



**THE EMERGING TECHNOLOGIES IN IMMERSIVE
STORYTELLING: ANALYSIS ON VR, AR AND 360°
VIDEO APPLICATIONS IN BRAND
COMMUNICATION**

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Thesis for the Master's Program in Design Studies

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ETHICAL DECLARATION

I hereby declare that I am the sole author of this thesis and that I have conducted my work in accordance with academic rules and ethical behaviour at every stage from the planning of the thesis to its defence. I confirm that I have cited all ideas, information and findings that are not specific to my study, as required by the code of ethical behaviour, and that all statements not cited are my own.

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ABSTRACT

THE EMERGING TECHNOLOGIES IN IMMERSIVE STORYTELLING: ANALYSIS ON VR, AR AND 360° VIDEO APPLICATIONS IN BRAND COMMUNICATION

Özkan, Cemkan

Master's Program in Design Studies

Advisor: Assoc. Prof. Dr. Rabia Özgül Kılınçarslan

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Through an analysis of VR, AR, and 360-degree video applications, this thesis analyzes the impact of new technologies on brand communication through immersive storytelling. This study aims to assess how immersive storytelling techniques, made possible by emerging technologies, affect consumer–brand relationships by analyzing a variety of examples that use immersive storytelling as a tool via 360-degree videos, VR, and AR technologies. The study accomplishes this by critically analyzing and synthesizing previous research and theoretical frameworks in the immersive design field through a proper literature review, and by collecting and analyzing one hundred worthwhile campaign cases from 2010 to 2025 in terms of user relations, brand experience, and design. Additionally, the study highlights the fact that brands undergo a multidimensional design and decision-making process to find enticing ways to attract customers. To accomplish this, one hundred immersive campaign cases have been categorized and assessed based on brand experience, immersive storytelling, design,

communication strategies, and technological features. Overall, by examining real-world examples such as VR, AR, and 360-degree video campaigns, this thesis compiles information on the theoretical evaluation, current status, potential, and limitations of immersive storytelling, as well as its relationship with emerging brand communication. This analysis gathers data about effective brand communication practices on brand-consumer relations, digital marketing and immersive storytelling strategies, and consumer participation in the ongoing development of new emerging technologies.

Keywords: Immersive Storytelling, VR, AR, 360-Degree Video, Brand Communication, Presence, Visual Immersion.



ÖZET

SÜRÜKLEYİCİ HİKÂYE ANLATIMINDA GELİŞEN TEKNOLOJİLER: MARKA İLETİŞİMİNDE VR, AR VE 360° VIDEO UYGULAMALARI ÜZERİNE ANALİZ

Özkan, Cemkan

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Bu tez, VR, AR ve 360 derece video uygulamalarının analiz edilmesiyle, yeni teknolojilerin sürükleyici hikaye anlatımı yoluyla marka iletişimi üzerindeki etkisini incelemektedir. Bu çalışma, gelişmekte olan teknolojilerle mümkün hale gelen sürükleyici hikaye anlatımı tekniklerinin, 360 derece videolar, VR ve AR teknikleri yoluyla sürükleyici hikaye anlatımını bir araç olarak kullanan çeşitli örnekleri analiz ederek tüketici-marka ilişkilerinin nasıl etkilendiğinin değerlendirmeyi amaçlamaktadır. Çalışma bunu, sürükleyici tasarım alanındaki önceki araştırmaları ve teorik çerçeveleri eleştirel bir şekilde analiz ederek ve sentezleyerek, uygun bir literatür taraması yaparak, 2010-2025 yılları arasında kullanıcı ilişkileri, marka deneyimi ve tasarım açısından yüz adet önemli ve değerli kampanya örneğini derleyip analiz ederek gerçekleştirmektedir. Ayrıca çalışma markaların müşterileri etkilemek için cazip yollar bulmak amacıyla çok boyutlu bir tasarım ve karar alma sürecinden geçtiğini vurgulamaktadır. Bu amaçla, yüz adet sürükleyici kampanya örneği marka

deneyimi, sürükleyici hikaye anlatımı; tasarım, iletişim stratejileri ve teknolojik özellikler temelinde kategorize edilerek değerlendirildi. Genel olarak, gerçek dünyadan seçilen VR, AR ve 360 derece video kampanya örneklerini inceleyen bu tez, sürükleyici hikaye anlatımının teorik değerlendirmesi, mevcut durumu, potansiyelleri ve kısıtlamaları hakkında bilgi vererek yeni gelişen marka iletişimi ile olan ilişkisini gösterir. Bu analiz, yeni teknolojilerin devam eden gelişimiyle birlikte marka-tüketici ilişkileri, dijital pazarlama ve sürükleyici hikaye anlatımı stratejileri, ve tüketici iştiraki konularında daha etkili marka iletişimi uygulamaları hakkında veri toplamaktadır.

Anahtar Kelimeler: Sürükleyici Hikaye Anlatımı, VR, AR, 360 Derece Video, Marka İletişimi, Katılım, Görsel Daldırma.

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LIST OF ABBREVIATIONS

360°	360-Degree
3D	Three Dimensional
1PP	First-Person Perspective
3PP	Third-Person Perspective
AR	Augmented Reality
APP	Application
CAGR	Compound Annual Growth Rate
DoF	Degree of Freedom
Gen-Z	Generation Z
HDR	High Dynamic Range
HFR	High Frame Rate
HMD	Head-Mounted Display
iVID	Immersive Video Interaction Design
IDN	Interactive Digital Narrative
IVE	Immersive Virtual Environment
MR	Mixed Reality
NPC	Non-Playable Character
PC	Personal Computer
POV	Point-of-View
SEM	Search Engine Marketing
UHD	Ultra High Definition
UX	User Experience
VCD	Visual Communication Design
VLOG	Video Blog
VR	Virtual Reality
XR	Extended Reality

CHAPTER 1: INTRODUCTION

In the last fifteen years, the marketing world, which is constantly seeking alluring ways to attract consumers, has started to use immersive storytelling as a tool via AR and VR technologies. With the continuity of these evolving new technologies that are effective in brand-consumer relations, digital marketing strategies, and consumer participation; it is necessary to redefine consumer engagement and new marketing practices in various sectors. Emphasizing how immersive storytelling methods enabled by emerging technologies have influenced consumer-brand communication, this study evaluates one hundred campaigns that have used these evolving technologies in the last fifteen years and have gained popular recognition in the digital world. As the boundaries of visual communication design have expanded into user experience and experience design, design and communication strategies have broadened their conceptual frameworks and terminologies. This study presents the literature on how brand communication is being redesigned with new technologies, as well as a listing and categorization of popular campaigns on social media over the last 15 years. These examples, which have been selected from a historical period spanning 2010 to 2025, provide a broad range of campaigns that use immersive storytelling technologies. Selected campaign examples have been evaluated based on a specific classification focusing on design-related topics—such as user representation, virtual environments, presence (including VR, AR, and 360° video content)—as well as on 'experience,' which can be considered a branding-related aspect. With technological developments, new tools of immersive storytelling are expected to reach various milestones in the coming years; in the industry, the interconnections of these tools are changing, and diversifying over time. This thesis emphasizes the historical introduction of storytelling tools into the fields of brand experience and visual communication, shows the change of 'concept' and 'focus' in branding over time, and provides a roadmap for what may change in the coming period. In doing so, it aims to examine the effects of immersive storytelling in a broader context by underlining the importance of social fabric and branding relations.

Therefore, this study focuses on the role of adopting storytelling in communication design and advertising literature to strengthen communication, experience, and emotional perception through different media and platforms. In this context, we

attempt to define immersive storytelling and transmedia brand narrative as a communication method; immersive environments, narrative structure, and interaction concepts as a form of experience; and the relationship between experiential marketing and emotional engagement in terms of audience experience. The possibilities and limitations of visual communication and storytelling with these new tools were analyzed through the one hundred campaign examples. The final part of the study, the commonalities and divergences between these campaigns were evaluated in the context of design tools and consumer-brand communication.

1.1. The Evolution of Storytelling in Brand Communication

Humans can be considered as social animals, in order to keep up with life, their colleagues and design relationships they need to talk, in this case tell stories. Because humans utilize narratives that come from their deepest impulses to forge relationships with other people and groups (Reinsborough and Canning, 2010), the term “storytelling” gains its strength.

As the 21st century is a century marked by globalization and communication. (Pilgun, 2015, as cited in Amangeldiyeva et al., 2022). The idea of storytelling exists in the communication design industry as branding, advertising, or web and app design, etc. Additionally, real life is currently being actively replaced by virtual life. This change also affected the ways that advertising and communications industry tools and design practices, for instance, they started to implement “experience design” into their agenda in order to reach out new and current targets. In a marketing perspective, according to Amangeldiyeva et al. (2022) storytelling is defined as a narrative having a certain feel and accomplishing particular objectives and tasks that are indirectly related to an audience's mental state (Amangeldiyeva et al., 2022) so storytelling can be used to stimulate demand via using a customer's sensory-emotional experience. Amangeldiyeva et al. (2022) suggests that, depending on the objectives and missions, storytelling may take many various forms as a new and emerging form of media communication. In this sense, it is assumed that storytelling is a unique form of media communication that makes use of the target audience's experience and sensory perception (Amangeldiyeva et al., 2022) which makes narratives may be used in design, marketing campaigns, and promotions.

