

Metaverse, the next step of marketing campaigns

A qualitative case study research on how luxury fashion brands are utilizing the metaverse to do their marketing campaigns.

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Abstract

It is known that the metaverse is starting to gain a lot of popularity within the most various businesses. Since the emergence of digitalization and further the metaverse, luxury fashion brands are starting to explore these virtual worlds on the most various ways, from offering brand-new ways to experience clothing, developing NFT markets to generate revenue, and using this platform to offer new marketing strategies, giving the availability of immersive brand experiences and digital items. However, it is important to better understand how these luxury fashion brands perform their marketing campaigns on the metaverse. Although there is a considerable amount of research that targets marketing campaigns in the metaverse, no study has been conducted yet regarding the manner in which luxury fashion brands are utilizing the main characteristics of digital marketing which are personalization and emotion to enhance their marketing campaigns on the metaverse. To fill this gap, this study aims to explore and understand how luxury fashion brands are utilizing those characteristics and performing them in the metaverse. In order to conduct the study, ten luxury fashion brands that have begun to make an appearance on the metaverse were chosen for a qualitative comparative case study research. Interesting insights are given into the most popular and effective techniques because the selected cases have already been successful in integrating the metaverse into their marketing strategies. The cases were developed from a selection of carefully chosen articles, and they were then evaluated deductively by employing a thematic analysis based on conceptually created theories. The two main concepts that determine the framework of this study are personalization and emotional features. The main findings highlighted that marketing campaigns are essentially enhanced by these two features, although emotional features are the crucial characteristic to be performed in the metaverse. However, nearly none of the sub-themes of the two main features operate separately rather they are dependent. Finally, by giving an integrated framework that synthesizes the major insights from this study's findings, this study suggests strategies for luxury fashion brands' performance on their metaverse campaigns.

Keywords: Luxury fashion brands, digital fashion, marketing campaigns, metaverse platforms

Table of Contents

1. Introduction.....	7
1.1 Societal and scientific relevance.....	9
1.2 Thesis roadmap	10
2. Theoretical framework.....	11
2.1. Web evolution	11
2.2. Metaverse	12
2.2.1 Multi-technology.....	13
2.2.2 Sociality	14
2.2.3 Hyper spatiotemporality	15
2.2.4 Innovation	15
2.3 Understanding digital marketing campaigns.....	16
2.3.1 Personalization feature in the metaverse	18
2.3.2 Emotional feature in the metaverse	19
2.4. Luxury fashion brands	20
2.5. Conceptual model	22
3. Method.....	23
3.1 Qualitative study: Comparative case study	23
3.2 Validity and reliability	24
3.3 Case study selection	24
3.4 Data collection process.....	27
3.5 Units of analysis.....	28
3.6 Operationalization	28
3.7 Data analysis	30
4. Analysis and results	32
4.1. Personalization feature.....	32
4.1.1 Product service modification	32
4.1.2 Communication adaptation	35

4.1.3 User experience	37
4.2. Emotional feature	39
4.2.1 User interaction.....	39
4.2.2 Storytelling	41
4.2.3 Virtual space involvement.....	44
5. Discussion and conclusion	47
5.1 Significant findings and theoretical implications.....	47
5.2 Discussion of practical implications and limitations.....	50
5.3 Future research suggestions.....	50
References:	52
Appendix 1:.....	59

List of Figures

Figure 1: Conceptual model.....	22
Figure 2: Gucci Virtual store (DeeterPlays, 2022).....	33
Figure 3: Givenchy product exhibition (TwistedPandora, 2022).....	35
Figure 4: Tommy Hilfiger exhibition corner (Emperia, 2023).....	37
Figure 5: Gucci immersive billboards (DeeterPlays, 2022)	44

List of tables

Table 1: Case studies	27
Table 2: Operationalization	30
Table 3: Product & Service	34
Table 4: Communication adaptation.....	36
Table 5: User experience.....	39
Table 6: User interaction	41
Table 7: Storytelling	44
Table 8: Virtual space involvement	46

1. Introduction

It has been argued that fashion is all about looking towards the future, and creating new ways of doing things, essentially, fashion is a type of future predicted medium and a generator of trends.

Since the development of digitalization, every business has begun to shift its focus to the digital, and luxury fashion brands are not exempt from this change. According to Santos et al. (2020), global digitalization processes split human existence into the actual world and the virtual world, which led to new perspectives, explorations, and performances of fashion (Crewe, 2017).

The creation of platforms that allow people to share experiences and information through active engagement on the Web 2.0 gave new insights into how fashion is interpreted (Ko et al., 2013). For instance, over the past decade, there has been a rise of fashion and street style bloggers and influencers giving their understanding and approach of that fashion is (Titton, 2015). According to Bjørn-Andersen & Hansen (2011), luxury fashion brands were quite apprehensive about Web 2.0, due to the conflict of involving the public while preserving exclusivity and brand control. Luxury fashion brands were concerned that integrating interactive categories on their websites, where consumers and followers could participate, or personalizing items would undermine, if not lose, their brand identity.

Although, this mentality gradually changed, since an increasing number of luxury fashion brands saw the value of an online presence, by having a really strong presence on every social media platform for the use of social media marketing (Bjørn-Andersen & Hansen, 2011; Godey et al., 2016).

Consequently, luxury fashion brands started to seek for new ways to expand their market reach, stay innovative, and develop new marketing strategies. And to do that, they look for new ways to engage potential customers (Atwal & Williams, 2009). Since younger audiences are known for being the generation that keeps up with the latest trends, marketers must reconsider the best strategies for interacting with their target audience (Romo et al., 2017). In the fashion industry, brand strategies are one of the most significant marketing strategies. Establishing a clear and distinctive identity for a company's products, services, and organization is the core goal of branding techniques. Brand strategies also aim to improve customer safety and brand equity. One of the fundamental techniques in digital marketing is the "storytelling" notion. This theory can be seen in video marketing tactics, social media, public events, and exhibitions that aim to engage the public and display their brand history. The "storytelling" principle emerged from the necessity for marketing techniques to persuade consumers to go on the brand journey (Romo et al., 2017).

Nowadays, consumers have this power of driving brand marketing and engagement (Woodcock et al., 2011). The surge in influencer marketing over the last five years demonstrates the trend toward individual content creators. This trend bodes well for the metaverse's evolution, as

these creator-users are likely to provide a major proportion of new and interesting experiences (Hazan et al., 2022) For this reason, it is important to create experiences that are enticing to the target audience. Nowadays, consumers perceive brands in the metaverse to be innovative (Hazan et al., 2022). To supplement the metaverse, businesses must find the right blend of native marketing, immersive experiences (including games, virtual shopping, events, and sponsorships), and real-world activations (Hazan et al., 2022).

For example, brands like Gucci, Nike, Burberry, Louis Vuitton, and Bulgari are starting to use artificial intelligence (AI) in their designs and also employing non-fungible tokens (NFTs) to vouch for the legitimacy of digital images that can be purchased and then release them on the metaverse (Joy et al., 2022). As a result, the emergence of the metaverse and the digitalization of fashion have the potential to offer users brand-new ways to experience clothing that may totally differ from the way it is currently understood. As the metaverse is starting to be explored, luxury fashion brands are beginning to use this platform as a new method for executing marketing campaigns. Fashion and retail brands are utilizing the metaverse to boost their marketing strategies, especially through the availability of immersive brand experiences and digital items (Park & Lim, 2023). The development of digital products for virtual avatars or NFT-based digital assets is the most notable example. Brands can promote in-game clothing and accessories by cooperating with gaming platforms or NFT markets, and this has been the key generator of short-term revenue in the metaverse. For instance, according to a recent survey, top businesses like Dolce & Gabbana and Tiffany made \$232 million in non-fungible token (NFT) sales (Park & Lim, 2023).

The metaverse indeed, is starting to gain a lot of popularity and curiosity in our society, and as already referenced, plenty of brands are finding new business models by starting to leave their mark on these platforms. However, according to Plechatá et al. (2022), critics of the metaverse suggest that the excitement around the metaverse is mostly due to corporations' economic self-interest and that such a platform would be impossible to control. Some critics also note that the metaverse is a danger to humanity since it might lead to an increase in harassment and manipulation (Plechatá et al. 2022). Also, regarding to marketing in the metaverse, critics indicate that indeed there are several new marketing opportunities in the metaverse, although numerous new market challenges should be encountered. For instance, according to Dwivedi et al (2022), the inaccessibility and cost of VR or AR headsets and other equipment may have an impact on user involvement and experience, as well as companies' objectives in the metaverse. Furthermore, the technology is far from ideal in terms of experience quality and requires major technological developments (Dwivedi et al., 2022). Moreover, brand marketers need to be cautious about particular branding and communication difficulties.

Despite the fact brands have an identity and image in the real world, branding requires being consistent with metaverse, the platform and with the brand's concept (Dwivedi et al., 2022).

Due to this reason, this study aims to analyse and understand how luxury fashion brands approach these metaverse platforms. Marketing campaigns are imperative for all companies in the field of retail and beyond and the way that luxury fashion brands are exploring this field in the metaverse is turning the attention of a lot of marketing experts.

Indeed, there are substantial studies focused on marketing campaigns and the metaverse, such as understanding advertising in the metaverse (Kim, 2021), or the future of marketing in the metaverse and how that impacts the users and organizations (Dwivedi et al., 2022). Additionally, research about the future of luxury fashion brands on metaverse and NFTs has also been commonly performed (Joy et al., 2022).

After examining the earlier mentioned studies, a gap in this scientific literature was found. Aside from this study gap, it became clear that the issue in general had not been thoroughly examined using a qualitative research approach. Considering this gap, it resulted in the development of the following study question: How are luxury fashion brands utilizing the metaverse platforms to enhance their marketing campaigns? There are two characteristics that are crucial in digital marketing campaigns, they are personalization and emotion (Veleva & Tsvetanova, 2020). For this reason, is it important to investigate these characteristics and analyse how they are employed in the metaverse being supported by two sub-questions: How are luxury fashion brands utilizing personalization features for marketing campaigns on the metaverse platforms? And how are luxury fashion brands utilizing emotional features for marketing campaigns on the metaverse platforms?

Finally, this study aims to conduct a qualitative comparative case study to further select the marketing campaigns done by luxury brands on metaverse platforms and understand how these characteristics are employed.

1.1 Societal and scientific relevance

This research is socially relevant because this study seeks to detect patterns among a variety of brand cases that currently utilize the metaverse to enhance marketing campaigns, the data should show which methods and strategies have been shown to be beneficial. Also, luxury fashion brands can use the major findings and extra practical implications - which will be provided at the end of this study - to improve their marketing strategies and campaigns. This would be advantageous for the luxury fashion brands because digital advances are occurring at a quick rate in this type of market.

Furthermore, this study is indeed relevant to science because it seeks to close the previously mentioned gap in the literature and, in doing so, adds to the scientific understanding of how the

metaverse might be used to enhance marketing campaigns. Moreover, the topic of this study is constantly changing due to several new digital developments. It is interesting to continually reevaluate the situation with relation to marketing campaigns and digitization because of these ongoing and quick changes.

1.2 Thesis roadmap

The two key concepts that are present in the sub-questions make it easier to establish the foundation for this thesis' layout and to clearly answer the research topic. In other words, the two sub-questions and associated concepts (personalization and emotion) are examined independently in order to provide an answer on how luxury fashion brands utilize the metaverse to enhance their marketing campaigns. Ultimately, the combined findings offer a comprehensive response to the thesis's main research question.

The theoretical framework is followed by the incorporation of the main results that emerged from the theory into a conceptual model, which are these distinguishing notions are thoroughly identified and described in chapter 2. The methodological choices that have been made throughout the development of this thesis are then summarized and justified in chapter 3. A comparative case study research methodology was chosen since it is to be the most appropriate for the developed research question. The third chapter also offers a list of the exact tools that were used in this study as well as a case study template that served as a manual for gathering and analyzing the research's actual data. The results and analysis of the case studies and thematic analysis are presented in Chapter 4. These results are organized once more by the two separate sub-questions and their associated concepts. The conclusion is then written, along with an answer to the research topic. Finally, the limitations of this study are examined, and recommendations for further research are suggested.

2. Theoretical framework

This chapter presents an overview of the current literature on the research topic, covering the most significant theories and concepts. The Web evolution aims to understand the development of Web throughout the years. Subsequently, the concept of the metaverse and this core characteristics are developed on and followed by recognizing the reason behind being so innovative for businesses. Further, the notion of marketing campaigns is discussed along with explanation of luxury fashion brands.

Finally, building on the examined prior literature, this chapter develops a conceptual framework that serves as a measurement instrument for the empirical research section of this thesis.

2.1. Web evolution

The Web assumes a crucial role in the subject of this study. As a result, it is critical to define precisely what the concept implies and have a better understanding of the early stages of the Web and its evolution.

Undoubtedly, the concept of the Web has developed over time. Initially, it was only read based meaning that the information was distributed in a static format containing only text and images, and where no interaction between the consumer and information was done, implying that there was no space for content creators (Rudman & Bruwer, 2016). Web 1.0 was the designation given to the original version of the Web (i.e., internet) since it was still in its primitive form. Therefore, his version of the Web was developed into a new version where it was read-write based with the purpose of being more interactive.

According to Rudman and Bruwer (2016), there are three main features regarding the Web 2.0: community and social, where the consumer had the ability to watch, create, edit, and share content via the Web; technology and architecture, where software and applications are compatible with numerous devices and platforms; and finally, business and process, where cloud tools, software, and resources made accessible via a network. Is important to note that the fast development of online platforms forced everyone to adjust to a new reality, which had an impact on people's informal interactions (Van Dijck & Poell, 2013).

Nowadays, the next wave of the internet is already taking place and is the shift from Web 2.0 known has the Web 3.0 (Tasner, 2010). Currently, there is not an exact description of what Web 3.0 is although, some academics define Web 3.0 as “where the computer, rather than humans, generate new information” (Rudman & Bruwer, 2016, p.136); also it makes use of metadata (information contained within data that provides information about a data content) embedded in websites, where then data can be converted into useful information and found, evaluated, saved, or delivered

by intelligent agents (IAs) resulting into recommendation engines that will concentrate on user habits and preferences, producing more complete and targeted information (Barassi, 2012; Rudman & Bruwer, 2016).

To better understand this new version of Web, it is important to discuss the key driving factors, which include decentralized technologies, such as blockchain, decentralized finance, cryptocurrencies, and nonfungible tokens (NFTs), which are envisioned to displace centralized social networks and foster more open environments in Web 3.0 (Kshetri, 2022). Altogether, some academics suggest that the metaverse might be the future web, or a version of the Web 3.0, resulting in a shift in how we interact with the digital world (Kim, 2021). The current study now aims to perceive if the metaverse indeed is the next version of the Web 3.0 and how it operates.

2.2. Metaverse

As mentioned in the previous section, the metaverse can be recognized as one of the versions of the Web 3.0 (Kim, 2021). Yet, the purpose of this study is to fully comprehend what this new version of the Web 3.0 is and explain it in great detail.

Since the metaverse is one of the main concepts of this study it is important to give contextual background and meaning. It can be challenging to describe the metaverse because it is still under development, and it lacks on a general or universal description. However, there have been several studies developed into this new version of Web and academics state that the metaverse can be defined as the idea of a social, entertaining, and productive virtual environment where people interact, and it is a simulated digital environment that blends the ideas of augmented reality (AR), virtual reality (VR), mixed reality (MR) blockchain, that resemble the real world (Ghamya et al., 2023; Periyasami & Periyasamy, 2022). Therefore, there are some academics that consider the metaverse is an escape from everyday life since it is possible to recreate a digital the real world where users can experience more independence and live a different life (Zallio & Clarkson, 2022).

Additionally, some academics also draw attention to the ambiguities surrounding the use of the metaverse, warning that there is a risk of privacy due to the extensive use of data, which can lead to intrusive advertising, false information, propaganda, and a distorted view of reality. In addition, the metaverse is considered to be non-sustainable due to the extensive use of energy (De Giovanni, 2023; Dwivedi et al., 2023)

Undoubtedly, since there are several scholars interested in this topic from a variety of fields, and it is likely that the meaning of the metaverse will evolve over time as they become more aware of its capabilities and recognise the challenges it presents.

For now, it is understood that the metaverse is not just one platform exclusive of digitally engaging space but rather several online social media and gathering platforms, productivity software, e-commerce stores, and many others at the moment. That there is a variety of digital worlds in the metaverse (Zallio & Clarkson, 2022).

Also, it is important to note and comprehend the characteristics present in the metaverse to further apply into the study. According to Ning et al. (2021), there are three important characteristics: *Multi-technology*, meaning that it creates a mirror picture of the real world using digital twin technology, offers an immersive experience based on augmented reality technology, and establishes an economic system based on blockchain technology (Ning et al., 2021). *Sociality*, the metaverse is seen as a brand-new social structure. While closely similar to reality, the economic, cultural, and legal institutions found in the metaverse also have unique traits (Ning et al., 2021). And *hyper spatiotemporality*, which suggests that the metaverse is a virtual setting that exists alongside the physical one. Users can enjoy a free, open, and immersive experience that transcends both space and time (Ning et al., 2021). These topics will be explained in great depth in the paragraphs that follows.

2.2.1 Multi-technology

The metaverse implies for the incorporation of many innovative technologies in order to produce a brand-new Internet application and social structure. According to Ning et al. (2021), the metaverse is a network world that coexists with the actual world and supports identity modelling, decentralized technology, and social computing. It is part of the virtual reality object of connection category. Regarding the virtual reality space convergence category, is done through the incorporation of virtual reality, the metaverse will fundamentally alter the structure and operation of current society. For instance, video game technologies, brain-computer interfaces, and augmented reality are essential to achieving the spatial convergence of the virtual and real worlds to (Ning et al., 2021). About the fundamental common technologies category, Artificial Intelligence (AI) is one of the features present in the metaverse. AI methods, such as machine learning, deep learning, reinforcement learning, etc., are essential to connecting the virtual and physical worlds. The metaverse can safely and freely engage in social and economic activities outside the confines of the real world by using artificial intelligence technologies. Additionally, as the parallel digital space-time continuum of real human civilization is the ultimate manifestation of the metaverse, consistent spatio-temporal data is crucial to the mapping between the real world and the metaverse (Ning et al., 2021).

2.2.2 Sociality

In the metaverse, users can explore various virtual social worlds, join in events, and even transact with real money, and for that these virtual worlds need four design characteristics.

