

University of Bucharest
Faculty of Journalism and Communication Sciences
Advertising and Digital Communication Master Program

Dissertation

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June-July, 2023
Bucharest

Case Study: Repositioning campaign of Leonidas towards the techno community on the Belgian Market

June-July, 2023

Bucharest

Table of content	1
Introduction	5
Theme definition	5
Research questions	5
Methodology description	5
Chapter 1:	6
1.1. Literature review of previous studies.....	6
1.2. Terminology & key words	7
1.2.1. Advertising terminology	7
1.2.2. Music terminology.....	8
1.2.3. Design terminology	8
1.2.4. Methodology terminology	9
1.3. Leonidas.....	9
1.3.1. History	9
1.3.2. Market development	9
1.3.3. Brand positioning.....	10
1.4. Positioning.....	10
1.5. Techno.....	14
1.5.1. History and characteristics	14
1.5.2. Popularity & social aspect	15
1.5.3. Evolution on the Belgian Market.....	18
Chapter 2: Market analysis	20
2.1. Market research.....	20
2.1.1. PESTLE.....	20
2.1.2. Customer Segment	21
2.1.3. SWOT	22
2.1.4. Communication analysis	23
2.1.5. Advertisements analysis	27
2.2. Interviews.....	28
2.2.1. Sample and methodology.....	28
2.2.2. Codes and themes	28
2.2.3. Analysis of the interviews.....	31
2.2.4. Conclusion	34
2.3. Content analysis: Design's trends in techno	36
2.3.1. Sample and methodology.....	36
2.3.2. Coding map and themes	36
2.3.3. Codes definition.....	37
2.3.4. Analysis of the design's trends	38
2.3.5. Conclusion	39
Chapter 3: Repositioning campaign	41
2.1. Strategy	41
2.1.1. Objectives	41
2.1.2. Target Audience.....	41
2.1.3. Communication channels	43
2.1.4. Axis of communication	45

2.1. Actions.....	47
2.1.1. Implementations.....	47
2.1.2. Planning and budget.....	52
2.1.3. Monitoring.....	53
3.3. Repositioning-campaign.....	53
3.3.1. Branding.....	53
3.3.2. Communication materials and product creation Branding	54
3.3.3. Final campaign.....	64
3.4. Conclusion	69
<i>Bibliography.....</i>	<i>70</i>
<i>Annexes.....</i>	<i>70</i>

Abstract

The following paper aims to create a repositioning campaign for the Belgian chocolate brand Leonidas. The reason that motivates this choice is the lack of awareness within the young people, so that a repositioning strategy including young community will help to rejuvenate the brand. The target is the techno community on the Belgian market for the year 2023, the 110th anniversary of the brand. Both Leonidas and techno music are part of the legacy of the Belgian culture. While the brand recognition is slowly decreasing, the popularity of techno is slowly gaining a mainstream position on the Belgian market. This repositioning campaign is an ambitious challenge that will target a new market segment and give a refreshing image to Leonidas.

Introduction

Theme definition

The choice of this case study is the lack of existing studies regarding the topic and the potential of blending an old brand's established image with an ever-growing trend, which is techno, both products from the Belgian culture. Moreover, the topic is also motivated by personal reasons. My background provides me insights from both communities and offers me a better opportunity to do research, understand the topic and present the conclusions.

Research questions

- How is the brand Leonidas perceived among the young audience, and particularly by the techno fans?
- What design trends and messages can appeal the techno community in order to increase their interest for the brand?

Methodology description

To conduct this research, there will be two qualitative methods used, namely interviewing and content analysis. The first phase of research will consist of interviewing a sample of ten people from the target to observe their current perception of the brand and their buying behaviour towards the branding and the positioning of a brand. The second phase will be a content analysis of design trends and messages from the techno world aesthetics and semantics.

Chapter 1:

1.1. Literature review of previous studies

Currently, there are no studies existing regarding this particular topic, which is a reason for choosing to conduct market research on the matter. Besides, the link between a chocolate brand and an electronic music genre is not readily apparent. However, in addition to the fact that both chocolate and techno are part of the legacy of Belgium, they are both enhancers of dopamine. According to an article from the British Journal of Clinical Pharmacology, the reason people crave chocolate and can even develop an addiction to it is a chemical reaction in the brain. *“Chocolate may interact with some neurotransmitter systems such as dopamine (chocolate contains the dopamine precursor tyrosine), serotonin and endorphins (contained in cocoa and chocolate) that contribute to appetite, reward and mood regulation.”*¹ This receptors’ stimulation is particularly noticeable with white and milk chocolate due to the sugar that it contains. The dopamine release leads to a sensation of pleasure and happiness that make people want to experience again and again. On the other hand, according to some studies, the music tempo leads to the arousal of emotions. According to a 2018 research: *“Music with a fast tempo has been found to evoke positive emotions, such as happiness, excitement, delight, and liveliness, while music with a slow tempo evokes negative emotions, such as sadness, depression, and gravity”*.² Techno music has in fact a faster tempo with a 120 to 140 Beats Per Minute range (BPM), which triggers the release of dopamine in the brain, and make the fans of the music genre feeling engaging and motivated. However, another study reveals that techno music provides a felling of safety through the familiarity and the predictability of a repetitive beat. Thus, for a techno lover this is the perfect match, while creating negative effects for a classical music fan. To sum up, both chocolate and techno activate brain’s reward that procures a feeling of pleasure, as well as the association with memory and the seek to live that experience again.

Furthermore, another direction to conduct this dissertation is the existing studies regarding a brand repositioning. A semiotic approach about repositioning campaign says that it will be effective if the audience interprets the symbols of the advertisements in the way it was meant to be transmitted. Also, another factor to take into consideration is how the consumer perceives the competing brands and how they associate the distinction between both brands in their mind. As well, the use of visual assets familiar to the target will create an illusion of familiarity in the customer’s mind. Indeed, according to social and human sciences, the perception of reality is biased by one’s experience and the tendency to seek for what

¹ Nehlig, A. (2013, February 5). *The neuroprotective effects of cocoa flavanol and its influence on cognitive performance*. British Journal of Clinical Psychology. Retrieved January 26 from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3575938/>

² Liu, Y., Liu, G., Wei, D., Li, Q., Yuan, G., Wu, S., Wang, G & Zhao, X. (2018, November 13). *Effects of Musical Tempo on Musicians’ and Non-musicians’ Emotional Experience When Listening to Music*. Frontiers in Psychology. Retrieved January 27 from <https://www.frontiersin.org/articles/10.3389/fpsyg.2018.02118/full>

is already integrated by the mind. *“It leads to a state of increased awareness of the perceived reality in the conscious mind.”*³

Besides, the results of the rebrand positioning of Burberry proves the effectiveness of the repositioning and shows the risks of changing its market position to attract new customers. In the late 90s and early 2000, Burberry was seen as a *“tired, dying brand”*⁴ by the British market while facing a drop in sales in the international market. Rose Marie Bravo, the new company’s CEO back in the days, had the goal to change the customer’s perspective towards the brand. She wanted to break *“the pattern of a conservative image”*⁵ and to target a younger audience. In addition to redesigning fashion items to appeal the young segment, they created products reflecting the British culture. Another tactic has been to expand their range of products offering more accessible products. They further featured famous British models, such as Kate Moss, in their ads, showing a fashion-forward, glamorous, and modern image. The repositioning was a success with a profit of 116,7m pounds in 2003 against 18,5m in 2000. Moreover, the average age of their customers was about 30 and the brand was seen as *“all about consumer creativity, individual identity and creating a sense of belonging to society”*⁶. However, the rebranding of a luxury brand to be appealing to everyone was ineffective on the long-term because they lost their core audience when the craze has subsided. The consequences were immediate with a fall in profit to 70,7m pounds in 2004.

Taking into consideration the results, the repositioning strategy has a huge potential in changing the brand’s market position in the customer’s mind. However, it also incurs huge risks as seen in the Burberry’s case.

That is the reason why this case-study consists in creating a repositioning campaign, limited to a set period of time. On a short-time period, creating a full targeted campaign for a niche is a way to focus the attention back within a new customer segment. A total rebranding of the brand would probably fail in time and the core audience could be lost. The aim is to maintain this “old brand legacy” aspect, the brand’s DNA, while creating unexpected connections, instead of making a total rebrand, in order to keep the core-customers of Leonidas on the long-term.

1.2. Terminology & key words

1.2.1. Advertising terminology

AdBlock: a free adblocker software designed to stop online advertisements’ display on webpages.

³ Kreinovich, V. (2020, June 19). *Perception and Reality*. Retrieved January 27 from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7302926/>

⁴ Fasuyi, O. S., *“A Comprehensive Analysis of Burberry’s Rebranding Strategies; 1856-2014”* (2014)

⁵ Oltenau, L., (2020, November 1). *“Rebranding strategies and their boomerang effect—The curious case of Burberry”*. Wiley Online Library. Retrieved February 8 from <https://onlinelibrary.wiley.com/doi/full/10.1111/jwip.12173>

⁶ Fasuyi, O. S., *“A Comprehensive Analysis of Burberry’s Rebranding Strategies; 1856-2014”* (2014)

Market segment: a group of consumers with common needs, preferences, behaviours, or characteristics.

Trend: a popular pattern or behaviour among a particular group of consumers in a specific market.

1.2.2. Music terminology

Beatport: an online music store and streaming service specialized in electronic music and Dj culture.

BPM: stands for “Beats Per Minute”, used to describe the tempo of a piece of music.

Dj Mag: a monthly magazine focused on EDM and Dj culture. It is best known for its annual Top 100 Djs poll.

EDM: stands for “Electronic Dance Music”, used to describe the variety of electronic music genres, commonly used in Europe to describe the mainstream electronic music.

(Music) genre: a classification of music that shares common characteristics, such as musical form, instrumentation, style, cultural origin, historical period, or any combination of these elements.

Rave: legal or illegal party where electronic music is broadcast, characterized by a shared sense of community within the adherents.

(Music) scene: a changing, and adaptable cultural environment defined by the formation of musical connections and boundaries.

Sound: used to describe the production style of a particular genre, artist, or music scene.

Underground: socio-cultural movements, activities, or art that differ from the mainstream and popular culture.

1.2.3. Design terminology

Composition: the arrangement of visual elements in a design, including the placement of text, images, and graphics.

Contrast: the distinction between visual elements in a design including differences in terms of colour, shape, and size of the elements.

Grid: a structure used to organize the elements in a design and create a visual harmony.

Hierarchy: the organization of visual elements in a design based on the importance of the information. The visual difference includes font sizes, colours, and other design elements.

Texture layer: the integration of visual elements, including pattern or photography, added to the composition to enhance design.

Photoshop: an editing software used to manipulate pixels in order to create visually appealing designs.

Illustrator: an editing software used to create vector-based graphics.

1.2.4. Methodology terminology

Case study: *“an empirical enquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident”*.⁷

Content analysis: It is a *“research tool used to determine the presence of certain words, themes, or concepts within some given qualitative data.”* It is a way to *“quantify and analyze the presence, meanings, and relationships of such certain words, themes, or concepts”*.⁸

Interviewing: *“In interpretivist or naturalistic research, aims at understanding people from their own point of view”*.⁹

Sample: *“a selection of elements from the total population to be studied”*¹⁰

Semi-structured interview: a type of interview that has a *“standard list of questions, but allow the interviewer to follow up on leads provided by participants for each of the questions involved”*.¹¹

1.3. Leonidas

1.3.1. History

Leonidas has been a Belgian chocolate brand and a family business since 1913. Anatolia Leonidas Georges Kestekides, the founder of the well-known sweets, became pastry-chef confectioner in 1900 in the pursue of his American dream, in New York. Ten years later, he participated to World Exhibition in Brussels as a member of the Greek American delegation and was awarded the bronze medal. At the same time, he felt in love with a Belgian woman, Joanna Emelia Teerlinck and decided to follow her in Belgium. In 1913, Leonidas Kestekides was awarded the gold medal at the World Exhibition in the Flemish city of Ghent. In the wake, he opened with his wife their first tearoom which marked the beginning of Leonidas' success.

1.3.2. Market development

In 1922, the arrival of his nephew Basilio Kestekides marked a turning point in the development of the brand. Within two years, they both opened another tearoom in the Belgian capital city, Brussels. Basilio further officially registered the brand under the name “Leonidas” and created the logo that has barely changed since then. After the death of the founder in 1948, Basilio took over the family business with the

⁷ Yin, R. (1994). *Case Study Research: Design and Methods*. (2nd edition). Sage publications. P 13.

⁸ *Content Analysis*. (2019). Columbia University. Retrieved February 18 from <https://www.publichealth.columbia.edu/research/population-health-methods/content-analysis#:~:text=Content%20analysis%20is%20a%20research,words%2C%20themes%2C%20or%20concepts>

⁹ Williamson, K. (2002). *Research methods for students, academics, and professionals*. (2nd edition). Centre for Information Studies. P 242.

¹⁰ Williamson, K. (2002). *Research methods for students, academics, and professionals*. (2nd edition). Centre for Information Studies. P 226.

¹¹ Williamson, K. (2002). *Research methods for students, academics, and professionals*. (2nd edition). Centre for Information Studies. P 243.

ambition to “to make luxury products which everyone could afford”¹². His aim was to increase the production to maintain competitive prices. This motto is the brand’s DNA, that will be further used, as part of this case-study, in the strategy to make the brand accessible to everyone, including the techno community.

Around the 70’s, the brand conquered the Belgian market and dozens of shops were opened over the country. After the death of Basilio, his successors implemented the “Confiserie Leonidas SRL” and the brand gained an European recognition while shops also opened in the Netherlands, Luxembourg, Germany, Greece and the United Kingdom. In 2000, the market expanded internationally with Leonidas stores opening in the United States and Asia.

1.3.3. Brand positioning

The company’s mission is to “*create happiness moments for everyone*”¹³ while keeping competitive prices and providing high-quality products. This important brand statement offers the opportunity to reposition the brand targeting an audience that could be sensitive to this kind of values. Leonidas aim to keep their cultural legacy and stick to the prestigious image of Belgian chocolate. “*Belgian chocolate is the reference; we want to remain the reference*”¹⁴. However, the brand has expanded internationally and has adapted to the needs of each market.

The firm has three main values. The first one is the respect of the tradition and stay aligned with the original confections of Leonidas Kestekides, the founder. Then, Leonidas preaches the generosity among their customers, there is always an occasion to gratify a loved one: birthday, marriage, dinner with friends, a romantic date, or simply showing your care for someone, as described on the company’s website. The motto of the brand “All you need to do is think of someone” transmits this idea. The last value is the freshness of their products, always made in the traditional way, using natural raw materials such as cacao 100%.

1.4. Positioning

Today’s advertising market is considered as saturated due to the high amount of content, across several media platforms, provided to consumers every day. There are different factors that lead to an

¹² *L’histoire de Leonidas*. (2023). Leonidas. Retrieved February 4, 2023, from https://www.leonidas.com/be_fr/histoire-de-leonidas

¹³ Tan Gilliers, H. (2018, December 18). *Interview: Leonidas CEO Philippe de Selliers on the business of chocolate*. The Moodie Davitt Report. Retrieved January 20 from <https://www.moodiedavittreport.com/interview-leonidas-ceo-philippe-de-selliers-on-the-business-of-chocolate/>

¹⁴ Tan Gilliers, H. (2018, December 18). *Interview: Leonidas CEO Philippe de Selliers on the business of chocolate*. The Moodie Davitt Report. Retrieved January 20 from <https://www.moodiedavittreport.com/interview-leonidas-ceo-philippe-de-selliers-on-the-business-of-chocolate/>

overwhelming market such as the increased competition, the lack of trust towards brands, and the increasing use of ad blockers. In fact, according to a report by Edelman (2019), three out of four people (**Fig. nr. 1**) try to avoid advertising using different techniques; namely ad blockers, changing their media habits or even paying for services not to get disturbed by ads. Besides, the 2021 report from Adblock shows the evolution of users along the years: in mobile communication, the number of users increased from 167M in 2015 to 586M in 2021 (**Fig. nr. 2**). However, despite the growing reluctance among the consumers, the budget allocated to advertising continues to rise. According to Statista, the spendings for social media advertising will almost double in 2028, compared to 2021 (**Fig. nr. 3**).