Using narratives in different forms to reach out to targets led to transmedia storytelling as a form of brand communication. Transmedia storytelling can be briefly summarized as the process of utilizing modern digital technology to present a single story or story experience across a variety of platforms and formats. Media theorist Henry Jenkins (2007) talks about this phenomena as a process which "integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience," and defines the transmedia storytelling by as when one part of an ongoing story is shown in a film, another part in a novel, and a third part in a comic book (Jenkins, 2007).

Giving audiences the same message and detailed insights with familiar elements by using different media channels and designs helps them avoid getting confused and also spreads the message in a more immersive yet efficient way. In conjunction with this, Jenkins (2007) views transmedia storytelling as emphasizing "extensions," where each new medium is additive, adding a new detail to the audience's understanding of the plot, characters, or fictional world in which the story takes place (Jenkins, 2007).

This new media extension and increased importance of stories also affected the understanding of branding concepts. According to Gabay (2015), different styles of storytelling have been embraced by companies as they have evolved across all facets of audiences' lives. Following that, the idea of a brand underwent a number of phases, Figure 1 below highlights the change of branding over time.

<i>Timeline</i>	<i>Concept of brand</i>	<i>Meaning</i>
1800s 1890s	Ownership and identification	To whom brands belong to Identifying the manufacturers of the products
1900s	Feature	<i>What it has:</i> product specification or functional attributes of the products (brand stands as a guarantor of quality)
1930s	Benefits	<i>What it does:</i> mostly include the emotional and intangible benefits of the products (brand stands as a guarantor of quality)
1960s	Experience	<i>How it feels:</i> the feeling of customer for owning the brands
2000s	Identity	<i>Who you are:</i> how the use of brand shapes consumer's identity
Now	Brand inclusion	What people share

Figure 1. Concept and focus of branding over time adapted by Gabay (2015). (Source: Moin, 2020)

With the scope of Figure 1, Gabay stated that after the 2000s brands became an important element of the social fabric. Brands started to be more included in audiences' daily lives, which means people started to communicate and interact with brands on a daily basis and they tend to pay attention to the brands that they share commonalities with. Which is why telling and sharing stories with audiences became one of the main topics of this century. Therefore, Moin (2020) suggests that it is impossible to envision branding in the modern world without brand storytelling. In order for consumers to relate to brands, meaning is attached to them by the story (Moin, 2020). So, marketers positioned storytelling as a more humane and efficient method for managing brand strategy overall as well as for designing a brand communication. As result of this strategy, the content marketing had its appearance, according to Dhote and Kumar (2019) content marketing used for gain a mindshare for the brand and a share of voice for the channel, formats like storytelling are being used to draw viewers in by guiding them through an objective yet immersive emotional journey (Dhote and Kumar, 2019). The reason behind this is that customers who approach brands sentimentally are able to connect with them more deeply and have a deeper emotional connection than those who approach them just logically. As a result, embracing storytelling in communication design and advertising literature has an important place to boost communication, experience, and emotional perception via different mediums and platforms.

The story and storytelling that we consider today have a great topic that has been studied throughout the years; however when historical research took place, it was seen that Aristotle's Poetics laid a foundation that describes the essential elements of engaging storytelling. The standards that Poetics has set, still continue to influence modern narrative frameworks. For example, in storytelling writers employ Aristotle's breakdown of the story structure (beginning, middle, and end) which is what they called three act structure today. As explained by Aristos' work, he defines six components of a story, which are: plot, character, theme, diction, spectacle and melody (Miyamoto, 2023). As a further discussion, in a basic format according to Bruner (1986), effective stories should exhibit narrative thought and offer closure by structuring with a preparatory (beginning), essential (middle), and sincerity (end) (Bruner, 1986). This structure also helps to organize the understanding of events, people, and ourselves when they provide an engaging narrative structure and

substance. They also keep us engaged, interested, and fascinated (Escalas, 2012). Another contribution to this subject comes from Yuval Noah Harari. He suggests that stories matter in the twenty-first century in all facets of human life, not only in art and design. In his works, he draws attention to stories as the greatest invention that people use to cooperate and change the way they cooperate by changing the stories they believe. In contrast to thinking in statistics or graphs, Harari claimed that "Homo sapiens is a storytelling animal that believes in the universe itself working like a story, replete with heroes and villains, conflicts and resolutions, climaxes, and happy endings." When we search for the meaning of life, we desire a narrative that explains the nature of reality and my specific place in the cosmic drama. This position offers significance to all of my experiences and decisions and helps me connect to something greater than myself (Harari, 2019).

Even though story platforms or mediums have evolved through years, stories always had its place in humanity. Stories had crucial points as the ability to tell stories has allowed humans to endure and transfer vital information throughout history. Moin (2020) highlights this statement by stating that during the night, early humans would congregate by a fire to tell stories about their hunting adventures and the strategies they used to stave off threats from the wild (Moin, 2020). Also he adds that storytelling resulted in the creation of tribes, communities and countries. Because storytelling has brought people together and promoted collaboration by exchanging sentiments and emotions through stories (Moin, 2020). Besides this connective role, storytelling also helped to shape social/communal patterns, keep communities in an order and let them live harmoniously. Since storytelling has such a power it can be said that, storytelling has woven itself into the fabric of our society (Nanton and Dicks, 2013, as cited in Moin, 2020). For this reason it can easily be said that storytelling has been used as a dominant tool for connecting and communication throughout history and it still continues to do its job by changing mediums from the era of cave paintings to the era of computer, TV and wearable screens.

When the concept of storytelling is such a fundamental subject, it becomes a desired tool for multiple disciplines. In this context, advertising and visual communication had adopted this tool as a strategy. Rose (2011) briefly defined the use of this strategy as advertising experts and brand marketers utilize storytelling as a powerful strategy in

order to break through the noise and clutter and grab attention by giving companies a meaning in order to engage with consumers and influence potential customers (Rose, 2011). It is because humans are social animals, and storytelling has two functions in human culture: as explained by Reinsborough and Canning (2010) it serves as an instrument and a mentality model. So stories used for; (1) grasp people's attention and (2) engage them on an intellectual and emotional level.

Because humans utilize tales that come from their deepest impulses to forge relationships with other people and groups, storytelling may be seen as a mental attitude. In addition to being an instrument for influencing reality, storytelling may also be used to share tales that convey messages meant to enlist the participation and inspiration of others in the creation of a shared imagination (Reinsborough and Canning, 2010). Additionally, some academic literatures highlight that, numerous studies from a variety of academic fields attest to the fact that tales have the ability to grab people's attention and engage them on an intellectual and emotional level (McKee and Gerace 2018; Wachtman and Johnson 2009, as cited in Moin, 2020).

As with the changing technologies and trends it can easily be said that the 21st century is a century dominated by globalization and communication which involves technological devices and the internet as an essential part of everyday human activity. When this is the case, it can be said that currently real life is being actively replaced by virtual life. Pilgun (2015) defines this change as; nowadays, people view information mostly through screens; they must constantly confront, choose, and filter new information. The idea of storytelling exists in the media communication industry as advertising serves as a commerce engine and provides 70% of the information that people get (Pilgun, 2015, as cited in Amangeldiyeva et al., 2022). Under those circumstances, the concept of storytelling and stories continues to evolve. Pace (2016) states that stories are transitioning from transmitted tales (like advertisements) to experienced tales (like servicescapes and retail environments) (Pace, 2016). He also evaluates this new approach in an immersive setting. According to Pace (2016) people use their own abilities and resources to take control of their own experience rather than simply listening to the narrative that is being told there (Pace, 2016).

As it mentioned in this chapter, from ancient art to modern communication studies, storytelling has found a place for itself and evolved. And still remain as a topic in the digital age. Today with the right visuals and communication strategies, and up-to-date mediums customers get meaning from brand experience, brand engagement and start to desire brands through stories that they tell (Moin, 2020). In such an event, when consumers start to take brands' storytelling practices carefully they also gain more power. That's why over the past years, there has been a significant shift in the way that people view communication and advertising (Donaton, 2016, as cited in Dhote and Kumar, 2019). This shift is also the result of the development of social networks. According to Pace (2016) Storytelling and social networks are working concurrently that can be considered a direct correlation with each technological advancement, viewers get greater power, which makes social media a preferable medium for consumer-based storytelling (Pace, 2016).

1.2. *Claim and Supporting Arguments*

This thesis explores how immersive technologies have become a novel approach to brand storytelling and seeks to demonstrate how these cutting-edge technologies provide innovative perspectives in brand studies and design. In regard to this, the main objectives of this study are to make a proper literature review, collect and analyze one hundred significant and worthwhile campaign cases from 2010 to 2025 in terms of user relations, brand experience, and design.

The main research question driving this project is: In what ways do immersive technologies transform storytelling and user engagement in brand experience in the context of visual communication design? To properly achieve this goal, the study will address the following sub-questions: How do new narrative forms offered by immersive technologies in visual communication design redefine brand experience? In what ways do brands use immersive technology today to create compelling stories for their storytelling strategies that appeal to different types of audiences, and how can immersive technologies find a way in the design process to enhance brand storytelling? In the scope of this, the study will focus on cases that used virtual reality (VR), augmented reality (AR), and 360-degree video applications in visual communication design and immersive brand experiences. By highlighting these technologies with case studies, it is aimed to provide a comprehensive understanding of the effects and

effectiveness of engaging storytelling using immersive technologies. The findings will provide valuable insights and practical recommendations for advertisers and designers interested in leveraging VR technology to enhance immersive brand storytelling and interactivity in design and advertising industries.

