited to gamification, a strategy that has already become an important component of many mobile service offerings as firms seek to enhance consumer enjoyment, engagement, and retention" (Hofacker et al. 2016, p.26).
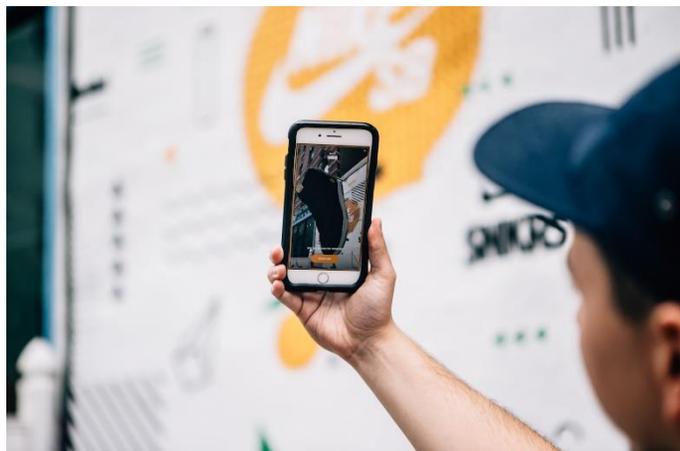
Figure 5 - Nike SNRKS Campaign (Alvarez, 2017)

The unique part of this campaign is it's location specific markers. The campaign started in New York City where users had to scan the menu at Chang's Fuku restaurant. Then Nike expanded and put up branded Nike SNKRS posters all over the city. This location specific technology forced consumers to get out and play with Nike, making it a scavenger hunt for the

newest shoe fashions. Nike is pulling away from retailers and moving more towards solely digital retailing (Meyersohn, 2018).

This campaign is an example of both active print and geo-layer. By using specific target markers in the form of a poster, along with the users geolocation, the app can track what sneakers are being purchased by who, and where.

Modality	Hypertextuality	Mobility	Virtuality	Connectivity	Interactivity	Location-Specificity
	X		X	X	X	X

Figure 6 - Displays which of the seven characteristics the Nike SNKRS Campaign Displays

This campaign displays most of the characteristics of interactive media. It connects many to one, and one to many (hypertextuality), it adds elements of digital media overlaid on everyday life (virtuality), has a social connection at the point of purchase (connectivity), allows for adventure by gamifying the act of purchasing (interactivity) and uses geolocation specific markers all around the city.

It is mobile in the sense that it uses a mobile device to function, but each transaction is locked to where the AR marker is in one specific spot in the city. This takes away the complete mobility of the application, making it not completely mobile.

Example 3: ModiFace AR Beauty

ModiFace is an augmented reality beauty company owned by L'Oreal that allows consumers to virtually try on makeup before they buy it. According to their website, their patented Beauty AR software developer kit (SDK) allows consumers to try on over 70 of top brands of makeup, which includes anything from foundations, and concealers to lipsticks to eye shadows ("Solutions"). ModiFace AR uses both mobile applications and magic mirror

technologies in store to reach their audiences. Magic Mirror AR is a smart mirror that has a

camera to analyze the face of the customer and integrate the digital augmentation into their

"mirror".

ModiFace's success comes mainly from its ability to read a user's face and use the

dimensions of the user's face to identify where the makeup should be placed, and assist the users

to find the right shade. They also use their patented SDK to assess consumers' skin, and help

them find beauty products that can help with skin conditions and issues.

The ModiFace model is interesting to examine because of its advancements in AR

technology for marketing beauty products. The multiple partnerships allow consumers to have a

one stop shop for all their beauty needs, making this an innovative and interesting product.

Modality	Hypertextuality	Mobility	Virtuality	Connectivity	Interactivity	Location-Specificity
	X	X	X		X	X*

is only location specific in the case of the in-store mirror application.
Figure 7 - Displays which of the seven characteristics ModiFace AR displays

This campaign connects one to many, and many to one (hypertextuality), allows for the

user to interact with the app from their mobile phone from anywhere (mobility), overlays the

virtual on reality (virtuality), allows the user to change their makeup, and test out new products

(interactivity), and in-store, allows for a location specific experience while using the larger

screen in a retail space (location-specificity).