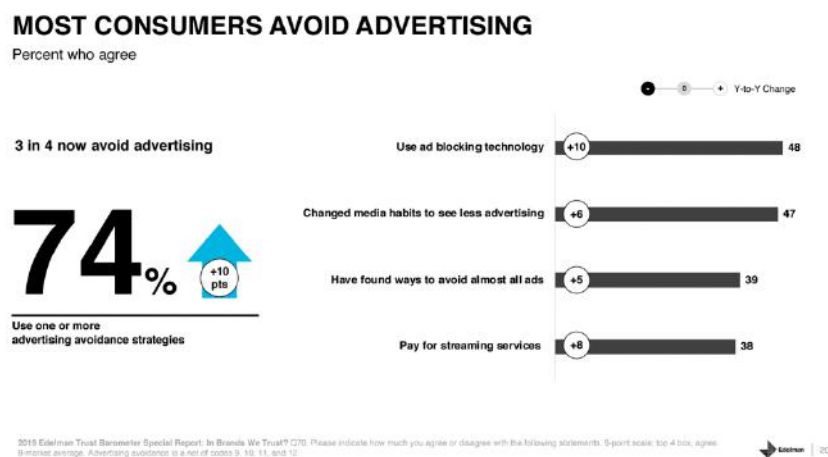


Fig. nr. 1 – Consumers avoiding advertising
(Source: Edelman)

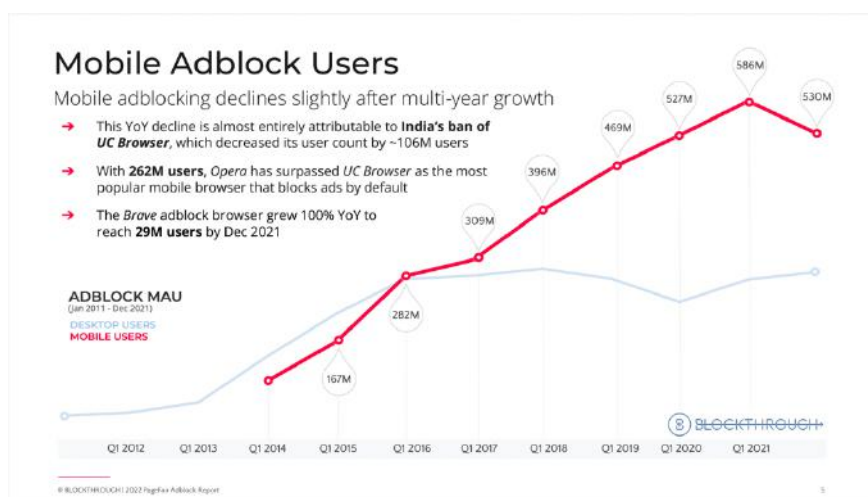


Fig. nr. 2 – Mobile Adblock Users
(Source: Adblock)

Social media advertising spending worldwide from 2021 to 2028 (in billion U.S. dollars)

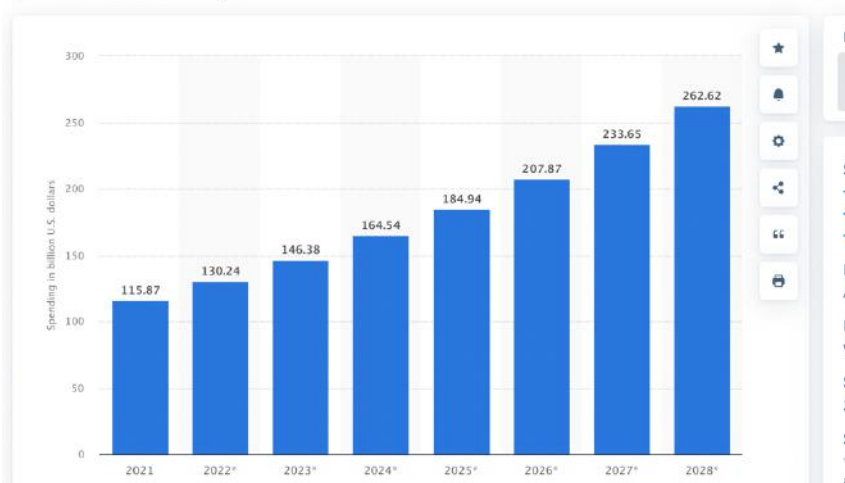


Fig. nr. 3 – Social media advertising spending worldwide from 2021 to 2028

(Source: Statista)

It is obvious that the advertising market is overcrowded, and several authors have written about it. In “Positioning, the battle for your mind”, Al Ries and Jack Trout talk about an “overcommunicated society” and explain the complexity to make messages heard by the consumers within an overcrowded market. In the same idea, Marty Neumeier talks about “Clutter” in his book “Zag”, to describe the saturated market. According to him, there are five types of clutter: *“Product clutter, feature clutter, advertising clutter, message clutter and media clutter”*.¹⁵ To face this overcommunication, customers create mental boxes to categorize the information received by media and brands, *“once a label goes on and a box is filled, the mind resists making changes to it”*.¹⁶ This is why, a brand must have a clear position on the marketplace, in comparison with its competitors. While positioning, it is important to look for what is inside the prospect’s mind, in other words *“to manipulate what’s already up there in the mind, to retie the connections that already exist”*.¹⁷ On the other hand, as trust towards brands is difficult to achieve, instead of positioning a brand using a USP (Unique Selling Proposition), Neumeier suggests to adopt a “UBT” (Unique Buying Tribe) strategy because people tend to follow peer’s opinion. In other terms, it refers to what the community in which the customer belong choose. This is what Neumeier calls a “tribe”, *“USP was about PUSHING products and services. UBT is about PULLING people in a tribe they can trust”*.¹⁸ In addition, the efficiency of a positioning strategy is the right understanding of the consumer’s perception of a product more than the actual reality of the product. The key-point of positioning is to have a clear differentiation in people’s mind, this is what Seth Godin called “The Purple Cow”, a brand must be *“remarkable”*¹⁹ and has basically two choices. According to Godin, *“we face two choices: to be*

¹⁵ Neumeier, M. (2006). *Zag*. LID Editorial. P 7.

¹⁶ Neumeier, M. (2006). *Zag*. LID Editorial. P 14.

¹⁷ Ries, A. & Trout, J. (2001). *Positioning, the battle for your mind*. McGrawHill. P 11.

¹⁸ Neumeier, M. (2006). *Zag*. LID Editorial. P 20.

¹⁹ Godin, S. (2003). *The Purple Cow, Transform Your Business by Being Remarkable*. Portfolio. P 53.

invisible, anonymous, uncriticized, and safe, or to take a chance at greatness, uniqueness, and the Cow".²⁰ The reason many brands do not dare to adopt a radical differentiation, is because of the fear of facing negative comments but *"the reason customers do not make negative comments about offering, is that there is nothing new or different to dislike"*.²¹

Therefore, according to the previously mentioned authors, one of the key elements while creating and positioning efficiently a brand is the differentiation. According to Simon Sinek and his "The Golden Circle" theory, this differentiation takes place at the HOW level (**Fig. nr. 4**). His theory aims to explain the way company's leaders should inspire people rather than manipulate them, *"The Golden Circle finds order and predictability in human behaviour"*.²² Because *"a brand is a customer's gut feeling about a product, service or company"*²³ and branding is *"a company's effort to build lasting value by delighting customers"*²⁴, Sinek's theory explains that to appeal this customer's gut feeling, a company should always first focus on his WHY (**Fig. nr. 4**). Generally speaking, it is quite easy to identify what a company does or offers, but customers rarely understand their core purpose on a rational level. However, people's loyalty towards a brand is the result of *"creating enough momentum to turn an idea into a social movement"*.²⁵ With this in mind, before focusing on what differentiates the brand within the market, how the brand position itself regarding the competition, it should know why it exists, except earning money. A brand needs a *"clear sense of purpose"*²⁶ because *"people do not buy WHAT you do, they buy WHY you do it"*.²⁷

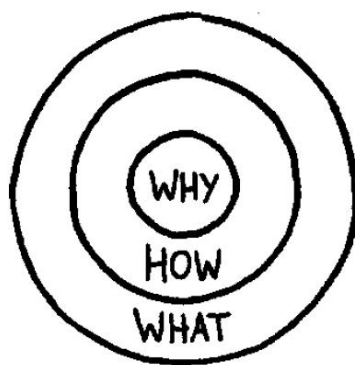


Fig. nr. 4 - The Golden Circle

(Source: Sinek, S. (2009). *Start with Why, How Great Leaders Inspire Everyone to Take Actions*. Portfolio. P 41.)

²⁰ Godin, S. (2003). *The Purple Cow, Transform Your Business by Being Remarkable*. Portfolio. P 54.

²¹ Neumeier, M. (2006). *Zag*. LID Editorial. P 38.

²² Sinek, S. (2009). *Start with Why, How Great Leaders Inspire Everyone to Take Actions*. Portfolio. P 42.

²³ Neumeier, M. (2006). *Zag*. LID Editorial. P 19.

²⁴ Neumeier, M. (2006). *Zag*. LID Editorial. P 19.

²⁵ Sinek, S. (2009). *Start with Why, How Great Leaders Inspire Everyone to Take Actions*. Portfolio. P 43.

²⁶ Neumeier, M. (2006). *Zag*. LID Editorial. P 53.

²⁷ Sinek, S. (2009). *Start with Why, How Great Leaders Inspire Everyone to Take Actions*. Portfolio. P 46.

Then, in order to ensure an efficient positioning, a brand must be focused on its purpose while combining with the society's trends including its radical differentiation on the market. Moreover, according to Neumeier, a brand should articulate its communication around the previous quoted elements (**Fig. nr. 5**).

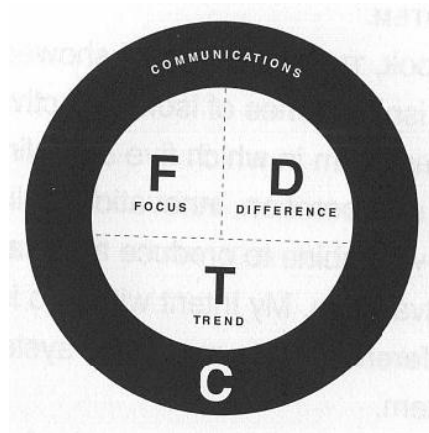


Fig. nr. 5 – Four key-elements of the Zag design
(Source: Neumeier, M. (2006). *Zag*. LID Editorial. P 48.)

1.5. Techno

1.5.1. History and characteristics

Techno is an electronic music genre first emerged in the late 70s in Detroit, United States. Juan Atkins, pioneer of the genre, revolutionized the scene with the use of synthesizers and drum machines to produce his music. The first techno music was heavily influenced by the German electro-pop sound of the time, such as Kraftwerk, as well as Chicago House and funk.

In the 80s, the music genre was expanded in Europe, namely in the United Kingdom, Germany, The Netherlands, and Belgium. Such as Leonidas, techno has then been part of the DNA of Belgium since its emergence. Each country has first appropriated the new music genre and further develop their own pattern of the sound. During the 90s, the genre was developed across many European countries, including France, Italy, Sweden, and Spain. Techno music has heavily influenced many music genres that are still popular nowadays such as gabber (The Netherlands), jungle (the UK) and French Touch (France). According to *Every Noise at Once*, an algorithmically-generated map of the music genre space, there are fifty-five music genres related to techno, based on Spotify's data. It should be noted that the techno genres on the figure (**Fig. nr. 6**) are only those containing the word "techno" in the music genre's name, while there are in fact many other techno-related music genres and subgenres.

term coined in 1989 by “Mad Mike” Banks & Jeff Mills, both DJs, was born to face the institutions that were controlling the music industry.

During the 90s, with the spread of techno into Europe, the popularity of the genre gained another dimension with parties such as The Love Parade in Berlin, considered as the biggest European street party until the early 2000s. The democratisation, on a large scale, of the genre appeared thanks to that event, which aimed to make the music accessible to one and all. The mission is closely related to Leonidas’ mission: bringing happiness to everyone.

The next decade clearly marked a turning point in the popularity and the consumption of techno music, coming from illegal raves to wealthy businesses within the music industry. Many clubs and venues emerged globally, especially in the United States and Europe. In the 2010s, the interest in techno became massive with the arrival of “Techno tourism” (used to describe people who travel to attend a local electronic music event), in addition to the growth of social media.

According to the IMS Business report (2021), techno was the most popular genre on Beatport in 2020, for a fifth successive year, (**Fig. nr. 7**) with a growth of 33% of downloads. Techno is then part of the popular culture and some techno artists gain a mainstream position on the electronic music market.

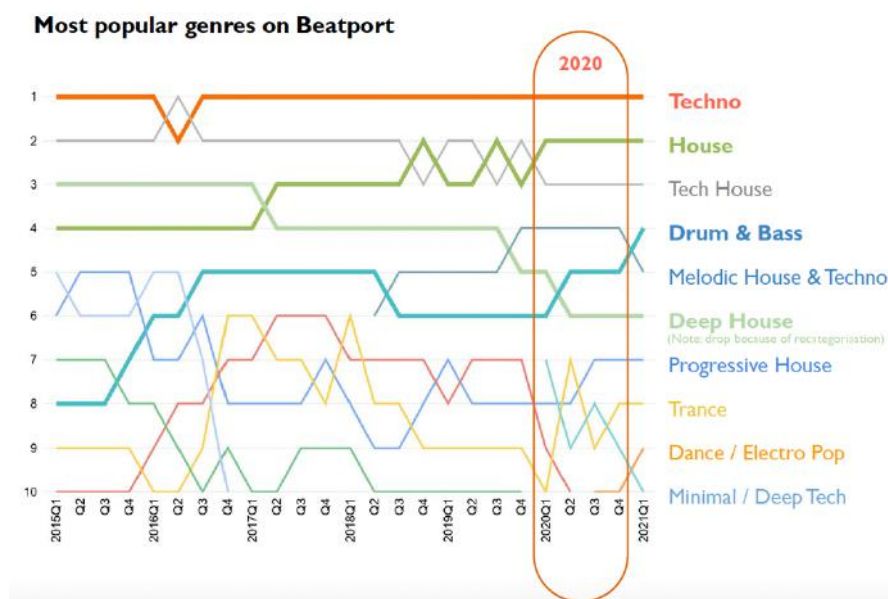


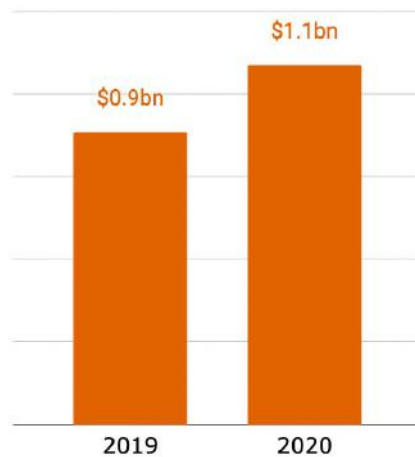
Fig. nr. 7 – Most popular electronic music genre on Beatport
(Source: IMS Business Report 2021)

Another factor that has heavily impacted the rise of techno music is the fast-growing digital market and the social media trends. The pandemic impacted the way people consumed music in general and the rise of streaming platforms has been significative. According to IMS Business report (2021), “*DJ Software and Hardware industry value soared 23% from the boom in home DJs*” (**Fig. nr. 8**). In addition, a case-study from the same report shows that the engagement from the fans is now more important than the performance itself (IMS Business Report, 2021). Moreover, the boom of TikTok (**Fig. nr. 9**), especially

since the pandemic, has also changed the image of techno worldwide, making an initially underground music accessible to everyone.

Dj and presenter, Kikelomo Oludemi, declared: « *TikTok changes how music is packaged: now there's a dance, personality or meme to go with a track* ».

Value of DJ Software and Hardware



Source: IMS analysis of public data and conversations with leading equipment and software and hardware providers

Fig. nr. 8 – Value of Dj Software & Hardware
(Source: IMS Business Report 2021)

TikTok quarterly users 2018 to 2022 (mm)

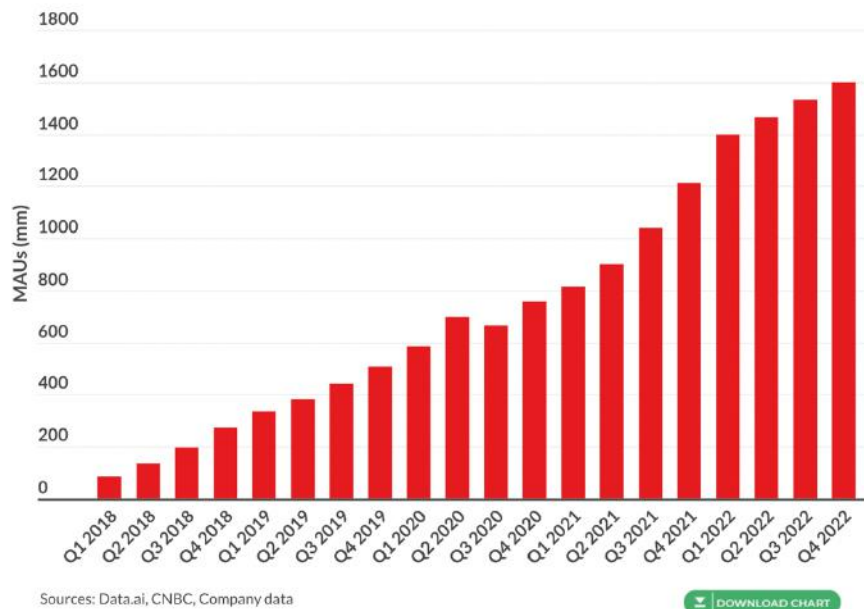


Fig. nr. 9 – TikTok users from 2018 to 2022
(Source: Data.ai, CNBC, Company data)

1.5.3. Evolution on the Belgian Market

As previously mentioned, Belgium is one of the founder countries of techno in Europe and the “techno movement” has constantly evolved on the market since then. As Stefaan Vandenberghe, early techno Dj, put it: *“Techno has always been present in Belgium. And will always be. It’s in our DNA.”*³¹

The Belgian underground scene was first developed in the 80s with the arrival of New Beat, which was the first electronic sound made with the help of synthesizers. The genre quickly gained popularity and met an unexpected commercial success. In the awarded documentary “The Sound Of Belgium”, launched in 2012, they show how the success of New Beat impacted the young generation of the time. More than a music, it was a lifestyle. The sales of New Beat tracks went through the roof and *“people were dressed New Beat”*³² said a producer of the time. However, the New Beat’s trend did not last and gave way to something bigger: Techno.