As is understood by the introduction chapter, the literature on visual storytelling shows a variety of approaches. Several publications have documented the correlation between stories and their places in human life. Moore (2012) states that narrative helps people make sense of their surroundings and arrange their own experiences (Moore, 2012, as cited in Ganassali and Matysiewicz, 2021). As a result, when communication design, which is the primary focus of this academic work, is added to the equation in order to create an emotional connection between people and brands, it demonstrates that storytelling can be used as a persuasive technique through advertisements because stories must become completely invested in the listeners' own narrative, allowing them to experience emotions. As Pine/Gilmore (2011) describe that, this presumption has been reinforced by experiential marketing, which has transformed it into a tangible service or retail setting. The clients are surrounded by themed and engaging surroundings, which turn the story from a narrative process into an alive ambient (Pine/Gilmore, 2011, as cited in Pace, 2016). When a story is used in different mediums to create an immersive engagement with the audience, According to Jenkins (2007), the rise of transmedia storytelling represents the financial aspects of media consolidation or what industry experts refer to as "synergy." (Jenkins, 2007) which again in other words means that media conglomerates are motivated to develop their franchises or distribute their brands across as many different media channels as they can.

To sum up, the important parts can be determined by the target audience's experience and sensory perception (Amangeldiyeva et al., 2022), and in conjunction with this, transmedia storytelling can be used as an extension that adds a new detail to the story and the audience's understanding with new mediums. Also, after the 2000s it is seen that brands started to take part in audiences' lives, which led audiences to pay attention to brands that they believed shared commonalities and implement those brands into their lives.

When the increasing academic publications on storytelling and immersive experience are examined, publications on VR are often seen. In this regard, virtual reality technologies in the broad sense, especially VR, are transforming brand experience and brand communication. With the background given it is believed that VR is the technology that can provide a semi-alive ambient that surrounds the audience to complete an immersive storytelling experience and, enabling audiences to experience the story more closely. As a part of a VR experience 360-degree videos are seen as a product in the immersive storytelling field. These videos offer audiences a unique control over how they experience the story, also according to Batat and Wohlfeil (2009) through visual and audible stimulation, the interaction between a viewer and stimuli captivates the viewer and creates favorable moods (Batat and Wohlfeil, 2009). In such circumstances, immersive video technologies provide novel forms of visual communication and narrative. Immersive video has several uses that extend beyond entertainment, including interactions with objects and robotics, marketing, collaborative working, virtual driving, serious gaming, remote support and treatment, and many others (Valenzise et al., 2023). Immersive video technologies constitute a significant advancement in digital video technology, with the purpose of improving user experience. Digital video experiences have evolved over decades to achieve greater depth and authenticity. A lot of technical developments have enabled this evolution. New acquisition and display systems use technologies like Ultra High Definition (UHD), High Frame Rate (HFR), High Dynamic Range (HDR), and Wide Color Gamut (WCG) to capture and render video with remarkable realism. Wireless networks, such as 5G and future 6G, promise to enable broadband communications and extremely low latency (1 ms) to allow telepresence (Valenzise et al., 2023).

The term “telepresence” is a phenomena that the virtual reality community has embraced, since The phrase refers to the link between the human operator and the environment in which a distant machine is located, in which the human operator gains a "sense of being physically present at a remote location through interaction with the system's human interface" (Minsky, 1980, as cited in Valenzise et al., 2023). With the start of gaining attention to this phenomenon; Future applications involve the tactile Internet. These new technologies enable the capturing of image content that exceeds the capabilities of the acquisition sensor, paving the way for computational photography and novel rendering approaches. Head-mounted displays (HMD),

glasses-free multiview (or light field) displays, and haptic interfaces are becoming more widely available (Valenzise et al., 2023).

According to Dutta's (2024), the worldwide market size for immersive technology is \$2.39 billion, \$7.3 billion, and \$11.4 billion (in USDs) for AR, VR, and XR, respectively, based on data accessible in 2020. AR's projected growth prediction is a 40% CAGR from 2021 to 2028. By 2025, the AR market in retail and ecommerce will reach 11.14 billion (Dutta, 2024, p. 33). Furthermore retail, gaming, and healthcare are the industries with the highest AR adoption rates. The worldwide VR market was valued at USD 7.3 billion in 2020, and it is predicted to increase at a CAGR of 21.6% between 2021 and 2028. The VR gaming industry is predicted to grow to USD 42.50 billion by 2027. The most popular industries for VR adoption include gaming, healthcare, and education. Demographics of the VR tech's user base: 57% are male, 43% are female (Dutta, 2024, p. 33). When it's looked for the XR market, research of Dutta (2024) shows that, the worldwide XR market was valued at USD 11.4 billion in 2020, and it is predicted to increase at a CAGR of 43.8% between 2021 and 2028. The market for this is expected to be USD 1.6 trillion by 2030. Retail, education, gaming, healthcare, and space technology are among the industries with the highest XR adoption rates. The demographics of the user base are millennial and the younger generation (Gen-Z), with 70% of XR users being under 35 (Dutta, 2024, p. 33). The present condition of the VR/XR business reveals a panorama of tremendous development, technical improvements, and growing applications across several industries. Over the last decade, VR/XR has transformed from a niche technology to a popular phenomenon, driven by advances in hardware, software, and increasing accessibility. According to market research reviews, the worldwide VR/XR industry is expected to grow to several billion dollars by 2026, driven by increased demand for immersive experiences and applications across sectors (grandviewresearch, n.d, as cited in Dutta, 2024, p. 120). According to latest statistics from Grand View Research, the XR industry is predicted to reach USD 463.7 billion by 2026, rising at a 45.0% CAGR from 2021. The COVID-19 epidemic has spurred this rise as organizations seek digital and immersive solutions to stay connected and provide services. Several reasons are driving the expansion of the XR industry, such as the rising availability of inexpensive technology, the expanding popularity of mobile gaming, and the increasing desire for immersive experiences in a range of sectors (grandviewresearch,

n.d, as cited in Dutta, 2024, p. 120). As new technologies are effective in storytelling and audience engagement and these technologies are becoming increasingly widespread, it is important to evaluate theoretical frameworks in both design and communication fields together in terms of brand communication. Within this context, this study was created in order to compile this information.

1.3. Research Methodology

This chapter provides an overview of the methodology used in the study, including the research questions, design, and data analysis strategy. In order to investigate the underlying practices, experiences, and viewpoints in connection to developing technologies in immersive brand storytelling through VR/AR and 360 degree video marketing campaigns, this study will take a qualitative research method.

Analytical approach is considered most fit as a qualitative research technique because of the nature of the research questions, which center on comprehending what has been done around this issue in literature and literature phenomena from the perspective of the existing frameworks. Investigating current frameworks, models, and theories in the realm of immersive technology and storytelling is the goal of qualitative research. In order to uncover important themes, assess their application, and demonstrate the advancements in present-day conditions, the main objective of this research is to critically analyze and synthesize earlier studies and theoretical frameworks. This study intends to add to the theoretical evaluation of how immersive storytelling techniques, made possible by developing technology, impact consumer–brand interactions by methodically examining the literature and assessing a variety of cases.

1.3.1. Research Question(s)

This analytical review is guided by the following primary research questions:

1. In what ways do immersive technologies transform storytelling and user engagement in brand experience in the context of visual communication design?
2. In what ways do brands use immersive technology today to create compelling stories for their storytelling strategies that appeal to different types of audiences?
3. How can immersive technologies, such as virtual reality (VR), find a way in the design process to enhance brand storytelling?

1.3.2. Analytical Frameworks Used in Prior Studies

This part examines and compiles previous studies and frameworks on immersive technologies, design narrative, and user experience in order to determine the main topics that are used in this academic study. When the previous studies have been examined, analyzing them under three subtopics can be suggested. According to the possibilities and limitations of different mediums, experience design can be evaluated under these titles: (1) User Experience, which includes avoiding potential issues like cyber-sickness and making modifications for various types of head-mounted displays (HMDs) in order to design a seamless and engaging user experience. (2) Narrative Structure, which emphasizes the importance of a cohesive story to guide customers through the immersive experience. (3) Interaction Design, which entails developing interactive elements that are user-friendly and engaging without being unduly demanding in order to boost users' sense of control and involvement.

Vorderer et al.'s "Entertainment Framework" will be used by the thesis to examine the relationship between immersive storytelling and audience engagement. The Entertainment Framework by Vorderer et al. (2004) lists a number of variables that affect how entertainment material is experienced by the user.