Ning et al. (2021), explain that the first one is regarding *realism* the need for users to be emotionally immersed in the online social environment. Additionally, in the metaverse, realism is aimed to serve a user's psychological and emotional interaction with the world. The degree to which a virtual environment transfers a user into that world, as well as the transparency of the barrier between the user's actual actions and those of his or her avatar, determines how realistic it is viewed (Dionisio et al., 2013). Dionisio et al. (2013) state that “what is constant across all perspectives on realism is the instrumentation with which humans interact with their surroundings, namely their senses and bodies, notably their faces and hands.” (Dionisio et al., 2013 p.9), for this reason they indicate on their study that sight, sound, touch, gestures and expressions and other senses and stimuli are crucial factors to have into account in the virtual worlds in order to pass this realism characteristic to the users.

The second characteristic is regarding *ubiquity* that is the requirement that a user's virtual identity or online persona stay connected while navigating the virtual social world and that the virtual social metaverse be widely accessible from a variety of devices and locales (Ning et al., 2021). Now comparing with the Dionisio et al. (2013) study they extend this idea to the fact that similar to the physical world, the metaverse must offer users an environment that is psychologically engaging for human culture and interaction. There are numerous ways in which the real world is ubiquitous. Firstly, technology truly exists within our daily lives; we travel through it, engage with it, and live in it. Second, our existence in the real world is ubiquitously manifest—specifically, our identity and persona are universally recognized under normal circumstances, principally through our bodily embodiment (face, body, voice, fingerprints, retina). As a result, virtual worlds must provide some sort of a copy of these two elements of real-world ubiquity in order to serve as a rich alternate platform for human activity and interaction in the virtual world (Dionisio et al., 2013).

Third *interoperability* is the capacity of the virtual social environment to make use of standards that enable users to seamlessly teleport/move between various virtual locales in the metaverse without experiencing disconnections or breaks in their immersive experience (Ning et al., 2021). Indeed, the significance of having a single metaverse is strongly related to the long-term goal of having virtual worlds offer an environment for human social interaction that is psychologically rich and appealing, just like the actual world. Such integration instantly incorporates any compatible virtual world implementations, regardless of heritage and into a larger whole. The definition used by Ning et al. (2021) study is similar to what Dionisio et al. (2013) state in their study, undoubtedly

users can finally have complete access to any environment thanks to interoperability, particularly in the form of a transferable avatar, without the disruption of changing login credentials or losing one's chain of cross-cutting digital assets (Dionisio et al., 2013).

The fourth is regarding *scalability* the virtual social world's capacity to control computing resources in a way that allows a large number of users to engage in social interaction in the metaverse without encountering disconnections or interruptions to their immersive experience (Ning et al., 2021).

2.2.3 Hyper spatiotemporality

According to Wang et al. (2022), the boundaries of space and time in the real world are finite and unchangeable. The term hyper spatiotemporality, describes the breaking of time and space constraints since the metaverse is a virtual space-time continuum that exists side by side with the real one. Users are thus allowed to freely move between distinct spatiotemporal dimensional realms to experience a different way of life with seamless scene alteration. Similarly, Ning et al. (2021), explain the fact that the metaverse has a different space and time from the real world reflecting the highly spatiotemporal nature of the metaverse. It goes beyond simply creating a static digital place and instead creates a virtual environment that changes simultaneously with the dynamic actual world. In addition, offers to individuals a new environment and offers users a unique experience. Furthermore, the hyper spatiotemporal that the metaverse offers can be applied in a variety of fields. For instance, on the industry field can be used for making advantage of highly simulated virtual products for market and real-world testing, plan and optimize the production process of the product life cycle and implement virtual verification design (Ning et al., 2021). In the field of arts, as it is known more and more exhibits are presented digitally; museum exhibitions can now be seen in more places. Simultaneously, priceless collections that cannot be touched up close are displayed using a combination of virtual and physical exhibits, offering a range of engagement techniques for visitors and collectors (Ning et al., 2021). Moreover, in the field of social, there is an increase in users' freedom to escape from the limitations of the real world and broaden their social networks by creating a parallel social environment that is independent of users' actual social interactions (Ning et al., 2021).

2.2.4 Innovation

In the metaverse, innovation is viewed as a chance to engage consumers in whole new ways while pushing business capacity and brand innovation in new areas (Hazan et al., 2022). Currently is

an appropriate moment to business embrace a test-and-learn approach, to be open to new ideas, and to move fast from failure to success.

Doyle and Bridgewater (2012) note that many businesses view innovation as the secret to their success. A business cannot sustain its market share or profits in the current environment of rapid change unless it is innovative. In addition, innovation can also refer to new markets, marketing channels, procedures, or ideas. Innovation can refer to significant discoveries or a series of small adjustments. According to research, a strong market focus and a strong marketing department are crucial predictors of strong innovation success (Doyle and Bridgewater, 2012, p. 13). Additionally, Hazan et al. (2022) in their article state that “create, leverage, and partner” are imperative words for the metaverse functionalities. Businesses must evaluate the abilities required to operate in the metaverse. Therefore, businesses should analyse and identify which skills they now have and which they will need to acquire, and then hire someone to manage the design and implementation of a coherent value capture strategy to perform in the metaverse (Hazan et al., 2022). Further, businesses need to be able to do partnerships in order to perform in the metaverse. Hazan et al. (2022) give an interesting example when NASCAR collaborated with Badimo (which are the creators of the Roblox game Jailbreak) to create a branded vehicle for a ten-day event. Brands should seek to collaborate with and learn, especially the independent developers and creator communities that are already present on these platforms (Hazan et al., 2022). In addition, businesses should also determine which platforms offer the highest opportunity and fit for the brand and develop experiences that are enticing to their target audience (Hazan et al., 2022).

Currently, consumers perceive brands in the metaverse to be innovative, the demand for providing innovative experiences is quite high. In the metaverse, businesses must find the right blend of native advertising, immersive experiences (including games, virtual shopping, events, and sponsorships), and real-world activations (Hazan et al., 2022).

2.3 Understanding digital marketing campaigns

The notion of marketing campaigns is essential to be discussed in order to understand how these are performed in the metaverse. Firstly, marketing can be described as the processes of creating, communicating, delivering, and exchanging offerings that have value for customers and stakeholders (Dwivedi et al., 2022). Since in the previous paragraphs it was discussed the development of the Web it is interesting to make connections within marketing campaigns.

A study conducted by Mata and Quesada (2014) explains that Web 2.0 platforms provide services for free, relying on advertisement revenue to generate income, meaning that from a market perspective, businesses take advantage of a large number of users in major online social

platforms by viewing them as a market opportunity. There are plenty of ways for businesses to use market perspective in online social platforms. Initially, businesses can make use of programmability, they can construct profiles in such platforms that are identical to those of regular users at absolutely no cost. Then, a profile can be developed for a combination of the business or one of its brands or products. This profile can be used to perform marketing campaigns (Mata & Quesada, 2014; Van Dijck & Poell, 2013).

Moreover, there is this sense of community where users can send messages to brands, but users must nevertheless establish the first link to the brand's accounts. Processes for achieving these connections may differ across platforms, but typically requires that users link to the brand profile further alerts their connections about it, with the expectation that their friends or acquaintances will also link to the brand's profile and spread the word about the brand's profile among their connections (Mata & Quesada, 2014). Additionally, online social platforms have the potential to deliver huge viral marketing effects. Viral marketing, also known as word-of-mouth marketing, occurs when people advocate or recommend their friends to use or purchase specific brands or items. It is commonly recognized that recommendations from friends or family have a major influence on purchasing decisions, and they can also have a strong influence on obtaining new consumers (Mata & Quesada, 2014). With this in mind, businesses recognized a huge potential for performing their marketing campaigns on various social media platforms because the final result would always be favourable in terms of customer satisfaction, which would be converted into an increase in business revenue.

To better understand digital marketing there are the following characteristics: high degree of personalization of advertising messages (individual offers can be made using obtained online consumer information, providing value to them and reacting to their wants and wishes as exactly as possible in order to boost consumer satisfaction) (Veleva & Tsvetanova, 2020); facilitation on user interaction and communication (through various platforms such as social media, online applications, or webpages, users can ask questions and receive immediate answers. As a result, businesses may communicate directly with their current and prospective clients, establishing an emotional connection with the customer based in trust and gathering feedback on the products and services they provide) (Veleva & Tsvetanova, 2020).

Now connecting with this new wave of Web 3.0, the metaverse has given digital marketing a new dimension to sell and advertise products and services for businesses. For instance, marketers can design diverse promotions that raise brand awareness. Additionally, businesses have the availability to analyse qualitative data from metaverse platforms using methods like social network analysis (SNA), natural language programming (NLP), and deep learning to create more meaningful

branding, customer, and stakeholder management strategies for digital targeting (Dwivedi et al., 2022).

The characteristics of digital marketing such as personalization and emotional features are also seen on the metaverse, the specific explanation is as follows.

2.3.1 Personalization feature in the metaverse

The usage of personalized communication in marketing has increased dramatically in recent years. Marketing heavily relies on customization and marketers constantly seek relevance in order to understand their customers and provide them with products that address certain needs (Dawn, 2014). Strycharz et al. (2019) have recommended viewing the personalized phenomenon as a process that includes interactions with consumers, data gathering and processing, and marketing output delivery. Personalization is used in business to reach the target audience by reducing the amount of irrelevant advertising. Indeed, there are numerous benefits that personalization can bring to marketers, including a higher price for their services, higher response rates, loyal customers, differentiation from competition, and a higher persuasive impact (Strycharz et al., 2019).

The interactive Web 2.0 has given users a new method to personalize their experiences and satisfy their growing expectations of how they want to interact with businesses. This trend is expected to be driven by the metaverse, with meta technologies playing a major role (Yemenici, 2022). One of the reasons is because the metaverse makes product marketing more permanent; for example, businesses may utilize virtual reality to prototype, create, and advertise the launch of new products. This means that the users can evaluate the way that the products are presented with the immersive technology and consequently they interact with the product itself by giving real-time market feedback (Shen et al., 2021; Yemenici, 2022). A good example is a study by Buhalis and Karatay (2022) concerning the use of MR in the travel industry, through immersive MR experiences enhance user engagement, especially when combined with customization, and personalization based on each customer's preferences. By incorporating interesting narrative techniques to involve visitors, MR encourages people to explore and interact with historical objects while in the real world (Buhalis & Karatay, 2022). However, the current study aims to seek if this personalization feature can be also utilized by the luxury fashion brands in their marketing campaigns on the metaverse.

Additionally, regarding the personalization feature in the metaverse Zallio and Clarkson (2022) make an interesting connection between data strategies and personalization, they explain that in the metaverse personalization of content based on user data will be essential in customizing the user experience. Data is capable to be applied to construct highly accurate user profiles and new metrics that predict users' behavior. Although, these data creation strategies raise various technical

and ethical concerns because they can be used to deliver more information to consumers in both the digital and physical worlds, but they are also capable of producing revenues for organizations. Otherwise, both metaverse content and data generated by the metaverse applications that people use to access it, can be utilized to provide new experiences, impacting new customized advertising methods that will be more effective than web cookies (Zallio & Clarkson, 2022).

2.3.2 Emotional feature in the metaverse

While developing the concept about digital marketing campaigns, it was discovered that emotional features also play an important role in marketing campaigns. A business can establish an emotional connection with the customer through the facilitation of user interaction and communication (Veleva & Tsvetanova, 2020) creating this sense of bonding and relationship based on trust and cooperation. The relationship a customer forms with a brand and the feelings it transmits to them are the two important factors that have the most impact on how well a product sells. For instance, when it comes to luxury items, brand, exclusivity, and prestige play a bigger emotional role than rational considerations like pricing, functionality, or technical specifications. According to Consoli (2010), consumers place greater importance on experiences rather than products, for that reason, a business should offer a marketing campaign that creates exciting stories (emotional brands) that include communication, quality, tradition, and identity (brand sensitivity) (Consoli, 2010).

Regarding the metaverse how marketing campaigns can perform according to this emotional feature? A study done by Han et al. (2022) gives a good insight of emotional marketing on the metaverse more specifically with the VR experience. The study highlights that the immersive experience can potentially raise the levels of joy and escapism and intensify the user's emotional experience, also could assist to create memorable shopping experiences and promote satisfaction for users, further VR experiences have raised purchase intentions due to the brand's increased emotive dimension (Han et al., 2022).

To add to this, VR can obtain an important factor which is storytelling, according to a study done by Yang (2023), users can actively engage in the experience by interacting with virtual items and uncovering hidden layers of information through augmented reality storytelling. In this metaverse environment, mastering storytelling benefits in attracting and sustaining the engagement of audiences around brands. Moreover, another factor of storytelling present in the metaverse is a mediated experience called telepresence. Is impacted by technological features “such as vividness (e.g., sensory breadth and depth) and interactivity (e.g., speed/response time, range or aspects that can be altered, mapping/functionality)” (Wanick and Stallwood, 2023). Because of the interactions,

they enable (such as customization, avatar creation, world-building, etc.), virtual worlds may therefore be able to deliver a lot in terms of telepresence, in addition to the technology. Wanick and Stallwood (2023), state that “characters, conflict (if there are any points of view or relationships), plot (what happens as a result of the specific conflict), mood (atmosphere), and themes are the typical story elements that should make up a transmedia narrative”. This calls for the development of strategies that address world-building, characterization, backstory and exposition, audience participation, and so on. Regarding the metaverse world more specifically the gaming, a gamified narrative must be developed in conjunction with user engagement, whereby the player controls the content experience and does so within the parameters of the system (Wanick and Stallwood, 2023).

As well another important concept is aesthetics. The term aesthetics can refer to several different things. For instance, the degree to which pleasant feelings are felt in locations and settings where metaverse performances take place is known as aesthetic experience (Hwang & Koo, 2023). Ryu & Han (2011), define facility aesthetics as the décor and architectural features that enhance a space's visual attractiveness and indeed it will be interesting to do a connection within the virtual space involvement from the current study.

2.4. Luxury fashion brands

Fashion has been seen to be a trend generator. The development of platforms that allows individuals to share their experiences and knowledge through active participation in the Web 2.0 provided new perspectives into how fashion is perceived (Ko et al., 2013). For example, during the last decade, there has been an increase in the number of fashion style bloggers and influencers who share their understanding and approach about fashion and identifying trends, allowing to assist all of their followers in discovering their own identity through their fashion blogging and sharing habits (Titton, 2015). Luxury fashion businesses recognised the potential of this product and the value of knowledge sharing by having a really strong presence on every social media for the purpose of social media marketing (Godey et al., 2016).

Therefore, luxury fashion brands are constantly looking for new ways to broaden their market reach, remain creative, innovative, and develop new marketing approaches. And in order to do so, luxury fashion businesses seek innovative ways to attract potential consumers (Atwal & Williams, 2009).

Luxury fashion brands are known to be very exclusive when it comes to branding, customer experience and their unique way of doing campaigns. They are always up to date and always seek ways to reinvent themselves. For example, the first life stream fashion show was done by Alexander McQueen's presenting the Plato's Atlantis collection for Spring/Summer 2010 on October of 2009, in

Paris Fashion Week. At that time this live stream fashion show was seen as revolutionary and innovative, resulting into 70% of the London Fashion Week shows the following season were also streamed live, but it took the industry five or six years to fully grasp how this would fit into its business model. The idea, live streaming fashion weeks was more about interacting with audiences and creating a memorable brand experience (Amed & Knight, 2022).

Consequently, another aspect important factor to reference is regarding storytelling. Since the widespread use of social media, luxury brand advertising has shifted to storytelling, which is critical in engaging customers throughout their consumer journey map (Hemantha, 2020). They adopted a new strategy known as visual storytelling, which consists in creating appealing product displays that present the heritage as a journey from history to the creation of new collections among fashion and luxury brands, resulting in a sense of selling dream product, customized to specific luxe consumers and celebrity clients (Hemantha, 2020).

According to Wanick and Stallwood (2023), there are four different story types that can be used by brands to evoke consumer-brand relationships: Folklore: tales other people tell about the brand; vision: related to the future prospects of a brand; heritage: related to historical features; and contemporary: related to innovations. Brand stories can also be associated with the "loser" or "winner" narrative, in which the founder of the company tells their narrative from a humble or triumphant vantage point. Brand stories may also be influenced by how a brand responds to external influences. For instance, depending on the consumer's pre-existing views, the tale genre and storyline might also affect their preferences. For instance, the "loser" tale style may have an impact on customers who carry malicious jealousy against a business. This implies that "one" story may catch the interest of certain consumers (Wanick and Stallwood, 2023).

These story formats are used by luxury fashion brands in their marketing campaigns. Louis Vuitton's most recent campaign, which included a collaboration with well-known Japanese artist Yayoi Kusama, was a notable example of the heritage format. In Japan, an immersive reality billboard was constructed with Kusama's avatar figure emerging from the Louis Vuitton bag, alongside eye-catching inventions like colourful polka dots. In Paris, consumers who used the Louis Vuitton app could see the most famous landmarks with the artist dots, and a gigantic balloon picture of the artist peeking above the Louis Vuitton Champs Elysée's Store was showing up, creating this 3D effect (Yassin, 2023).

For this reason, fashion experts are considering that the metaverse phenomenon is going to have the same effect. It is indeed acknowledged that some luxury fashion brands are already leaving their mark on the metaverse platforms such as Gucci, Nike, Bulgari, Ralph Lauren, and Dolce & Gabbana. According to Rathore (2023), AI and the metaverse can offer a series of benefits for the

fashion industry. For instance, fashion brands can use a variety of solutions to enhance their overall operations, including automated product tagging and categorization, personalized customer experiences, real-time analytics, product recommendation, customer segmentation, and inventory management, improved customer engagement tactics and tailored advertising campaigns are also possible. Businesses can do this to give clients a more individualized shopping experience and raise customer satisfaction. (Rathore, 2023). Although, the current study aims to analyse if the same can be done regarding the marketing campaigns.

2.5. Conceptual model

Based on the prior analysis of available literature, the conceptual model represented in figure 1 was developed. The framework includes the two significant marketing campaign characteristics: personalisation and emotion, as well as the most important sub-elements involved. To prevent overlap, the categories 'product' and 'service' have been integrated because they both target the same metrics to some extent.