Belgian techno of the 90s was an immediate success, as many clubs and discos opened in the wake. Early Belgian techno was the reference for many countries around the globe, and people were travelling to attend Belgian raves. There was a huge feeling of community and belonging where the differences between people were not an issue. It was described by the media of the time by: *“It is more than going to party, it is a young culture with thousands of adherents. A subculture with its own codes, rarely understood by the external world.”*³³ This statement is closely related to the idea of “Tribes” described by Neumeier, which involves that people are more eager to follow peer’s opinions.

With the technological progress and the rise of social media, the impact of techno gained a larger dimension and was then more accessible to produce and to consume. Belgian Djs, Amélie Lens and Charlotte de Witte, gained a massive popularity and headlined major techno events around the globe. They are considered as the *“new generation of techno superstars”*³⁴ and they are the figures of the mainstream movement of techno, even though their sound is still underground. In 2019, Charlotte De Witte was the first techno artist to enter the annual Top 100 DJs ranking by Dj Mag, which included mainly EDM artists until then. She was ranked at the 74th position in 2019, and now occupies the 14th position. Dj Mag also launched an Alternative Top 100 Dj, including many techno artists, in which Charlotte De Witte was *“The World’s No. 1 Techno Dj”*³⁵ in 2021 and 2022. Moreover, in 2022, she did the closing set at the mainstage of Tomorrowland, the biggest EDM festival, which takes place in Belgium. It was the first time ever that a techno Dj played the last set at the mainstage.

³¹ Red Bull Elektropedia (2021, September 30). *Age Of Techno - the current state of techno in Belgium [Video]*. YouTube. Retrieved February 13 from <https://www.youtube.com/watch?v=sreFoBu7LI0>

³² Devillers, J. (2012). *The Sound Of Belgium [Film]*. Produced by Dhoedt, S. & van Berkelaer, G.

³³ Devillers, J. (2012). *The Sound Of Belgium [Film]*. Produced by Dhoedt, S. & van Berkelaer, G.

³⁴ Barnes, M. (2021, March 4). Beatport’s Definitive History of Techno. Beatportal. Retrieved February 9 from <https://www.beatportal.com/features/beatports-definitive-guide-to-techno/>

³⁵ *Alternative Top 100 DJs 2021, powered by Beatport*. (2021, October 28). Dj Mag. Retrieved February 10 from <https://djmag.com/longreads/alternative-top-100-djs-2021-powered-beatport>

In the documentary “Age Of Techno: current state of techno in Belgium” made in 2021 by RedBull Elektropedia, several Belgian cultural operators speak about the current scene. For most of them, the atmosphere has changed. International artists are played in bigger venues, and it’s not considered underground anymore. Milo Spijkers, Dj, said: “*the line between underground and mainstream is fading.*” ³⁶

Due to the lack of reports concerning the quantitative impact of techno these past years on the Belgian market, I conducted my own research. I looked for all techno event organizers or venues that appeared between 2017 and 2022 in Belgium. It should be noted that the following numbers do not represent the actual reality, as I may not have found all of them and it concerns only those who have an online presence. Furthermore, it is probable that other techno-related projects are still in the making and will appear on the market in 2023. Out of 55 emerging venues or event organizers, seventeen were created in 2021 and further seventeen in 2022 (**Fig. nr. 10**). These numbers are significant and show a massive interest in techno on the market nowadays. Most of these projects are based in Brussels, with 29 items listed for the Belgian capital. There is also an important number of projects in the Flemish part of the country, with a total of 24 items found against only three in Wallonia. (**Fig. nr. 11**) The full list is in the annexes (**Annex. Nr. 1**), with all the projects names as well as the respective city and year.

1st event	Count of 1st event
2017	5
2018	3
2019	7
2020	6
2021	17
2022	17
Grand total	55

Fig. nr. 10 – Techno event organizers & clubs launched per year
(Author’s archive)

³⁶ Red Bull Elektropedia (2021, September 30). *Age Of Techno - the current state of techno in Belgium [Video]*. YouTube. Retrieved February 13 from <https://www.youtube.com/watch?v=sreFoBu7LI0>

Row labels	Count of NAME
Brussels	28
Ghent (Flanders)	10
Antwerp (Flanders)	6
Not found (Flanders)	5
Aalst (Flanders)	2
Bruxelles, Liège (Wallonia)	1
Namur (Wallonia)	1
Limburg (Flanders)	1
Huy (Wallonia)	1
Grand total	55

Fig. nr. 11 – Techno event organizers & clubs launched per city
(Author’s archive)

Chapter 2: Market analysis

2.1. Market research

The first step of the market analysis consists in analysing the organization’s environment. First, the analysis will focus on the external environment of Leonidas in order to define the macro-environmental factors that influence the company. Then, the analysis will concentrate on the current customer segment of the brand, including a target persona. Besides, to analyse the market position of Leonidas with regards to its main competitor and the internal appraisal of the company, the paper will include two distinct SWOT analysis. Finally, the paper will also focus on different advertisements both from Leonidas and its main competitor, Neuhaus.

2.1.1. PESTLE

The PESTLE analysis is a framework used to analyse the external environment of a company. It helps to understand the macro-environmental factors that influence the business decisions of the brand. Its systemic approach gives a wide perspective of important factors to take into consideration while building the strategy. The acronym PESTLE stands for Political, Economic, Sociological, Technological, Legal and Environmental factors.

First of all, regarding the political policies of the country, Belgium is part of the European Union and therefore follows their regulations. They have strict guidelines regarding taxation, import and export regulations, and the environment. It should be noted that the policies haven’t changed since 2021 with the Law of 28 November 2021 implemented by the European Parliament on “*Unfair Trading Practices in Business-to-business Relationships in the agricultural and food supply chain*”³⁷. Then, economic changes

³⁷ *Regulating the food chain: Belgium implements new rules for the agricultural and food supply chain.* (2022). Osborne Clark. Retrieved May 25 from <https://www.osborneclarke.com/news/regulating-food-chain-belgium-implements-new-rules-agricultural-and-food-supply-chain>

are observed due to the pandemic, indeed, the inflation has been global and consequently also concerns Belgium. According to Statista, the inflation rate in Belgium was 3,3% in April 2023, which might influence the buying power of Belgian citizens. Moreover, on the social aspect, chocolate is part of the Belgium legacy and is an important practice rooted in the country. However, it should be noted that the practice of offering chocolate is disappearing among the younger generations. Then, the technological progress influences the way brands market their products. The increasing popularity of TikTok, especially among the young audience, is something to take into consideration while building the strategy. Furthermore, social media trends have changed in 2023. According to the 2023's Instagram Trend Report, there are eight major new trends. Among them, the “*Recycle, reuse, reconstruct*” trend refers to the Gen Z's will to consume sustainable products while embracing the “Do It Yourself” approach. Another trend to consider is the “*Return of The Rave & Rise of Global Beats*” which focus on the regain of popularity of rave parties. Indeed, according to the report, 68% of Gen Z social media users declared wanting to attend a rave party in 2023. Besides, such as for the political factor, Belgium follows the European Union legal regulations concerning the chocolate market, that haven't changed recently. Finally, the environment concern is incrementally present over time on the Belgian market, especially among young people. All the mentioned factors must be considered in order to build a solid and effective strategy.

2.1.2. Customer Segment

The next step concerns the target audience of Leonidas. First, it is important to be aware of the core audience of the brand, in terms of demographics, behaviours, needs and digital use. For the market research part, the analysis will focus only on the main audience of Leonidas. The target audience, as part of this case-study, namely the techno community in Belgium, will be further developed in the last chapter. Due to the lack of information regarding the exact demographics of Leonidas' core audience, it is hard to corroborate the following data. However, we can easily say that the main target of the brand are the people over the age of thirty, which are part of the middle-high social class. They look for high quality products with well-wrapped packaging, and would rather come in boutique to have the overall experience and profit from the seller's advice. They generally buy Leonidas chocolates as a gift or as a product to share with their family. Moreover, according to Gina Balcanu, who has been manager of a Leonidas shop in Brussels for fifteen years, most of the customers are indeed over the age of thirty but it is hard to define an exact age range. She also said: “*What I notice is that there is a transmission over generations. Young people would buy moment of pleasure that they used to share with older people from their family. I still remember some people's stories about their joy moment sharing Leonidas.*”³⁸ With this in mind, we can

³⁸ Balcanu, G. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola.

deduct that, generally speaking, young people would buy the brand according to souvenirs with older people or to offer to someone older. Moreover, the main social media platforms used by the Belgian population are Facebook and LinkedIn, so that we can deduct that the main audience of Leonidas which is over thirty mostly uses those platforms.

The main target persona would be a woman over the age of fifty, who is the family mother of three children and is working in engineering. She loves to take care of her family and her loved ones. She gives an importance to image and to her aspect, and consequently looks for a certain standing in the products she consumes. She looks for refined and elaborated tastes, as well as for a pleasing packaging. She does not really pay attention to the prices, as it is not an issue for her. Besides, she mostly uses Facebook and LinkedIn but does not follow brands online.

2.1.3. SWOT

The SWOT analysis is a tool used to evaluate the strengths, weaknesses, opportunities, and threats of a business. As part of this paper, it is judicious to integrate two distinct SWOT analysis. On the one hand, the aim is to examine the strengths and weaknesses of Leonidas' main competitor, Neuhaus. Then, the analysis will focus on the opportunities and threats for Neuhaus. On the other hand, the second SWOT analysis, including strengths, weaknesses, opportunities, and threats, aims to make an internal appraisal of the Leonidas brand. It should be noted that both SWOT apply on the Belgian market.

First, the Belgian legacy of the Neuhaus brand is a strength for the company. Indeed, the brand is well-known and collectively recognized as a qualitative brand in the country. Then, they offer a wide range of products and are inclusive in the options they propose. They have namely vegan, kosher and halal alternatives for the customers who have specific dietary requirements. It is worth noting that approximately 23% of the total population in Brussels is Muslim and therefore targeting this segment of the population offering halal options increase the strength for Neuhaus. Another strength concerns the fair-trade aspect of Neuhaus. Indeed, they use sustainable sourced cacao, natural ingredients and propose eco-friendly packaging, made from paper or recycled plastic. The last strength for Neuhaus is their optimized website, they propose price and products filters, and it is really easy to navigate through. Moreover, they are transparent regarding their prices, which are directly visible on the website. However, their high prices constitute a weakness for Neuhaus because they narrow their target audience only to people with a higher income. Indeed, the less expensive product available on their website costs seventeen euros, which represents a certain amount for a chocolate product. Lastly, their communication is only in English and is the same worldwide. They do not have any local communication, which is another weakness for Leonidas' main competitor. Secondly, there are opportunities and threats for Neuhaus. An opportunity is the ever-growing rise in e-commerce and online sales. Indeed, their well-optimized website provide the brand an opportunity to target a wider segment of the online customers. However, such as for

Leonidas, the change in practice regarding chocolate consumption in Belgium can be a threat for Neuhaus and impact their sales rate.

Then, regarding the internal appraisal of Leonidas, the first strength is the Belgian legacy of the brand. Indeed, such as for Neuhaus, the brand has a good reputation and recognition in the country. Then, they offer a wide range of products, from expensive elaborated products to affordable and simpler products. It should be noted that the accessible products are not advertised and consequently are almost unknown for the customers, which can be a weakness for the brand. In addition, they support a sustainable production which is another strength for Leonidas. Concerning the weaknesses, their website is not well-optimized and is fastidious to navigate through. Moreover, they do not display the product's prices on their website, which leave the consumer unclear regarding its budget. The last weakness of Leonidas is their positioning regarding the market. Indeed, they only position themselves as a brand that people buy for special occasions but not for a daily consumption. This results in a peak of demands during the holidays periods, and therefore a decrease in demands during the remaining moments of the year. Nevertheless, the 110 years anniversary of the brand offers a great opportunity to change their positioning for a certain period and legitimatizes the launch of a special campaign for the occasion. In addition, they have the opportunity to market and emphasize the advertising on their cheaper and simpler products that already exist and, in that way, target another segment of the population, namely a younger audience. Then, the fact that they are not active on TikTok is a threat for the brand as it is the first social media platform used by young people. The last threat that Leonidas must take into consideration is the change of customs in Belgium regarding chocolate's consumption. Indeed, the tradition of offering chocolate is erasing over time and young people are not used to do it as the older generations do.

2.1.4. Communication analysis

The next step of the market analysis will focus on the preferred communication channels and the means of communication of Leonidas. The analysis will first focus on the outdoor advertising and partnerships, and then on the online advertising from the brand.

First of all, the primary means of communication of Leonidas are physical stores, which are the essential touchpoints for their customers. They broadcast advertisements for their products, up-to-date promotional offers and clients can experience the brand journey through their recognisable branding. Moreover, it allows the consumers to have a physical connection with the chocolates and they can benefit from the sellers' expertise regarding the range of products. It should be noted that this mean of in-shop communication is efficient for an audience that is already converted into customers but has a limited impact on other customers segments. Then, Leonidas also uses traditional advertising means of communication such as television ads or outdoor advertising. Television ads are broadcast either in French or in Dutch, which are the two main national languages. Furthermore, the brand also marks its presence in the Belgian landscape with a strategic implementation of billboards in busy areas, namely in

trains stations, shopping streets, and bus stops. Then, Leonidas sometimes collaborates with cultural figures or events to launch special products, which allow them to target a particular customer segment as part of the collaboration. For example, in 2017, they made a collaboration with the comic Asterix and had launched special products including the comics' emblematic figures. In addition, for the occasion of the 2018 World Cup, Leonidas had launched balloon-shaped chocolate including six different tastes which were represented with a particular colour. The six chosen colours correspond to the most represented colours in the World Cup participating countries' flags. The collaborations are part of a global strategy as those special products can be found in any Leonidas shops, no matter the country. In both cases, Leonidas takes the opportunity to target either football adherents or comics fans. (*Annex. Nr. 2*).

Secondly, the brand has also an online presence through their website, social media accounts and newsletters. The official website follows the branding of Leonidas and aims to represent the in-shop experience. Main information regarding their history, vision, mission, and values are available, as well as a detailed history of the brand. They offer an overview of their products and give the opportunity to the customers to make an online order, which push the interaction and enhance the consumer's experience. However, it should be noted that the prices are not directly visible on their website, except for certain products selected by the brand. The navigation through the many tabs can be fastidious if ones is looking for a precise information. Then, the website is in English for any international customers, but Leonidas includes targeted languages options for Belgian customers. Indeed, the website is available in French, Dutch and German, which are showed alongside the Belgian flag. In this way, they give a particular attention to their Belgian audience as they highlight the tree official languages of the country.

Nevertheless, their social media strategy slightly differs according to each platform. They are active on Instagram and Facebook where they communicate the same visual materials on their official pages.

Although the images, that sometimes include texts in English, are the same on both social media platforms, the text of the captions is displayed in different languages according to the platform. Indeed, on their Instagram account, the communication is fully in English, either on the visuals or in the captions (*Fig. nr. 12*). However, on their Facebook account, they broadcast the same visuals using a cross-media strategy with Instagram. What differs is the language of the caption, if the image does not include a written text, they publish it twice, the first one with a caption in French and the second one in Dutch (*Fig. nr. 13 & 14*).

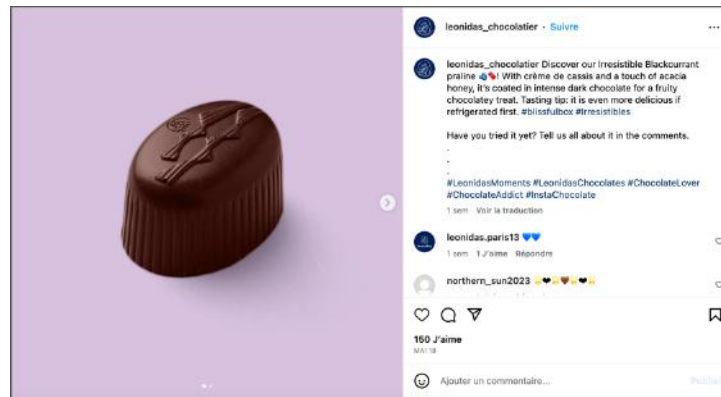


Fig. nr. 12 – Instagram English communication
(Source: Leonidas Instagram account)



Fig. nr. 13 – Facebook French communication
(Source: Leonidas Facebook account)



Fig. nr. 14 – Facebook Dutch communication
(Source: Leonidas Facebook account)

In addition, if the visual material includes a text in English, they translate it in both in Dutch and French and add the link to the corresponding website page in both languages (*Fig. nr. 15*).