Augmenting the Appeal of Lush Cosmetics: Happy People making Happy Soap

Cosmetic brands in particular are working towards making their companies more

transparent and ethical. Surugue (2018) states, "With cosmetics, brand loyalty is a big issue, and

it can be a positive thing as people may expect more from their products and have more power to start conversation" (Surugue, 2018, para. 22). Through my own recent experience working at Lush which drew on cause-related branding in their packaging, store and shopping experience design and overall approach to marketing, I analyzed how cause-related companies and campaigns can benefit from emerging technologies. Lush cosmetics is an innovative and ethically conscious company. From their inception, they use the finest ingredients in their products, and are transparent with their customers. As one of the most known cause-based companies in the cosmetics industry, I use Lush as an example for analysis for my research. I also worked for the company for three years as Senior Associate, and my analysis partly derives from personal experience.

Lush Cosmetics started as a company that wanted to change the way people see cosmetics. Lush's founders Mark Constantine and Liz Weir wanted to create their own cosmetic company where they sold natural hair and beauty products ("Our Fresh Handmade Story"). The company is rooted primarily in hair care, as Mark is a trichologist, meaning he specialized in scalp care. Cosmetics-to-go, which was the original name, wanted to have the feel of a produce shop, with all fresh ingredients in their products, all unpackaged for the world to see. They started by selling their products to other stores to sell, but decided to open their own shop when they realized that some other companies did not share their own values.

Lush's business model is unique for the beauty industry because they do not use traditional marketing, they advertise on social media and rely on their loyal customers to spread their materials through word of mouth. Recently, to counter the rise in digital marketing strategies, Lush decided to eliminate their paid social media campaigns. Time Magazine quotes

Lush saying "we are tired of fighting with algorithms, and we do not want to pay to appear on your newsfeeds" (Gunia, 2019, para.2).

As a former employee of the company, one of the biggest draws for me was their ability to reach their audience on causes that needed to be discussed—whether social, environmental, or political. They have a big focus on reducing their carbon footprint, and sourcing their ingredients from manufacturers they know are ethical. They are also a campaign based company, meaning they partner with initiatives that they choose to promote typically on a monthly or yearly basis. Examples of Canadian campaigns Lush has chosen to be a part of are banning the seal hunt in partnership with the Sea Shepherd Conservation Society and Stop the Pipelines, a partnership with the Dogwood Initiative in BC to give First Nations the right to vote for or against the pipeline. As a campaigning company who do not use traditional forms of advertising, they could benefit by using AR to augment their stores and get customers more engaged with their campaigns in a new way.

Lush Connect

Once a year, Lush hosts a Lush showcase, where they display new innovative products, and typically include interactive technologies to engage with the attendees. These examples of augmentation are more geared towards fun and excitement than they are education on campaigns and products. Lush UK released an app in 2017 called *Lush Connect*, where consumers could connect through social media, and post photos of their products. The app was launched at their 2017 Showcase as Lush Connect, but now online can only be found as Lush Beta and is limited to staff use only. They are also trying out *Lush Lens*, which is an augmented reality app that augments packaging free products so customers can scan the product, and find their ingredients and pricing. Currently, Lush Lens is only being used at Lush Harajuku in Japan, where they have

a bath bomb only store front. "with artificial intelligence and machine-learning, the Lush Lens app eliminates the need for plastic packaging to create a sustainable future" (Sherrington 2019, para. 2). This is a step in the right direction for a cause-based company, but to take it a step further, my research shows how AR can be used on more than just the packaging free products, but also create more immersion in their retail stores, to create an educational and fun environment.