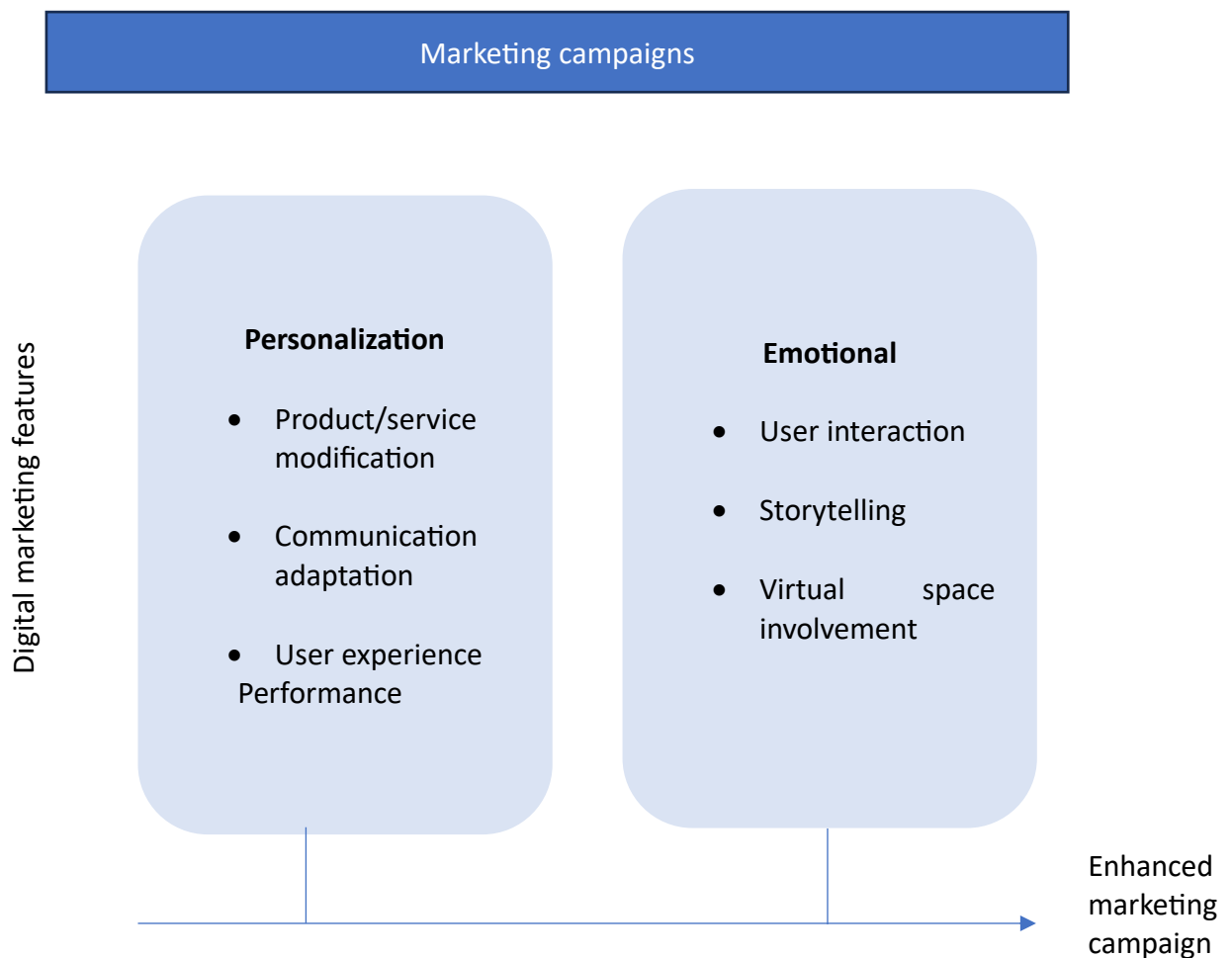


Figure 1: Conceptual model

3. Method

The research study design is going to be carefully described in this chapter, along with the explanation of the methodology. Additionally, further details are provided on the comparative case study, sampling, operationalization and data analysis.

3.1 Qualitative study: Comparative case study

Qualitative research is often used with the aim to understand the many meanings and values followed by relationships that exist within the media and the society (Brennen, 2017). Qualitative research seeks to comprehend the traditions, settings, applications, and meanings of words, concepts, and ideas. As a result, qualitative researchers address research questions, seek meaning, seek meaningful ways to discuss experiences within a certain historical and/or cultural context, and situate the research process within relevant social practices (Brennen, 2017). This research methodology should be able to identify these relationships (i.e., patterns) in connection to the current study to uncovering how the metaverse can be utilized to enhance marketing campaigns of luxury fashion brands.

In particular, a comparative case study method has been used in this research. It is important to note that this type of research is known to use a wide variety of data sources, qualitative case study permits the analysis of a phenomenon in its context. This makes sure that the problem is not examined through a single perspective, but rather through multiple perspectives, revealing and understanding the phenomenon's many dimensions (Baxter & Jack, 2008). Due to this reason, this method is suitable for responding how each luxury fashion brand does their marketing campaigns on the different metaverse platforms.

Furthermore, Yin (2018) suggests using a case study method when the study's aim is to address "how" and "why" questions. It was decided to use the comparative case study approach on this research in order to fully answer the established research question. This specific case study method, which is a type of multiple case study design, allows the researcher to identify both the similarities and contrasts between cases (Yin, 2018). The current study aims to identify the patterns or even the differences between luxury fashion brands while doing their marketing campaigns on the metaverse platforms.

3.2 Validity and reliability

It is crucial to take validity, reliability and credibility into account when conducting this type of qualitative research. According to Yin (2018), case study academics must ensure construct validity through triangulation of different sources of information, chains of evidence, and member verification. Since the current study aims to analyse different types of units of analysis, it has been argued that using a variety of evidence sources is one approach that might help to establish construct validity (Yin, 2018). Furthermore, construct validity reveals that case studies with several data sources presented a higher quality than those with only one source, and the current study has a total of ten case studies to analyse.

Thus, the concept of triangulation must be considered here since it is an essential method for guaranteeing the validity of this case study research (Mishra & Rasundram, 2017).

Data source triangulation and theory triangulation are considered to be two of the main strategies for triangulation according to Yazan (2015). This study presents these two strategies because the aim is to gather data from company websites, press releases, YouTube videos, podcasts, and journal articles. These various sources must each be analysed using distinct methods and are apt to produce various kinds of insights. Furthermore, regarding the theory triangulation, it was design for this study a conceptual model with the presence of existing theories.

Moreover, concerning reliability, which is the capacity to conduct a similar study in the future using same methods for data collecting, for example. The same, or at the very least comparable, findings should be obtained in this way (Yin, 2018). Reliability's objective is to reduce bias and mistakes in a research study. A case study technique or template that was entirely based on theory has been employed in this study to assure reliability. Additionally, a case study data base that contains all of the data was created during the data collection procedure.

Finally, credibility is defined as the truth value of qualitative research or the degree to which the study's findings are real and correct (Silverman, 2011). Since this is a deductive study, which means that the goal is to verify existing hypotheses, and for this study, a conceptual model was established to ensure the study's credibility.

3.3 Case study selection

There are a total of ten cases in this study, all of which are carefully chosen and thoroughly examined. A variety of factors that helped choose the best cases were identified when choosing the appropriate cases. First, they must be luxury fashion brands, in this study, fashion brands are defined as branded items or services that customers consider to be of exceptional quality; they provide genuine value by providing desired advantages, whether practical or emotional; own a famous

reputation in the market based on attributes like artisanship, craftsmanship, or service excellence; be deserving of a high price and capable of evoking a strong bond or resonance with the customer (Ko et al., 2017). All the nine selected brands fit into this description with exception of Nike.

Although Nike is not considered to be a luxury fashion brand, this study came over a variety of definitions of what is considered to be a luxury fashion brand and according to Keller (2009), there are ten qualities that a luxury fashion brands must follow, maintaining a premium image; building intangible brand connections; being affiliated with quality; using logos, symbols, and packaging as brand equity drivers; create secondary linkages with related people, places, events, countries, and other entities; controlled distribution; premium pricing; a strategic approach to brand design; a wide definition of competition; and trademark protection are among the other factors. Nike definitely is a match to this definition.

Secondly, every case should involve luxury fashion brands with experience in digital transformation, for instance, these luxury fashion brands must have a social media page, website and online store. Finally, if they specifically started to leave their mark in the metaverse, particularly, the selected luxury fashion brands have started to incorporate the metaverse into their marketing campaigns.

Moreover, this research focuses on luxury fashion brands and, thus, on specially branded surroundings, rather than on a combination of brands in one physical setting in the metaverse. It can be assumed that what they do works by using cases of effective incorporation of marketing campaigns in metaverse environments. This assumption, along with Yin's (2018) claim that comparative case studies can facilitate information on how a specific concept has been successfully implemented, has been the primary reason that the following case studies have been chosen.

Luxury fashion brand	Digital transformation	Metaverse
Gucci	social media page, website, and online store	After the success of the launching of Gucci Garden in Roblox, Gucci developed a Gucci Town. (Virtual world)
Burberry	social media page, website, and online store	Did a partnership with Blankos Block Party from Mythical Games. Allowing users to buy, enhance, and sell the tokens within the Blankos Block Party marketplace. (Virtual collection)

Louis Vuitton	social media page, website, online store	In collaboration with Beeple, the brand released a metaverse mobile game. The players travel through seven virtual realms that represent the seven fashion capitals in this narrative adventure game. Players can add a wide range of LV prints on their avatars to customize them. (Virtual world)
Ralph Lauren	social media page, website, online store	Introduced the "Ralph Lauren Winter Escape" experience inside the Roblox universe. (Virtual world)
Balenciaga	social media page, website, online store	The Fortnite x Balenciaga store allowed users to browse and purchase virtual Balenciaga products. (Virtual collection)
Tommy Hilfiger	social media page, website, online store	Was part of Decentraland's Metaverse Fashion Week. The brand exhibited its Spring 2022 collections, and it also run a virtual storefront where users could buy NFTs for their avatars or real-world products from the Metaverse. (Virtual world)
Givenchy	social media page, website, online store	Launched the Givenchy Beauty House on Roblox. (Virtual world)
Dolce & Gabbana	social media page, website, online store	Launched nine NFT pieces from the Collezione Genesi

		collection, on the online marketplace UNXD.
Nike	social media page, website, online store	Nikeland was specifically designed metaverse area in Roblox. (Virtual world)
Bulgari	social media page, website, online store	Launched an exclusive virtual environment on Asia's largest metaverse platform, ZEPETO. (Virtual world)

Table 1: Case studies

3.4 Data collection process

As seen on the previous paragraphs the aim of this study is to select ten case studies of luxury fashion brands that have begun incorporating the metaverse into their marketing campaigns. To do so, the study will adopt a non-probability purposive sampling, based on targeting. The aim of this sampling method is about which units of analysis will be the most useful and representative for the research (Babbie, 2016).

A variety of data are acceptable as long as they included the concept of the metaverse because the research requires very particular information. However, a number of criteria and rules for search conduct have been used to increase the potential that this study can be replicated in the future while also taking reliability into account. First, in order to ensure that the marketing campaigns on the metaverse are relevant considering the current state of digital developments, all datapoints must have been published within the last three years (i.e., 2021–2023). It should be noted that sometimes there was no publication date. When this happened, the researcher carefully examined the text to determine whether it was possible to determine whether it had been published during the previous three years. For instance, the material required to be published within the predetermined timeframe if a historical event was addressed that occurred after 2021. Second, the brand website has been looked into to gather information about the topic of this study. Additionally, the necessary datapoints were obtained by using Google search (with keywords such as "*luxury fashion brand name* on metaverse" or "marketing campaigns on metaverse"), YouTube (with keywords such as "*luxury fashion brand name* on metaverse"), collected images of the metaverse campaigns (by doing screenshots of the most relevant images).

The last requirement is that all written datapoints needed to be in English. Nevertheless, by including a sufficient number of sources for each theme for each case, data triangulation has been

taken into account. When a source is discovered using the previously outlined method, the researcher must rigorously evaluate the supporting platform. A wide range of platforms might be rated as adequate, for instance news websites, retail platforms, luxury fashion platforms, and company websites of firms responsible for certain innovations are also examples.

3.5 Units of analysis

A variety of documents, such as, publications, company websites, press releases, podcasts, YouTube videos, journal articles, and so forth that provide any type of perception or assessment with regard to the various luxury fashion brands marketing features in the metaverse are considered the units of analysis for this study. A large database has been created by combining these many forms of data. Various types of data have been gathered for each case until a sizable amount of specific information about that particular case is available. On *Appendix 1: Units of Analysis* contains ten comprehensive tables that list all the sources for each case in order of the marketing features for additional reference. Additionally, because they exist in the previously mentioned tables as parts of the units of analysis, it should be noted that the in-text references that are made in chapter 4 (i.e., Results and analysis) will not be included in the reference list. However, this is unrelated to the sources that were already chosen for the case study in section 3.3.

Furthermore, the screenshots regarding the observations will not be included in this paper however is going to be send separately as an Annexe 1.

3.6 Operationalization

In order to support this research, key concepts were covered in the previous paragraphs. However, these concepts must be transformed into observational content for operationalization. According to Bowen (2020), sensitizing concepts are used by the researcher to conduct the study analysis. Moreover, sensitizing concepts may be chosen from previous studies, the literature in social science, and current theories (Bowen, 2020). Moreover, the key concepts from the literature and conceptual model have been operationalized in a case study template to ensure reliability. The researcher can actively link the instances to the literature by using the following table as a reference for evaluating the cases.

Conceptualization of Personalization feature

Core properties of personalization	
Product/service modification	Measured by analysing prior studies, perceptions in publications, articles, and observations in digital media (i.e, video) about how brands customized their product and service for the metaverse platforms.
Communication Adaptation	Measured by analysing prior studies, perceptions in publications, articles, and observations in digital media (i.e, video) regarding how brands create customized communication regarding product and brand information on the metaverse.
User experience: Performance	Measured by analysing prior studies, perceptions in publications, articles, and observations in digital media (i.e, video) concerning the way technology is incorporated into the experience, for instance, which experiences were offered by the brands on the metaverse to make it more engaging.

Conceptualization of Emotional feature

Core properties of emotional	
User Interaction: Stimuli	Measured by analysing prior studies, perceptions in publications, articles, and observations in digital media (i.e, video) how brands are stimulating the users to interact with the metaverse world. For example, the conduction of enhancing activities, the use of avatar personalization, etc.
Storytelling: Brand storytelling	Measured by analysing prior studies, perceptions in publications, articles, and observations in digital media (i.e, video)

	regarding the integration of brand storytelling on the metaverse taking into account brand narrative.
Virtual space involvement: Aesthetics Realism	Measured by analysing prior studies, perceptions in publications, articles, and observations in digital media (i.e, video) about how brands are utilizing architectural features that enhance a space's visual attractiveness and the degree to which pleasant feelings are felt in locations and settings where metaverse performances.

Table 2: Operationalization

3.7 Data analysis

The current study will be supported by thematic analysis based on theoretical concepts. This type of analysis is known to be the process of systematically identifying, categorizing, and give insight into patterns of meaning (themes) across a data set (Wheeler, 2022).

The aim of thematic analysis is to find themes. A study done by Joffe (2011) notes that a theme is a particular pattern of meaning that emerges in the data. It may include manifest content, that can be distinctly observed. Also, it might include a latent content which relates to underlying meaning. On this type of analysis, the researcher will frequently start by identifying manifest themes that can subsequently help to improve knowledge at the latent level (Joffe, 2011). This method was crucial for this study because the direct methods adopted by luxury fashion brands to reinforce theoretical concepts are studied in this way.

Moreover, this study was executed by using a deductive method of data analysis. Deductive research develops from the "general to the specific" by drawing on past results of other researchers (Babbie, 2014). The initial development of a critical discussion of available literature for this study resulted in the formation of a conceptual model that serves as the foundation for the thematic analysis. As a result, themes are taken from previously discovered theoretical notions (Joffe, 2011).

Braun & Clarke (2006) suggested an approach with six phases that has been used to conduct thematic analyses effectively. Nevertheless, since open coding is not used in this research's analytical approach, an alternate set of stages is done. Instead, a thematic analysis based on theoretical concepts is used.

The researcher should become familiar with the study's data in the first phase, according to Braun and Clarke (2006, 2012). This requires reading, viewing, and listening to all of the database's data in order to conduct this research. Here, the themes have already been discovered before the analysis, contrary to how the second, third, fourth, and fifth phases typically concentrate on the development of codes and themes (Braun & Clarke, 2006, 2012). As a result, the next action is to organize the data findings by associating certain perceptions and analyses with the themes.

The report is created in the sixth and final step, which entails writing down the trends and standout findings related to each theme (Braun & Clarke, 2006, 2012). Despite being the last step, the process it alludes to is still in progress. Because writing the report and analysis go hand in hand in qualitative research (Braun & Clarke 2012). The order in which the themes are presented should be logical, coherent, and meaningful (Braun & Clarke, 2012), which for this research means they have to be presented in the same order as they are introduced in the theory and operationalized.

4. Analysis and results

The results of the case studies will be presented in this section. The findings are arranged into six themes, with the overarching goal of connecting them to the research topic and then linking them within the theoretical framework. Tables are also provided to demonstrate the patterns as well as the specific tactics that luxury fashion brands used in this study. This chapter follows the same format as the operationalization in the methodology chapter.

4.1. Personalization feature

4.1.1 Product service modification

The current study focuses on the analysis of the first factor, product service modification, to better comprehend luxury brand approaches to personalization characteristics within the framework of the metaverse. A cross-analysis was conducted involving ten luxury fashion brands and how they personalized their products and services for the metaverse platforms.

In the study, every single luxury fashion brand revealed their unique way of approaching and delivering their products and services within the metaverse. Although, the analysis's findings showed a clear pattern of luxury fashion brands transforming their products digitally, as well as the inclusion of virtual and digital elements in the services offered in the metaverse.

Notably, the first pattern to be observed was all ten luxury brands attempted to include one of their signature pieces in the metaverse collection. For example, Gucci incorporated their Blondie Bag in the virtual store (Figure 2); Louis Vuitton's with Christopher backpack, where users could use on their avatar to help them caring important things from the game; Nike's renowned sneaker models such as Dunks and Air Forces, so the avatar would always be with iconic sneakers of the brand; and Bulgari's showcased serpenti jewelry on their metaverse world.

Nonetheless, it is worth mentioning, that the method in which each luxury fashion brand provided their products differed. Seven of the ten luxury brands incorporated into their game experience their products as part of the metaverse. This was visible in a variety of circumstances, including customizing the avatar, presenting the items as incentives, or simply displaying them within the metaverse world. Gucci, Ralph Lauren, and Nike, on the other hand, took a different strategy, constructing virtual boutiques within the metaverse to promote and sell their items (see Figure 2). Furthermore, as indicated in Table 2, each luxury fashion brand's product modifications can be examined in greater depth.



Figure 2: Gucci Virtual store (DeeterPlays, 2022)

Regarding service modification, it is important to highlight that all ten luxury fashion brands provided self-service to metaverse users. It could be observed that users received no advice or direction, specially from a brand specialist. Instead, they were given enough information on the things they expected to buy or acquire as game incentives. This can also be seen in Figure 2.