Fig. nr. 15 – Facebook Multilingual communication
(Source: Leonidas Facebook account)

Then, they also have a YouTube channel linked to their website where they had broadcast commercials and corporate movies, but they haven't published any content for the past five past years. Lastly, they are not active on TikTok and do not have an official account on the platform. This choice can be understood

as their core audience is mainly active on Facebook and LinkedIn. However, 2023 statistics show that 7,8% of people over the age of thirty-five years old in Belgium use TikTok, therefore the brand could also reach a part of their core audience being active on the platform. On the other hand, Leonidas misses the opportunity to engage with a younger audience as their brand exposure is limited to certain social media platforms. It is also a competitive disadvantage for the brand because its main competitor, Neuhaus, is active on the platform. This is why, as part of this case-study, the strategy will consider the creation of a TikTok account to target the techno community. The last online communication channel is their newsletters, which are available in English and in the three national languages. To sum up, Leonidas mainly focuses their communication strategy on a global level with an overall communication in English, as well as collaborations that work internationally. It is, nevertheless, worth noting that they also adapt their communication on Facebook and their website for the local Belgian market.

2.1.5. Advertisements analysis

The last step of the market analysis consists in analyzing advertisements from Leonidas, in comparison with Neuhaus. Key elements such as visual elements, tone, messages, positioning and kind of call to action will be taken into consideration. The chosen advertisements materials are selected from both brands' Instagram account. The reason is that social media communication is the more appealing to the targeted audience, the techno community. An overview of both brand's Instagram account, used for this analysis, is available in the annexes (*Annex. Nr. 3*).

First, it is worth mentioning that both brands' advertisements have similarities in terms of visuals and messages. The products are often presented through clear pack shots, on a neutral background using pastel colours such as light pink. A soft background combined with the chocolate products increase the contrast and help to highlight the consumer good. Moreover, they both use close-up shots to show the complexity and the quality of the products. Then, in terms of messages, both brands use a friendly tone of voice with simple vocabulary to be understood by the majority. As both brand's audience is worldwide based, it is important to use an accessible way of writing to communicate best to non-native English speakers. As well, they often make the use of emojis in their captions to visually appeal the viewer and create a sense of proximity. The last common point is the kind of call to actions used in their social media communications. They either push the consumer to discover or try their products, or either encourage the viewer to comment or give his/her opinion.

However, there are significant differences regarding the composition of the visuals, which results in a divergence of perception on the emotional level. Leonidas evoke emotions of joy and happiness, while Neuhaus increase the sophisticated perception of the brand. Indeed, Neuhaus display their products on premium textures such as marble and use an overall busy composition. As mentioned, they use pastel background colours, like Leonidas, but they also use brown nude colours, like in their branding. Furthermore, Neuhaus do not show human beings in their visuals, even though they suggest their

presence through elements like hands in gloves. It transmits the idea that Neuhaus employees take care of the products, and by extension of the customers, although they are secondary. On the contrary, Leonidas stage human beings, always shown as happy to consume the products or to share a privileged moments with their loved ones. On the one hand, they show clear shots of the products to showcase the premium quality of the goods and on the other hand, they add a human dimension to stay in line with their brand's mission: bringing happiness to everyone. Nevertheless, they rarely show young people in their advertisements, only older people and children are represented. This results in a missing opportunity to reflect potential customers. Besides, they do not spotlight young-related products, despite having this kind of products, unlike Neuhaus that do not propose young-related products.

In conclusion, even if both brands are often compared and related on the Belgian chocolate market, their positioning is in fact different. Leonidas emphasize the idea of joy and moment sharing, while consuming their products, and Neuhaus insist on the idea of sophistication and elegance of their products.

2.2. Interviews

2.2.1. Sample and methodology

The first methodology of research consists in interviewing a sample of ten people corresponding to the audience of the repositioning campaign. The chosen methodology is semi-structured interviewing, which allows the interviewer to ask follow-up questions during the exchange. Each interview lasts approximatively 25 minutes, and the sample is composed of young people aged from 20 to 24 years old, who are part of techno community in Belgium. Out of ten people, eight are Belgian, from a Belgian family, born and raised in the country. One of them was born and raised in Belgium but from a foreign family and one of them is from Luxembourg but has been studying in Brussels since more than one year. The reason of including non-Belgian people in the sample is to analyse whether the factor of being Belgian would influence the perception towards the brand Leonidas or highlight specific practice related to Belgium.

The aim of those interviews is to collect relevant data that will help to respond to the first research question presented in the introduction. It should be reminded that the research question aims to find out how the brand Leonidas is perceived by a younger audience, and particularly by techno community. In addition to the main research question, the interview's results will help to understand their buying habits and their perspectives about the techno community.

2.2.2. Codes and themes

The participants were asked fifteen questions covering three main research themes.

The first category of questions concerns their buying behaviour and interests towards a chocolate brand. They were first asked what makes them want to try a chocolate brand. Secondly, what are the most

important things they consider before buying a brand. Thirdly, if they pay attention to the explicit and implicit messages broadcasted by a brand. And lastly, what would keep them away from consuming a chocolate brand. The aim is to understand the general traits of the target audience's buying behaviour. The next category of questions concerns the brand Leonidas, with the purpose of understanding how the target perceives the brand. They were first asked since when and how they have known the brand. Secondly, how they perceive the brand and what Leonidas represents in their mind. Thirdly, if they consider themselves as being the target audience of Leonidas and the reasons for it. Fourthly, in case they consume the brand, how often and for which occasion. Fifthly, if more appealing messages and designs could raise their interest towards the brand. And lastly, what they would like to see implemented by the brand.

The last category concerns the techno community in Belgium. The aim is to understand how they perceive this community, as well as the evolution and changes since the pandemic. They were first asked how they got into the techno community and since when they have belonged to it. Secondly, how they would describe the evolution of techno on the Belgian market. Thirdly, if they have noticed any change due to social media, considering the before/after pandemic. Fourthly, which are the values related to the techno community. And lastly if they are sensitive to the visual assets or design trends often used in techno visual materials, and if it is recognizable directly.

In order to analyse efficiently the collected data from the interviews, I have created a coding map. Each coding theme takes into account the relevant information that was often mentioned by the interviewees. The thematic analysis will therefore consider the following codes, which are sorted in an Excel table including the codes in the first column and the names in the first row. Each intersection of a column and a row mentions what was said by the participant about each coded topic. The transcribed interviews and the Excel table are available in the annexes (*Annex. Nr. 4 & 5*).

2.2.2.1. Coding map

Buying behaviour

Price importance: mention of the price as key element in the buying process, therefore an obstacle to buy a product considered as expensive.

Packaging: mention of the importance granted to the design of the products or the packaging. A sensibility to visual assets that influence the perception of the brand and the buying behaviour.

Ethics/ecology: mention of the importance of a fair-trade business that respects the environment, the workforce's conditions and that is overall ethical. Importance given to the brand's values.

Brand's reputation: mention of the importance the brand's image, an attention to peer's opinion or the general opinion about a brand.

Attention to messages: mention of an attention given to the messages and advertisements of brands in general, or to the overall marketing of a brand.

Product/taste: mention of the importance granted to the product itself, the taste, the quality or the variety of product.

Leonidas

Leonidas since always: mention of the fact they have known Leonidas since their birth or childhood.

Belgian legacy: mention of the customs, values and culture of Belgium, the reputation of Leonidas and the importance of chocolate on the Belgian market.

Family souvenirs: mention of family souvenirs or customs in relation to Leonidas.

Festive occasions: mention of the holiday's periods like Christmas, Saint-Nicolas, Easter, Valentine's Day or a gift's idea in relation to Leonidas.

Coffee break: mention of coffee moments consuming Leonidas chocolates, casually or occasionally.

Standing/expensive brand: mention of the expensive aspect of the brand or the Leonidas products, mention of the prestige or standing of the brand.

Old audience: mention of the perceived core audience of Leonidas, in terms of age or social class, mainly over 30 until senior's ages.

Lack of targeting: mention of their perception of the brand Leonidas, about the way they communicate, the fact that they do not feel targeted or never see Leonidas' messages or ads. Also mention of the price as a budget issue.

Rare consumption: mention of the frequency and the occasion they consume the brand Leonidas, ranged from everyday consumption to no consumption at all, mainly rarely.

Implementation

Promotions: mention of the implementation of promotions or promotional stands to appeal the target.

New designs: mention of the wish to see innovative and original designs from the brand Leonidas, including ads and products designs, and an overall strongest identity and branding.

Values/messages: mention of a desire to see messages in accordance with their personal values such as meaningful slogans, or financial support to help a cause from the brand Leonidas.

Accessible products/tastes: mention of a change in the range of products they offer, with a wish to be more accessible in terms of price and taste.

Techno

Introduction by friends: mention of when and how they discover the techno world, namely some years ago and through friends, as well as the idea of community related to techno.

Democratisation: mention of the growing accessibility to techno, the mainstream aspect, a defined techno culture including attitude, clothing.

Increase of techno (events, music genres, adherents): mention of the increase of techno events, adherents, techno music genres or prices of the venues.

Behavioural changes: mention of the need to let of steam, being free after the pandemic, meet new people or live new experiences.

Social media influence: mention of the way social media influenced how people consume techno, the popularity of the genre, the trends, and the accessibility of techno.

Positive values: mention of the strong values linked to techno like open-mindedness, care, acceptance, freedom, hedonism, or a sense of rebellion.

Feel the music: mention that people gather with the main purpose of enjoying, feeling, living the music, with a focus on the individual and immersive experience of a techno party.

Darkness & colours: mention of darkness and bright colours as key elements of the design trends related to techno.

Recognisable designs: mention of the recognisable aspect of techno visual assets, with a strong identity that respects codes and has a certain uniformity.

2.2.3. Analysis of the interviews

Firstly, it is important to highlight the main elements that influence their interest towards a chocolate brand, as well as the reasons for not buying a brand. All of the ten people mentioned the price as an issue when considering buying a chocolate brand. Although, one of them said that she could pay the price if she really loves the product, *“I’m a huge fan of Cadbury and in Belgium it is pretty hard to find but if I do, I can put the price for it”*³⁹. In her case, if she does not know the brand, the price would be an obstacle. Then, the importance of a nice and appealing packaging was mentioned by nine participants, among them, one said that the packaging’s design would matter only if she bought it to make a gift. Indeed, it raises their interest at first sight, gives a standing to the brand and may manipulate the buyer’s perception if it’s well wrapped. Another key-element that was often mentioned by the participants concerns the ethical and ecological aspect. Eight of them would be reluctant to consume a brand if it was involved in any ethical or ecological scandals, namely as regards the workforce’s conditions, the impact on natural areas or the production’s means. We can notice that the targeted audience is mostly sensitive to the fair-trade aspect of a company. Besides, the brand’s reputation partly matters for the target. Four interviewees trust peer’s opinion or their personal knowledge about a brand, when it is associated with personal souvenirs. Then, half of them pay attention to advertisements, they like when an ad is funny or conveys a societal message. *“When there is a good ad, you remember it and it becomes a common expression”*.⁴⁰ It

³⁹ Di Angelo, C. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 17

⁴⁰ Raimondi, E. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 9

is interesting to see that most of the respondents that follow peer's opinion do not pay attention to messages broadcast by a brand. The last thing that matters the most for all the respondents is the product itself. They give an importance to the variety of products, the taste, the quality, and the overall experience of a consumer good.

Secondly, the analysis will focus on the perception of the brand Leonidas by the targeted audience. The nine participants who were born and raised in Belgium declared to know the brand since always, since birth or since early childhood, from their family or because *"it's just part of the landscape"*.⁴¹ For most of them, Leonidas brand reminds them family moments: there were Leonidas boxes at their grandparents, parents and even great-grandparents house.

Those coming from a Belgian family used to consume Leonidas chocolates for occasions: birthdays, Valentine's Day, Christmas, Saint-Nicolas, Easter or to make a gift to someone. The other two participants, the one from Luxembourg and the one from a foreign family, have never had the occasion to consume it. The brand is rarely consumed daily, less than five times a year for all the participants. Then, for seven of the participants, Leonidas is seen as an expensive brand, which has a certain standing and targets people with a high buying power. They mention the fact that it is a luxury and premium brand that is implemented on the chocolate market. This image of prestige is associated with the Belgian chocolate's image, six of the interviewees mentioning the Belgian legacy when speaking about Leonidas. It is a Belgian institution within the chocolate market that has a good reputation. It is an emblematic brand that is part of the Belgian culture and seen as the traditional brand that offers local quality products. *"It represents the sophisticated and sharpest image of Belgian chocolate that the rest of the world have when they think about Belgium"*.⁴² It should be noted that all the participants mention the expensive and premium aspect of the brand except for the person from Luxembourg. Indeed, according to her, Leonidas is not a business with traditions, it is a big brand that tries to democratise chocolate for everyone, it is mostly seen as a cheap brand in Luxembourg. It is a *"basic product that you offer to people when you want to make a cheap gift"*.⁴³ Besides, only one participant considers herself as being the audience of Leonidas because she is Belgian, she loves chocolate and as she grows up, she begins to consume higher chocolate. However, the other participants agree on the fact that the audience of Leonidas is mostly older, aged between thirty and minimum fifty years old. In addition, their core audience is perceived as loyal customers, from a higher social class, that already rely on the brand. Moreover, nine of the interviewees notice the lack of targeting from Leonidas, and half of them mention that it is not aligned with their budget. Six participants declared not seeing Leonidas ads or not feeling attracted by those, *"it just looks*

⁴¹ Di Angelo, C. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 17

⁴² Miceli, M. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 3

⁴³ Héret, C. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 26

like an abstract brand that we do not know anything about".⁴⁴ However, they all know the branding of Leonidas and could recognise it easily. In addition, they pointed out that the packaging is not appealing due to the classical navy blue and gold colours, which represents a certain standing. In terms of implementation, three of them suggest making promotional stands to offer samples of Leonidas products or vouchers, especially because it is a common practice in Brussels. Indeed, another issue is the fact that Leonidas products can only be found in specific points of sales, so that people must choose to enter in a shop to see Leonidas' products. In terms of design, seven people said that they could be more interested if the packaging's design was more appealing, or suggested to *"keep the classical design, and maybe reinvent them with a contemporary style"*.⁴⁵ Also, the use of younger and flashy colours could raise their interest, as well as a variety in the pralines' design. In terms of products, few of them also would like to see simpler products with more basic tastes, that would please a younger audience. One of them said: *"if they proposed a special discovery bundle with more accessible products, in terms of tastes, it could attract me more"*.⁴⁶ Lastly, they all highlight that more appealing and targeted messages and values could attract them or at least raise their interest towards the brand. They suggest, among others, a change in the strategy of the company, for example by focusing less on the "gift moments". They ask for nice slogans, appealing ads, or a campaign that speaks to their interests. They would like to see a strongest brand identity, showing that is not just a big corporate brand, they want to see the values for which Leonidas stands for or their implication in an important cause.

Thirdly, the analysis will focus on the sample's relationship with the techno community, including the noticeable changes due to lockdown. As for the context, they all discovered or began to be part of the community between 2017 and 2020. Two of them got into techno during the pandemic and they all integrated the community through friends. They all noticed the democratisation of techno within the Belgian market. Before, there was an underground essence that has been erasing over time. Half of them mentioned the phenomena as becoming mainstream and less stigmatised than before. It is more accessible with an increase of techno artists, venues, events, and it even became trendy, even in the way people are dressed. They particularly noticed this increase of popularity after the pandemic, with a new wave of adherents. This change is due, on the one hand, to the need of people to let off steam after Covid, and on the other hand to social media that created trends. Indeed, *"this kind of party is pretty intense and people wanted to experience something different"*⁴⁷, also people had the time to discover the genre during the Covid pandemic and longed for an environment to meet new people. In addition, an important factor

⁴⁴ Nicolas, H. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 21

⁴⁵ Raimondi, E. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 10

⁴⁶ Oliver-Ferrer, E. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 2

⁴⁷ Théate, A. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 8

is TikTok, which has been mentioned by six of the participants as a key element that influences the consumption of techno. Indeed, TikTok has created a trend around techno, under the hashtag #techtok, which influenced the way users listen to a track and the way DJs broadcast their music. The short and appealing video contents allow people to have a rapid taste of the genre and helped small DJs to gain notoriety fast thanks to the virality of the app. *“We cannot speak about music without speaking about TikTok, and we cannot speak about TikTok without speaking about lockdown. It has changed everything”*.⁴⁸ Moreover, the ten interviewees described the values of the techno community as being positive. The values that were often cited are open-mindedness, care, inclusivity, solidarity, acceptance of differences, and a “safe space” for minorities. Five of them noted that they feel more secure, less stigmatized, and pressured, compared to commercial venues. This is because people mainly go to party to gather around the music, the fact that the music is not explicit, and is repetitive, pleases the brain and offers an immersive experience. The need to be free and live one’s individual experience with the music was mentioned by seven participants. All of them also mention the visual world correlated to techno. Eight of them associated techno with a dark and colourful universe, a dark room with neon lights and smoke. Besides, they all declared to be sensitive to the visual assets linked to techno, namely in posters, social media contents and techno projects in general. Out of ten people, seven said that they would directly recognise a content about techno in their feed. There is a general mood related to techno, such as the dark background and flashy colours, the glitch effect and the “electric-spatial” style. It is aesthetically smooth due to the chosen fonts, the effects, and the composition. *“When you have a gothic font with a chrome effect it reminds people’s chains in parties. In people’s mind there is a direct association between the visuals of the poster and the mood they will have during the event”*.⁴⁹

2.2.4. Conclusion

To sum up, the most important factor that a young audience takes into consideration before buying a chocolate brand is the price. The latter can act like an obstacle when it comes to try a new brand. Then, the importance of a fair-trade business is a key element in the buying process of the audience. They would consider a cheaper or more sustainable alternative if the brand is not aligned with their personal values. Then, most of them are heavily influenced by the packaging’s design: a well-wrapped product can manipulate their perception of the good. Furthermore, to consider trying a brand, they would either follow peer’s opinion or their personal souvenirs with a brand, or either get influenced by the advertising and messages broadcast by the brand. Although all the precedent elements play an important role in their consumption habit, the main criteria remain the product itself, the taste, the quality, and the overall

⁴⁸ Nicolas, H. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 21

⁴⁹ Raimondi, E. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 11

experience. In conclusion, the elements that convince the audience to consume a chocolate brand are the price, the ethical aspect, the packaging's design, peer's opinion, the advertisements, and the product itself. Therefore, the perfect brand for the analysed target provides qualitative products, is environmentally friendly, has a good reputation and offers original and appealing designs and messages.