AR applications for Cause-Related Campaigns

AR is finding its place in the world of marketing by allowing customers to engage more with the products they are purchasing, and giving users incentives to continue to be loyal customers of a brand. AR allows people to not only gain the proper information from the product, but it also would allow them to experience and feel the impact they are making by seeing the causes in their own environment. AR creates what Rutledge (2016) calls a "persuasive experience" that connects the new brain (technologically charged) and the old brain (tangible real environments) together to help bring about new emotion and connection to the cause. (Rutledge, 2016, p. 7). With this in mind, I developed three different styles of AR cause-related marketing prototypes to display how this persuasive experience can enhance the point of sale by adding a new level of immersion for the consumer.

The three prototypes are examples of AR packaging, print, and geo-layer marketing material. By adding augmentable markers to packaging and print, it allows customers to have an opportunity to explore the causes behind the products, while still engaging in a live storefront setting. Anu C. Haridasan and Angeline Gautami Fernando (2018) found that consumers who shopped in store needed to feel and connect with the products and needed the reassurance from

the sales associates (Haridasan and Gautami, 2018, p. 222). The combination of AR and face-to-face interactions can push consumers in the direction of sales based on this interaction.

Lush, or a similar company, could benefit from an AR app or AR campaign added to their existing consumer app to enhance the way customers interact with their products. It is important for retailers to continue to not have packaging on some products, and clean packaging on others. Lush offers a multitude of options in their store for sustainable living, offer charity specific products, and oftentimes have campaigns they are pushing in store. The AR app can allow customers to learn about their impact on these topics through interaction with their devices, as well as still keep a balance with the sales associates when it comes to actually testing and selling the cosmetic product. Using the active print/packaging and geo-layer AR marketing techniques, and the seven characteristics of interactive media, I developed three prototypes to demonstrate how AR can be used for cause-related marketing for a cosmetic company.

All three prototypes together demonstrate different areas of both cause and AR marketing to create an idea of what customers could interact with in store. Each prototype holds characteristics of interactive media, and are one of the four studied characteristics of AR marketing. They prototypes are shareable, are mobile, demonstrate connectivity, and allow the customer to learn more about the cause through a visual and interactive medium.

The prototypes were created using Unity with the Vuforia add on. Unity is a 3D game development platform, and Vuforia allows for the integration of AR with any design. Vuforia allows the developer to upload their image targets, and add on their augmentation. In this case, I uploaded three different images to Vuforia, and was able to overlay three different videos onto the targets.

Prototype 1: Augmented Packaging

The first prototype is a piece of packaging that the user can augment to see their impact on the ocean by using sustainable materials in scrubs instead of microbead plastics. By adding the AR target onto the piece of packaging, in this case a logo, the user can open their app, point the camera at the package and a video will be displayed. This prototype uses video footage of the effects of microbead plastics on the oceans. By having this augmentation in conjunction with samples of the product and microbead alternatives, consumers can see and feel the impact of their purchase. While companies like Lush offer extensive training to their employees and ensure they are ready to discuss these issues at length, it is still important for consumers to have interactions with the products. Peterson, Person and Nash (2014) describe a phase in the customer experience maturity model as convert, which has a focus of "converting by using various optimization tactics to provide a better and more connected customer experience" (Peterson et al. 2014, p. 22). The integration of AR allows for that customer conversion to take place through a connected experience while also for interaction with the sales associate for clarification and expansion. This prototype is augmented packaging by using a video overlay, displaying modality (audio and video), interactivity (allowing the user to connect with the technology), virtuality (integrating the virtual into reality), and mobility (allows customers to augment in store using a mobile device, or at home).

Prototype 2: Augmented Poster Display

The second prototype is a video overlay on a poster that could be displayed in store. Unlike prototype 1, this second prototype augments a poster in the retail space allowing customers to interact with the promotional material around the store. By adding in a print component such as the poster, the company can add a new level of engagement to their stores,

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while not having many additional costs in the printing of the material. This poster in

particular includes information regarding the cocoa butter sourced to the company. For example,

Lush sources their cocoa butter from a Peace Community in Columbia, founded in 1997 by

Peace Brigade International. In support of this community, Lush imports the cocoa butter they

cultivate for their products to help them sustain this peaceful lifestyle. Many companies are

committed to using sustainable cocoa butter in their products such as chocolate companies

Hersheys and Purdy's, but it is important to also consider the supplier and the ethical working

conditions. This campaign is important to many different cosmetic and chocolate companies, not

just Lush, because it educates people about the ethics behind the cultivation of the products we

use on our skin or eat. Similarly to prototype one, this augments display/poster demonstrated

modality (audio and video), interactivity (allowing the user to connect with the technology),

virtuality (integrating the virtual into reality), and mobility (allows customers to augment using

their own mobile devices, not a fixed technology).