When analysing the product and service modification further, it is clear that immersive experiences inside the metaverse have made exclusive items available to metaverse users, thereby increasing user engagement. This immersive strategy has the ability to encourage people to investigate and interact with the brand's physical items (Buhalis & Karatay, 2022).

By allowing users to interact with their luxury items virtually, these brands want to establish a strong brand presence within the metaverse, creating brand identification, ambition, and loyalty among users. The metaverse may be used to cultivate a virtual brand experience that can affect consumers' perceptions and preferences, ultimately leading to real-world engagement and sales.

Product service modification for the metaverse platforms		
	Product modification	Service
Gucci	Gucci has a store inside the Roblox game, where people can buy products such as the iconic Blondie Bag	self-service
Burberry	Release of NFT collection, featuring Burberry-branded in-game accessories. Players can add to their virtual portfolio of online accessories of the game	self-service

Louis Vuitton	Users can customize their character with different Louis Vuitton monogram prints and colourways. The users can select iconic products from the brand such as Palm Springs Mini or Christopher Backpack	self-service
Ralph Lauren	The exclusive digital collection includes eight distinct winter athletic styles from Ralph Lauren's Polo Sport line which can be found at their store on the virtual world	self-service
Balenciaga	The Balenciaga x Fortnite hoodie and a pair of the brand's futuristic cat-eye spectacles, as well as the Fall 2021 collection's Knight in the armor footwear are some of the products of this collab. Users can find it on Fortnite	self-service
Tommy Hilfiger	Floating 3D representations of famous styles, such as the Varsity jacket for men, the Madras shirt for women, and a unisex sweatshirt with the iconic Tommy Hilfiger logo (presented as a showroom)	self-service
Givenchy	Givenchy rewards users with accessories such as Le Rouge Cross bag; Sunglasses; necklaces on their virtual world	self-service
Dolce & Gabanna	Nine collection pieces which includes two dresses, three jackets, one suit and some accessories	it was done by an auction
Nike	Nikeland offers the possibility of users a to shop in Nike showroom (virtual store) and choose the most iconic Nike shoes such as Dunks, Air Forces, football and running shoes. Also, some apparel items and accessories are available on this virtual world	There is a nike employee at the store greating all the users but at the end the service is self-service
Bulgari	On the virtual world users can find clothes and accessories such as the iconic Serpenti jewellery, accessories, and watches	self-service

Table 3: Product & Service

4.1.2 Communication adaptation

The second factor of this study is communication adaptation, in order to better understand how luxury brands approach the personalization features within the context of the metaverse. A cross-analysis involving the ten luxury fashion brands and how they adapt their communication across product and brand information for the metaverse was conducted.

This study showed that the major way in which communication is improved is through the information offered about the product and brand. However, the analysis's findings showed a current pattern of luxury fashion brands transforming their communication efforts into the metaverse world.

Particularly, the first pattern observed was that the majority of the luxury brands (i.e., seven) did not present any information regarding the product or the brand, instead, they solely provided the visual product. This strategy was adopted by Ralph Lauren, Nike, Bulgari, Tommy Hilfiger, Louis Vuitton, Balenciaga, and Burberry.

Moreover, two of the ten brands offered succinct descriptions of the product. For instance, when Gucci users visited the online shop, they were provided very little information about the products; the same approach was applied by Givenchy (Figure 3).

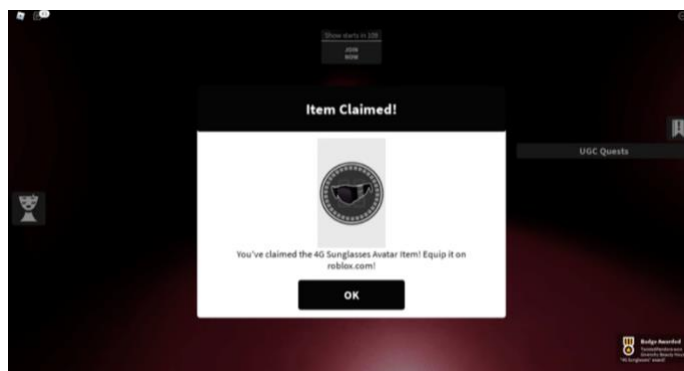


Figure 3: Givenchy product exhibition (TwistedPandora, 2022)

Conversely, Dolce & Gabbana was the only luxury brand providing great details about their collection. It is important to note that Dolce & Gabbana was auctioning nine NTF products from their collection; thus, an appealing description of the item should definitely be provided.

In essence, brands are continually experimenting with new approaches to provide their users with new forms of communication in the metaverse. This study shows that the primary way of improving communication in the metaverse is by providing information about the brand and product (Table 3).

Certain luxury brands chose a strategy that was more visually focused depending on the popularity and brand familiarity of their products, and existing literature argues that an exceptional video game provides "information on demand and just in time because players are not very good at grasping and memorizing extensive content." (Gee, 2005). Due to this reason, it was seen in this study that the written content should be as succinct as possible to appeal to the metaverse users since is considered to be highly visual.

Overall, the variety of approaches done the luxury fashion brands concerning their communication adaption on the metaverse highlights the different strategies and goals that they want to offer to their users. In the metaverse, communication can be seen as more visual and engaging to the virtual users.

Communication adaptation	
	Product and brand information
Gucci	When users go the virtual store, they can see product information in a very succinct way
Burberry	Display of the products without any information.
Louis Vuitton	Display of the products without any information.
Ralph Lauren	Display of the products without any information.
Balenciaga	Display of the products without any information.
Tommy Hilfiger	Product display with no information
Givenchy	When users win a free product, they can see product the information in a very succinct way
Dolce & Gabanna	Description of the luxury piece followed by the NFT price
Nike	Display of the products without any information.
Bulgari	Display of the products without any information.

Table 4: Communication adaptation

4.1.3 User experience

Finally, to better understand how luxury brands approach with personalization in the context of the metaverse, the current study focuses on the analysis of the last factor, user experience. A cross-analysis was conducted involving ten luxury fashion brands and how they provide experiences to metaverse users.

In the study, every single luxury fashion brand revealed their unique way of offering different experiences to the users within the metaverse. Although, the analysis's findings showed a clear pattern of the luxury fashion brands wanted to include an experience feature within their virtual world.

Noticeable, the first pattern to be observed was the community experience. According to the analysis, three luxury fashion brands are exploiting social spaces in order to create a community inside the metaverse world. Nike, for instance, allows its users to connect, communicate, participate in events, and engage in a range of brand experiences. LeBron James and other sports personalities, for example, have made visits to Nikeland. Likewise, as Burberry and Bulgari.

Consequently, the second pattern identified was the mini-games experience. Opposing the three previously introduced cases, Louis Vuitton, Ralph Lauren, and Givenchy are utilizing the gaming set to enhance their brands' experiences within the users. This is accomplished through the use of mini-games to obtain additional brand items or to learn more about the brand's history. For example, in the Louis Vuitton game, users can learn more about the brand's history by collecting post cards and other memorabilia throughout the game.

Subsequently, the last established pattern was cultural experience. To enhance the user experience, brands like Gucci and Tommy Hilfiger provide a more cultural experience by allowing users to attend exhibits that showcase their brands' products. Figure 5 is a good example of this.

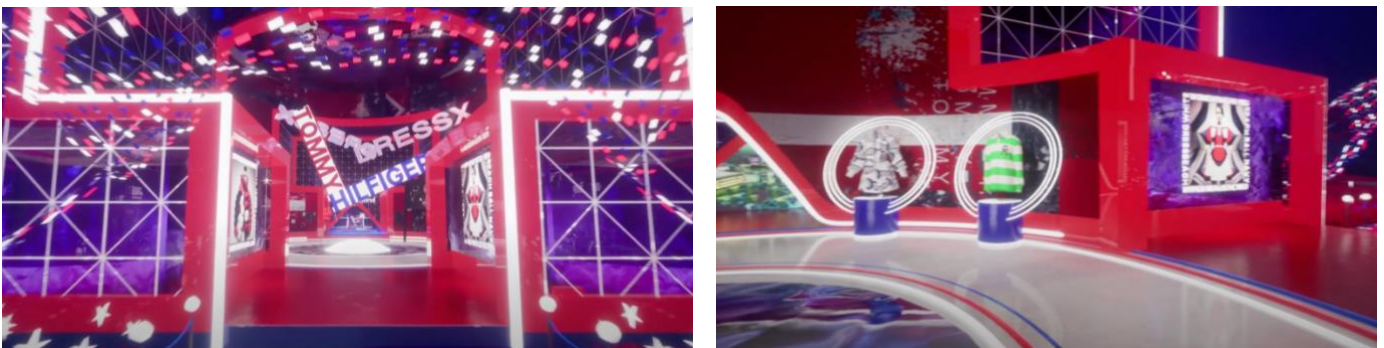


Figure 4: Tommy Hilfiger exhibition corner (Emperia, 2023)

Further analysis shows that the other two luxury fashion brands, Balenciaga and Dolce & Gabbana failed to demonstrate any user experiences because since they launched a virtual collection on the metaverse, that could be considered to part of the experience given by the luxury brand.

Altogether, these results contribute with important insights about the way brands provide experiences to the metaverse users. The variations of experiences given by each luxury fashion brand indicate the different strategies taken into account for engaging with the metaverse users. Similarity, according to Dwivedi et al (2022) user experience is an important factor to take into consideration in the metaverse, it can provide new experiences to the users resulting into strong connections with the brands intentions of expansion.

User experience	
	Performance Experience
Gucci	Users explore and create unique art pieces, and buy limited edition digital Gucci items to dress their Roblox avatars in.
Burberry	As part of the collaboration, the brand is opening new spaces for its communities by creating a bespoke social space within the game where players can come together and enjoy a unique virtual experience.
Louis Vuitton	Once users start Louis the Game, users embark on an adventure that is reminiscent of The Legend of Zelda: Breath of the Wild, and they can run around, jump, and collect items along the way. Users get to learn about LV's history throughout by collecting post cards and other memorabilia.
Ralph Lauren	Weekly "Treasure Hunt", every Monday users can try new limited items and then they could also add to their Roblox avatars. Also, the users were able to join the ice-skate area to play a competitive mini game.
Balenciaga	
Tommy Hilfiger	invites users to teleport their avatar to the virtual store and shop floating 3D renders of limited-edition products through fully immersive experiences like those Tommy Hilfiger has offered such as exhibitions of their most iconic pieces and that could be seen through augmented reality shopping.
Givenchy	in order to gain free items users, need to complete a series of tasks for instance dance on the dance floor, collecting 10 Givenchy symbols, join some shows
Dolce & Gabanna	
Nike	Making possible for its fans to connect, interact participate in events, and engage in a variety of brand experiences. LeBron James and other sports celebrities have made appearances there, and visitors can even purchase special digital items to customize their avatars.

Bulgari	The K-pop star Blackpink Lisa, users can interact with her character in Bulgari World by taking selfies with her avatar.
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Table 5: User experience

4.2. Emotional feature

4.2.1 User interaction

The second main concept to be investigated in this study is emotional features. The current study focuses on the examination of the first aspect, user interaction, in order to gain more insight into to luxury brand approaches to emotional characteristics inside the metaverse. A cross-analysis of the cases was conducted involving ten luxury fashion brands in order to examine what are the experiences that brands offer to users interact in the metaverse.

Every single luxury fashion brand showed their own method of delivering interaction among users within the metaverse in this study. Despite this, the findings of this study revealed a strong pattern of luxury fashion brands providing experiences for users to interact with, either through the playfulness of the game, executing additional activities within the virtual world, and the availability of testing and fitting the brand products.

When users actively participate in brand-developed games, it has been discovered that a significant number of other alternative activities and interactions are facilitated. Regarding additional activities offered by the luxury brands was seen that seven of the ten luxury brands would include this in their virtual world for example: Bulgari's with mini-games, Gucci with photo-booth and creative corners, Ralph Lauren's customizing hot chocolate on their Winter World, Givenchy's make-up stations, Tommy Hilfiger's NFT shop, Louis Vuitton's customizing character and Nike's with the chance of users developing their own type of games.

Furthermore, concerning the playfulness of the game, the analysis also revealed that five of the luxury brands were making use of their games and entertaining experiences to encourage user interaction. For instance, the gaming strategies used by Givenchy, Ralph Lauren, and Gucci are quite similar. The idea of the game was the following: To receive the brand items, the users must have to complete a number of activities. When compared to Nike and Louis Vuitton, where users at Nike must take care of their own "yard" in order to obtain their personalized items, whereas users at the Louis Vuitton game must navigate through six distinct worlds in order to win the game.

Moreover, regarding to the possibility of testing/fitting the luxury product, brands like Gucci, Ralph Lauren, Givenchy, Louis Vuitton, and Nike users have the availability to fit the product before purchasing. Giving an interesting connection to the actual world since when purchasing a product in a store, customers usually try it on first.

Taken together, these findings suggest that, while each luxury fashion brand has their own way of providing different experiences to their users, although there is a common goal: When luxury fashion brands offer activities to their users and use this to their advantage, the metaverse can promote this sense of fun, playfulness and belonging to their users.

User interaction			
	Playfulness of the game	Additional activities	Testing/Fit
Gucci	Users have the chance to play games and earn Gucci Gems	Exhibition spaces, Minigames, a Gucci store, Creative Corner, Craftsmanship Court, Selfie Way, Power-up Place	Users are able to fit the Gucci product before purchase
Burberry			users have access to the product
Louis Vuitton	Users must pass through six different worlds in order to win the game while fully dressed in LV	Comes with a creative element whereby players can customize their character with Louis Vuitton clothes, including various monogram prints and colourways	Users before the game starts need to customize their character. Have the several options to choose from the iconic products and designs
Ralph Lauren	Users could dress up with the products of the brand or interacting with objects in the virtual world	From skating around with other players or to customising hot chocolates in a sponsored RL's virtual truck.	Users are able to fit the RL product before purchase. The game also gives outfits suggestions
Balenciaga			
Tommy Hilfiger		During this virtual event, the brand showcases its Spring 2022 collections and host a digital retail platform where consumers can shop NFTs for their avatars or purchase physical items from within the metaverse.	

Givenchy	Users make their own avatar faces, which they can submit to a contest for a chance to win virtual accessories and rewards.	Makeup stations, a photobooth, and a swimming pool adorned in Givenchy design are also available, as are vending machines stocked with Le Rouge lipstick cross-body bags.	Users can test the features from the beauty conner such as make-up. When it comes to product that they win they cannot test/fit
Dolce & Gabbana			
Nike	Users of Nikeland need to take care of their own "yard"—a private area within Nikeworld that they may use to display their objects and customize to fit their tastes.	Users can use their avatars to try on virtual items, purchase NFTs, and even participate in minigames for the chance to win There is an online store, where customers can purchase any kind of clothing and even design custom Nike-branded accessories. Visitors can shop for gear for their avatars, play games, talk with others in the metaverse, develop their own games, and more at the Nike showroom.	
Bulgari		To gain access to the resort collection's clothing and accessories for their avatars, users need to take part in quests and challenges.	the avatar can try on

Table 6: User interaction

4.2.2 Storytelling

The second factor of this study is storytelling, in order to better understand how luxury brands approach the emotional features within the context of the metaverse. A cross-analysis involving the ten luxury fashion brands and how they imply storytelling on their metaverse campaigns was conducted.

Notably, the results of the study revealed a current pattern of luxury fashion brands using storytelling in the metaverse. According to the findings of this study, the primary way in which storytelling is demonstrated is through brand narrative inside the metaverse environment and secondly by story interaction among users.

The analysis revealed that brand narrative is the main strategy employed by the luxury brands included in this study, as well as the most often utilized method. However, there might be significant differences in the type of narrative as well as the level at which storytelling is utilized. Gucci, Dolce Gabbana, Nike, Bulgari, and Louis Vuitton, for instance, transport into their narrative real-life facts from their brand to the virtual world. For example, Givenchy world is inspired by the late founder Humber de Givenchy’s home. Gucci on their world teleport users for the Italian piazzas. Nike’s virtual world is inspired by the original Nike headquarters and offers users a variety of one-of-a-kind experiences. Louis Vuitton game is a celebration of their 200th anniversary.

Besides the most prominent brand narrative, six of the luxury brands additionally employ story interaction into their brand storytelling. In the case of Louis Vuitton, the user must collect 200 candles to commemorate the birthday of Louis Vuitton to win the game. At Givenchy, users can access a number of spaces, including an '*Irresistible* dance floor' and a '*L'Interdit* prohibited station,' both inspired by two Givenchy perfumes. Nike turns users into digital brand ambassadors while they are using Nike products in the Roblox world.

In essence, brand narrative and story interaction are critical factors to consider when it comes to brand storytelling. By creating brand narratives that resonate with the metaverse users, luxury brands can reach people’s emotions, values, and aspirations. These connections then can be translated by loyalty, trust, and engagement, as users get more interested in the brand’s purpose and story. Consequently, storytelling allows luxury brands to differentiated themselves and establish a unique identity inside the virtual world.

In the metaverse context, mastering storytelling contributes to generating and sustaining audience engagement with brands, as stated by Yang (2023).

Storytelling (brand storytelling)		
	Brand narrative	Story Interaction
Gucci	Users of Gucci Town could not only discover Gucci’s story and heritage, but also be able to express their own individuality (by using Gucci clothes) and gather with like-minded people (Gucci fans) from across the globe at Gucci Town.	This emphasis on community is echoed in the design of the piazza-like square, an Italian architectural concept that has since antiquity allowed a point of convergence for people to meet, connect and exchange ideas.