Besides, the analysis shows that the brand Leonidas is closely related to family souvenirs and is anchored in the Belgian culture. People who were born and raised in Belgium have known the brand since they were children thanks to their family and the omnipresence of the brand all over the country. The Belgian audience perceives Leonidas as a premium and qualitative brand, while the Luxembourgian person considers the brand as being cheap. However, it should be noted that the buying power in Luxembourg is higher than in Belgium, which may explain the difference of perspective regarding the brand. Another explanation may be the biased perception of Belgian people, who may tend to add more value to a Belgian brand. Indeed, most of the participants mention the high quality of Belgian chocolate that represents Leonidas. Even if the chocolate's custom is less present within the young generation, it is still common and Belgian people are proud of their inheritance. Moreover, we observe that the consumption of Leonidas' products is reserved for occasions such as Christmas, Saint-Nicolas, Easter, Valentine's Day, or simply to please someone they care. They consume it a few times a year, always in the context of family gatherings. For Belgian people, Leonidas represents *"a caring aunt that wants to offer you chocolate"*⁵⁰ and is present in every household, during family dinners, and festive occasions. However, it is worth noting that they rarely buy the brand for themselves or for someone their age. This is due to the perceived audience of Leonidas and the lack of targeting from the brand. Leonidas' core audience is perceived as to be elderly and wealthy, that can afford premium products. Besides, they are seen as loyal customers that seek for quality and a refined packaging. Although the young audience knows Leonidas and has an overall good image of the brand, they do not feel targeted by the brand: *"we all have the impression that it's a good brand but do not know why"*⁵¹. In addition to the budget's issue, they do not feel appealed by the classical colours of the branding, as well as by the overall marketing of Leonidas. Nevertheless, they could be interested if the brand would implement new things and change their strategy. A younger audience wants simpler products, with basic tastes for a cheap price, and without unnecessary packaging. Furthermore, the products can only be found in Leonidas shops, so people must think about it to shop the chocolate brand. This is why, the launch of promotional stands in Belgian cities could increase the awareness of the brand and make people discover or re-discover the brand. In addition, targeted ads, including appealing messages and designs, could convert them into customers. Indeed, they want to see humorous messages, close to their values, as well as more colourful and original designs. The main change in Leonidas strategy should then be the focus on the accessibility, in any aspect: the price,

⁵⁰ Raimondi, E. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 9

⁵¹ Miceli, M. (2023). *Interview Case-study: repositioning campaign of Leonidas towards the techno community on the Belgian market*, Interview by Lisa De Paola. P. 4

the range of products, the taste, the points of sales and promotions, the occasions to consume it, and the packaging.

Finally, the interview's analysis verifies that the techno movement has been democratised on the Belgian market, especially since the pandemic. The Belgian techno scene is wider, with an increase of venues, events, and adherents. There is also an increase in the ticket's pricing, and a gentrification of the community. If the new wave of techno fans have, generally speaking, more money, they might be more eager to consume Leonidas. The advent of techno was directly influenced by social media, especially TikTok, that created trends and helped to expand the music genre. Social media gave another dimension to the music, in the way people dance, dress and consume the music. The visual world related to techno has a strong and recognisable identity: a dark composition with flashy colours. This atmosphere is present in most of visual contents related to techno and reflects the expected mood during the events. Also, the techno community stands for positive values and praises acceptance and tolerance. The identity of techno is overall homogenous and is transmitted under different forms: the intense feelings procured by the music, the need to let off steam, the designs' compositions, the way people act or dress, the shared values, and the sense of community.

2.3. Content analysis: Design's trends in techno

2.3.1. Sample and methodology

The second step of the market's research consists of the analysis of the recurrent design trends in visual contents related to techno. The chosen methodology is content analysis, and the aim is to respond to the second research question: what design trends can appeal the techno community in order to raise their interest towards a brand? To identify repeated patterns or themes in designs, the analysis is focused on thirty items, namely social media contents, album covers and event's posters. The items' list, the visuals, and the links to the piece of content is available in the annexes (*Annex. Nr. 6 & 7*)

2.3.2. Coding map and themes

The methodology involves the creation of a coding scheme, including specific codes that will serve the following analysis. Each code is sorted in a category and is related to a design's trend.

In order to analyse all the designs trends and elements from the selected items, the coding scheme includes five distinct categories. The first category concerns the layout of the composition and aims to understand whether the design is symmetrical, asymmetrical or grid based. The second category is about typography, the goal is to observe which kind of typography and fonts are frequently used in visuals related to techno. The codes are the boldness of the typography, the use of 3D or experimental fonts and the potential use of fonts with serif. The third category applies to the colours of the designs, the codes aim to detect the presence of bright or dark colours, as well as if the colours are monochromatic or in a

gradient form. The next category concerns the visual style of the composition and includes the following codes: the futuristic atmosphere of the design, the potential distortion of the background, the use of blurred or glitch effects, added textures to the design or the use of chrome effects. The last category of the coding scheme focuses on the visual assets used in the composition, namely the use of geometrical or non-representative shapes.

2.3.3. Codes definition

Category: Layout

Asymmetrical: use of unbalanced layout, composition of the elements in a non-symmetrical way

Overlapping elements: use of elements overlapping other elements in the composition

Grid-based: visible use of a grid in the design process

Category: Typography

Sans-serif: use of fonts without serif

Bold: use of thick or heavy fonts

Experimental: use of unconventional fonts, including unexpected letter shapes

3D: use of 3D fonts, with a visible depth in the letter shape

Category: Colours

Bright/Neon: use of vibrant colours including bright and fluorescent colours.

Monochromatic: use of a single colour or a shade of the same colour.

Gradients: use of different colours, homogeneously blended to create a gradient.

Darkness: use of black and dark colours as the main atmosphere element.

Category: Visual style

Futuristic: presence of a futuristic atmosphere, including modern and advanced design elements.

Chrome effect: use of shiny metallic effect in the letters or other design elements.

Abstract background: use of non-representative forms that create movement and ambiguity in the composition's background.

Blurred: use of blurred effects in the composition.

Glitch: use of digital distortion and visual errors.

Added texture: use of a visible texture layer including any texture such as grain or plastic.

Category: Visual assets

Geometric shapes: use of basic geometrical shapes including lines, circles, squares, or any classical shapes.

Non-representative shapes: use of shapes that differ from the basic geometrical shapes.

The analysis process is closely related to the methodology used for the interviews. Each code is sorted in an Excel table, which is available in the annexes (*Annex. Nr. 8*). The previously mentioned codes are in the first column and the items numbers are in the first row. At each intersection of a code and an item, the « yes » mention indicates the presence of the code in the selected item. This methodology helps to identify the presence and the frequency of the design's trends in techno-related visuals.

2.3.4. Analysis of the design's trends

First of all, it is important to observe the overall layout's composition of the selected items. Out of thirty items, half of them use an asymmetrical layout. The elements of the design are not aligned according to a symmetrical axe, which creates a sense of instability in the visuals. Along the same line, most of the designs include overlapped elements, which increases this sense of instability and gives a dimension of complexity and depth in the designs. Then, it should be noted that twenty-four items are grid-based, they follow strict guidelines which create a smooth and tidy composition. The use of a grid helps the viewer to find the important elements directly, as well as to maintain a clear hierarchy of the information. Then, it is important to highlight which kind of typography and typefaces are frequently used in the selected items. In the techno visual world, the use of serif fonts is rare, indeed, twenty-three designs include sans-serif fonts. However, the shape and the thickness of the letters can greatly vary, even if, in most of the cases, they will use bold fonts. The choice of thick and large letter shapes makes it possible an increase in visibility while conveying a sense of boldness and strength. While most of the items include bold and sans-serif fonts, four-teen are considered as experimental and only eleven uses 3D letters. Although the majority of the analysed items make the use of more classical fonts, it is not rare to see experimental and 3D fonts in techno designs.

Moreover, a major element in design is the use of colours, which sets a particular atmosphere in the composition. Most of the selected items, namely eighteen out of thirty, make the use of monochromatic colours and only fifteen include gradients. However, in the context of the colorimetry analysis, it should be noted that twenty-six items contain bright and neon colours, adding a sense of energy and excitement to the design. Then, twenty-seven items use black or darker colours as the main atmosphere element, which creates a moody and mystery effect.

The highly marked contrast of fluorescent colours and darkness increases the intensity of the composition and is a powerful attention-grabber. This combination, in some cases, also gives a futuristic perspective to designs. A part of this analysis, we can deduct that the futuristic component is something inherent to techno visuals, with a total of twenty-eight items matching. In addition, the use of chrome effect, which is noticeable in six-teen items, gives a sense of sophistication thanks to its sleek visual appearance. Then, regarding the visual style of the composition, twenty-one items have a distorted or abstract background,

offering a touch of creativity and dynamism in the designs. Besides, the use of glitch effects is present in twenty items and is part of digital aesthetics frequently used in techno-related content. Also, the use of blurred elements or background is observed in almost half of the analysed items, and this visual style enables to highlight selected elements of the composition and creates a hierarchy. The last element that influences the overall design is the use of added layers such as textures or gains. Out of thirty items, only thirteen used added texture, despite the fact that this editing method helps to increase the visual interest and evokes a sense of authenticity. Lastly, the use of visual assets such as geometrical and non-representative shapes can be observed in most of the selected items, which adds a sense of playfulness in the design.

2.3.5. Conclusion

To sum up, there are numerous design trends often used in techno designs and the way they are assembled create a recognisable and impactful atmosphere. First of all, it should be noted that the use of a symmetrical axis to build the composition is not an indicator. Both options are valid but the effect on the viewer's perception will vary. Indeed, the choice of respecting a symmetrical axis will create a sense of stability, while the choice of an asymmetrical axis will, on the contrary, give a sense of instability. Then, as part of this analysis we can deduce that the use of overlapped elements is inherent to techno visuals. The layout of the design's elements gives the opportunity to add complexity and depth to the design, as well as to create a clear hierarchy of information. Another major factor is the use of a grid, although it is invisible for the viewer, since it is primordial to follow strict guidelines and align the composition's elements in order to create a smooth and coherent design. Secondly, the typefaces and typography are in most of the cases sans-serif, which increase the overall visibility of the letters. In addition, the choice of sans-serif fonts is also useful if the design is meant to be printed in smaller dimensions. However, it is not rare to use experimental or 3D fonts in techno designs, but it is not a mandatory trend to follow. Thirdly, to create a proper techno design, the attention should be on the colours and their brightness. The combination of neon or bright colours and darker colours is a significant characteristic of techno design. The association of this combination and the techno world is immediate in the consumer's mind because it reminds the atmosphere in techno parties. The dark background refers to the dark room of the venue and the bright colours to the neon lights played during the show. Moreover, the choice of using monochromatic colours or gradient colours depends on the desired effect. Indeed, monochromatic colours evoke calm and serenity, while gradients add intensity due to the shading of different colours. As part of this case-study, the most suitable option is to use both darker and bright monochromatic colours to grab the attention of the viewer. Fourthly, the main visual style present in techno designs is the futuristic style which is suggested thanks to the editing process. The first element is the use of chrome effect which gives a sophisticated aspect to the piece. Chrome effect is often present in techno design because it reminds the chains that people wear in techno parties. Then, the futuristic mood is also due to the use of glitch effects,

which is associated with the digital age and technology. Other criteria that influence the visual style is the use of blurred elements or background, which is used to highlight or hide particular elements if it is needed. The last element is the addition of a texture layer, which is not mandatory, though it helps to create a sense of authenticity and give another dimension to the original design. Lastly, including visual assets such as representative or non-representative shapes on a different layer allows to increase the contrast between a complex composition and minimalist shapes.

Chapter 3: Repositioning campaign

The last chapter of the case-study aims to create and implement a communication strategy to raise the interest of the brand Leonidas towards the techno community. Leonidas has been one of the chocolate leaders on the market for years and still has a solid core audience. However, their strategy is made to target and satisfy a single customer segment, described in the second chapter. The lack of targeting of a younger segment result in a missing opportunity for the brand, especially because young people also have a buying power that should not be denied. The interviews of the target, the techno community, prove that Leonidas is perceived as a qualitative and well-known brand, but younger people do not consume it because the brand's positioning seems too far away from their interests. This is why the purpose of this repositioning campaign, which takes place in the context of the 110th years anniversary of the brand, is to rejuvenate the brand with a strategy appealing to the target's interests. The campaign focuses on the Belgian market and lasts for a limited period of time. Indeed, as the Burberry case has demonstrated, a total rebranding would lead to the loss of the brand's core audience over time.

2.1. Strategy

2.1.1. Objectives

The main objective of the campaign is to raise the interest of the techno community, on the Belgian market, towards the brand Leonidas. The goal is to raise the awareness by changing their perception of the brand, that is seen as expensive, and addressed to older generations. The strategy will consist in creating messages and visuals that speak to their interests, as well as new implementations.

The secondary objective is to convert the techno community into potential customers. This objective will be the result of an efficient campaign that connect the brand with a new audience.

2.1.2. Target Audience

The main target audience of Leonidas, which constitutes their core audience, has been described in the second chapter. As part of the strategy, the target audience is different in almost every aspects, except for the love of a good chocolate product.

The target audience description is based on the information from the interviews which help to understand their needs, buying behaviours and values. In addition, my own experience within the techno community in Belgium provides me with insights to develop a reliable target audience. In terms of demographics, the audience is mainly made of young people, aged between nineteen and twenty-five years old. They are either students or young workers and have a lower middle-income, earned from their job or received by their parents. The education level varies from high school degree to master's degree. They live in Belgium, either in the countryside or in a metropolis but they study in a big city such as Brussels.

Besides, the fact that they are Belgian creates a connection with their country and they tend to add value to its traditions.

Then, in terms of interest, they have a huge interest for techno music and are sensitive to the aesthetic world related to the music genre. Moreover, their values are aligned with those shared by the community, namely inclusivity, open-mindedness, acceptance of differences and a need to let off steam. They have a strong feeling of belonging to the “Tribe”, described by Neumeier in his book “Zag”, and tend to follow peer’s opinion. This community feeling gives them a purpose and a sense of validation, without any judgements, no matter their life’s background. Besides, they usually have a sensibility for the alternative culture and art in all forms of expression.

Furthermore, as regards the buying behaviour, the interviews show that the most important factor the target takes into consideration before buying a chocolate brand is the price. This is why, the strategy will also highlight the cheaper product ranges that Leonidas already offer. Then, they give a great attention to the sustainability of the goods they consume and to the ecological aspect of the packaging. Indeed, they would rather prioritize a recycled packaging, especially if they can find sustainable alternatives to a competitor. However, they are sensitive to the overall aspect of the consumer goods, including the design of both the product and of the packaging. An impactful design, closed to their tastes will raise their interest and shape their perception of the product. Above all, the techno community seeks for experience, on every aspect.

Lastly, it is important to understand their online behaviour, including the social media engagement and content consumption. The techno community mostly uses Instagram and TikTok but also has a Facebook account to stay up to date regarding events and their following pages’ actualities. They are used to consume a fast-paced content, namely short and changing content, through Instagram Reels or TikTok. They mostly watch humorous content and follow personalities that share the same interests and values as them. Such as in techno parties, where people have their individual experiences but surrounded by peers sharing the same values, the social media sphere and the personalized algorithms provide a comparable experience. Indeed, one’s content preferences will put the individual in an information bubble, in fact far from the actual reality, like in techno parties. Moreover, they follow brands online and will rather be influenced by their funny or atypical online communication than by traditional advertisements.

Nevertheless, they are attentive to messages broadcast by brands, and the result is double-edged: if the content resonates with them, the engagement rate will increase, and on the contrary, if they do not relate to the content, they could not even consider the brand.

The main target persona would be a young man from 23-year old, who is a student in communication. He is originated from a countryside city in Wallonia but lives in Brussels for his studies and plans to work there in the next years. His main interests are skateboarding, DJing, and art. He frequently meets his friends for a DJing session, a techno party, or simply to spend qualitative time with them. He pays a great attention to his friend’s opinion, no matter the topic, and they have a caring relationship. Moreover, he is

a chocolate lover, but he looks for simple and affordable products that are fair-trade certified. He usually buys chocolates in groceries shops and rarely goes to a specific boutique, such as Leonidas' boutiques, except for special occasions. He mainly uses Instagram and TikTok for entertaining content and Facebook to stay up to date with the future art and techno events. Besides, he also uses SoundCloud daily to discover new music.