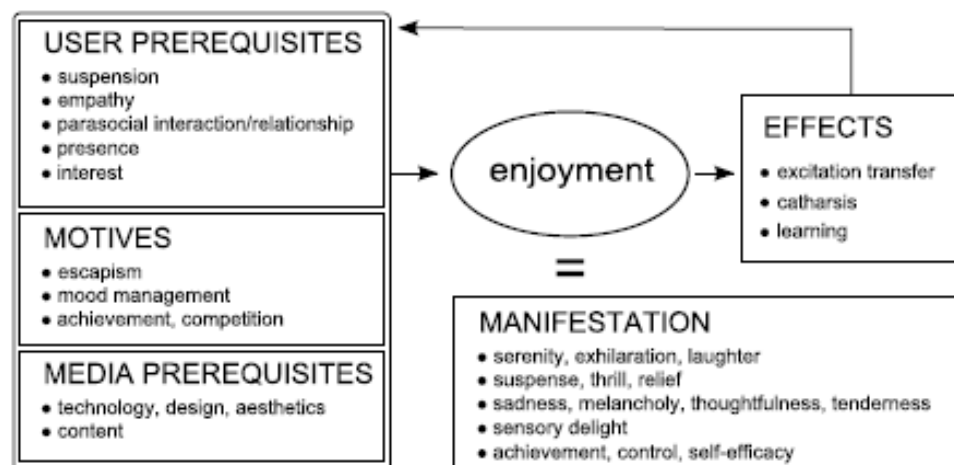


Figure 2. Entertainment Experiences Model (Source: Vorderer et al., 2004)

According to Vorderer et al. (2004), these factors aid in the understanding of how and why individuals interact with and find entertainment in the media. Under the following approach by Vorderer et al, a few case studies will be examined using the main aspects from Vorderer et al.'s reaction types. In order to strive toward this goal and emphasize audience engagement these are the reactions that Vorderer et al proposes an integrated

media entertainment approach that addresses the complexity and dynamics of entertainment experiences in a more comprehensive manner. After defining the concepts of complexity and dynamics, the authors present a conceptual model based on the concept of pleasure at the centre of entertainment and addressing the pleasure prerequisites that must be met by the individual media user and a specific media product. The theoretical framework is used to explain why people show such a strong preference for entertainment (motivational perspective) and what kinds of outcomes entertaining media consumption can produce (impact perspective, e.g., facilitating learning processes) (Vorderer et al., 2004).

In order to examine the role of virtual reality (VR) in visual communication design and immersive branding experiences, the study will use Argyriou et al.'s (2020) paper "Design methodology for 360° immersive video applications: the case study of a cultural heritage virtual tour," Zhang et al.'s paper "Quality of Immersive Experience in Storytelling: A Framework," and the paper "Immersive Experience Framework: A Delphi Approach" by Dai-In Danny Han, Frans Melissen, and Mata Haggis-Burridge as a source. The objective is to identify the essential components of 360° immersive video applications for virtual reality (VR) technology using the comprehensive framework provided by Argyriou et al.'s study. The authors introduce the iVID (Immersive Video Interaction Design) framework, which streamlines the 360° immersive video design and review process. According to Argyriou et al. (2020), the framework consists of these crucial elements (Argyriou et al., 2020): Narrative, Virtual scenes, Actor role, Navigation, Gamified.

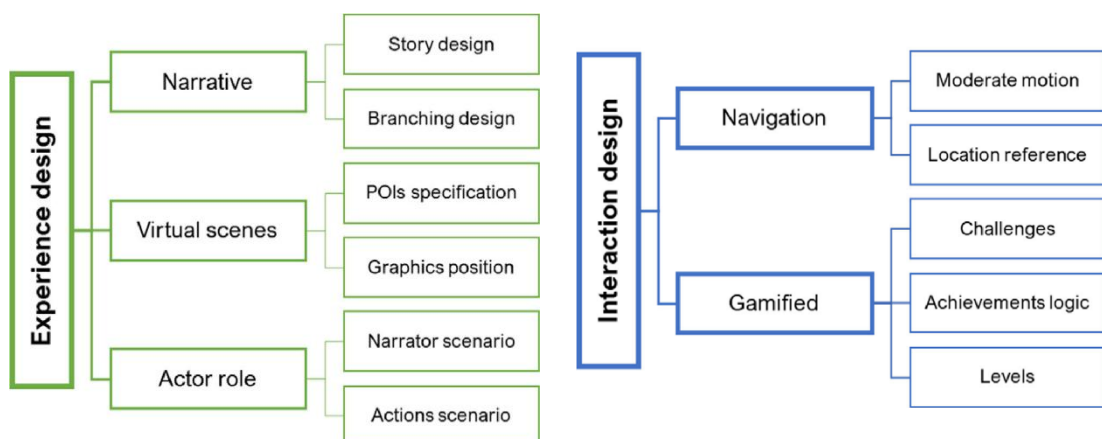


Figure 3. Design aspects of 360 degree immersive video applications. (Source: Argyriou et al., 2020)

The approach applied in this study outlines a guideline for 360° videos. The paper presents specific design principles that are meant to help designers create more interesting and immersive 360° video experiences such as: Narrative Design, Virtual Scenes Design, Actors Role Design, Navigation Design, and Gamified Design. According to Argyriou et al. (2020), narrative design requires the users need to interact with the context of the story and maintain their motivation through to very end. Virtual scenes design declares that interacting with point of interests captured in the 360° video scenes is crucial, in order to create immersive experience and enhance the sense of presence. Also, integrated elements should be provided without disrupting the sense of immersion. Actor's role design is the utilization of virtual actors in VR experience effectively. This encourages and aids users to successfully interact with the virtual world. Navigation design is the use of motion in the experience, and keeping a smooth video experience is essential to maintain the sense of immersion going. Lastly, gamified design refers to use activities and challenges to create an immersive experience that increases user engagement (Argyriou et al., 2020, pp. 856-857).

These factors work together to shape how the media is viewed, appreciated, and remembered, which in turn affects the entire experience. Researchers and practitioners can gain a better understanding and prediction of media consumption preferences and behaviors by looking at these variables.

Zhang et al. (Quality of Immersive Experience in Storytelling: A Framework) research reveals that traditional storytelling changes depending on the characteristics of interactive agencies and immersive media. In this regard, they argue that design and communication need to be developed in terms of narrative structure, user interaction, immersion, and emotional engagement. The paradigm also emphasizes how crucial it is to strike a balance between user autonomy and director control so that, even with the narrative flow being controlled, users may meaningfully engage with and impact the story being told.

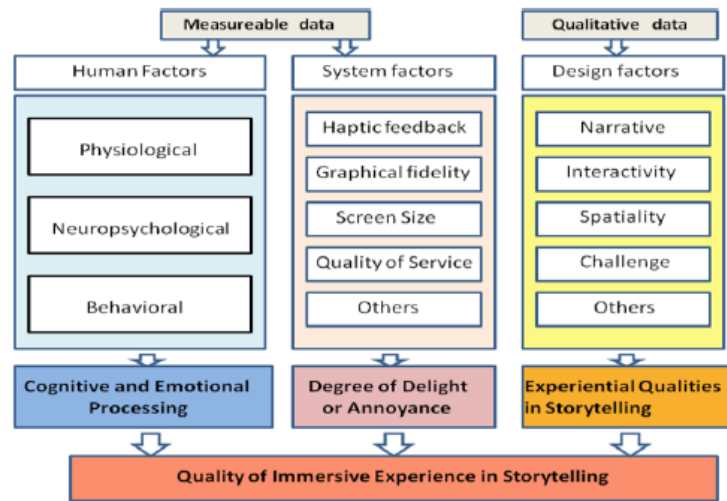


Figure 4. Quality of Immersive Experience in Storytelling Framework (Source: Zhang et al., 2016)

By Han et al. (2023) "Immersive Experience Framework: A Delphi Approach" provides a thorough framework for developing and assessing immersive experiences through the use of the Delphi approach. Using this method, a group of specialists examined and improved the standards for what makes an immersive experience throughout time (Han et al., 2023). The study's principal conclusions and topics include five titles and these are: (1) Transition into and out of the Environment, which keep users engaged and avoid disorientation with a smooth transition into and out of the immersive environment. (2) In-Experience User charge, which led users to feel in charge of the immersive experience with responsive, easy-to-use navigation, and interaction choices. (3) Environment Design, which needs to be authentic, visually attractive, and contextually suitable in order to improve the sensation of presence and immersion. (4) User-Context Relatedness, which means that the stories is meaningful to the user's own context. (5) User Openness and Motivation, which basically refers to user's willingness to interact with the immersive experience.

In the current literature, the concept of immersive experiences defines many different things at the same time. While most studies emphasize the importance of immersion, they differ in how they define this term. In the field of entertainment experiences, communication theories are multidimensional when it comes to immersive experiences and user interaction. Among the first to address this complex structure are designers such as Vorderer, who have proposed various ideas. This lack of

understanding has resulted in limited knowledge about how immersiveness should be designed in interactive systems, the fundamental mechanisms for achieving immersive user experiences, and their effects on users and their behaviour. To address this knowledge gap, the Delphi approach, which defines the requirements for immersive experience facilitators and discusses their effects, has collaborated with professionals from various sectors to establish an immersive experience framework, as outlined below:

Table 1. Immersive Experience Requirements (Source: Han et al., 2023, p. 6)

Research Area	Requirement	Sources
Psychology	Sense of control Attention focus on task Maintained curiosity arousal Intrinsically motivated task Challenge-skill balance Clear goals Unambiguous, immediate feedback Interactivity Arousal Positive affect Time-distortion	Park, Parsons, and Ryu (2010), Perttula et al. (2017), Tuunanen and Govindji (2016)
Games & Entertainment	Openness to experience Openness to empathy (cognitive empathy) Effortless interface Prolonged concentration and imagination Authentic environment Sensory engagement Rich narrative Relatable content to user Competitiveness, problem solving	Lukka (2014), Ermi and Mäyrä (2005), Bøckman (2003), Järvinen, Heliö, and Mäyrä (2002), McMahan (2003), Douglas and Hargadon (2000), Jennett et al. (2008), Nacke and Lindley (2008)

Table 1 (Continued). Immersive Experience Requirements (Source: Han et al., 2023, p. 6)

	Storytelling Audiovisual alignment Functional alignment Match between game convention to user expectations (action vs. outcome) Meaningful interactions Use of schema familiar to the player Use of predictable and unpredictable narratives in a familiar framework Player interactivity to influence narrative Emotional involvement (positive and negative emotions) Complex and exploratory environment Various opponents Variety of models, textures and dynamic lights Novel rewards	
Education	Reflection of experience to users' own life Unfamiliarity Embodiment/presence in experience context Cognitive engagement Social bonding with peers	Vega and Plotts (2020)

Table 1 (Continued). Immersive Experience Requirements (Source: Han et al., 2023, p. 6)

Human-Computer Interaction	Involvement and motivation of user Connection to users' real-life context for mobility, relationships, communication Bodily presence Spatial disorientation Emotional aspects Attention (mental effort) Image motion Application quality Interactivity Clarity of purpose Storytelling Sensory engagement Seamless integration into physical context Virtual simulation Information processing Presence	Kim (2013), Zhang, Perkis, and Arndt (2017), Cowan and Ketron (2019), Hinckley (2018), Lee and Park (2020)
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Although the Delphi approach provides a very detailed framework in the field of design, it generally provides a comprehensive framework for evaluating immersive experiences. This approach identifies four important factors that encourage immersive experiences: system immersion, spatial immersion, empathic/social immersion, and narrative/sequential narration (as shown in Figure 5).