Burberry	Launched a NTF collection inspired by the brand's Animal Kingdom house code.	
Louis Vuitton	Louis Vuitton made a significant step forward to mark its 200th anniversary in 2021 by release a virtual video game.	Follows the protagonist through six different worlds, where the user must collect 200 candles to commemorate the birthday of Louis Vuitton.
Ralph Lauren	Is about enjoying a festive season "Winter Escape" though RL sponsorship	Users explore the winter world and walk to place, or just sit on a chair, they were encouraged to follow quests to get rewards instead of building their own narrative
Balenciaga	Developed Balenciaga styles for Fortnite and a fresh line of actual Fortnite clothes.	
Tommy Hilfiger	Users may experience the Tommy Hilfiger brand's timeless American cool style in an exhilarating new way thanks to the store's location inside Boson Portal. Users can transport their avatar to the virtual store and shop a limited selection of items from the Spring 2022 Tommy Hilfiger collection there.	
Givenchy	The immersive world features a castle in a nod to Givenchy Parfums' late founder Hubert de Givenchy's home.	Users to Givenchy's Beauty House can access a number of spaces, including an 'Irresistible dance floor' and a 'L'Interdit prohibited station,' both inspired by two Givenchy perfumes.
Dolce & Gabbana	Published Collezione Genesi, a group of nine NFT designs motivated by the Venice exhibition.	
Nike	The virtual world is inspired by the original Nike headquarters and offers users a variety of one-of-a-kind experiences. Its small metaverse, "Nikeland," is meant to be an interesting 3D area for people who are passionate about sports and gaming.	Essentially users can turn into digital brand ambassadors (when using Nike products on the Roblox world).
Bulgari	Bulgari Zepeto World has a pop-up shop and café that are located in the Parnas Hotel Jeju, so users can experience and enjoy without visiting the real location	Users can enjoy desserts and beverages as well as the brand's 2022 Resort line in a virtual café-themed environment with

		signature accessories pieces for their avatars.
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Table 7: Storytelling

4.2.3 Virtual space involvement

Lastly, to gain a better insight of how luxury brands approach the emotional features within the context of the metaverse, the current study focuses on the analysis of the last factor, virtual space involvement. A cross-analysis was conducted involving the way that ten luxury fashion brands approach the virtual space on the metaverse.

In the study, every single luxury fashion brand revealed their unique way of approaching the virtual space within the metaverse. Although, the analysis's findings show a clear pattern on the way that luxury fashion brands explored visually the virtual world. According to the study's findings, the main format in which virtual involvement is explored is through immersive designs, followed by a strong visual presence and the usage of the brand colors.

The analysis demonstrated that immersive designs are a prevalent method used by the luxury brands. However, substantial variations may be found in the sort of immersive designs used. Gucci, Ralph Lauren, Tommy Hilfiger, Givenchy, and Bulgari, for example, had a really strong presence of immersive campaigns and immersive clothing collections in their virtual worlds. For instance, Gucci Town could be found immersive billboards with real images from Gucci campaigns (Figure 6). Similarly, Bulgari also had immersive billboards with real images from the campaigns in their virtual world. In Ralph Lauren's world could be seen the logo at the snow (since it was a winter world), and a lot of Ralph Lauren flags were placed all over the Winter world.



Figure 5: Gucci immersive billboards (DeeterPlays, 2022)

On the contrary, the other five brands only had immersive clothing collections in their virtual worlds.

Furthermore, in terms of visuals and colour, all ten cases represented a vibrant and colourful virtual world. Considering the study is dealing with the virtual game environment, graphics and colours must be included. Although it was fascinating to note that the prevailing colours from each brand world were the brand's colours. For example, the predominant colours in Tommy Hilfiger's world were red, white, and blue; oranges in Nike's world; and black and yellow in Balenciaga's collection. While Gucci's world was highly colourful, very eye-catching for users, and used a lot of brilliant colours, Bulgari's world was more in pastel colours.

Overall, these results indicate that although each luxury fashion brand explores virtual spaces in their own unique way, it is possible for luxury fashion brands to develop engaging brand narratives through immersive designs within virtual worlds.

Existing literature suggests that sight and other senses like colours are critical variables to consider in virtual environments in order to pass on this realism to users (Ning et al., 2021). Therefore, realism is essential for users to get emotionally engaged in the virtual environment because these virtual experiences increase user engagement, producing a lasting impression and improving brand consciousness.

Virtual space involvement		
	Immersive designs	Visual and colours
Gucci	Immersive campaigns. At the Gucci town they have immersive billboards. Virtual designs of the most iconic products of the brand	Super colourful, eye catching for the users. Usage of vibrant colours
Burberry	Virtual designs of the accessories of the brand. Inspired from the runaways	Oranges, black, nude, white (relation to the brand colours)
Louis Vuitton	Different clothing designs to match the game aesthetic (for instance the creation of the character for the game while the LV logos).	The very known Louis Vuitton monogram prints and colourways. The virtual words are a mixture of dark and colourful depending on the world
Ralph Lauren	Immersive campaigns at the winter town. Huge brand presence with brand logo stamp of flags, snow.. Virtual clothing line looks alike from what you can see in stores	White, blues, reds (relation to the brand colours)

Balenciaga	Balenciaga gave the Fortnite team 3-D scans of each of the garments, which allowed the game's designers to recreate the clothing with vivid details, from graphics and textures to the way it sits on a character	Black, yellow (relation to the brand colours)
Tommy Hilfiger	Immersive campaigns at the Tommy Hilfiger stand. Virtual clothing line such as including a men's varsity jacket, a women's madras shirt, a unisex hoodie and more.	Red, white, and blue
Givenchy	Because of the magnificent castle, its structural setting, which also serves as a gaming world, resembles a fantasy kingdom erected in the heart of a modern cityscape. A pool and a makeup station are also available for avatars to digitally style and apply their colour cosmetics.	Having eye-catching colours that instantly capture the observer's attention
Dolce & Gabbana	Clothing collection	Predominant gold, pink, blue
Nike	Virtual designs of the accessories of the brand. Inspired from the runaways. Nikeland is a sports enthusiast's paradise, with tracks, fields, courts, swimming pool, wall climbing, and other activity zones	Having eye-catching colours that instantly capture the observer's attention. Orange is a very predominant colour
Bulgari	Immersive billboards with real images at the virtual world	The world is in pastel colours; sophisticated but full of flowers around

Table 8: Virtual space involvement

5. Discussion and conclusion

The purpose of this study was to gain a better understand about how luxury fashion brands are enhancing their marketing campaigns by using personalization and emotional features through metaverse. This study aimed specifically to give an answer to the following research question: *How are luxury fashion brands utilizing the metaverse platforms to enhance their marketing campaigns?*

As stated in earlier chapters, the urge to expand awareness on the metaverse is considered as an opportunity to engage customers in completely new ways while pushing corporate capacity and brand innovation into new directions (Hazan. et al., 2022). Many companies see innovation as the key to success (Doyle and Bridgewater, 2012), and the metaverse is one method to get there. According to Hazan. et al. (2022) customers consider brands in the metaverse to be innovative, and there is a significant need for creating different types of experiences. For this instance, the current study wanted to explore if luxury fashion brands are indeed perceived as innovative if they are leaving their mark in the metaverse.

Although marketing campaigns are not a new concept and are often explored in academics, the use of the personalization and emotional features in the metaverse as a facilitator for marketing enhancement is relatively recent, particularly in the luxury fashion industries. Marketing campaigns were evaluated for this study using an analysis of a wide range of digital marketing aspects that play an important part in establishing a marketing campaign. In comparison, these marketing features show how luxury fashion brands are effectively boosting their marketing campaigns in the metaverse, resulting in a more in-depth comprehension of them.

Subsequently, the most significant outcomes, as defined and examined in the preceding chapter, assist answer the formulated research question and sub-questions in a cohesive manner. The theoretical implications of these findings are examined in the next section. Following that, the societal and practical implications are examined. Thenceforth, the limitations of this study are discussed, as well as suggestions for further research.

5.1 Significant findings and theoretical implications

The topic of how luxury fashion brands are utilizing personalization features to enhance marketing campaigns in the metaverse was explored. Three important factors that contribute to personalized features were discovered in the theoretical framework. Looking at the findings, it is clear that all these three factors (product & service modification, communication adaptation and user experience) are widely used in metaverse environments.

To begin with, recognizing that all ten luxury fashion brands on the metaverse apply the factor of product service modification suggests its significance. It is widely understood that these

luxury fashion brands have a very strong brand image, both in terms of branding and famous items. As a result, all the ten luxury fashion brands have taken a more aesthetically focused strategy that is based on the attractiveness and recognition of their products for the metaverse platforms. It is evident that immersive experiences inside the metaverse have made unique items available to metaverse users, hence enhancing user engagement. These results reflect those of Buhalis & Karatay (2022) who also mention that these immersive techniques have the potential to entice individuals to examine and engage with the actual items of the brand.

Consequently, making a connection with the second factor communication adaption, was discovered that brands are continually experimenting new approaches to provide their users with new forms of communication. In the metaverse the majority of the luxury fashion brands adopted a more visually focused strategy for their communication efforts. A possible explanation for this finding is because as the metaverse platforms analysed on this study are highly visual and are part of the gaming realm, the information regarding a product and service needs to be on demand and just in time, because video game users fail on memorizing extensive content (Gee, 2005). As a result, luxury fashion brands prefer to provide experiences to metaverse users, which was the third factor examined. According to Dwivedi et al. (2022), user experience is an important factor to consider in the metaverse because it can provide new experiences to users, resulting in strong connections with the brand's intentions of expansion. As a result, seven luxury fashion brands provide the most diverse types of experiences for the engagement of metaverse users. The metaverse world relies on user participation and engagement (Dwivedi et al., 2022). Luxury fashion brands can inspire users to actively connect with their content by adding the most diverse experiences into these spaces, establishing a co-creation impression among the users. This is done by allowing users to participate in offered brand experiences and, furthermore, by establishing a sense of ownership.

Furthermore, concentrating on the emotional feature, the goal was to discover how this notion, in conjunction with the metaverse, may improve marketing campaigns. It became clear that brand storytelling was the most important method chosen by luxury fashion brands. Yang (2023) argues, developing storytelling contributes to generating and sustaining audience engagement with brands. Mastering brand storytelling is crucial in the metaverse due to the fact that it permits brands to build appealing storylines and immersive experiences within virtual platforms. Therefore, it is interesting to see that each of the studied luxury fashion brands, creates brand narratives that allow them to differentiate themselves and establish a unique identity inside the virtual world. This can result into reaching users' emotions, values, and aspirations, and these connections can then be translated into loyalty, trust, and engagement as users get more interested in the brand's purpose and story.

There is an interesting connection that can be made between the two other factors, user interaction, and virtual space involvement. Considering that storytelling can be achieved through user interaction by incorporating brand narratives on the playfulness of the game and additional activities and further involving users in their brands' virtual space. The metaverse has this availability to encourage this sense of pleasure, playfulness, and belonging to their users when luxury fashion brands provide activities to their users and apply this to their benefit. Consequently, this approach was clearly seen being used by the studied fashion brands by incorporating additional activities into their virtual worlds, such as with mini-games, photo-booths, creative corners, customizing characters, and giving the opportunity to users to develop their own types of games. These types of experiences result in an increase of user interaction, leaving a lasting impression and improving brand consciousness.

Additionally, luxury fashion brands may create captivating brand storylines by incorporating immersive designs into virtual environments and traveling to those virtual locations in the most distinctive ways. Therefore, immersive and compelling marketing brand stories have a greater chance of going viral in the metaverse and boosting brand awareness and impact.

In general, the main findings highlighted to provide an understanding of the general approaches done by the luxury fashion brands included in this study to enhance their marketing campaigns on the metaverse. Returning to the proposed research question: How are luxury fashion brands utilizing the metaverse platforms to enhance their marketing campaigns?, it appears that methodologies that focus on personalization and emotional features are used most frequently. This study investigated luxury fashion brands that adopted virtual worlds (Gucci, Louis Vuitton, Ralph Lauren, Givenchy, Nike, Bulgari) and virtual collections (Burberry, Balenciaga, and Dolce & Gabbana) as their marketing strategy. The findings showed that luxury fashion brands that approached virtual worlds presented a high successful campaign since they presented a higher offer into the metaverse world. For instance, they offer different experiences, incorporated a reliable storyline, and involved users into their virtual space. For this reason, the metaverse may be used to cultivate a virtual brand experience that can affect consumers' perceptions and preferences, ultimately leading to real-world engagement and sales. Therefore, it is important to allow users to interact with their luxury items virtually, so luxury fashion brands can establish a strong brand presence within the metaverse, by creating brand identification, ambition, and loyalty among users.

5.2 Discussion of practical implications and limitations

The findings described in the previous paragraphs offer a sense of the most prevalent strategic methods for enhancing a marketing campaign using digital marketing features through the metaverse. Based on this, it is possible to draw conclusions about the strategies that are frequently implemented and, as a result, test and employ those strategies by other luxury fashion brands. To put it another way, marketing managers may consider it useful to examine the commonly accepted effective strategies so that their luxury fashion business might anticipate them. The emotional component, and particularly the storyline, should receive the highest level of emphasis. In essence, it's important to remember how the factors interact with one another and how they combine to create a whole virtual experience.

Despite the choices regarding methodology in this study being planned, and issues of reliability and validity being considered, a number of limitations should be as well noticed. First, the current study is exploratory, with the intention to understand more about how luxury fashion brands use the metaverse in their marketing campaigns, and also to other fashion brands could gain an insight from it. While this study focused on luxury fashion brands, it just gives information on what these brands do rather than testing which exact method best achieves satisfactory outcomes. Second, is regarding the case study selection, this study only focuses on luxury fashion brands using the metaverse to enhance their marketing campaigns, it is advised to double check if the same approaches could be also applied by the non-luxury fashion brands. Third, there are more digital marketing features that would be interesting to approach and gain a better understanding in the metaverse world.

5.3 Future research suggestions

A few recommendations for further study are proposed based on the findings of the case studies as well on the previously mentioned limitations.

This study focuses on how luxury fashion brands use the personalization features for the metaverse. The study analysed the way fashion brands personalized their products, services, communication, and user experience for the metaverse environment. Should be equally interesting to investigate the same topics but regarding the user perspective, for instance when users engage with the metaverse content, they further receive personalized experiences, virtual products, and communication.

Given the first limitation of this study's nature, a suggestion for future studies is that based on the findings of this research - which explains the choices of luxury brands for the metaverse - the

most prominent approaches discovered can be examined more in-depth using a different research design, such as focus groups. This allows for the collection of quantifiable data, which can provide a more clear insight of what outcomes are obtained using certain methodologies.

Furthermore, elaborating on the second limitation is regarding case study selection, since this study only focuses on luxury fashion brands should be equally interesting to combine non-luxury fashion brands in a research and see the patterns or even differences within them. Lastly, considering the third limitation it would be important to understand more about other marketing features on the metaverse. For instance, have an in-depth understanding regarding interactivity, e-commerce, and the development of new business models (Veleva & Tsvetanova, 2020).

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Appendix 1: Units of analysis: source tables

Case 1: Gucci		
Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <ul style="list-style-type: none"> - DeeterPlays. (2022). [EVENT] *LIMITED ITEM* How To Get Brown Gucci Blondie Bag in Roblox - Gucci Town All Letters [Video]. YouTube. https://www.youtube.com/watch?v=87uilsJkIOA - Jung, J. (2022). <i>Discovering the opportunities and risks of the metaverse for brands—Exemplified by the fashion brands Nike and Gucci</i> (Doctoral dissertation, Hochschulbibliothek HWR Berlin). - Kim, J., & Bae, J. (2023). Influences of persona self on luxury brand attachment in the Metaverse context. <i>Asia Pacific Journal of Marketing and Logistics</i>. - Liu, J. (2022). Metaverse and Brand: A Study of Luxury Brand Digital Marketing Strategy-Taking Gucci as An Example. In <i>2022 4th International Conference on Economic Management and Cultural Industry (ICEMCI 2022)</i> (pp. 1907-1913). Atlantis Press.
	Communication adaptation	<p><i>External:</i></p> <ul style="list-style-type: none"> - Chew, N. (2022). Gucci dives deeper into the metaverse with its own town in Roblox. FirstClasse. https://firstclasse.com.my/gucci-town-in-roblox/ - Ernest, M. (2022). Gucci partners with Roblox to launch ‘Gucci Town’ metaverse world. Input. https://www.inverse.com/input/style/gucci-roblox-metaverse-world-gucci-town - Liu, J. (2022). Metaverse and Brand: A Study of Luxury Brand Digital Marketing Strategy-Taking Gucci as An Example. In <i>2022 4th International Conference on Economic Management and Cultural Industry (ICEMCI 2022)</i> (pp. 1907-1913). Atlantis Press. <p><i>Internal:</i></p> <ul style="list-style-type: none"> - Welcome to Gucci Town, the House’s newest digital gathering place on Roblox. (z.d.). https://www.gucci.com/us/en/st/stories/article/gucci-town-on-roblox

	<p>User experience: Performance</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Chew, N. (2022). Gucci dives deeper into the metaverse with its own town in Roblox. FirstClasse. https://firstclasse.com.my/gucci-town-in-roblox/ -Gonzalez, P. (2022). Digital fashion in the Metaverse -Joy, A., Zhu, Y., Peña, C., & Brouard, M. (2022). Digital future of luxury brands: Metaverse, digital fashion, and non-fungible tokens. <i>Strategic change</i>, 31(3), 337-343. - Jung, J. (2022). <i>Discovering the opportunities and risks of the metaverse for brands—Exemplified by the fashion brands Nike and Gucci</i> (Doctoral dissertation, Hochschulbibliothek HWR Berlin). - Kim, J., & Bae, J. (2023). Influences of persona self on luxury brand attachment in the Metaverse context. <i>Asia Pacific Journal of Marketing and Logistics</i>. - Liu, J. (2022). Metaverse and Brand: A Study of Luxury Brand Digital Marketing Strategy-Taking Gucci as An Example. In <i>2022 4th International Conference on Economic Management and Cultural Industry (ICEMCI 2022)</i> (pp. 1907-1913). Atlantis Press. <p><i>Internal:</i></p> <p><i>Welcome to Gucci Town, the House’s newest digital gathering place on Roblox. (z.d.).</i> https://www.gucci.com/us/en/st/stories/article/gucci-town-on-roblox</p>
<p>Emotional</p>	<p>User Interaction</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - DeeterPlays. (2022). [EVENT] *LIMITED ITEM* How To Get Brown Gucci Blondie Bag in Roblox - Gucci Town All Letters [Video]. YouTube. https://www.youtube.com/watch?v=87uilsJkIOA -Gonzalez, P. (2022). Digital fashion in the Metaverse - Jung, J. (2022). <i>Discovering the opportunities and risks of the metaverse for brands—Exemplified by the fashion brands Nike and Gucci</i> (Doctoral dissertation, Hochschulbibliothek HWR Berlin). - Kim, J., & Bae, J. (2023). Influences of persona self on luxury brand attachment in the Metaverse context. <i>Asia Pacific Journal of Marketing and Logistics</i>.