Then, while it should be noted that the strategy focuses on the main target persona previously described, but another profile should be considered. The second persona would be a 40-year old man, working in sound engineering. He is living in Ghent and speaks fluently Dutch, French, and English. He used to attend techno raves when he was young and still a huge interest in the music genre, which is the reason why he is working in a sound-related field. He does not go often to parties anymore, but he sometimes attends festivals or huge venues if his favourite artists are playing. He usually does not pay attention to brands but looks for qualitative products, and he would rather follow his friends and family opinion than messages broadcast by brands, when it comes to goods consumption. This is why, the way to convert him is to focus on the Unique Tribe Buying more than on the Unique Selling Proposition. Moreover, he mainly uses YouTube, where he spends a few hours every day to watch various contents. He actively uses Facebook to communicate and stay informed about events. He has an account on Instagram and TikTok but is not really active on those platforms.

2.1.3. Communication channels

The means of communication for the strategy are chosen considering the target's consumption habits and their digital use. The aim is to select the most relevant communication channels to reach the audience and make the information accessible for them. The focus is on the digital marketing, namely on social media, but the traditional media are also taken into account, especially considering the existing presence of Leonidas advertisements in the Belgian landscape.

First of all, the digital strategy focuses on social media, namely TikTok, Instagram and Facebook, as they are the platforms most used by the target. Besides, the current Facebook and Instagram Leonidas accounts will serve to increase the visibility of the campaign but will not be used as the main communication mean. Indeed, using their existing international social media accounts to broadcast a special campaign targeting the Belgian market would entail risks. The international customers would not relate to the campaign, and it could lead to a decline in the worldwide audience's engagement. This is why, the first step of the online campaign is the creation of a new Instagram account named “@leonidasbelgium_”, as well as a TikTok account with the same username. The launch of the brand's Belgian accounts happens in the context of the 110th year anniversary of Leonidas and takes the opportunity to get closer to the Belgian audience by celebrating an important legacy of the country. The brand's anniversary legitimates the launch of a special campaign, and the creation of new accounts that will allow the brand to communicate in a privileged way with its Belgian audience in the future. Moreover, targeting a young segment justifies

the presence of the brand on TikTok, as well as the use of young-related social media tools and trends. It is, nevertheless, worth noting that the chosen topic, which is techno, is certainly appealing to a younger audience, but also has the potential to attract an older demographic that have an interest in techno and may not be current customers of the brand. Indeed, techno music and culture take their roots in Belgium and what was originally an underground movement gained a mainstream position on the market.

Therefore, every generation who belongs or has belonged to the community can relate to the campaign. Then, it should be noted that the languages of the communication will be in French and in Dutch on the Belgian accounts and will remain the way it is on Facebook. The official Leonidas Facebook page currently communicates in English, Dutch and French, as described in the second chapter, and as part of this strategy, the official page only serves to cross-share the campaign's contents and enhance the new Belgian accounts' engagement. The strategy does not include the creation of a specific Belgian account for Facebook as the brand already gives a particular attention to their Belgian audience communicating in the national languages. Furthermore, regarding the Instagram strategy of the new account, it is important to use features and trends related to youth behaviours. It includes the use of features such as stories, posts, collaborations, and video content through reels. The content must be short, impactful, and eye-catching. Then, the TikTok content includes a cross-media strategy by reposting the Instagram Reels but give way to more spontaneous content as well.

Secondly, the traditional marketing strategy focuses on the accessibility of the information. In order to reach the target, the campaign will be broadcasted in strategic key-points of the main Belgian cities. Leonidas advertisements are already present in core areas, such as busy streets or transportation stations, which generates an important traffic flow. Therefore, commercials will be broadcasted in those strategic areas, as well as targeted locations where techno fans gather. In addition, the outdoor advertising encompasses promotional stands with the aim to make techno fans discover or rediscover the brand through samples of products. The communication is achieved through visual appeals and human interaction. Indeed, a trained promotional team comprised of students, who are part of the techno community, will make the promotion of the brand. Their role is to inform the individuals coming to the stand about the campaign and the actions implemented by the brand for the occasion of the 110th years anniversary. The idea is to create a connection and a relationship of trust between young people, who share the same love for both chocolate and techno, through a simple conversation. Indeed, as the audience tends to pay attention to peer's opinion, an easy-going conversation between individuals relating to each other has more impact than traditional pushed advertising. On the same line, promotional flyers, including discounts codes, will be distributed by the promotional team. These flyers can further be used as a promotional coupon in boutique and offer reductions for the customers. The objective is to make the techno audience discover the in-shop experience, rarely considered by them when it comes to chocolate consumption.

2.1.4. Axes of communication

With the communication channels in mind, different axes of communication must be developed to englobe all relevant key messages for the audience. Each axis of communication refers to a theme, action or value that will be communicated or suggested through the campaign. The first axis of communication concerns the accessibility, which is in fact the reason to believe of this strategy. Indeed, the accessibility purpose is declined in every aspect: the product's prices, the communication means, the implementation of products and design closely related to the audience's tastes, but also the occasions to consume the brand. The classical positioning of Leonidas is focused on holiday periods, special occasions and gifts moments. However, as part of this campaign, the focus returns to the original ambition of the brand's founder: *"make luxury products which everyone could afford"*⁵². Moreover, this purpose stays in line with the market trends; in fact, social media permit an easy access to information and help the expansion of cultural trends, such as the techno movement. Leonidas aims to be as accessible as techno is nowadays and transmits the idea of "back to the roots" by reference to both Belgian customs. The second axis of communication concerns the brand's values. Leonidas already communicates about their three main values, namely the respect of traditions, the generosity among their customers and moments sharing with their loved ones, and finally the freshness and quality of their products. Each value will be reflected through the communication contents using young-related semantics and through set situations. In addition, specific attention should be payed to the eco-friendly initiatives taken by the brand. Then, another communication axis is the gustative journey procured by trying Leonidas chocolate and the pleasure to share this experience with their loved ones. An analogy is suggested between Leonidas products' degustation and the intense feeling perceived in techno parties. In both cases, the individual is dipped into a sensorial experience, which is shared with people he cares about. The aim is to revive their childhood souvenirs related to family moments and make them feel this sentiment of joy again. The original mission of Leonidas "sharing moments of happiness with your loved ones, for special occasions" is then twisted into "share an intense experience with your tribe and treat yourself at any time". Indeed, the campaign has the objective to change the anchored idea that the brand is limited only to holidays because those special occasions to threat ourselves can be found in our daily life.

To sum up, a particular attention is paid to the emotional dimension of the messages transmitted through the campaign because it can have a powerful impact on the brand's perception, and by extension convert the target audience into customers. Although this aspect is primordial to build a trust relationship with the audience, another axis of communication covers the tangible goods and practical information. Indeed, an important part of the communication covers the products spotlighted as part of this strategy. In the context of a summer campaign, the focus is mainly on ice-cream products, the new discovery box developed with the audience's needs in mind, and the existing young-related items from Leonidas

⁵² *L'histoire de Leonidas*. (2023). Leonidas. Retrieved February 4, 2023, from https://www.leonidas.com/be_fr/histoire-de-leonidas

products range. The choice of highlighting ice-cream products is meaningful as the campaign will be run over the summer. Indeed, considering the high temperatures, it is the perfect moment to cool off with tasty frozen products. Also, it gives the opportunity to develop an eco-friendly packaging with a brand-new design. The packaging development, as well as the concept and idea behind the discovery box will further be explained in the paper. Then, the focus is on the chocolate bars, which are already part of Leonidas' catalogue (*Fig. nr. 16*), and multiple reasons justify these products' selection.



Fig. nr. 16 – Chocolate bars from Leonidas product range
(Source: Leonidas)

First, the ease of transportation of these chocolate bars facilitates their consumption. Secondly, the products' price is relatively low compared to the usual price range of the brand. Indeed, each bar costs 1,6€ and Leonidas even discounts those products with offers like “buy one, get one free”. A chocolate product priced eighty cents remains competitive, even in comparison with “standard” products that can be found in grocery shops. It should, nevertheless, be noted that the chocolate bars can only be found at that price in-shop, as the online order only proposes packs of five items priced eight euros. Therefore, this exclusive in-shop promotion is the opportunity to make them discover the boutique experience once again. Thirdly, there are six different bars, each of them corresponding to a particular taste and with its own colour-packaging. All together, they constitute a little community of chocolate bars, which have similarities but have their own taste and personality, such as individuals from the techno community. During the campaign, these chocolate bars will be remastered according to the campaign branding, as well as the implementation of new tastes that will be further explained. Lastly, this range of products has the potential to attract the target, notably because of its competitive price. Besides, the Belgian audience already recognises Leonidas as a qualitative and premium brand, so they implicitly know that they will be satisfied by the product's quality.

The last axis of communication centres around the contest in collaboration with a techno music festival, which takes place in the Belgian capital in August. The description of the chosen festival and the contest's conditions will be further explained in the paper. The idea behind this collaboration is to stay in line with the celebration of the 110th-year anniversary of the brand, which is the occasion to salute two major cultural actors: the finest Belgian chocolate and the ever-growing techno movement. In addition, summer festival season is generally the perfect moment to celebrate the end of the academic year for students and is like a consecration for ravers in general. Furthermore, running a social media contest offers great advantages regarding the engagement rate and the brand's awareness. Indeed, this action is a powerful mean to generate User-Generated Content and reach a wider audience, by sharing the contest with their connections.

2.1. Actions

2.1.1. Implementations

In order to meet the audience's needs, several actions are designed according to the previous research and strategy. This part focuses on the explanation of the implementations established in the context of the repositioning campaign. The first action is the creation of both Instagram and TikTok accounts, especially created to allow the brand to closely communicate with their Belgian audience. The same username, @leonidasbelgium_, is chosen for both accounts. It should be noted that other national Leonidas Instagram accounts already exist, for example, @leonidas.romania is the official account for Romania. The communication on the Romanian account is run in the national language, which enables the brand to establish a connection with the local market. In addition, it is worth noting that the official Romanian account counts 13,4K followers, which is a relatively significant number in comparison with the official Instagram account, @leonidas_chocolatier, which counts only 29,6K followers. With this example, the power of a local communication is proved. Indeed, an account targeting only a single country manages to reach almost half of the followers' amount of the official account aiming to target a worldwide audience. Moreover, the brand is still labelled "The Preferred Belgian Chocolate" in the Instagram biography in both the official and the Romanian accounts (*Fig. nr. 17*).

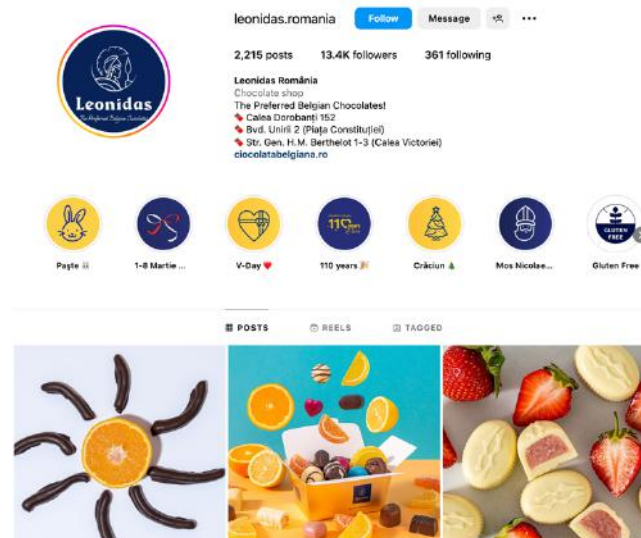


Fig. nr. 17 – Romanian Instagram account
(Source: Leonidas Romania Instagram account)

Therefore, due to the cognitive association between Leonidas and Belgium, the official Instagram account will only serve to increase the visibility of the new Belgian account. First, a cross-sharing strategy will be used through stories. Then, the launch's announcement post will be published on both account's feeds through the "collaboration" Instagram feature. Furthermore, regarding the TikTok account, the algorithm of the platform offers the opportunity to go viral, even for new accounts. In addition, the algorithm takes geographical factors into account and shows personalized content following popular local trends. Indeed, if a new account's content aligns with the interests of the users, it has the potential to appear on the "For You page" and reach a wider audience.

Then, the second action is a collaboration with the Belgian techno festival "XRDS" which takes place on August 19 and 20, 2023. A contest to win festival's tickets and Leonidas products will be run on the new Instagram account, using again the collaboration feature to publish the contest's visual on the festival's Instagram account, @xrds.be, as well. The rules of the contest are simple, especially for an audience comfortable with the use of social media. It consists of following both @leonidasbelgium_ and @xrds.be, sharing the post in their story with both account's mentions, and tag friends in the comments. A contest is beneficial in that it allows a fast and easy growth of the account, for a reduced budget. Besides, there are several reasons for choosing this venue in particular. First, the festival takes place in the Belgian capital, and is curated by Fuse, which is an institution for techno fans. Indeed, it was the first techno club in Brussels and its arrival helped to expand the music genre. There has been a common symbolism with the expansion of Leonidas since the founder's arrival in the capital. Then, the line-up is diversified featuring many artists, from small local artists to international figures, who play various techno genres. Then, above all, the festival's values are perfectly aligned with Leonidas' values and the remastered mission for this campaign. Indeed, they describe on their website their desire to focus on community engagement and

empower diversity. XRDS festival also promises “*an immersive, multi-sensory experience*”⁵³ and positions itself as “*more than just a festival; it's a celebration of the city's rich cultural heritage*”⁵⁴, just as Leonidas aims to do with this campaign.

The next action consists in implementing a new discovery box including existing Leonidas chocolate products, and new tastes elaborated according to the audience’s preferences. Leonidas’ ballotin and boxes are the signature of the brand and are known to be enjoyed by multiple people at the same time. Hence, the implementation of a special discovery box appealing to techno fans is the logical path to keep the brand’s essence. The price is set to 9,3 euros, which is the minimum price for a 300 grams Leonidas box. This pricing remains competitive, especially in comparison with Neuhaus, for which a 350 grams box costs a minimum of 30 euros. The discovery box is composed of 30 chocolate items and includes six different tastes. Three simple tastes are taken from the existing products range, namely white, milk and dark chocolate, respectively sampled from the “Tablet white chocolate puffed rice”, the “Tablet milk chocolate salted milk”, and the “Tablet dark chocolate 85% cacao” (**Fig. nr. 18**).



Fig. nr. 18 – Discovery Box’ existing tastes
(Source: Leonidas)

The aim of including samples of products, which are available throughout the year, is to show the audience that Leonidas actually offers products adapted to their tastes. In addition, three other savours are developed in order to positively surprise the audience with unexpected tastes and sensations. The first taste’s development combines the classical receipt of a chocolate milk with the fizzy sensation of popping candies. The texture of this item is a mix of smoothness and crunch shards (**Fig. nr. 19**).

⁵³ Location. (2023) XDRS festival. Retrieved June 14 from https://www.xrds.be/?fbclid=IwAR2GV3U5_kEprh4hArgW9UAuTqxK0w1dyTLiYW-Ur1IMyyVAUs5ykEHrE_s

⁵⁴ Location. (2023) XDRS festival. Retrieved June 14 from https://www.xrds.be/?fbclid=IwAR2GV3U5_kEprh4hArgW9UAuTqxK0w1dyTLiYW-Ur1IMyyVAUs5ykEHrE_s



Fig. nr. 19 – Popping candy chocolate texture
(Source: Pop Rock)

The aspect reminds the futuristic dimension of techno, and the sparkling effect arouses astonishment by adding a sensory stimulation to the degustation experience. This idea is inspired by the American brand Pop Rocks, which is the leading company of popping candies. The second taste's development consists in remastering the classical "*Manon*", filled with edible cookie dough. In fact, raw cookie dough has become a trend due to the nostalgia associated with childhood moments. Moreover, the mainstream popularity of this treat was amplified due to social media. Finally, the third taste's development will be a chocolate ball filled with peanut butter. Also, according to the Custom Market Insights' report, the peanut butter market expects a growth of the compound annual growth rate of 7,5% from 2022 to 2030, so the opportunity to embrace an ever-growing trend is taken. Besides, as previously mentioned, the campaign highlights the chocolate bars, for which the same directions as for the discovery box will be followed. The six chocolate bars remastered savours correspond to the discovery box' tastes, mentioned above. However, specific packaging designs will be developed for each bar, following the product's design. To sum up, the three new savours' implementation has the potential to appeal to the techno fans due to the tastes, that are not only trendy, but also evoke childhood souvenirs. In addition, the Belgian audience also has childhood souvenirs associated with Leonidas, so the box offers them a meaningful experience. Furthermore, an analogy is made with the sensorial journey of a techno party in which the individual lives an auditory experience, which is backed up by colourful lights and visuals. In the same way, the discovery box provides a gustatory experience, which is backed up by the appealing packaging and product's designs. Lastly, the promotion of the discovery box will be pushed on every communication channel: social media platforms, outdoor advertising, promotional stands, including the distribution of promotional flyers, and in-shop advertisements.