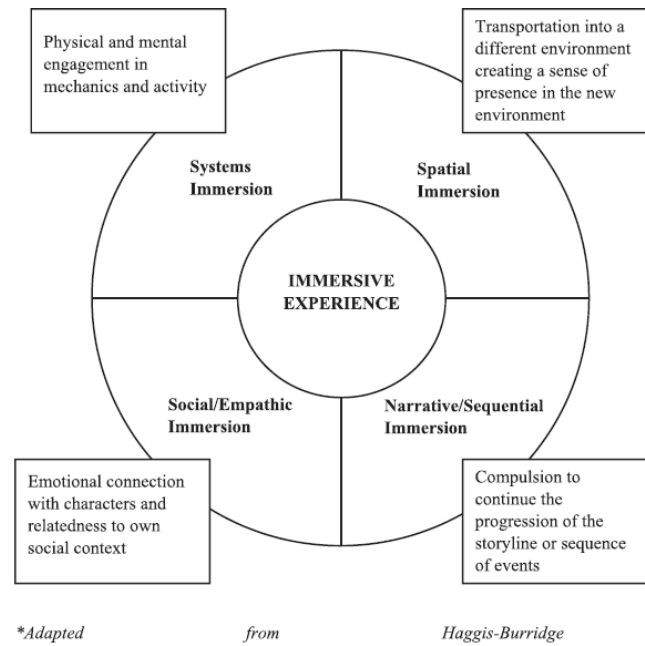


Figure 5. Conceptual framework for immersive experiences (Source: Han et al., 2023)

In this study, these topics were narrowed down and examined in terms of medium usage in various brand campaigns. Spatial immersion, empathetic/social immersion, and narrative/sequential immersion were evaluated using examples. Examples from different sectors that stood out in terms of budget, creativity, and brand experience over the past decade were collected, and the engaging media they used to strengthen brand communication were examined.

1.3.3. Data Collection and Data Analysis

To find current analytical frameworks pertinent to the study's topic and to provide a strong theoretical foundation for the study, an extensive literature review was carried out. Because of the nature of the study, the research strategy is theoretical and analytical, with a primary focus on secondary data sources such as books, papers, case studies, customer vlogs, newsletters, academic journals, and articles. Instead of gathering actual empirical data, the study design concentrates on examining previous studies, spotting patterns, and assessing the merits and drawbacks of different theoretical stances. Although this study focuses on pre-existing frameworks and models, it employs a systematic review strategy that involves gathering and analyzing prior research to determine the main categories for examining and analyzing a selection of VR, AR, and 360-degree video campaigns from 2010 to 2025 in terms of

user relations, brand experience, and design. To accomplish this, a total of 100 VR/AR/360-degree video campaigns have been categorized and evaluated within the digital realm under specific headings that focus on design-related topics. The main categories in the final analytical framework—"technology type," "user representation style," "visual realism level," "VR/AR/360° content," "interaction level," "how presence is provided," "target audience engagement," "participation level," and "VR/AR/360° experience"—were selected based on the frameworks discussed in this thesis and the analytical frameworks used in prior studies. Additionally, The campaigns subject to the research were selected by searching keywords such as “Top VR campaigns¹”, “Most Innovative Virtual Reality Marketing Campaigns²”, Top VR experiences³” and “AR Brand experience⁴” in secondary research sources like news sites, online communication magazines, and lists of Marketing/Advertising awards, along with the campaign examples that the author had encountered on the internet and had previously experienced during this research process.

In order to analyze user representation, “The Social Presence Theory” by Suman Dutta (2024) and, for visual environment, “iVID (Immersive Video Interaction Design)” by Argyriou et al. (2020) and "Immersive Experience Framework: A Delphi Approach" by Han et al. (2023) have been used, while Zhang et al.'s (2016) “Quality of Immersive Experience in Storytelling: A Framework,” "Immersive Experience Framework: A Delphi Approach" by Han et al. (2023), and “Principles of Immersive Experience” by Suman Dutta (2024) have been used to examine the ways of providing the presence. Furthermore, for analyzing the content, frameworks such as Vorderer et al.'s (2004) "Entertainment Framework," Argyriou et al.'s (2020) “iVID (Immersive Video Interaction Design),” “Actor Role from Design Guidelines for 360 Degree Immersive Video Applications” by Argyriou et al. (2020), “Narrative from Design Guidelines for 360 Degree Immersive Video Applications” by Argyriou et al. (2020), and Han et al.'s (2023) "Immersive Experience Framework: A Delphi Approach" have all been used. Ultimately, in order to comprehend the experience, Vorderer et al.'s (2004) "Entertainment Framework" has been used.

¹ <https://influencermarketinghub.com/vr-marketing-examples/>

² <https://www.narcmmedia.com/top-5-most-innovative-virtual-reality-marketing-campaigns/>

³ <https://www.themediaant.com/blog/top-10-vr-experience-examples-in-marketing/>

⁴ <https://econsultancy.com/14-examples-augmented-reality-brand-marketing-experiences/>

Based on these frameworks and studies, while classifying the campaigns, in order to decide the “technology type,” if the campaign was designed for fully immersive digital environments, it was classified as “VR”; if the digital elements overlay on the real world, the campaign was decided to be “AR”; and if the campaign was shot in spherical video content that viewable from all angles, it was categorized as 360° Video. In “user representation style,” classification is made by the way that the user can see or be seen in the immersive environment. In this sense, if users are represented by digital characters/objects, the campaign is sorted as “Avatar Based”; if the experience is seeing through the user’s eyes, it is “First-person POV”; and if there is an external view of the user/ scene, the campaign is classified as “Third-person POV.” In the “Visual Realism Level” section the campaigns are grouped as either designed with lifelike, true-to-reality visuals (Photorealistic); realistic but with an artistic interpretation (Stylized Realistic); non-realistic, and with conceptual representations (Abstract/Symbolic); or with deliberately non-realistic, artistic style (Cartoon/Animated). Campaigns examined in the VR/AR/360° content classification are whether the user follows a pre-decided story path that does not include any interaction (Narrative Based) or the campaigns include user decisions and interaction (Task Based). Related to this classification, campaigns are also examined by interaction level. In this sense, if campaigns are designed in view-only style, they are grouped as “Passive Experience”; if they provide basic navigation/ selection, they are grouped as “Limited Interaction”; and if they can provide complex manipulation and engagement, they are grouped as “Full Interaction.” In order to analyze how presence has been provided in these campaigns, components such as “Virtual Realism,” “Audio,” “Interaction,” and “Haptic Touch” are looked for in selected campaign designs. For the target audience engagement, it is considered whether one person uses the VR/AR/360° experience alone and has a personal, private interaction with the content (Individual Experience) or multiple users participate simultaneously in the same virtual space and have social interaction within the experience (Shared/Multiplayer Experience). In order to classify participation level, it is considered how the user acts in the experience, so the user can either only view (Passive), control and make choices (Interactive), or modify content in the experience (Co-Creative). Lastly, to analyze the VR/AR/360° experience, it is looked for what kind of brand experience is aimed for users to have under the titles of “Entertainment,” “Aesthetic,” “Educational,” and “Real-Escape.”

The appropriate chapters of the thesis will lay out and provide the findings of the literature analysis. Every model and framework is covered in length with a synopsis, and relevant quotes from the studies will be utilized to bolster the analysis and highlight important ideas throughout the entire study. Furthermore, a final table that integrated other framework criteria to provide a more comprehensive view of the utilization of immersive brand storytelling in advertising campaigns using VR/AR/360° technology. By emphasizing the significance of social fabric and branding relations, this table will explain difficult concepts, show how many frameworks interact when studying VR/AR/360° material, and make conclusions about the consequences of immersive storytelling in a larger context.



CHAPTER 2: DIGITAL STORYTELLING AND TRANSMEDIA BRANDING: FROM TARGET AUDIENCE TO USER EXPERIENCE

Digital storytelling and transmedia branding are powerful strategies that use narrative across multiple platforms to engage audiences and shape the user experience. In this context, defining the purpose of a narrative is crucial to developing a solid consumer-brand relationship and achieving marketing objectives. Narratives are crafted to deepen the emotional and psychological bonds between consumers and brands. Transmedia storytelling, which distributes story elements across numerous mediums, allows brands to reach audiences from multiple touchpoints, strengthen connections and increasing purchase intent. Stories about brand history, credibility, philanthropy, and user experiences are particularly effective at deepening these bonds.