	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - Chew, N. (2022). Gucci dives deeper into the metaverse with its own town in Roblox. FirstClasse. https://firstclasse.com.my/gucci-town-in-roblox/ -DeeterPlays. (2022). [EVENT] *LIMITED ITEM* How To Get Brown Gucci Blondie Bag in Roblox - Gucci Town All Letters [Video]. YouTube. https://www.youtube.com/watch?v=87uilsJkIOA -Ernest, M. (2022). Gucci partners with Roblox to launch 'Gucci Town' metaverse world. Input. https://www.inverse.com/input/style/gucci-roblox-metaverse-world-gucci-town -Helal, A. E., & de Marco Costa,T. (2022) Branding in the Metaverse. - Liu, J. (2022). Metaverse and Brand: A Study of Luxury Brand Digital Marketing Strategy-Taking Gucci as An Example. In <i>2022 4th International Conference on Economic Management and Cultural Industry (ICEMCI 2022)</i> (pp. 1907-1913). Atlantis Press. <p><i>Internal:</i></p> <ul style="list-style-type: none"> - Welcome to Gucci Town, the House's newest digital gathering place on Roblox. (z.d.). https://www.gucci.com/us/en/st/stories/article/gucci-town-on-roblox
	<p>Virtual space involvement</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - DeeterPlays. (2022). [EVENT] *LIMITED ITEM* How To Get Brown Gucci Blondie Bag in Roblox - Gucci Town All Letters [Video]. YouTube. https://www.youtube.com/watch?v=87uilsJkIOA - Gonzalez, P. (2022). Digital fashion in the Metaverse - Holden, L. (2022). Reimaging Fashion for the New Real. <i>Fashion Practice</i>, 14(3), 401-404 -Jung, J. (2022). <i>Discovering the opportunities and risks of the metaverse for brands—Exemplified by the fashion brands Nike and Gucci</i> (Doctoral dissertation, Hochschulbibliothek HWR Berlin).

Case 2: Burberry		
Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <ul style="list-style-type: none"> - Blankos Block Party x Burberry The Burberry x Blankos Block Party. (n.d.). https://www.facebook.com/playmythical/videos/blankos-block-party-x-burberry/363373095365962/ -Letonja, T. (2022). Burberry x Blankos Block party: Launches new NFT collection and social space collaboration. <i>Numéro Netherlands</i>. https://www.numeromag.nl/burberry-x-blankos-block-party-launches-new-nft-collection-and-social-space-collaboration/ - Mohammed-Ali, A. (2022). Burberry Unveils Its Latest ‘Blankos Block Party’ NFT Collection. <i>Hypebeast</i>. https://hypebeast.com/2022/6/burberry-unveils-blankos-block-party-nft-collection-release-info - Yan, R. (2022). A Sustainable Fashion Industry Business Model Revolution Based on the Metaverse: Practices and Reciprocal Processes. <i>Highlights in Business, Economics and Management</i>, 4, 363-369. - Vaughan-Jones, J. (2022). Fashion Forward: How Luxury Brands, Handbags, and NFTs Are Shaping the Future of Trademark Law in the Metaverse and beyond. <i>NCJL & Tech.</i>, 24, 134.

	<p>Communication adaptation</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - Blankos Block Party x Burberry The Burberry x Blankos Block Party. . . (n.d.). https://www.facebook.com/playmythical/videos/blankos-block-party-x-burberry/363373095365962/ - McDowell, M. (2022, June 20). Burberry brings back the Blankos Block Party NFT-based game. Vogue Business. https://www.voguebusiness.com/technology/burberry-brings-back-the-blankos-block-party-nft-based-game - Shin, J. Y., Suk, J., & Chung, J. E. (2023). Consumer Responses to Fashion in the Metaverse: A Text-Mining Analysis on Online News Comments. In <i>Future of Information and Communication Conference</i> (pp. 12-24). Cham: Springer Nature Switzerland.
	<p>User experience: Performance</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - Blankos Block Party x Burberry The Burberry x Blankos Block Party. . . (n.d.). https://www.facebook.com/playmythical/videos/blankos-block-party-x-burberry/363373095365962/ - McDowell, M. (2022, June 20). Burberry brings back the Blankos Block Party NFT-based game. Vogue Business. https://www.voguebusiness.com/technology/burberry-brings-back-the-blankos-block-party-nft-based-game - Mohammed-Ali, A. (2022, June 22). Burberry Unveils Its Latest 'Blankos Block Party' NFT Collection. Hypebeast. https://hypebeast.com/2022/6/burberry-unveils-blankos-block-party-nft-collection-release-info - Romagnoli, R. (2022, March 2). Discover three pioneers of luxury fashion in the metaverse. The Drum. https://www.thedrum.com/opinion/2022/03/02/discover-three-pioneers-luxury-fashion-the-metaverse - Vaughan-Jones, J. (2022). Fashion Forward: How Luxury Brands, Handbags, and NFTs Are Shaping the Future of Trademark Law in the Metaverse and beyond. <i>NCJL & Tech.</i>, 24, 134.

	User Interaction	<p><i>External:</i></p> <ul style="list-style-type: none"> - Blankos Block Party x Burberry The Burberry x Blankos Block Party. . (n.d.). https://www.facebook.com/playmythical/videos/blankos-block-party-x-burberry/363373095365962/ - Letonja, T. (2022). Burberry x Blankos Block party: Launches new NFT collection and social space collaboration. Numéro Netherlands. https://www.numeromag.nl/burberry-x-blankos-block-party-launches-new-nft-collection-and-social-space-collaboration/ -Mohammed-Ali, A. (2022, June 22). Burberry Unveils Its Latest ‘Blankos Block Party’ NFT Collection. <i>Hypebeast</i>. https://hypebeast.com/2022/6/burberry-unveils-blankos-block-party-nft-collection-release-info
Emotional	Storytelling: Brand storytelling	<p><i>External:</i></p> <ul style="list-style-type: none"> - Letonja, T. (2022). Burberry x Blankos Block party: Launches new NFT collection and social space collaboration. Numéro Netherlands. https://www.numeromag.nl/burberry-x-blankos-block-party-launches-new-nft-collection-and-social-space-collaboration/ - McDowell, M. (2022, June 20). Burberry brings back the Blankos Block Party NFT-based game. <i>Vogue Business</i>. https://www.voguebusiness.com/technology/burberry-brings-back-the-blankos-block-party-nft-based-game - Shin, J. Y., Suk, J., & Chung, J. E. (2023). Consumer Responses to Fashion in the Metaverse: A Text-Mining Analysis on Online News Comments. In <i>Future of Information and Communication Conference</i> (pp. 12-24). Cham: Springer Nature Switzerland. -Vaughan-Jones, J. (2022). Fashion Forward: How Luxury Brands, Handbags, and NFTs Are Shaping the Future of Trademark Law in the Metaverse and beyond. <i>NCJL & Tech.</i>, 24, 134. - Yan, R. (2022). A Sustainable Fashion Industry Business Model Revolution Based on the Metaverse: Practices and Reciprocal Processes. <i>Highlights in Business, Economics and Management</i>, 4, 363-369.
	Virtual space involvement	<p><i>External:</i></p> <ul style="list-style-type: none"> -Letonja, T. (2022). Burberry x Blankos Block party: Launches new NFT collection and social space collaboration. Numéro Netherlands. https://www.numeromag.nl/burberry-x-blankos-block-party-launches-new-nft-collection-and-social-space-collaboration/ - Mohammed-Ali, A. (2022, June 22). Burberry Unveils Its Latest ‘Blankos Block Party’ NFT

		<p>Collection. <i>Hypebeast</i>. https://hypebeast.com/2022/6/burberry-unveils-blankos-block-party-nft-collection-release-info</p> <p>- Romagnoli, R. (2022, March 2). Discover three pioneers of luxury fashion in the metaverse. <i>The Drum</i>. https://www.thedrum.com/opinion/2022/03/02/discover-three-pioneers-luxury-fashion-the-metaverse</p> <p>- Yan, R. (2022). A Sustainable Fashion Industry Business Model Revolution Based on the Metaverse: Practices and Reciprocal Processes. <i>Highlights in Business, Economics and Management</i>, 4, 363-369.</p>
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Case 3: Louis Vuitton

Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <p>-Gaming Mobile. (2021, August 4). LOUIS THE GAME - Louis Vuitton's 200th Birthday Gameplay (Android/IOS) [Video]. YouTube. https://www.youtube.com/watch?v=5dr_56kibBQ</p> <p>--Rodriguez Sanchez, M., & Garcia-Badell, G. (2022, October). Dressing the Metaverse. The Digital Strategies of Fashion Brands in the Virtual Universe. In <i>Advances in Fashion and Design Research: Proceedings of the 5th International Fashion and Design Congress, CIMODE 2022, July 4-7, 2022, Guimarães, Portugal</i> (pp. 387-397). Cham: Springer International Publishing.</p> <p>-Spajić, J., Mitrović, K., Lalić, D., Milić, B., & Bošković, D. (2022). Personalized brand experience in metaverse. In <i>10th International Conference on Mass Customization and Personalization—Community of Europe (MCP-CE 2022)</i> (pp. 21-23).</p> <p>-Yan, R. (2022). A Sustainable Fashion Industry Business Model Revolution Based on the Metaverse: Practices and Reciprocal Processes. <i>Highlights in Business, Economics and Management</i>, 4, 363-369.</p>

	<p>Communication adaptation</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Gaming Mobile. (2021, August 4). LOUIS THE GAME - Louis Vuitton's 200th Birthday Gameplay (Android/IOS) [Video]. YouTube. https://www.youtube.com/watch?v=5dr_56kibBQ -Spajić, J., Mitrović, K., Lalić, D., Milić, B., & Bošković, D. (2022). Personalized brand experience in metaverse. In <i>10th International Conference on Mass Customization and Personalization–Community of Europe (MCP-CE 2022)</i> (pp. 21-23). -Shin, J. Y., Suk, J., & Chung, J. E. (2023). Consumer Responses to Fashion in the Metaverse: A Text-Mining Analysis on Online News Comments. In <i>Future of Information and Communication Conference</i> (pp. 12-24). Cham: Springer Nature Switzerland. -Yan, R. (2022). A Sustainable Fashion Industry Business Model Revolution Based on the Metaverse: Practices and Reciprocal Processes. <i>Highlights in Business, Economics and Management, 4</i>, 363-369.
	<p>User experience: Performance</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Gaming Mobile. (2021, August 4). LOUIS THE GAME - Louis Vuitton's 200th Birthday Gameplay (Android/IOS) [Video]. YouTube. https://www.youtube.com/watch?v=5dr_56kibBQ -Gee, S. (2022). Luxury brands putting their own spin on the metaverse game. Hashtag Legend. https://hashtaglegend.com/culture/metaverse/luxury-brands-putting-their-own-spin-on-the-metaverse-game/ -Kasdan, M. (2023). Brand Protection in The Metaverse. <i>Available at SSRN 4447668</i>. -Muhammad, I. (2022). Louis Vuitton's NFT Game Amasses More than Two Million downloads. BeyondGames.biz. https://www.beyondgames.biz/22051/louis-vuittons-nft-game-amasses-more-than-2-million-downloads/ -Northman, T. (2021). Louis Vuitton's New Game Is Better Than "Fortnite." Highsnobiety. https://www.highsnobiety.com/p/louis-vuitton-nft-game/ -Spajić, J., Mitrović, K., Lalić, D., Milić, B., & Bošković, D. (2022). Personalized brand experience in metaverse. In <i>10th International Conference on Mass Customization and</i>

		<p><i>Personalization–Community of Europe (MCP-CE 2022)</i> (pp. 21-23).</p> <p>- Shin, J. Y., Suk, J., & Chung, J. E. (2023). Consumer Responses to Fashion in the Metaverse: A Text-Mining Analysis on Online News Comments. In <i>Future of Information and Communication Conference</i> (pp. 12-24). Cham: Springer Nature Switzerland.</p>
Emotional	User Interaction	<p><i>External:</i></p> <p>--Kasdan, M. (2023). Brand Protection in The Metaverse. Available at SSRN 4447668.</p> <p>-Northman, T. (2021). Louis Vuitton’s New Game Is Better Than “Fortnite.” Highsnobiety. https://www.highsnobiety.com/p/louis-vuitton-nft-game/</p> <p>-Spajić, J., Mitrović, K., Lalić, D., Milić, B., & Bošković, D. (2022). Personalized brand experience in metaverse. In <i>10th International Conference on Mass Customization and Personalization–Community of Europe (MCP-CE 2022)</i> (pp. 21-23).</p> <p>- Shin, J. Y., Suk, J., & Chung, J. E. (2023). Consumer Responses to Fashion in the Metaverse: A Text-Mining Analysis on Online News Comments. In <i>Future of Information and Communication Conference</i> (pp. 12-24). Cham: Springer Nature Switzerland.</p>

	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Gaming Mobile. (2021, August 4). LOUIS THE GAME - Louis Vuitton's 200th Birthday Gameplay (Android/IOS) [Video]. YouTube. https://www.youtube.com/watch?v=5dr_56kibBQ -Gee, S. (2022). Luxury brands putting their own spin on the metaverse game. Hashtag Legend. https://hashtaglegend.com/culture/metaverse/luxury-brands-putting-their-own-spin-on-the-metaverse-game/ -Kasdan, M. (2023). Brand Protection in The Metaverse. Available at SSRN 4447668. -Muhammad, I. (2022). Louis Vuitton's NFT Game Amasses More than Two Million downloads. BeyondGames.biz. https://www.beyondgames.biz/22051/louis-vuittons-nft-game-amasses-more-than-2-million-downloads/ -Northman, T. (2021). Louis Vuitton's New Game Is Better Than "Fortnite." Highsnobiety. https://www.highsnobiety.com/p/louis-vuitton-nft-game/ -Spajić, J., Mitrović, K., Lalić, D., Milić, B., & Bošković, D. (2022). Personalized brand experience in metaverse. In <i>10th International Conference on Mass Customization and Personalization—Community of Europe (MCP-CE 2022)</i> (pp. 21-23). - Shin, J. Y., Suk, J., & Chung, J. E. (2023). Consumer Responses to Fashion in the Metaverse: A Text-Mining Analysis on Online News Comments. In <i>Future of Information and Communication Conference</i> (pp. 12-24). Cham: Springer Nature Switzerland.
	<p>Virtual space involvement</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Gaming Mobile. (2021, August 4). LOUIS THE GAME - Louis Vuitton's 200th Birthday Gameplay (Android/IOS) [Video]. YouTube. https://www.youtube.com/watch?v=5dr_56kibBQ -Gee, S. (2022). Luxury brands putting their own spin on the metaverse game. Hashtag Legend. https://hashtaglegend.com/culture/metaverse/luxury-brands-putting-their-own-spin-on-the-metaverse-game/ - Northman, T. (2021). Louis Vuitton's New Game Is Better Than "Fortnite." Highsnobiety. https://www.highsnobiety.com/p/louis-vuitton-nft-game/

		<p>-Rodriguez Sanchez, M., & Garcia-Badell, G. (2022). Dressing the Metaverse. The Digital Strategies of Fashion Brands in the Virtual Universe. In <i>Advances in Fashion and Design Research: Proceedings of the 5th International Fashion and Design Congress, CIMODE 2022, July 4-7, 2022, Guimarães, Portugal</i> (pp. 387-397). Cham: Springer International Publishing.</p>
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Case 4: Ralph Lauren

Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <ul style="list-style-type: none"> -Astle, A. (2021). Roblox partners with Ralph Lauren for holiday event. BeyondGames.biz. https://www.beyondgames.biz/17710/roblox-partners-with-ralph-lauren-for-holiday-event/ - OKarkar, S. (2022, December 5). Ralph Lauren’s store on Roblox: How to stay stylish in the Metaverse. Medium. https://medium.com/blockchain-biz/ralph-laurens-store-on-roblox-how-to-stay-stylish-in-the-metaverse-c0a34f5d1268 -Ralph Lauren enters the metaverse with “winter escape” themed experience. (2021). Marketing-Interactive. https://www.marketing-interactive.com/ralph-lauren-enters-the-metaverse-with-winter-escape-themed-experience <p><i>Internal:</i></p> <ul style="list-style-type: none"> -Ralph Lauren Creates Expansive Holiday-Themed Experience on Roblox. (n.d.). https://corporate.ralphlauren.com/pr_211208_Roblox.html -Ralph Lauren. (2021). RALPH LAUREN Introducing Ralph Lauren: The Winter Escape on Roblox [Video]. YouTube. https://www.youtube.com/watch?v=QIK2Bp_4HtY

	<p>Communication adaptation</p>	<p><i>External:</i> -Hossain, M. A., & Sadachar, A. (2022). Investigating Consumers' Intent to Shop at Metaverse: A Proposed Agenda. In International Textile and Apparel Association Annual Conference Proceedings (Vol. 79, No. 1). Iowa State University Digital Press. - OKarkar, S. (2022, December 5). Ralph Lauren's store on Roblox: How to stay stylish in the Metaverse. Medium. https://medium.com/blockchain-biz/ralph-laurens-store-on-roblox-how-to-stay-stylish-in-the-metaverse-c0a34f5d1268</p>
	<p>User experience: Performance</p>	<p><i>External:</i> -Cryptoflies. (2022). Ralph Lauren Steps Into The Metaverse. Cryptoflies News. https://blog.cryptoflies.com/ralph-lauren-steps-into-the-metaverse/ -Jiang, Q., Kim, M., Ko, E., & Kim, K. H. (2023). The metaverse experience in luxury brands. Asia Pacific Journal of Marketing and Logistics. -Ralph Lauren enters the metaverse with "winter escape" themed experience. (2021). Marketing-Interactive. https://www.marketing-interactive.com/ralph-lauren-enters-the-metaverse-with-winter-escape-themed-experience -Takahashi, D. (2021). Roblox launches Ralph Lauren Winter Escape experience. VentureBeat. https://venturebeat.com/games/roblox-launches-ralph-lauren-winter-escape-experience/</p> <p><i>Internal:</i> -Ralph Lauren Creates Expansive Holiday-Themed Experience on Roblox. (n.d.). https://corporate.ralphlauren.com/pr_211208_Roblox.html -Ralph Lauren. (2021, December 8). RALPH LAUREN Introducing Ralph Lauren: The Winter Escape on Roblox [Video]. YouTube. https://www.youtube.com/watch?v=QIK2Bp_4HtY</p>