The next action is the creation of eco-friendly packaging's, an initiative that will be underlined in the communication, as the audience is particularly sensitive to sustainability. In fact, most of Leonidas cardboard packaging's are FSC-certified, as described on their website. However, they do not

communicate about their sustainable initiatives, except in the “sustainable future” section in their website’s menu. The communication around the environmental actions has the objective to raise the awareness of the brand’s environmental concern. Moreover, the recycled packaging’s will be wrapping the ice-cream tubs, the chocolate bars, and the discovery box. Regarding the latter, the choice is directed towards a ballotin format, which avoids the use of plastic. However, plastic products made of at least 50% recycled materials will be used for the chocolate’s bars containers. Last but not least, the packaging development includes a visual rebranding according to the campaign’s design, that will be further developed in the paper.

The last action is the implementation of promotional stands in Belgian cities where the techno community is developed. According to the market analysis concerning the emergence of techno venues (cf. *Annex. Nr. I*), the most relevant cities are the Dutch-speaking cities of Ghent and Antwerp, and the Great Brussels. Indeed, the capital is not only a central and busy area, but has also counted twenty-one emerging venues since 2019. Moreover, the French-speaking cities of Liège and Charleroi are also included in the promotional stand’s implementation strategy. Even if they do not represent the main cities when it comes to techno, the raver’s community is well developed there. In addition, the two most populated cities of Wallonia have a prominent underground culture and their inclusion in the strategy strikes the balance regarding the implementations in the Flemish cities. Then, the promotional stands will be branded according to the campaign visual style and will be spotted in parks where young people frequently gather. It is worth noting that over the summer, the parks are full of young people spending time and listening to their own music, played on speakers, and promotional stands are relatively common. Therefore, techno music will be played on the stand, which will attract the attention of the fans. Through the mean of the trained promotional team, composed of students from the techno community, the audience will receive key-information related to the campaign, as well as products’ degustations. Free ice-creams tubs and samples of the three new tastes, available in the discovery box and in the chocolate bars’ range, will be distributed to the techno fans. This action will lead to a natural conversation between the team members and the audience, and is therefore an impactful mean of communication, that increases the customer’s attention. The first promotional team’s task is to inform the people coming to the stand about the collaboration with XRDS festival and to suggest them to scan the QR code, displayed on the stand, in order to have a direct access to the Instagram page. Then, the team members are asked to distribute flyers promoting the discovery box. The flyers can be used in-shop to benefit from a special action: “Buy a discovery box and get two chocolate bars of your choice for free.”. This way, the sample’s degustation’s have a direct link with the tastes found in both the box and the chocolate bars. Besides, since the promotion is only available in boutique, the target will have the opportunity to enjoy the in-shop experience and might be interested in buying other products or could reconsider the brand in the future.

2.1.2. Planning and budget

The timing for the campaign is chosen based on the low seasons of the brand. Indeed, the positioning of Leonidas focuses on holiday's periods and important events such as Christmas, Saint-Nicolas, Easter, Valentine's Day, Mother and Father's Day. Therefore, the brand already launches campaigns during those periods. The risk of changing the positioning of the brand during these key periods would be a strategic error, as the core audience is more eager to buy during these occasions. This is why, this repositioning campaign will be run over the summer, namely from June 1st to August 31st, 2023. Moreover, summer is a festive period for young people, and is the perfect occasion to celebrate the brand's anniversary.

During the two-months campaign, the outdoor advertisement will be broadcasted in busy and targeted areas, where techno fans gather. Then, the promotional stands will be set every Fridays and Saturdays in popular parks and strategic locations to attract the audience. A special attention will be granted on Friday July 21st, the National Day in Belgium.

Regarding the social media strategy, in order to stay coherent with Leonidas' previous summer campaigns, it is important to analyse the frequency and the type of publications of the brand. In 2022, Leonidas has published fifteen summer-related posts on the official Instagram account, @leonidas_chocolatier, from July 1st to August 31st, the same period as for this 2023 summer campaign. It should be noted that until the end of June, and from September, their communication is related to the end or the beginning of the academic year. Out of fifteen publications (*Annex. Nr. 9*), nine are images, including two carousel posts, and five are video contents, including four Reels. In addition, even if Leonidas rarely set up young figures in their advertisements, they had included three young people in their 2022 summer campaign. The Instagram strategy for this campaign will follow the same path. There will be the same number of images, namely nine, covering all key information and emotions, referring to the axis of communications, previously described. The feed's posts chronologically communicate about the new Belgian account announcement, the discovery box, the three new tastes, the chocolate bars, the brand's anniversary and the Belgian National Day, the contest, the redesign of classical products, the ecology concern, and finally ice creams. The exact dates will be displayed in the last part of this paper which is the repositioning campaign's execution. Moreover, there will be three prepared Reels content concerning the new taste's implementation, the chocolate bars and a fun content broadcasting young people from the techno community. The same video content will be cross-posted on TikTok.

Nevertheless, team members working in-shop or on the promotional stands will be asked to create spontaneous Reels/TikTok content, if they want to. Indeed, what better than a content created by the audience itself to communicate in the most efficient way. Both the audience and team members are used to make and consume this kind of content daily and share similar codes and sense of humour when it comes to social media. This way, more video content will be shared on the brand's social media accounts and give a way to more engagement. Every content will be verified by the marketing manager before

publication. Lastly, stories will be used to interact with the community, through polls, or to generate traffic on the website, putting the page's link in the story. Such as for the video materials, spontaneous contents will be included.

Then, the budget allocated to this campaign is approximatively 100.000 euros. It includes the new products and tastes development, the packaging's development, the contest's fees, and the promotional stand's implementation, including promotional teams' salary. In addition, it also encompasses the cost of hiring a graphic designer, specifically for this campaign. The salary of the company's employees is not included in the budget. Moreover, it should be noted that the exact cost can vary because of unforeseen situations.

2.1.3. Monitoring

Lastly, monitoring the campaign's results is an important step to verify whether the objectives have been achieved. The main objective of this repositioning campaign is to raise the awareness of the brand towards the techno community, by changing their perception of the brand. Then, the second objective is to generate sales and convert the audience into potential future customers of the brand. To measure the awareness rate, the analytical tools of both Instagram and TikTok will be used to analyse the reach and the engagement rate. Then, a qualitative feeling analysis will be conducted by reviewing the content of the oral and written feedbacks, comments, and direct messages. In addition, concerning the visibility of the new accounts, the monitoring considers the follower's growth rate. Then, the KPI "Click-Through Rate" is considered to track the traffic on the website by clicking on links. Then, the focus is on the User-Generated Content and the contest's data analysis, namely the number of entries to the contest in total and from the QR code displayed on the stands. Next, the sales revenue of the promoted products, namely the discovery box, the chocolate bars, and the ice creams, will be recorded. Unique coupon's codes are used to measure the results of the promotional action "buy one discovery box and get two chocolate bars from your choice for free", only reserved to those who have the flyers. Finally, the return on investment (ROI) allows the evaluation of the campaign performance.

3.3. Repositioning-campaign

3.3.1. Branding

The current branding of Leonidas reflects sophistication and happiness. The navy blue of the logo mixed, with the joyful colours of their communication materials, reflects the passion for good chocolates, shared with people we love. In view of the last summer campaign, the brand had opted for pastel colours, namely a light cyan blue, a peach orange and a golden yellow (cf. *Annex. Nr. 9*). Moreover, regarding the typography, they use a combination of a simple sans-serif font with and a handwriting font to highlight specific elements. The rebranding includes three main colours, which are in the same colour range as the

previous campaign, but the emphasis is placed on the brightness and the intensity of the colour's tint. The first chosen colour is a gold yellow to reflect the sophistication aspect, especially when combined with a dark background. The second colour is a light blue, which reflects the summer atmosphere and increases the contrast in the designs due to its brightness. The third colour is a flashy and neon pink, reflecting the intensity and the energy of the campaign. In addition, a white colour and a light grey are included, as well as a dark grey, representing the darkness of the techno universe. The fonts' selection follows the same idea of a combining a sans-serif and another font. Instead of a handwriting font, a squared experimental font is chosen to be closer to the techno design's trends. Lastly, concerning the logo's uses, either the original logo, including the navy-blue background, or just the name written in white can be used. Then, a recycled icon will be used to indicate the fair-trade aspect of the brand and of the packaging. Finally, a texture layer, representing a starry sky, is added to every communication asset to create more visual interest and homogeneity. The graphic charter, which is consultable in the annexes (*Annex. Nr. 10*), will be followed for all the communication and product's designs creation. In addition, effects such as glitch and distortion will be used to make the designs more attractive to the audience. To sum up, the branding is conceptualized according to both Leonidas identity and the main techno design trends, based on the content analysis conducted in the second chapter of this paper. Indeed, it includes key-elements such as the use of bright colours, glitch effects, a techno-related font, and the use of a texture layer.

3.3.2. Communication materials and product creation

3.3.2.1. *Discovery box items and packaging*

First, the product's new shapes and designs are developed according to the graphic charter. As a reminder, the discovery box includes six tastes, including three existing flavours, and three new ones. The chosen name for the discovery box is "Thrill Seekers", which refers to the sensational journey experienced in both the techno raves and the Leonidas boxes.

The items related to the existing products are reshaped in a vinyl form, referring to techno early ages, where the tracks were exclusively played on vinyl. The idea behind this edition is to celebrate the legacy of techno music through the product's designs and names. (*Fig. nr. 20*)



Fig. nr. 20 – Existing products vinyl reshaped
(Author's archives)

The first one is called “Puffed Rice Symphony”, in reference to the product’s composition, and has the Leonidas label in pink, to make a contrast with the white colour. Then, the milk chocolate salted caramel has been renamed into “Salty Groove” and has a bright blue Leonidas mention embedded. The last item of the vinyl series is called “Echoes of Darkness” in direct reference to the dark side of techno. The latter has a yellow gold Leonidas label to represent the sophistication of a premium dark chocolate. It should be noted that the mock-up used to create the product design is taken from the brand Chocolissimo product range.

Then, the new product’s designs have been conceptualized according to the branding colours and the techno design trends (*Fig. nr. 21*).



Fig. nr. 21 – New products
(Author’s archives)

The first product is called “Poppin’ Bliss” and refers to the sparking effect of the product. The product’s shape is an electric star, featuring the iconic Happy Smiley Face, which is a common reference in the rave culture, in addition to being the techno community symbol. The feeling of joy and excitement is transmitted through the shiny colours, which are reflecting among the popping candies texture. The “Poppin’ Bliss” design has been created from scratch, using Illustrator and Photoshop. The second item is named “Doughlicious Glitch” and is a remastered version of the classical Leonidas “Manon” praline. “Doughlicious” is a pun that reminds the cookie dough filling, and the word “Glitch” refers to both the aesthetic distortion and the idea of time interruption during the degustation. The blast of colours represents the savour’s explosion when trying the product. The last product, called “Cosmic Peanut Delight”, is a chocolate ball filled with peanut butter. The outer space is suggested and represents the sensitive journey that brings the consumer to another dimension. Besides, the design represents the melting property of chocolate mixed with distorted stripes.

Then, the chocolate bars’ packaging’s are rebranded following the same designs, names, and concepts of the six products available in the discovery box. Each bar has its own packaging, referring to the product composition and the respective box’ item design (*Fig. nr. 22*).



Fig. nr. 22 – Chocolate bars rebranding
(Author's archives)

The idea is to create a coherent connection between the campaign's actions. Elements such as the original Leonidas logo, the product name and the recycle icon are visible on each product. First, the three chocolate bars referring to the vinyl collection have similar designs, including wavy stripes that recall those found in vinyl records. Then, the "Poppin' Bliss" has been rebranded with a texture layer that inspires the sparking effect and features a glitched version of the Happy Smiley Face. The next bar, "Doughlicious Glitch" is made from brush colours to which distortion effects are added and reflects the main branding elements of the campaign. Lastly, the "Cosmic Peanut Delight" bar features the same pattern visible on the respective box' item. It should be noted that the same texture layer, which is the starry sky image from the graphic charter, is added to the six chocolate bars to create a visual harmony between the designs.

Then, the discovery box, featuring the six items previously mentioned, aims to reflect the campaign's messages through its name, "Thrill Seekers", and its appealing design (*Fig. nr. 23*).

The Discovery Box "Thrill Seekers"



Fig. nr. 23 – Discovery Box packaging
(Author's archives)

The design elements are chosen based on the most popular techno design trends in order to raise the audience' attention. It includes flashy colours, which are melted and distorted through glitch effects, and the chosen experimental font. The whole process of the packaging creation, as well as a clear version of the full design is described in the annexes (*Annex. Nr. 11*). Moreover, key information such as the box

name, the item's names, and the quantity are mentioned on the packaging. The rebranded logo is embossed on the top of the box, creating a 3D effect that can be felt when touching the product. The mention "Three New Tastes" appears on one side, and the recycled logo, which suggests the sustainable components of the packaging, is visible on the other side.

Lastly, the same-coloured background, created for the box' design, is used to rebrand the ice-creams containers, that will be distributed on the promotional stands, as well as the promotional stands themselves. (*Fig. nr. 24*)



Fig. nr. 24 – Stand and ice cream packaging
(Author's archives)

3.3.2.2. *Communication assets*

The communication materials, including both digital and outdoor advertising are created according to the graphic chapter. The three main colours are used to anchor the branding of the campaign in the customer's mind. Moreover, the combination of the two chosen fonts are combined, just as Leonidas usually do when communicating in their visuals. The use of outer glow effect to highlight important visual assets is a reminder of the neon lights found in the techno universe. Also, a reference to the underground culture is through the can spray effect of the burst elements, used to draw the attention of the viewer on important information.

First, concerning the billboard ads, three posters are created, namely one to promote the chocolate bars, one about the discovery box, and one about the reshaped products (*Fig. nr. 25*).

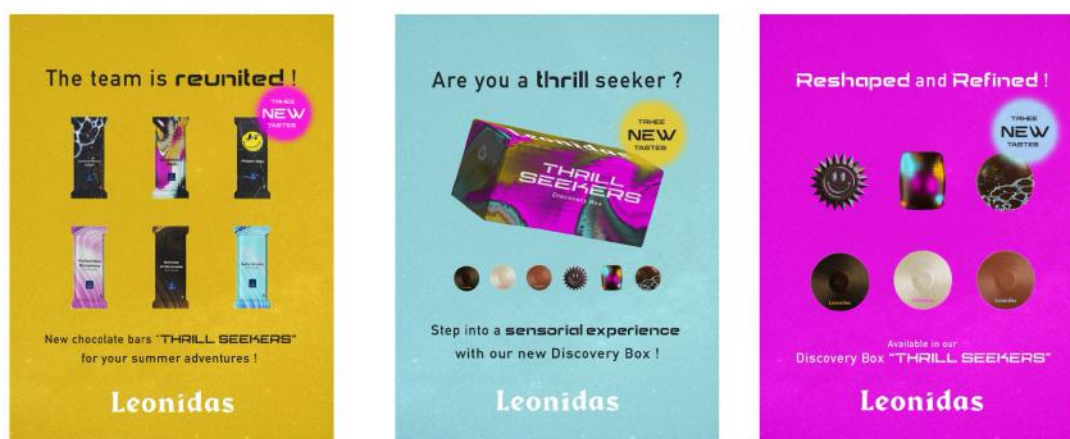


Fig. nr. 25 – Billboard ads
(Author's archives)

Each poster has a bright background colour, according to the usual design style of the brand, and a coloured burst element to create a hierarchy of information. The first poster, aiming to promote the chocolate bars, uses a yellow background to transmit the energy and the sun of summer. The message suggests the idea of community, reflected by the product's collection, as well as the ease of transport. Then, the second poster aims to promote the discovery box, showcasing the bundle and its content. The message "Are you a thrill seeker?" is a direct reference to the box' name, and the shortness, as well as the question form of the quote, is a powerful attention-grabber. The last poster concerns the product's rebranding, where the emphasis is put on the new shapes and designs of the discovery box' items. Similarly, scaled versions of the posters will also be visible in the stores. Then, the promotional flyers, that will be distributed on the promotion stands, are rebranded in a more creative and experimental way, while keeping the visual style of the campaign (*Fig. nr. 26*).



Fig. nr. 26 – Promotional flyer
(Author's archives)

Additional colours and distortion effects are added to increase the visual appeal of the flyer. Indeed, as the flyers will be only distributed to techno community members, editing freedom is allowed to correspond even more to the audience's preferences. The mention "Buy one discovery box, get two free chocolate bars" is written and corresponds to the promotional action, only limited to in-store purchasing. Then, a burst element mentioning the attractive price is displayed on the corner of the box. In addition, the written white logo, the mention of the 110th brand anniversary and a QR code redirecting to the new Belgian Instagram account are visible in the lower part of the flyer. A clear version of the posters and the flyer's designs are found in the annexes. (*Annex. Nr. 12*)

Then, regarding the Instagram posts, the same design's directions are followed as for the posters. Indeed, both billboard ads and the official Instagram Belgian page might possibly be seen by a larger audience, who are not especially part of the techno community. This is why, the overall atmosphere is not too extravagant, in order to not lose the core-customers. In addition to the three principal colours, a textured white background is used for topics that are not directly related to the campaign's highlighted products. All post's captions are composed of a catchphrase and a short description aiming to either provide practical information or to convey brand's values. Then, emojis are used in every publication's description to grab the viewer's attention, while using young communication codes. The tone of voice is friendly to create a sense of proximity with the community. Lastly, call-to-actions to redirect the viewer to a website page or to push the engagement are visible at the end of every post, as well as selected hashtags. The first post concerns the new account's launch (*Fig. nr. 27*), and is shared on the official Leonidas account through the collaboration mode.