Understanding the audience and user experience (UX) are fundamentals of the design discipline. These concepts guide designers in creating products and systems that are both effective and meaningful to certain user groups. The historical development of these concepts reflects the evolution of design from a focus on usability to more comprehensive examination of emotional, cognitive, and contextual elements.

2.1. From Target Audience to User Experience

The particular user group that a system or product is intended for is known as the target audience. Determining the target audience entails knowing user preferences, the technological environment (hardware, software, platforms), and human characteristics (age, education, experience, and impairments). To ensure that design decisions are grounded on realistic requirements, scenarios and user profiles are frequently used to define and explain the needs and conditions of these users (Brinck et al., 2002). Most projects will serve numerous audiences. However, it is critical to choose a primary audience for each project. Others may be secondary audiences, but the core audience's demographics should be as limited and detailed as feasible. The project's objective will most likely to be integrated with its audience. For example, if we consider to make a communications project of a product, the primary audience will be those who are most likely to purchase it (Bucher, 2017, p.94). In the changing world of virtual and augmented reality, understanding your consumers intimately might be the difference

between a successful and unsuccessful applications. According to Dutta (2024) here are some important elements for knowing the audience (Dutta, 2024):

Table 2. Elements for understanding the consumer adapted by Dutta (2024) (Source: Dutta, 2024, p.256-257)

Demographic Profiling	Psychographic Insights
Behavioral Analysis	Technological Proficiency
Accessibility and Inclusivity	Feedback Loops
Competitor Analysis	

Table above (Table 2) highlights those elements. According to Dutta (2024) these elements can be explained as; Demographic profiling means that identify your target audience's demographics by age, gender, geography, interests, and career. These factors all play important roles in defining the interests of users. For example, an instructional AR software may target kids and instructors, but a VR gaming game may appeal to a younger, technologically literate crowd. In Psychographic insights it is aimed to develop insights by studying audience's views, goals, and values, in addition to demographics. Understanding the psychographic profile aids in the creation of emotionally engaging experiences. For example, an AR meditation app may target users seeking stress reduction and relaxation, tailoring the content and design correspondingly. As a reflection of audiences' values, behavioral analysis is also conduct to understand user behavior trends. Behavioral analysis provides immediate insights into how users act. Tracking those user trips may assist to uncover disfavours and preferences. In other words, this element helps to knowing what a product's users are doing, which features are popular, and how engaging they are. After understanding a behavioral pattern, audience's technological proficiency helps whether they are early adopters who are comfortable with cutting-edge technology or novices who require user-friendly interfaces, this information influences the complexity of your application. The next part is accessibility and inclusivity, which refers to prioritize inclusion and easy access while designing ensures connectivity with adaptive devices for those with disabilities. By providing inclusive experiences, you may reach a disadvantaged backgrounds market. Penultimate element is utilize feedback loops. For

this, it can be used surveys, forms/forums, and social media to actively engage your audience. User feedback is a wealth of information. Addressing users' problems builds trust and loyalty. It is beneficial to know about competitors that's why Dutta (2024) adds and explains the Competitor analysis to the list as a last element. Conducting competitor analysis to identify successful VR and AR solutions and analyze other user profiles and feedbacks. Looking for specific aspects that users like and wherein opposing companies fall short. Identifying gaps in the current market allows to position an app or a campaign specifically by responding to vacant needs and desires.

The concept of UX originated in the 1990s, transforming the focus of design beyond usability to a more holistic approach that involves emotional and contextual factors. Although the relationship between the user, system, and context was the focus of early definitions, frameworks for categorizing and mapping other user experience types in design have since been established (Berni and Borgianni, 2021). The discipline has also acknowledged the significance of co-experience, which holds that social interactions and shared context influence user experience in addition to individual factors (Battarbee and Koskinen, 2005). Additionally, a variety of marketing publications may feature demographic groups that can be useful in developing a narrative. Keeping that person's embodiment at the center of your creating process is frequently enough to build an appealing story (Bucher, 2017). Once you've started designing for this audience, the next logical step is to ask what you want them to feel or do.

2.2. *Determining the Objective of Narrative*

Any particular project may serve several goals, similar to the audience. As an example, the project's objective might be both business and entertaining. It is critical to identify a major objective, just as it is to identify the audience. Additional and ancillary functions may also exist. However, at some stages during the project, a single goal will have to take precedence over another. Such evaluations might be difficult since they lack a core objective to influence decision making. If there are numerous significant concepts to share, prioritizing them might help shape the development of the narrative (Bucher, 2017). Narratives, however, are frequently lost during the process of VR storytelling, rather than during their inception. Though it may be easy, starting to sketch up characters, places, settings, and narrative lines before identifying the aim of

the storytelling experience can result in backtracking, wasted effort, and development blunders. To determine the objective of a narrative, Bucher (2017) suggests returning to basic communication theory and rhetoric, which means referring to Aristotle. By simplifying Aristotle's dissertation on the subject by stating that the goal of your story should be to entertain, convince, or inform (Bucher, 2017, p. 95).

Table 3. Design purposes adapted by Bucher (2017) (Source: Bucher, 2017)

Design for Entertain	Design for Persuade	Design for Inform

A significant portion of the media generated nowadays is solely for the aim of entertaining its audience. If users do not like or perceive some entertainment value from VR in the first few seconds of their encounter, they are less likely to commit substantial time with it. Audiences recognize when someone is attempting to influence them with information that starts to seem like propaganda. However, this is not to argue that immersive content should not be used in persuasion. In fact, because experience is one of the most powerful tools for altering people's thoughts, persuasion might be a natural purpose for VR experiences. Some projects are merely created for the purpose of informing the audience. In this sense, VR has the potential to dramatically expand an instructive narrative, and has the ability to make obsolete information more fascinating simply by using the medium's basis.

Once the narrative's objective and the user have been decided, there is another logistical aspect to consider while producing the actual story. The user's representation in the narrative context. In this sense, it is necessary to examine the notion of point of view (POV). According to Bucher (2017), determining the POV of the story and comprehending the characters is the distinction between narrative creation and storytelling (Bucher, 2017, p. 96), and he emphasizes the varieties of POV shown in the table below.

Table 4. Point of view types adapted by Bucher (2017) (Source: Bucher, 2017, pp. 96-97)

First-Person POV This concept describes narratives in which the main character tells the story. The story is only seen through the person's eyes. Thus, the viewer misses out on any experiences or information that the main character has not had firsthand. In other terms, the spectator is the main character/ the protagonist.		
First-Person Peripheral This concept applies to stories in which the narrator or storyteller is a supporting character rather than the primary character. The important issue to remember in this type of point of view is that the protagonist will have experiences that the narrator will not know about. With first-person peripherals, the viewer has a role in the story, albeit not the primary one, and should be noticed by other characters.		
Second-Person POV This particular phrase is most frequently used in educational contexts, when the "story" is given from the perspective of "you." This viewpoint is uncommon in other narrative formats and will have limited application in narrative-based immersive experiences. A major exception may be scenarios in which instructions are given in gaming or interactive narratives.		
Third-Person POV This phrase refers to stories in which the narrator is not a character, but rather an observer. Characters in immersive experiences that use a third-person POV do not notice the spectator. In some ways, the spectator acts as a "ghost", witnessing all that happens in the story but making no actions that alter the narrative.		
Third-Person Limited The spectator is confined to a single character, and only knows just what the character knows.	Third-Person Multiple The spectator follows many characters throughout the story. To minimize audience confusion, proceed with caution while switching between characters' points of view.	Third-Person Omniscient The spectator knows everything, rather than just what one character knows. This point of view gives the viewer a larger role as the ultimate being.

2.3. *The Concept of Immersion and Presence*

Humans may now record and preserve visual data from real-world settings with the help of imaging technology. With the introduction of digital image processing, we can now record, store, compress, and transmit photos and movies digitally and in real time, even though historically images have been saved on physical medium (such as photographic film). By sending the visual data to remote sites, this made telepresence possible. Telepresence is defined as the "sense of being physically present at a remote location through interaction with the system's human interface," (Minsky, 1980, as cited in Valenzise et al., 2023) the virtual reality community has given the idea of presence—the feeling of "being there" in a mediated environment—a lot of thought, and broadcasters and display developers are finding it more and more important. Applications in fields including education and training, telecommunications, healthcare, and entertainment, as well as the design and assessment of a wide variety of interactive and non-interactive media, may find use for the presence idea (IJsselsteijn et al., 2000). Lombard and Ditton (1997) pointed out that one of the elements that is thought to be essential for presence is immersion. According to them, with the most captivating virtual reality interactions, the senses are immersed in the virtual realm, and the body is handed over to a reality engine. The eyes are obscured by a head-mounted display; the actual world is invisible. Headphones are worn over the ears, masked by background noise. Gloves or other props protect the hands: "touch only the virtual bodies"(Lombard and Ditton, 1997). Thus, immersive imaging technologies indicate technologies that attempt to convey a sense of virtual presence.

Modern immersive video technologies broaden the visual experience, enhance the viewer's "presence," and give a greater degree of freedom (DoF) than standard displays (Valenzise et al., 2023, p. 3). Since the viewer has no control over the perspective selection, conventional imaging systems simply capture the image from one viewpoint chosen by the content provider, thereby offering zero DoF. Rather, the immersive imaging systems are capable of offering more than three degrees of freedom (Valenzise et al., 2023, p. 4). While 6DoF refers to both rotational and translational movement (such as changes in position in 3D space), 3DoF typically refers to rotational movement (i.e., changes in yaw, roll, and pitch angles). 3DoF+ refers to a system that allows both unlimited 3DoF rotational movement and limited spatial mobility. One or more of these DoF classifications are used by various imaging

techniques (Valenzise et al., 2023, p.4).