Emotional	User Interaction	<p><i>External:</i></p> <ul style="list-style-type: none"> -Cryptoflies. (2022). Ralph Lauren Steps Into The Metaverse. Cryptoflies News. https://blog.cryptoflies.com/ralph-lauren-steps-into-the-metaverse/ -Jiang, Q., Kim, M., Ko, E., & Kim, K. H. (2023). The metaverse experience in luxury brands. Asia Pacific Journal of Marketing and Logistics. -Ralph Lauren enters the metaverse with “winter escape” themed experience. (2021). Marketing-Interactive. https://www.marketing-interactive.com/ralph-lauren-enters-the-metaverse-with-winter-escape-themed-experience -Takahashi, D. (2021). Roblox launches Ralph Lauren Winter Escape experience. VentureBeat. https://venturebeat.com/games/roblox-launches-ralph-lauren-winter-escape-experience/ <p><i>Internal:</i></p> <ul style="list-style-type: none"> -Ralph Lauren Creates Expansive Holiday-Themed Experience on Roblox. (n.d.). https://corporate.ralphlauren.com/pr_211208_Roblox.html -Ralph Lauren. (2021, December 8). RALPH LAUREN Introducing Ralph Lauren: The Winter Escape on Roblox [Video]. YouTube. https://www.youtube.com/watch?v=QIK2Bp_4HtY
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	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i> -Cryptoflies. (2022). Ralph Lauren Steps Into The Metaverse. Cryptoflies News. https://blog.cryptoflies.com/ralph-lauren-steps-into-the-metaverse/ - OKarkar, S. (2022). Ralph Lauren’s store on Roblox: How to stay stylish in the Metaverse. Medium. https://medium.com/blockchain-biz/ralph-laurens-store-on-roblox-how-to-stay-stylish-in-the-metaverse-c0a34f5d1268 -Wanick, V., & Stallwood, J. (2023). Brand Storytelling, Gamification and Social Media Marketing in the “Metaverse”: A Case Study of The Ralph Lauren Winter Escape. In Reinventing Fashion Retailing: Digitalising, Gamifying, Entrepreneuring (pp. 35-54). Cham: Springer International Publishing.</p>
	<p>Virtual space involvement</p>	<p><i>External:</i> -Ralph Lauren enters the metaverse with “winter escape” themed experience. (2021, December 9). Marketing-Interactive. https://www.marketing-interactive.com/ralph-lauren-enters-the-metaverse-with-winter-escape-themed-experience -Astle, A. (2021). Roblox partners with Ralph Lauren for holiday event. BeyondGames.biz. https://www.beyondgames.biz/17710/roblox-partners-with-ralph-lauren-for-holiday-event/</p> <p><i>Internal:</i> -Ralph Lauren Creates Expansive Holiday-Themed Experience on Roblox. (n.d.). https://corporate.ralphlauren.com/pr_211208_Roblox.html -Ralph Lauren. (2021, December 8). RALPH LAUREN Introducing Ralph Lauren: The Winter Escape on Roblox [Video]. YouTube. https://www.youtube.com/watch?v=QIK2Bp_4HtY</p>

Case 5: Balenciaga

Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <p>-Cole, S. (2021). "Fortnite" x Balenciaga Has Arrived & It's Selling Fast. Highsnobiety. https://www.highsnobiety.com/p/fortnite-balenciaga-collaboration-release-info/</p> <p>- EXPENSIVE FORTNITE CHALLENGE (Balenciaga) [Video]. YouTube. https://www.youtube.com/watch?v=q_KiVdf1tMc</p> <p>-Games, E. (2021). Balenciaga Brings High Fashion to Fortnite. Epic Games. https://www.epicgames.com/site/en-US/news/balenciaga-brings-high-fashion-to-fortnite</p> <p>-Placid. (2021). Fortnite - The Look (Official Fortnite Music Video) BFRND - French Connection Balenciaga X Fortnite [Video]. YouTube. https://www.youtube.com/watch?v=w5F77MJ1Cg</p> <p>-Stanchieri, M. (2021). The new Balenciaga campaign between metaverse viewers and cyber-punk armors. Nss Magazine. https://www.nssmag.com/en/fashion/27920/new-balenciaga-campaign-cyber-punk/image:382886</p> <p>-Tashjian, R. (2021). Balenciaga Joins Fortnite in the Metaverse. GQ. https://www.gq.com/story/balenciaga-fortnite-collaboration</p>
	Communication adaptation	<p><i>External:</i></p> <p>-Placid. (2021). Fortnite - The Look (Official Fortnite Music Video) BFRND - French Connection Balenciaga X Fortnite [Video]. YouTube. https://www.youtube.com/watch?v=w5F77MJ1Cg</p> <p>-x2Twins. (2021, September 22). THE MOST EXPENSIVE FORTNITE CHALLENGE (Balenciaga) [Video]. YouTube. https://www.youtube.com/watch?v=q_KiVdf1tMc</p>

	<p>User experience: Performance</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - EXPENSIVE FORTNITE CHALLENGE (Balenciaga) [Video]. YouTube. https://www.youtube.com/watch?v=q_KiVdf1tMc - Holden, L. (2022). Reimagining Fashion for the New Real. Fashion Practice, 14(3), 401-404. --Stanchieri, M. (2021). The new Balenciaga campaign between metaverse viewers and cyber-punk armors. Nss Magazine. https://www.nssmag.com/en/fashion/27920/new-balenciaga-campaign-cyber-punk/image:382886 - Tashjian, R. (2021). Balenciaga Joins Fortnite in the Metaverse. GQ. https://www.gq.com/story/balenciaga-fortnite-collaboration -Yotka, S. (2021, September 20). Balenciaga and Fortnite Team Up for a Digital-to-Physical Partnership. Vogue. https://www.vogue.com/article/balenciaga-fortnite-partnership
<p>Emotional</p>	<p>User Interaction</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - EXPENSIVE FORTNITE CHALLENGE (Balenciaga) [Video]. YouTube. https://www.youtube.com/watch?v=q_KiVdf1tMc - Tashjian, R. (2021). Balenciaga Joins Fortnite in the Metaverse. GQ. https://www.gq.com/story/balenciaga-fortnite-collaboration
	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> - Cole, S. (2021). "Fortnite" x Balenciaga Has Arrived & It's Selling Fast. Highsnobiety. https://www.highsnobiety.com/p/fortnite-balenciaga-collaboration-release-info/ -Placid. (2021). Fortnite - The Look (Official Fortnite Music Video) BFRND - French Connection Balenciaga X Fortnite [Video]. YouTube. https://www.youtube.com/watch?v=w5F77MJ1Cg -Yotka, S. (2021, September 20). Balenciaga and Fortnite Team Up for a Digital-to-Physical Partnership. Vogue. https://www.vogue.com/article/balenciaga-fortnite-partnership

	Virtual space involvement	<p><i>External:</i></p> <ul style="list-style-type: none"> - EXPENSIVE FORTNITE CHALLENGE (Balenciaga) [Video]. YouTube. https://www.youtube.com/watch?v=g_KiVdf1tMc -Games, E. (2021). Balenciaga Brings High Fashion to Fortnite. Epic Games. https://www.epicgames.com/site/en-US/news/balenciaga-brings-high-fashion-to-fortnite -Placid. (2021). Fortnite - The Look (Official Fortnite Music Video) BFRND - French Connection Balenciaga X Fortnite [Video]. YouTube. https://www.youtube.com/watch?v=w5F77M_J1Cg - Tashjian, R. (2021). Balenciaga Joins Fortnite in the Metaverse. GQ. https://www.gq.com/story/balenciaga-fortnite-collaboration -Stanchieri, M. (2021). The new Balenciaga campaign between metaverse viewers and cyber-punk armors. Nss Magazine. https://www.nssmag.com/en/fashion/27920/new-balenciaga-campaign-cyber-punk/image:382886
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Case 6: Tommy Hilfiger		
Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <p>-Emperia. (2023). Tommy Hilfiger Immersive Experience Powered by Emperia [Video]. YouTube. https://www.youtube.com/watch?v=PIJZfEwDf9k</p> <p>-Parkhouse, A. (2023). Tommy Hilfiger Says Metaverse and Digital Offerings Key Components of Brands Future. Hypemoon. https://hypemoon.com/2023/3/tommy-hilfiger-says-metaverse-and-digital-offerings-key-components-of-brands-future</p> <p>--Tommy Hilfiger in Metaverse • Tommy Hilfiger VR store. (2023). Emperia. https://emperiavr.com/project/tommy-hilfiger/</p> <p>- Schulz, M. (2023). Tommy Hilfiger to launch first-of-its-kind multi-metaverse hub. Vogue Business. https://www.voguebusiness.com/technology/tommy-hilfiger-to-launch-first-of-its-kind-multi-metaverse-hub</p> <p><i>Internal:</i></p> <p>-TOMMY HILFIGER Joins the First-Ever Decentraland Metaverse Fashion Week. (n.d.). https://www.pvh.com/news/tommy-hilfiger-metaverse-fashion-week-2022</p>
	Communication adaptation	<p><i>External:</i></p> <p>--Emperia. (2023). Tommy Hilfiger Immersive Experience Powered by Emperia [Video]. YouTube. https://www.youtube.com/watch?v=PIJZfEwDf9k</p> <p>- Schulz, M. (2023). Tommy Hilfiger to launch first-of-its-kind multi-metaverse hub. Vogue Business. https://www.voguebusiness.com/technology/tommy-hilfiger-to-launch-first-of-its-kind-multi-metaverse-hub</p> <p><i>Internal:</i></p> <p>-TOMMY HILFIGER Joins the First-Ever Decentraland Metaverse Fashion Week. (n.d.). https://www.pvh.com/news/tommy-hilfiger-metaverse-fashion-week-2022</p>

	User experience:	<p><i>External:</i></p> <ul style="list-style-type: none"> -Bandas, F. (2023). The Rise of Virtual Talent. -Emperia. (2023). Tommy Hilfiger Immersive Experience Powered by Emperia [Video]. YouTube. https://www.youtube.com/watch?v=PIJZfEwDf9k -Eyada, B. (2023). Advertising in the Metaverse: Opportunities and Challenges. <i>International Journal of Marketing Studies</i>, 15(1). -Hirschmiller, S. (2022). Why Tommy Hilfiger’s CEO Believes Metaverse Fashion Week Added Value To The Business. Forbes. https://www.forbes.com/sites/stephaniehirschmiller/2022/03/31/metaverse-fashion-week-with-tommy-hilfiger/ --Marin-Lopez, X. (2023). <i>Tommy Hilfiger introduces multi-metaverse hub for Metaverse Fashion Week</i>. Retail Dive. https://www.retaildive.com/news/tommy-hilfiger-multi-metaverse-hub-metaverse-fashion-week/646250/ <p><i>Internal:</i></p> <ul style="list-style-type: none"> -TOMMY HILFIGER Joins the First-Ever Decentraland Metaverse Fashion Week. (n.d.). https://www.pvh.com/news/tommy-hilfiger-metaverse-fashion-week-2022
Emotional	User Interaction	<p><i>External:</i></p> <ul style="list-style-type: none"> -Emperia. (2023). Tommy Hilfiger Immersive Experience Powered by Emperia [Video]. YouTube. https://www.youtube.com/watch?v=PIJZfEwDf9k -Eyada, B. (2023). Advertising in the Metaverse: Opportunities and Challenges. <i>International Journal of Marketing Studies</i>, 15(1). -Hirschmiller, S. (2022). Why Tommy Hilfiger’s CEO Believes Metaverse Fashion Week Added Value To The Business. Forbes. https://www.forbes.com/sites/stephaniehirschmiller/2022/03/31/metaverse-fashion-week-with-tommy-hilfiger/ -Marin-Lopez, X. (2023). <i>Tommy Hilfiger introduces multi-metaverse hub for Metaverse Fashion Week</i>. Retail Dive. https://www.retaildive.com/news/tommy-hilfiger-multi-metaverse-hub-metaverse-fashion-week/646250/ <p><i>Internal:</i></p> <ul style="list-style-type: none"> -TOMMY HILFIGER Joins the First-Ever Decentraland Metaverse Fashion Week. (n.d.). https://www.pvh.com/news/tommy-hilfiger-metaverse-fashion-week-2022

	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Eyada, B. (2023). Advertising in the Metaverse: Opportunities and Challenges. International Journal of Marketing Studies, 15(1). -Hirschmiller, S. (2022). Why Tommy Hilfiger’s CEO Believes Metaverse Fashion Week Added Value To The Business. Forbes. https://www.forbes.com/sites/stephaniehirschmiller/2022/03/31/metaverse-fashion-week-with-tommy-hilfiger -Marin-Lopez, X. (2023). Tommy Hilfiger introduces multi-metaverse hub for Metaverse Fashion Week. Retail Dive. https://www.retaildive.com/news/tommy-hilfiger-multi-metaverse-hub-metaverse-fashion-week/646250/ -Parkhouse, A. (2023). Tommy Hilfiger Says Metaverse and Digital Offerings Key Components of Brands Future. Hypemoon. https://hypemoon.com/2023/3/tommy-hilfiger-says-metaverse-and-digital-offerings-key-components-of-brands-future
	<p>Virtual space involvement</p>	<p><i>External:</i></p> <ul style="list-style-type: none"> -Emperia. (2023). Tommy Hilfiger Immersive Experience Powered by Emperia [Video]. YouTube. https://www.youtube.com/watch?v=PIJZfEwDf9k -Parkhouse, A. (2023). Tommy Hilfiger Says Metaverse and Digital Offerings Key Components of Brands Future. Hypemoon. https://hypemoon.com/2023/3/tommy-hilfiger-says-metaverse-and-digital-offerings-key-components-of-brands-future -Tommy Hilfiger in Metaverse • Tommy Hilfiger VR store. (2023). Emperia. https://emperiavr.com/project/tommy-hilfiger/ -Schulz, M. (2023). Tommy Hilfiger to launch first-of-its-kind multi-metaverse hub. Vogue Business. https://www.voguebusiness.com/technology/tommy-hilfiger-to-launch-first-of-its-kind-multi-metaverse-hub <p><i>Internal:</i></p> <ul style="list-style-type: none"> -TOMMY HILFIGER Joins the First-Ever Decentraland Metaverse Fashion Week. (n.d.). https://www.pvh.com/news/tommy-hilfiger-metaverse-fashion-week-2022

Case 7: Givenchy		
Theme	Subtheme	Source
Personalization	Product/Service modification	<p><i>External:</i> -Kitonyi, N. (2022). Givenchy Joins the Metaverse Craze with a Beauty House on Roblox. NFTgators. https://www.nftgators.com/givenchy-joins-the-metaverse-craze-with-a-beauty-house-on-roblox/ -TwistedPandora. (2022). How to get ALL ITEMS in GIVENCHY BEAUTY HOUSE EVENT!! (Roblox Givenchy) *FREE ITEMS!* [Video]. YouTube. https://www.youtube.com/watch?v=PulFIdUcGok</p>
	Communication adaptation	<p><i>External:</i> -Givenchy beauty's metaverse puts a luxury twist on video gaming. (n.d.). https://cosmeticsbusiness.com/news/article_page/Givenchy_beautys_metaverse_puts_a_luxury_twist_on_video_gaming/201506 -TwistedPandora. (2022). How to get ALL ITEMS in GIVENCHY BEAUTY HOUSE EVENT!! (Roblox Givenchy) *FREE ITEMS!* [Video]. YouTube. https://www.youtube.com/watch?v=PulFIdUcGok</p>

	User experience: Performance	<p><i>External:</i></p> <p>-Givenchy beauty's metaverse puts a luxury twist on video gaming. (n.d.). https://cosmeticsbusiness.com/news/article_page/Givenchy_beauty_s_metaverse_puts_a_luxury_twist_on_video_gaming/201506</p> <p>-Kitonyi, N. (2022). Givenchy Joins the Metaverse Craze with a Beauty House on Roblox. NFTgators. https://www.nftgators.com/givenchy-joins-the-metaverse-craze-with-a-beauty-house-on-roblox/</p> <p>-Nardini, M. (2023). Web 3, Metaverse et Luxe: out fashioned or revolutionary?. Management & Datascience, 7(1).</p> <p>-Team, C. (2022). Givenchy Beauty Enters The Metaverse With Roblox Collaboration. Centennial World: Internet Culture, Creators & News. https://centennialworld.com/givenchy-beauty-metaverse-roblox-collaboration/</p> <p>--TwiistedPandora. (2022). How to get ALL ITEMS in GIVENCHY BEAUTY HOUSE EVENT!! (Roblox Givenchy) *FREE ITEMS!* [Video]. YouTube. https://www.youtube.com/watch?v=PulFidUcGok</p>
Emotional	User Interaction	<p><i>External:</i></p> <p>-Givenchy beauty's metaverse puts a luxury twist on video gaming. (n.d.). https://cosmeticsbusiness.com/news/article_page/Givenchy_beauty_s_metaverse_puts_a_luxury_twist_on_video_gaming/201506</p> <p>-Kitonyi, N. (2022). Givenchy Joins the Metaverse Craze with a Beauty House on Roblox. NFTgators. https://www.nftgators.com/givenchy-joins-the-metaverse-craze-with-a-beauty-house-on-roblox/</p> <p>-Nardini, M. (2023). Web 3, Metaverse et Luxe: out fashioned or revolutionary?. Management & Datascience, 7(1).</p> <p>-Team, C. (2022). Givenchy Beauty Enters The Metaverse With Roblox Collaboration. Centennial World: Internet Culture, Creators & News. https://centennialworld.com/givenchy-beauty-metaverse-roblox-collaboration/</p> <p>--TwiistedPandora. (2022). How to get ALL ITEMS in GIVENCHY BEAUTY HOUSE EVENT!! (Roblox Givenchy) *FREE ITEMS!* [Video]. YouTube. https://www.youtube.com/watch?v=PulFidUcGok</p> <p><i>Internal:</i></p> <p>-MENSAH, N. L'adoption du métavers: les mondes virtuels et l'industrie du luxe. Mondes virtuels–Perspectives et enjeux, 86.</p>

	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i> -Givenchy beauty's metaverse puts a luxury twist on video gaming. (n.d.). https://cosmeticsbusiness.com/news/article_page/Givenchy_beautys_metaverse_puts_a_luxury_twist_on_video_gaming/201506 --TwistedPandora. (2022). How to get ALL ITEMS in GIVENCHY BEAUTY HOUSE EVENT!! (Roblox Givenchy) *FREE ITEMS!* [Video]. YouTube. https://www.youtube.com/watch?v=PulFIdUcGok</p> <p><i>Internal:</i> -MENSAH, N. L'adoption du métavers: les mondes virtuels et l'industrie du luxe. Mondes virtuels–Perspectives et enjeux, 86.</p>
	<p>Virtual space involvement: Aesthetics; Realism</p>	<p><i>External:</i> -Givenchy beauty's metaverse puts a luxury twist on video gaming. (n.d.). https://cosmeticsbusiness.com/news/article_page/Givenchy_beautys_metaverse_puts_a_luxury_twist_on_video_gaming/201506 -TwistedPandora. (2022). How to get ALL ITEMS in GIVENCHY BEAUTY HOUSE EVENT!! (Roblox Givenchy) *FREE ITEMS!* [Video]. YouTube. https://www.youtube.com/watch?v=PulFIdUcGok</p>