Fig. nr. 27 – Belgian account launch post
(Author's archives)

The second post is the discovery box announcement (**Fig. nr. 28**) that features the same visual assets and message as the respective poster. This publication is also published through the collaboration feature to inform Leonidas' main Instagram account followers about the new product.

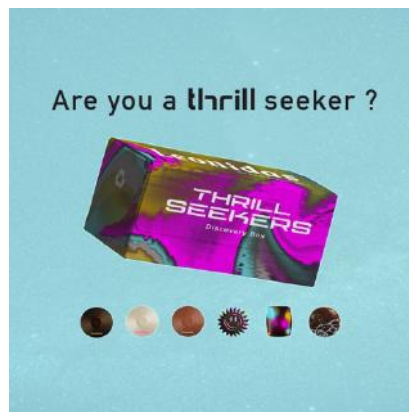


Fig. nr. 28 – Discovery Box announcement post
(Author's archives)

The third one is a carousel, three images are published in the same publication and are visible while swiping to the left. The aim is to emphasize the new tastes' implementation while showcasing a pack shot of the items. (**Fig. nr. 29**)

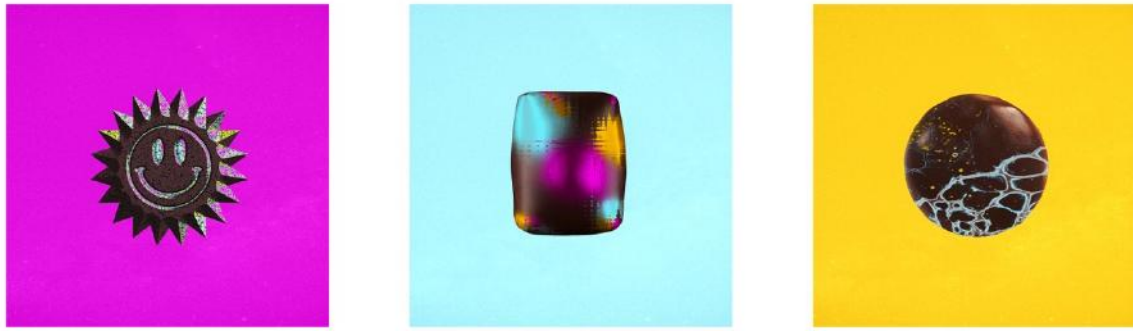


Fig. nr. 29 – New products carousel post
(Author's archives)

Then, the chocolate bars-related post used to same idea as the yellow poster. (*Fig. nr. 30*) Here again, it is posted in collaboration with the main account, @leonidas_chocolatier.

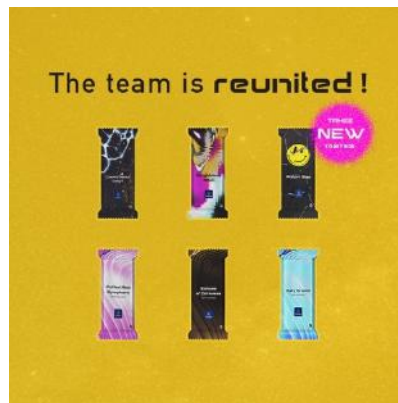


Fig. nr. 30 – Chocolate bars promotion post
(Author's archives)

Moreover, on the National Belgian Day, i.e. on July 21, a dedicated post showing a rebranded version of the Belgian flag is shared on the account to celebrate the country's cultural legacy. (*Fig. nr. 31*)



Fig. nr. 31 – National Day post

(Author's archives)

The next post is the giveaway contest in collaboration with XRDS festival (**Fig. nr. 32**), the design is the same as on the flyers.



Fig. nr. 32 – Contest post
(Author's archives)

Indeed, both media are aimed to be delivered to the techno fans only, this is why a particular attention is paid to the creation of an enhancing design. Besides, due to the collaboration feature and the contest' entering rules, a wider audience will be organically reached, while directly targeting the techno community. The carousel mode of publication is chosen, here again, to provide space and make a visual hierarchy. Then, another carousel post is dedicated to the vinyl edition (**Fig. nr. 33**), aiming to involve the audience in the brand's journey.

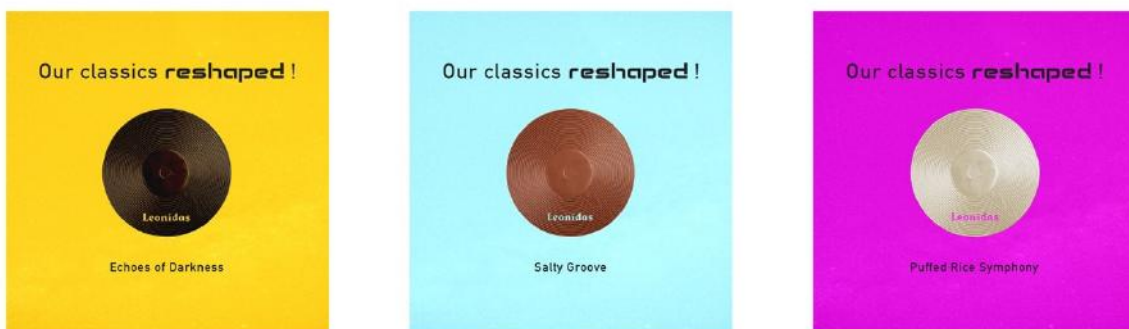


Fig. nr. 33 – Vinyl's remastered edition post
(Author's archives)

The next feed publication is rebranded version of the recycled logo with the message "A sustainable future" which refers to the website page called with the same name. (**Fig. nr. 34**)



Fig. nr. 34 – Sustainability post
(Author's archives)

The association of the recognisable recycled logo and the campaign's branding suggests the close relationship between Leonidas and the ecology concern. The last post marks the end of the campaign with the highlight of an ice-cream product. (*Fig. nr. 35*)

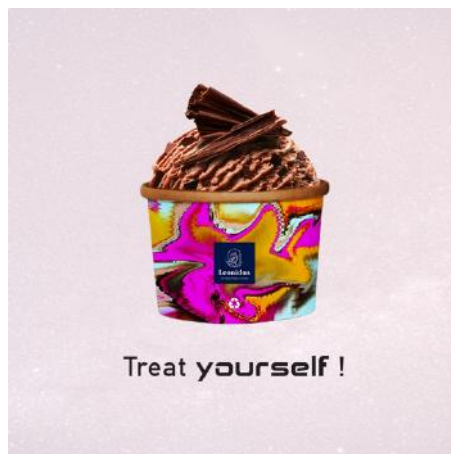


Fig. nr. 35 – Final post
(Author's archives)

All Instagram publications, with their captions and publication dates, will be consultable in the last part of this paper. It should be noted that the feed's contents will always be reshared in stories, including important links, if needed. As well, the "Stories Highlight" are completed with a highlight per topic, namely the chocolate bars, the discovery box and the new tastes. (*Fig. nr. 36*)



Fig. nr. 37 – Stories Highlights
(Author's archives)

Furthermore, regarding the video contents, that will be posted on both Instagram and TikTok, the messages and advertisements are consistent with the communicational axis of the strategy. The first video is a simple presentation of the reshaped items, displayed on bright coloured backgrounds, following the rhythm of the music. Then, another Reel aims to show the practical aspect of the chocolate bars and the ease of move, suggested by the skateboarding activity. The last one is a lighter and entertaining content, showcasing an interaction between two young people. The idea is to show the caring aspect of the community and the value of sharing conveyed by Leonidas. The simple editing reinforces the proximity with the audience that does not have the impression to watch a commercial. It should be noted that the items used to shoot the videos are the original Leonidas products. All Reels/TikTok are to be found in the annexes. (*Annex. Nr. 13*) Finally, spontaneous content by the team members will be added during the campaign.

3.3.3. Final campaign

Finally, the repositioning campaign, aiming to change the brand's perception, and target a new customer segment, begins on July 1st with the dissemination of billboard ads, and the first promotional stands' implementation. They will appear in key-areas for the two-month campaign. As part of this case-study, the campaign only showcases examples for Brussels, but it should be reminded that the same strategy is extended to other Belgian cities. The first chosen spot for the hoardings is located in the Central Station (*Fig. nr. 38*), which is the capital's epicentre.

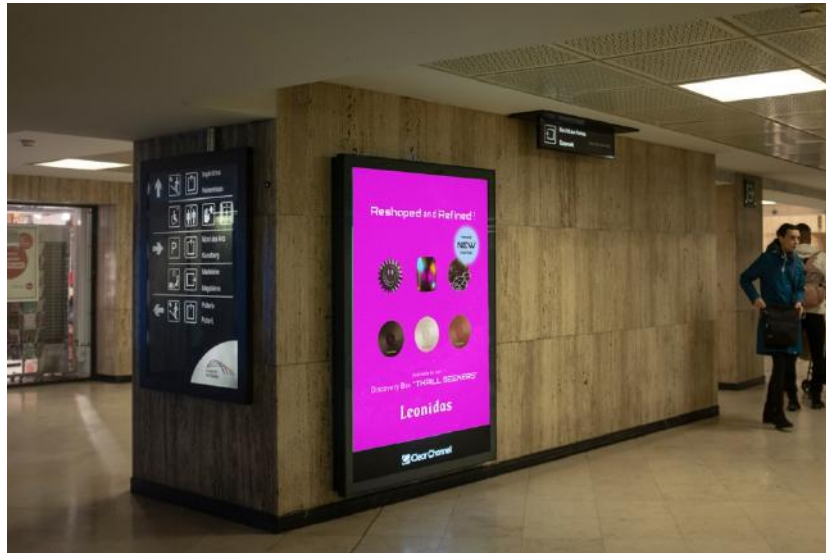


Fig. nr. 38 – Central Station billboard
(Author's archives)

Then, the next location is at Porte de Namur Street, where the ad is displayed on a bus stop, in front of a Leonidas boutique (*Fig. nr. 39*).



Fig. nr. 39 – Porte de Namur billboard
(Author's archives)

The aim is to attract people to enter in the boutique, after seeing the commercial. This specific location brings strategic advantages. On the one hand, people have time to really pay attention to their surroundings, while waiting for their bus. On the other hand, some people might come frequently to the same stop and, therefore, the repetition process increases the brand's recognition in the viewer's mind. The last example presented in this paper is the ad's implementation in De Brouckère square (*Fig. nr. 40*), which is also a highly frequented areas, including by young people.

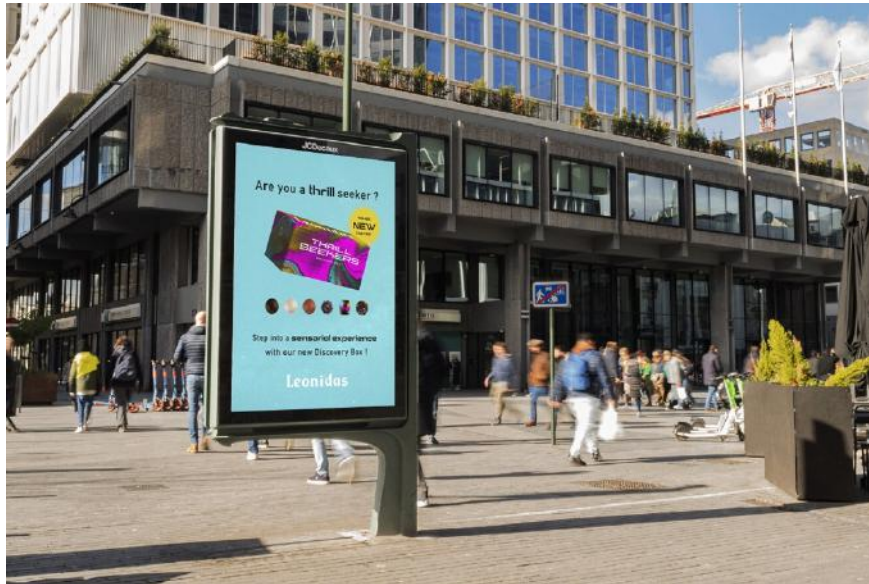


Fig. nr. 40 – De Brouckère billboard
(Author's archives)

Other strategic areas are considered, as well. Furthermore, a rescaled version of the posters is visible in Leonidas boutiques. (*Fig. nr. 41 & Fig. nr. 42*)



Fig. nr. 41 – In-store advertising
(Author's archives)



Fig. nr. 42 – In-store advertising 2
(Author's archives)

Then, the promotional stands are introduced on the same date. Three strategic areas are targeted according to the audience's habits. Indeed, contrary to the billboard ads, expected to be seen by a larger number of people, the strategy for the promotional stands is quite different. The main objective is to create a strong emotional connection by creating a common ground in terms of interest and social interaction, and as a result to raise the awareness towards the brand. With this in mind, the first spot is the well-known Brussels Royal Park (*Fig. nr. 43*), where young people are known to gather, especially in the summer.



Fig. nr. 43 – Parc Royal promotional stands
(Author's archives)

When they get together with their friends, they are usually relaxed and have time to spare, thereby being more eager to be involved in a conversation with the promotional team's members. The other two locations have been chosen for the same reasons. One of them is the skatepark "Les Ursulines" (*Fig. nr. 44*), which is the same location visible in the Reels and TikTok contents.

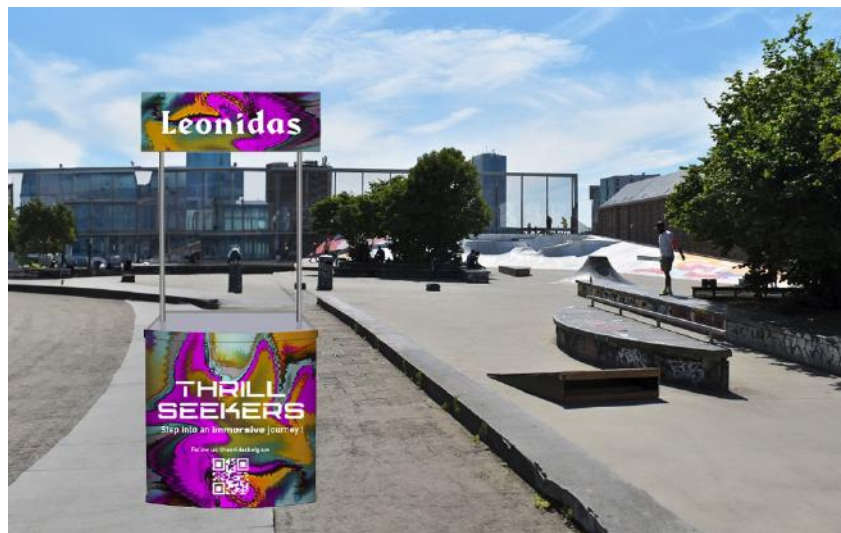


Fig. nr. 44 – Skatepark promotional stands
(Author's archives)

The last location, exemplified in this case-study, is located on the Poelaert square (*Fig. nr. 44*), next to the court building. It is the most popular viewpoint of the city where techno lovers used to gather. In addition, techno open airs are organised in that place every summer.



Fig. nr. 44 – Poelaert promotional stands
(Author's archives)

Finally, the social media strategy starts also on July 1. An overview of the 2 months calendar is added in the annexes (*Annex. Nr. 15*), as well as all the Instagram posts, including the captions and the date of publication. It is nevertheless worth noting that the communication materials are provided in English but in order to build the most relevant strategy targeting the Belgian market, all assets are broadcasted in both French and Dutch.

3.4. Conclusion

In conclusion, the aim of this case-study is to demonstrate the marketing potential of blending an old established brand, which is Leonidas, with an ever-growing trend, which is techno. Even if these two cultural actors seem to be opposed at first sight, there is in fact an undeniable common ground that was meant to be explored. In addition to being both powerful dopamine enhancers, both Leonidas and techno first emerged, decades ago, in Belgium and have never stopped growing since then. Then, the two worlds share the same values of sharing and caring. The repositioning campaigns takes the opportunity to attract a new customer segment, during the brands slow period, by creating meaningful connections in the customer's mind. The market analysis proves that the Belgian techno community had always recognised Leonidas as a qualitative product but have rarely considered it due to the lack of awareness and their misperception of the brand. Because of the overcrowded advertising market, the need to be radically different to impact the audience is taken through packaging's and visuals that people would not expect to see in Leonidas' campaigns. Finally, a trust relationship is established through communication means based on human interaction, and the emphasis is put on the accessibility of the information as a whole. However, several limitations of this case-study regarding the methodology of research and the audience's potential reactions should be underlined. First of all, the results of the interviews are based on a sample of ten people, which does not represent all the members of the techno community, who might have diverging opinions. Then, techno is originally an underground movement, and its most enthusiastic adherents might criticize the use of their passion as a marketing tool by a big company. Nevertheless, targeting and being relevant to a young customer segment is crucial for a brand expanded on an international scale. Gone are the days when the techno community was an underground subculture, as it is now one of the most powerful tribes among the youth, both in Belgium and worldwide. Therefore, initiating a conversation can unlock new opportunities to connect with a segment of potential consumers who are actively seeking excitement and thrills.

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