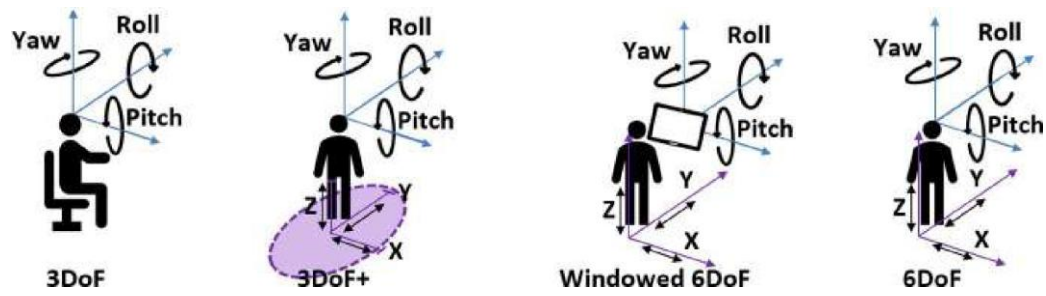


Figure 6. Increasing degrees of freedom (DoF) (Source: Valenzise et al., 2023)

In the setting of immersive technologies like AR and VR, presence can be referred to as the subjective sense of being completely absorbed and believing that you are physically present in a virtual or augmented world. It is the experience of being in the virtual world or having virtual features smoothly merged into the actual world (Dutta, 2024). Since the goal of immersive technology is to give consumers a sense of realism and involvement, their presence is an essential component. Dutta (2024) highlights that users consider the virtual environment as genuine when they have a strong feeling of presence, which might make them react and respond similarly in the real world (Dutta, 2024). In order to enrich the feeling of presence in immersive technologies, Dutta (2024) suggests several components.

Table 5. Factors for contribution to the sense of presence in immersive technologies (Dutta, 2024) adapted by author. (Source: Dutta, 2024, pp. 39-40)

Visual realism	Sound
A sensation of presence is greatly influenced by the virtual or augmented environment's visual fidelity and quality. A more immersive experience is enhanced by realistic texturing, precise lighting, high-resolution images, and intricate objects.	The immersive experience can be more realistic and believable with a proper spatial sound. Users may hear noises originating from various directions which makes the experience more genuine and improves presence.

Table 5 (Continued). Factors for contribution to the sense of presence in immersive technologies (Dutta, 2024) adapted by author. (Source: Dutta, 2024, pp. 39-40)

Interaction and Input The sense of presence is strengthened by the capability to engage with and control the virtual world. Motion controllers and hand tracking are examples of natural and intuitive input techniques that let users interact with digital material and improve their feeling of presence in the space.	Body sensation Interacting with virtual settings or items and receiving physical input gives the experience a more realistic feel. In this sense, haptic feedback (vibrations or tactile sensations) is one type of sense that can improve presence by simulating real-world experiences.
Social Presence The sense of presence can be improved by connecting to other users in virtual worlds. The experience is enhanced by the sense of social engagement and shared presence that comes from being able to see and speak with others in real time.	Context and Narrative A greater sensation of presence may be facilitated by engaging storylines, captivating storytelling, and significant context. Users are more connected and involved in the experience when they have a clear goal and context in the virtual or augmented environment.

Following the discussion of how to establish a presence in an immersive design, Suman Dutta (2024) breaks down the significance of presence for immersion and user experience under six unique headings: realism and credibility, emotional involvement, elevated focus and attention, Sense of agency and control, improved learning and skill development, and social interaction and cooperation. In the words of Dutta (2024), presence contributes to the virtual environment's perception of reality and authenticity. Users are more inclined to believe that the digital information is real when they feel involved and present. Additionally, users' emotional reactions may resemble those in the real world when they experience a sense of presence in the virtual environment. This demonstrates that presence has a major influence on emotional engagement and permits a deeper emotional connection with the information. The audience is less likely to get sidetracked by other influences since they are emotionally invested. This

increased attention makes it possible for enthralled users to interact with the information more fully, which results in a more memorable and pleasurable experience. Furthermore, the feeling of Presence enhances users' sense of agency and control in the virtual world when their activities and interactions directly affect it. Active engagement can support efficient learning and skill development through this connection. Realistic training simulations may be produced through immersive experiences that provide a strong sensation of presence. Furthermore, it may be claimed that presence facilitates social interaction and teamwork when various people enter virtual worlds. This promotes social presence and a feeling of shared presence. In conclusion, presence is a crucial component of user experience that improves overall immersion and makes the experience more captivating, interesting, and immersive (Dutta, 2024 pp. 41-42).

Scholars from an array of fields have examined and theorized the concept of presence in the immersive technology context throughout the years. Based on these studies, the various presence theories pertaining to the fictionalizing style of virtual environments are depicted in Table 6 below.

Table 6. An overview of different theories of presence based on the findings of Suman Dutta (2024) (Source: Dutta, 2024, pp. 42-43)

The Spatial Presence Theory	According to this theory, which was put out by Lombard and Ditton, the perceptual illusion of being in a physically placed environment is the main factor influencing presence. This idea states that the sense of presence is influenced by the caliber of sensory data, such as auditory and visual clues. The experience of presence increases with the level of realism and immersion of the sensory input.
The Social Presence Theory	The importance of social connections and the sense of community in a virtual world are the main topics of this theory. It implies that the experience of presence can be improved by social cues like the presence of avatars or

Table 6 (Continued). An overview of different theories of presence based on the findings of Suman Dutta (2024) (Source: Dutta, 2024, pp. 42-43)

	real-time user conversation. According to the notion, social presence plays a crucial role in producing an experience that is more captivating and immersive.
The Co-Presence Theory	The significance of co-presence, or shared presence, in virtual worlds is emphasized by this concept. It implies that having other people around, whether in person or virtually, may improve the sense of presence. According to the theory, having other people around helps foster a feeling of social realism, interaction, and connection, making the experience more immersive and captivating.
The Transportation Theory	According to this theory, which was put out by Green and Brock, people who are completely engrossed and psychologically transported into a story or virtual environment experience presence. This idea holds that a strong sensation of presence may be produced by facilitating a state of transportation through the use of captivating narrative, significant context, and interesting content.
The Situated Presence Theory	According to this theory, being present is a situated experience that is impacted by the surroundings and context in which it takes place. It implies that the sensation of presence is shaped by one's physical surroundings, social setting, cultural background, and individual experiences. This idea states that the total experience of presence is impacted by the interplay between the virtual and physical worlds.

Various perspectives on the characteristics and factors affecting presence in immersive technology are offered by these theories. By taking into variables including sensory input, social interaction, cognitive processes, narrative involvement, and environmental considerations, they emphasize the multifaceted aspect of presence. Socially fictionalized models emphasize the social aspect of presence and how

interacting with others may enhance the whole experience. In the process, they imply that people's perceptions and interactions with others in the virtual world impact the presence they feel. A sense of presence is greatly influenced by social cues, real-time conversation, and the feeling of being among other people (Dutta, 2024).

With the light of these theories, perceptual models of presence emphasize the sensory components of immersion and how they enhance the experience of being in a virtual setting. These models highlight the importance of sensory inputs and their quality while mainly concentrating on the capabilities of the digital immersive system.

Table 7. An overview of perceptual models of presence by Dutta (2024) (Source: Dutta, 2024, p. 44)

The Depth Of Presence (DoP) Model	The DoP model, which was created by Slater and Steed in 2000, suggests that the quantity and quality of sensory information that the virtual world provides determines presence. It implies that a greater sensation of presence results from greater degrees of sensory immersion, such as realistic visuals, audio, and haptic feedback.
The Perceptual Illusion of Non-Embodiment (PINE) Model	The PINE model, first presented by Kiltner, Normand, and Slater in 2012, is concerned with how a person perceives their own body in a virtual setting. It implies that users' perceptions and identifications with an avatar or virtual body have an impact on their sensation of presence.

To put it briefly, the DoP model and PINE model suggest that haptic feedback and body representation can improve the sense of presence in a virtual environment. These models suggest that the total experience of presence is influenced by sensory experience. On the other hand, in order to describe the sense of presence, it had to take into account the audience's mental state. By emphasizing neuro-psychological elements including cognitive and psychological components, cognitive models of presence help people feel presence. These models take into account the user's involvement, attention, and cognitive processing.

Table 8. An overview of cognitive models of presence by Dutta (2024) (Source: Dutta, 2024, pp. 43-45)

The Absorption-Realism-Attention (ARA) model	According to the ARA model, which was put out by Witmer and Singer in 1998, three factors (absorption, realism, and attention) have an impact on presence. The degree of a user's cognitive participation and engagement in the virtual world is referred to as "absorption". The apparent authenticity and integrity of the virtual world are what are meant by "realism", and the term "attention" describes the user's concentration and mental energy devoted to the virtual experience.
The Attentional Tunneling Model	The model, which was first presented by Hoffman and Novak in 1996, uses attentional processes to explain presence. It implies that users experience presence when their attentional focus narrows as a result of being completely absorbed in the virtual world. Users feel more present since they are less conscious of the real world as they focus their attention solely on the virtual environment.
The psychological presence Model	The model implies personal traits like involvement, attentiveness, and engagement have an impact on the subjective mental state of being present. The feeling of psychological presence may be influenced by elements such as user motivation, activity participation, and personal significance.