Case 8: Nike		
Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <ul style="list-style-type: none"> -Carter, R. (2023). What is Nike’s Metaverse? An Introduction to Nikeland. XR Today. https://www.xrtoday.com/mixed-reality/what-is-nikes-metaverse-an-introduction-to-nikeland/ -Life In Metaverse. (2022). NIKELAND on Roblox Nike’s Metaverse [Video]. YouTube. https://www.youtube.com/watch?v=kl3TMogkkQU -Marr, B. (2022, June 1). The Amazing Ways Nike Is Using The Metaverse, Web3 And NFTs. Forbes. https://www.forbes.com/sites/bernardmarr/2022/06/01/the-amazing-ways-nike-is-using-the-metaverse-web3-and-nfts/ -OctoberDuncan.Crypto. (2021). NIKELAND Metaverse tour Roblox Nike virtual walkthrough [Video]. YouTube. https://www.youtube.com/watch?v=abCuFvH_dGc -Stark, & Stark. (2022). What is Nikeland? A Guide to Nike’s Metaverse. Metaroids. https://metaroids.com/learn/what-is-nikeland/?utm_content=cmp-true <p><i>Internal:</i></p> <ul style="list-style-type: none"> -NIKELAND on Roblox. (n.d.). Nike.com. https://www.nike.com/kids/nikeland-roblox
	Communication adaptation	<p><i>External:</i></p> <ul style="list-style-type: none"> -Hollensen, S., Kotler, P., & Opresnik, M. O. (2022). Metaverse—the new marketing universe. Journal of Business Strategy, (ahead-of-print). -Life In Metaverse. (2022). NIKELAND on Roblox Nike’s Metaverse [Video]. YouTube. https://www.youtube.com/watch?v=kl3TMogkkQU -Marr, B. (2022, June 1). The Amazing Ways Nike Is Using The Metaverse, Web3 And NFTs. Forbes. https://www.forbes.com/sites/bernardmarr/2022/06/01/the-amazing-ways-nike-is-using-the-metaverse-web3-and-nfts/ -OctoberDuncan.Crypto. (2021). NIKELAND Metaverse tour Roblox Nike virtual walkthrough [Video]. YouTube. https://www.youtube.com/watch?v=abCuFvH_dGc <p><i>Internal:</i></p> <ul style="list-style-type: none"> -NIKELAND on Roblox. (n.d.). Nike.com. https://www.nike.com/kids/nikeland-roblox

	User experience: Performance	<p><i>External:</i></p> <ul style="list-style-type: none"> -Carter, R. (2023). What is Nike’s Metaverse? An Introduction to Nikeland. XR Today. https://www.xrtoday.com/mixed-reality/what-is-nikes-metaverse-an-introduction-to-nikeland/ -Hollensen, S., Kotler, P., & Opresnik, M. O. (2022). Metaverse—the new marketing universe. Journal of Business Strategy, (ahead-of-print). - Jung, J. (2022). Discovering the opportunities and risks of the metaverse for brands—Exemplified by the fashion brands Nike and Gucci (Doctoral dissertation, Hochschulbibliothek HWR Berlin). -Kshetri, N. (2022). Web 3.0 and the metaverse shaping organizations’ brand and product strategies. <i>IT Professional</i>, 24(02), 11-15. -Life In Metaverse. (2022). NIKELAND on Roblox Nike’s Metaverse [Video]. YouTube. https://www.youtube.com/watch?v=kl3TMogkkQU -Sanghvi, N., & Sanghvi, Y. (2022). How Nike Does Marketing in Roblox Metaverse – Nikeland. Coin Crunch News. https://www.coincrunch.news/p/how-nike-markets-in-metaverse -- Sutcliffe, C. (2022). 21m people have now visited Nike’s Roblox store. Here’s how to do metaverse commerce right. The Drum. https://www.thedrum.com/news/2022/09/22/21m-people-have-now-visited-nike-s-roblox-store-here-s-how-do-metaverse-commerce -Stark, & Stark. (2022). What is Nikeland? A Guide to Nike’s Metaverse. Metaroids. https://metaroids.com/learn/what-is-nikeland/?utm_content=cmp-true
Emotional	User Interaction	<p><i>External:</i></p> <ul style="list-style-type: none"> -Carter, R. (2023). What is Nike’s Metaverse? An Introduction to Nikeland. XR Today. https://www.xrtoday.com/mixed-reality/what-is-nikes-metaverse-an-introduction-to-nikeland/ -- Jung, J. (2022). Discovering the opportunities and risks of the metaverse for brands—Exemplified by the fashion brands Nike and Gucci (Doctoral dissertation, Hochschulbibliothek HWR Berlin). -Life In Metaverse. (2022). NIKELAND on Roblox Nike’s Metaverse [Video]. YouTube. https://www.youtube.com/watch?v=kl3TMogkkQU --Sanghvi, N., & Sanghvi, Y. (2022). How Nike Does Marketing in Roblox Metaverse – Nikeland. Coin Crunch News. https://www.coincrunch.news/p/how-nike-markets-in-metaverse - Sutcliffe, C. (2022). 21m people have now visited Nike’s Roblox store. Here’s how to do metaverse commerce right. The Drum.

		<p>https://www.thedrum.com/news/2022/09/22/21m-people-have-now-visited-nike-s-roblox-store-here-s-how-do-metaverse-commerce</p> <p>--Stark, & Stark. (2022). What is Nikeland? A Guide to Nike's Metaverse. Metaroids. https://metaroids.com/learn/what-is-nikeland/?utm_content=cmp-true</p> <p>-Hollensen, S., Kotler, P., & Opresnik, M. O. (2022). Metaverse—the new marketing universe. Journal of Business Strategy, (ahead-of-print).</p> <p>-Kshetri, N. (2022). Web 3.0 and the metaverse shaping organizations' brand and product strategies. IT Professional, 24(02), 11-15.</p>
	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i></p> <p>-Marr, B. (2022, June 1). The Amazing Ways Nike Is Using The Metaverse, Web3 And NFTs. Forbes. https://www.forbes.com/sites/bernardmarr/2022/06/01/the-amazing-ways-nike-is-using-the-metaverse-web3-and-nfts/</p> <p>-Hollensen, S., Kotler, P., & Opresnik, M. O. (2022). Metaverse—the new marketing universe. Journal of Business Strategy, (ahead-of-print).</p> <p>-Life In Metaverse. (2022). NIKELAND on Roblox Nike's Metaverse [Video]. YouTube. https://www.youtube.com/watch?v=ki3TMoqkkQU</p> <p>--OctoberDuncan.Crypto. (2021). NIKELAND Metaverse tour Roblox Nike virtual walkthrough [Video]. YouTube. https://www.youtube.com/watch?v=abCuFvH_dGc</p> <p><i>Internal:</i></p> <p>-NIKELAND on Roblox. (n.d.). Nike.com. https://www.nike.com/kids/nikeland-roblox</p>
	<p>Virtual space involvement</p>	<p><i>External:</i></p> <p>-Carter, R. (2023). What is Nike's Metaverse? An Introduction to Nikeland. XR Today. https://www.xrtoday.com/mixed-reality/what-is-nikes-metaverse-an-introduction-to-nikeland/</p> <p>-Marr, B. (2022, June 1). The Amazing Ways Nike Is Using The Metaverse, Web3 And NFTs. Forbes. https://www.forbes.com/sites/bernardmarr/2022/06/01/the-amazing-ways-nike-is-using-the-metaverse-web3-and-nfts/</p> <p>-Life In Metaverse. (2022). NIKELAND on Roblox Nike's Metaverse [Video]. YouTube. https://www.youtube.com/watch?v=ki3TMoqkkQU</p>

		<p>--OctoberDuncan.Crypto. (2021). NIKELAND Metaverse tour Roblox Nike virtual walkthrough [Video]. YouTube. https://www.youtube.com/watch?v=abCuFvH_dGc</p> <p><i>Internal:</i> -NIKELAND on Roblox. (n.d.). Nike.com. https://www.nike.com/kids/nikeland-roblox</p>
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Case 9: Dolce & Gabbana		
Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i> -UNXD: Digital Luxury & Culture NFTs. (n.d.). UNXD. https://unxd.com/drops/collezione-genesi/the-golden-impossible-jacket -UNXD: Digital Luxury & Culture NFTs. (n.d.-b). UNXD. https://unxd.com/drops/collezione-genesi</p>
	Communication adaptation	<p><i>External:</i> --UNXD: Digital Luxury & Culture NFTs. (n.d.). UNXD. https://unxd.com/drops/collezione-genesi/the-golden-impossible-jacket --UNXD: Digital Luxury & Culture NFTs. (n.d.-b). UNXD. https://unxd.com/drops/collezione-genesi</p>

	User experience: Performance	<p><i>External:</i></p> <p>--Swaminathan, V., Andreini, D., Machado, J. C., Roper, S., & Lee, Z. Call for Papers Journal of Interactive Marketing: Brands and Branding in the Metaverse.</p> <p>--UNXD: Digital Luxury & Culture NFTs. (n.d.). UNXD. https://unxd.com/drops/collezione-genesi/the-golden-impossible-jacket</p> <p>--UNXD: Digital Luxury & Culture NFTs. (n.d.-b). UNXD. https://unxd.com/drops/collezione-genesi</p> <p>-Thomas, L. (2021). Dolce & Gabbana’s Debut NFT Collection Sells for \$5.7 Million. Nft Now. https://nftnow.com/news/dolce-gabbana-fashion-nft-collection/</p> <p>--Zwieglinska, Z., & Zwieglinska, Z. (2022). What makes the D&G NFT different from the rest? Glossy. https://www.glossy.co/fashion/what-makes-the-dg-nft-different-from-the-rest/</p>
Emotional	User Interaction	<p><i>External:</i></p> <p>https://unxd.com/drops/collezione-genesi</p> <p>https://www.glossy.co/fashion/what-makes-the-dg-nft-different-from-the-rest/</p> <p>--Swaminathan, V., Andreini, D., Machado, J. C., Roper, S., & Lee, Z. Call for Papers Journal of Interactive Marketing: Brands and Branding in the Metaverse.</p> <p>-Thomas, L. (2021). Dolce & Gabbana’s Debut NFT Collection Sells for \$5.7 Million. Nft Now. https://nftnow.com/news/dolce-gabbana-fashion-nft-collection/</p> <p>--UNXD: Digital Luxury & Culture NFTs. (n.d.). UNXD. https://unxd.com/drops/collezione-genesi/the-golden-impossible-jacket</p> <p>--UNXD: Digital Luxury & Culture NFTs. (n.d.-b). UNXD.</p> <p>--Zwieglinska, Z., & Zwieglinska, Z. (2022). What makes the D&G NFT different from the rest? Glossy.</p>

	<p>Storytelling: Brand storytelling</p>	<p><i>External:</i> --Arabia, V., & Arabia, V. (2021). Dolce & Gabbana to Enter the World of NFTs with a Venice-Inspired Collection. Vogue Arabia. https://en.vogue.me/fashion/dolce-gabbana-exclusive-nft-collection-unxd/ --UNXD: Digital Luxury & Culture NFTs. (n.d.). UNXD. https://unxd.com/drops/collezione-genesi/the-golden-impossible-jacket --UNXD: Digital Luxury & Culture NFTs. (n.d.-b). UNXD. https://unxd.com/drops/collezione-genesi -Zwieglinska, Z., & Zwieglinska, Z. (2022). What makes the D&G NFT different from the rest? Glossy. https://www.glossy.co/fashion/what-makes-the-dg-nft-different-from-the-rest/</p>
	<p>Virtual space involvement</p>	<p><i>External:</i> --UNXD: Digital Luxury & Culture NFTs. (n.d.). UNXD. https://unxd.com/drops/collezione-genesi/the-golden-impossible-jacket --UNXD: Digital Luxury & Culture NFTs. (n.d.-b). UNXD. https://unxd.com/drops/collezione-genesi</p>

Case 10: Bulgari

Theme	Subtheme	Source
Personalization	Product/ Service modification	<p><i>External:</i></p> <ul style="list-style-type: none"> -Bulgari unveils virtual world on metaverse platform Zepeto. (2022). Marketing-Interactive. https://www.marketing-interactive.com/bulgari-unveils-virtual-world-on-metaverse-platform-zepeto -Carrillo, A. (2022). Bulgari launches its first metaverse experience and digital collection. Input. https://www.inverse.com/input/style/bulgari-metaverse-digital-collection -Dreamea Entertainment. (2022). [FREE] HOW TO GET ZEPETO FREE 200 ZEMS ITEMS IN BULGARI [Video]. YouTube. https://www.youtube.com/watch?v=-7hJGYZ5RHI -Low, J. (2022). Bvlgari Zepeto World: Explore the Metaverse with Bvlgari. LUXUO. https://www.luxuo.com/style/jewelry/bulgari-zepeto-world-explore-the-metaverse-with-bvlgari.html - RemixMagazine. (2001). Step inside the Bulgari Metaverse with Zepeto”. Remix Magazine. https://www.remixmagazine.com/fashion/new-in-the-metaverse-bulgari/ -Rizvanović, B., Zutshi, A., Grilo, A., & Nodehi, T. (2023). Linking the potentials of extended digital marketing impact and start-up growth: Developing a macro-dynamic framework of start-up growth drivers supported by digital marketing. Technological Forecasting and Social Change, 186, 122128. -Weking, J., Desouza, K. C., Fielt, E., & Kowalkiewicz, M. (2023). Metaverse-enabled entrepreneurship. Journal of Business Venturing Insights, 19, e00375. <p><i>Internal:</i></p> <ul style="list-style-type: none"> -Innovative Visions and New Luxury Experiences Bulgari. (n.d.). Bulgari. https://www.bulgari.com/en-int/the-maison/about-bulgari/bulgari-and-innovation.html

	Communication adaptation	<p><i>External:</i></p> <p>-Bulgari unveils virtual world on metaverse platform Zepeto. (2022). Marketing-Interactive. https://www.marketing-interactive.com/bulgari-unveils-virtual-world-on-metaverse-platform-zepeto</p> <p>-Carrillo, A. (2022). Bulgari launches its first metaverse experience and digital collection. Input. https://www.inverse.com/input/style/bulgari-metaverse-digital-collection</p> <p>--Dreamea Entertainment. (2022). [FREE] HOW TO GET ZEPETO FREE 200 ZEMS ITEMS IN BULGARI [Video]. YouTube. https://www.youtube.com/watch?v=-7hJGYZ5RHI</p>
	User experience: Performance	<p><i>External:</i></p> <p>--Dreamea Entertainment. (2022). [FREE] HOW TO GET ZEPETO FREE 200 ZEMS ITEMS IN BULGARI [Video]. YouTube. https://www.youtube.com/watch?v=-7hJGYZ5RHI</p> <p>-Halliday, S. (n.d.). Bulgari opens virtual world on Zepeto metaverse platform. FashionNetwork.com. https://www.fashionnetwork.com/news/Bulgari-opens-virtual-world-on-zepeto-metaverse-platform,1434421.html</p> <p>-Low, J. (2022). Bvlgari Zepeto World: Explore the Metaverse with Bvlgari. LUXUO. https://www.luxuo.com/style/jewelry/bulgari-zepeto-world-explore-the-metaverse-with-bulgari.html</p> <p>-- RemixMagazine. (2001). Step inside the Bulgari Metaverse with Zepeto". Remix Magazine. https://www.remixmagazine.com/fashion/new-in-the-metaverse-bulgari/</p>

Emotional	User Interaction	<p><i>External:</i> --Dreamea Entertainment. (2022). [FREE] HOW TO GET ZEPETO FREE 200 ZEMS ITEMS IN BULGARI [Video]. YouTube. https://www.youtube.com/watch?v=-7hJGYZ5RHI -Halliday, S. (n.d.). Bulgari opens virtual world on Zepeto metaverse platform. FashionNetwork.com. https://www.fashionnetwork.com/news/Bulgari-opens-virtual-world-on-zepeto-metaverse-platform,1434421.html --Low, J. (2022). Bulgari Zepeto World: Explore the Metaverse with Bulgari. LUXUO. https://www.luxuo.com/style/jewelry/bulgari-zepeto-world-explore-the-metaverse-with-bulgari.html - RemixMagazine. (2001). Step inside the Bulgari Metaverse with Zepeto”. Remix Magazine. https://www.remixmagazine.com/fashion/new-in-the-metaverse-bulgari/</p>
	Storytelling: Brand storytelling	<p><i>External:</i> -Bulgari unveils virtual world on metaverse platform Zepeto. (2022). Marketing-Interactive. https://www.marketing-interactive.com/bulgari-unveils-virtual-world-on-metaverse-platform-zepeto -Dreamea Entertainment. (2022). [FREE] HOW TO GET ZEPETO FREE 200 ZEMS ITEMS IN BULGARI [Video]. YouTube. https://www.youtube.com/watch?v=-7hJGYZ5RHI -Weking, J., Desouza, K. C., Fielt, E., & Kowalkiewicz, M. (2023). Metaverse-enabled entrepreneurship. Journal of Business Venturing Insights, 19, e00375.</p> <p><i>Internal:</i> -Innovative Visions and New Luxury Experiences Bulgari. (n.d.). Bulgari. https://www.bulgari.com/en-int/the-maison/about-bulgari/bulgari-and-innovation.html</p>

	Virtual space involvement	<p><i>External:</i></p> <p>--Bulgari unveils virtual world on metaverse platform Zepeto. (2022). Marketing-Interactive. https://www.marketing-interactive.com/bulgari-unveils-virtual-world-on-metaverse-platform-zepeto</p> <p>--Carrillo, A. (2022). Bulgari launches its first metaverse experience and digital collection. Input. https://www.inverse.com/input/style/bulgari-metaverse-digital-collection</p> <p>-Dreamea Entertainment. (2022). [FREE] HOW TO GET ZEPETO FREE 200 ZEMS ITEMS IN BULGARI [Video]. YouTube. https://www.youtube.com/watch?v=-7hJGYZ5RHl</p> <p>-Rizvanović, B., Zutshi, A., Grilo, A., & Nodehi, T. (2023). Linking the potentials of extended digital marketing impact and start-up growth: Developing a macro-dynamic framework of start-up growth drivers supported by digital marketing. <i>Technological Forecasting and Social Change</i>, 186, 122128.</p> <p>-Weking, J., Desouza, K. C., Fielt, E., & Kowalkiewicz, M. (2023). Metaverse-enabled entrepreneurship. <i>Journal of Business Venturing Insights</i>, 19, e00375.</p> <p><i>Internal:</i></p> <p>-Innovative Visions and New Luxury Experiences Bulgari. (n.d.). Bvlgari. https://www.bulgari.com/en-int/the-maison/about-bulgari/bulgari-and-innovation.html</p>
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