Prototype 3: Geo-layer Poster Display

The third prototype shows how geo-layer marketing could be used a cause-related

campaign. Geo-layer, as previously, mentioned refers to "augmenting the space around the user

with digital objects that may or may not be linked to specific geo-locations, typically using

privately owned devices triggered by the user" (Scholz & Smith, 2016, p. 151). By augmenting a

space, customers can find an AR marker in their location, learn about a cause, and have the

option to donate. By integrating geolocation based technology into the AR application, a

company could have one piece of marketing for a variety of locations and causes, making it

easier for seamless branding. This prototype aims to combine the contradictory purposes of

needing detailed information and making a quick decision. By providing information in a more convenient mode through the shoppers' mobile device, the AR app facilitates the possibility of an *informed* impulse purchase. The decision choice in content is to have a short explainer video for the consumer to see what the cause is and why it was chosen for the brand, then a decision to contribute to the cause. It provides a best case scenario, even if they do not choose to donate, because the customer would have received the correct information, and awareness on the cause is raised. Prototype 3 augments a poster based on the geo-location of the user while demonstrating modality (audio and video), interactivity (allowing the user to connect with the technology), virtuality (integrating the virtual into reality), and mobility (allows customers to augment using their own mobile devices, not a fixed technology).

Future of AR Cause-Related Marketing

All three of these prototypes are hypothetical for a cause-focused cosmetics brand. They demonstrate ways in which AR can be used to augment not only the causes, but create an immersive environment for the consumers to foster education on social, environmental, and political causes the brand may want to promote, and allows still for associate/customer interactions. These three prototypes all use video content, but can be expanded to include a wider variety of content.

For example, if a consumer were to scan a piece of packaging, there could be 3D images that emerge to show them the natural ingredients in the products. They could also gamify the storefront based on what the consumer likes or what they are looking for. Cruz et al. (2018) suggest a model for augmenting large retail spaces with arrows pointing consumers in the direction of what they are looking for. Once the user sends an image to their web server, it can

detect their location in the space and use AR arrows to point them in the direction of where they would like to be. If this same geolocation technology could be applied to the layout of a cosmetics company, the user could have the option to find new products based on ingredients, skincare issues, or perfect pairings, making their shopping experience fun and easy. It also allows for the company to recommend based on the users needs and profile.

With the integration of the technology so easily applied through the use of Unity and Vuforia, any company can integrate AR into their existing platforms. Unity has the ability to link to Android Developer systems and iOS developer systems, making for an easy upload and accessibility for the users.

Conclusion

By integrating AR into any campaign, people are allowed to be a part of the products they consume. It allows them to share the content they believe in and create their own brand connections. This is why brand values and causes into a marketing campaign are crucial for a brand to foster those genuine connections with their customers, and remain relevant in a saturated market.

Through studying the seven characteristics of interactive media and focusing on geo-layer marketing and augmenting print/packaging, I created three prototypes as a proof of concept using Unity and Vuforia, and accessible to companies who want to link AR to existing apps through Android developer and iOS systems. This allows for companies to expand upon their current marketing strategy and educate their customer base on causes, all while still staying within their budget using this accessible software.

By creating interactive and connected mobile AR applications, companies can create immersive experiences in store for their customers and interactive pieces of packaging customers can take home and share with friends and family. Giving consumers the opportunity for interaction with the brand opens the doors to more brand loyalty and customer trust, which may drive sales and knowledge on the brand values. By augmenting the act of consumption and associating it with an environmental, political or social cause, brands have the opportunity to turn their retail spaces into an experience, rather than just a store-front.

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