These models, in a nutshell, take into account the user's attention, cognitive processing, and interaction with the virtual world. They propose that a high degree of cognitive engagement, along with focused attention and perceived realism, might improve the sense of presence.

In addition, certain theories, such as immersive virtual environments (IVE), use a multilayered method to describe presence. To describe presence, the model integrates the senses of control, interaction, and sensory fidelity. This approach acknowledges

the various elements—such as technological features, user agency, and the capacity to move around and control the virtual environment—that go into creating the sense of presence (Dutta, 2024).

2.3.1. The Sense Of “Self” In Immersive Narratives

Bucher (2017) challenges the sense of “self” in immersive narrative, since the spectator will probably be going through this experience as well, it could be useful to think about just what that self is in worlds where we are actually reinventing ourselves. The self has been relatively binary since the beginning of wakefulness. From our virtual appearance on the internet to our inner thoughts, we feel our inner selves. In the actual world, we also have an exterior self. This self engages with and is shaped in part by other people. It provides us with agency in our surroundings (Bucher, 2017). He goes on to state that we have essentially been granted a second self through virtual reality. This self has been granted a second exterior experience, yet it still shares our inside experience. We have frequently been granted an avatar, which is a second body. We now have agency in a brand-new, incredibly realistic universe. As of yet, this new external virtual self is not designed to exist within the parameters of either man-made or natural rules, such as the penal code or the law of gravity. However, based on our knowledge and experiences from the world in which we were born, we will keep establishing our presence in this new reality (Bucher, 2017).

2.3.2. Immersive Technologies in Brand Experience

Although the concept of "virtual reality" did not become widely used until the middle of the 1980s, the idea was well-known. Fictional works were the first to use VR. Authors took their characters to fantastical settings that seem prophetic in light of modern technologies. Pygmalion's Spectacles, published in 1935, is one of the earliest short tales to envisage a virtual reality, with the main character utilizing spectacles to explore a made-up world. This was the initial forecast for virtual reality as it exists now (IEC, 2018). By the late 1990s, there had been some initial research on head-mounted displays (HMD), simulated experiences, virtual worlds, and 360 video real environment, 3D generated real environment, 3D generated abstract environment. But it wasn't until the 21st century, which can be considered as the era of smartphones, high-definition computer graphics, motion controllers, and gesture-tracking computer interfaces that the virtual reality experience gained greater traction (IEC, 2018).

With the change in consumers' importance and developing technologies, for several years the term “immersive” has gained power and great effort has been devoted to study of immersive technologies. Maria Pilgun (2015), states that the 21st century is a century that is dominated by concepts of globalization and communication. Which causes virtual life to become real life and changing some roles. According to Pilgun currently, virtual life is actively replacing reality. Devices and the Internet are already a fundamental part of everyone's lives. The perception of information is now screen-centric; every second, a human is obliged to confront, choose, and filter new information (Pilgun, 2015, as cited in Amangeldiyeva et al., 2022).

Nowadays, the audience is seen as an actor rather than a viewer. At this point Bucher indicated that, for well over a century, viewers have peered into rectangular displays, disregarding everything beyond the frame's boundaries. However, recently, the screen edges have been eliminated. Narratives may now play out anywhere we can stretch our heads to look or stare. Any location we can walk to or travel to may serve as the backdrop for a narrative, just as it does in real life (Bucher, 2017). He adds that this innovation is altering how viewers interact with moving images, as well as how we generate content—and this is only the beginning (Bucher, 2017).

In this context, the technologies that are used to create an immersive experience among audiences are Virtual Reality (VR), Augmented Reality (AR), Mixed Reality (MR), Extended Reality (XR), which is the umbrella term that includes all these immersive technologies, and Gamification.

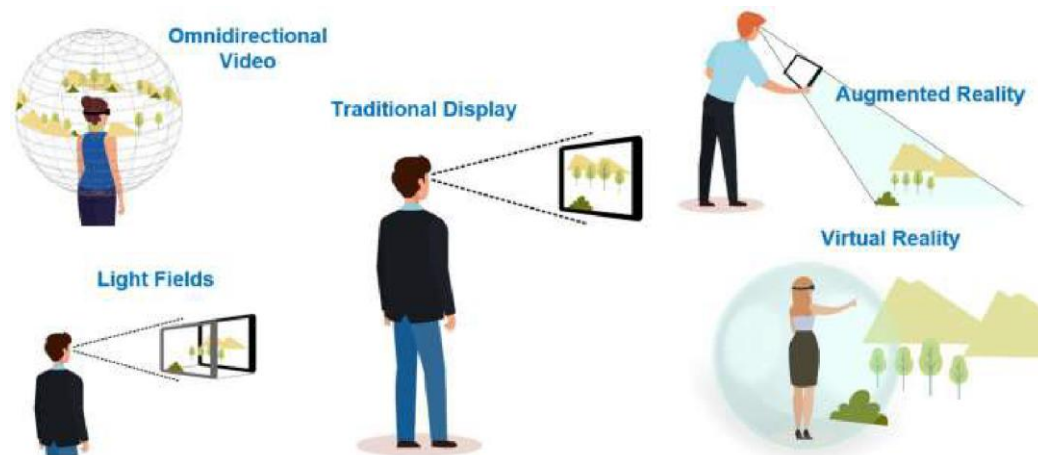


Figure 7. Comparison between traditional display and immersive imaging modalities in terms of providing additional DoF by Valenzise et al., (2023) (Source: Valenzise et al., 2023)

2.3.3. *Virtual Reality*

There are many different ways that virtual reality (VR) may be defined and has been defined. According to some, panoramic paintings were among the first to cover a viewer's field of vision and give the impression that they are somewhere they are not (Bucher, 2016, as cited in Virtual Reality Society, 2017). Ancient Greece is where the first examples of this type of painted illusion may be found. About this topic Elizabeth Mansfield (2007) includes a story called “Zeuxis’s Grapes” in her book. This story illustrates how competing artists Zeuxis and Parrhasius attempted to establish for all time who was the better artist. The two decided to hold a competition in which each artist would create a wall painting and then evaluate their creations together. Zeuxis was the first to display his painting. Zeuxis's depiction of a cluster of grapes was so realistic that birds tried to eat the delicious looking fruit. Zeuxis, supposing he had won, urged Parrhasius to pull the curtain and display his artwork. According to Parrhasius, the drape was actually a painting of his. Zeuxis understood his defeat and said “Whereas he had deceived birds, Parrhasius had deceived an artist; deceived him.” (Mansfield, 2007). Based on this story, Jacques Lacan (1998), French psychoanalyst and psychiatrist, claims this victory as a the gaze's triumph over the eye (Lacan, 1998). According to him the gaze is, the connection between the subject's desire to look and their understanding that someone can be looked at In relation with the Zeuxis’s story, he points out that “While obvious visuals capture the attention of animals, the notion of the hidden attracts humans.” (Lacan, 1998). Perhaps, this immersive illusion can be

understood as a starting point or even merge the both approaches of Zeuxis and Parrhasius. With the development and adaptation of technological devices, it is possible to replicate or change people's environments via screens, however on the inside, people will tend to seek out the story that they did not know.

The first VR creations relied on film and photography. By using the stereoscope, which Charles Wheatstone invented in 1838, a viewer could see objects in three dimensions by using each eye to focus on a distinct two-dimensional picture. According to Wheatstone, "stereopsis" or "binocular vision" refers to the process by which the brain merges two images, one from each eye, to create a single three-dimensional image (IEC, 2018). As a result, the first stereoscopes, which are the devices that combined two pictures to create the appearance of a three-dimensional image with depth, were created. In modern VR, stereoscopic displays are employed to give digital visuals a sense of depth, which improves immersion (IEC, 2018). For augmented reality applications that superimpose stereoscopic pictures on digital devices' screens, this technique is still useful. Cinematographer Morton Heilig created the Sensorama in the late 1950s with the intention of completely engaging the audience in a brief multisensory picture. The Sensorama was a mechanical apparatus that looked like an arcade game and offered the audience moving, three-dimensional visuals, smells, vibrations, and tactile experiences like wind (IEC, 2018). Electronics could now be integrated into virtual reality situations by the late 1960s. When Jaron Lanier, the creator of the Visual Programming Lab (VPL), first used the phrase "virtual reality" in 1987, with that the field of study now had a name (IEC, 2018). Along with Tom Zimmerman, Jaron developed a variety of virtual reality devices (see Appendix A for historical evolution of virtual reality hardware).

At the current state, generally Virtual reality (VR) necessitates totally replacing the environment with computer-generated 3D content. This technology uses VR headsets to replace surroundings, which are basically head-mounted displays that allow keeping the content in collaboration with audiences' heads and sights, in order to immerse the audience in the virtual simulation and isolated from the real world. While the audience can achieve a realistic experience with the headset, the only weakness is that the user's capacity to interact with real-world items is limited. Nevertheless, VR enables you to freely create and construct as many different experiences and scenarios as you require,

and you may interact with virtual information (Varjo, n.d.-d). On the other hand, narrative in virtual reality emerges, including the viewer as a proactive agent in the story's development. Notably, the viewer controls the camera, implying that the filmmaker has limited influence over the visual information delivered to the spectator. Even linear stories are dependent on the viewer's attention span and personal interests (Wilson, 2019, as cited in Branch, 2019).

Since the viewer's preferences and mental state can be a contributing factor, it can open a discussion about mental immersion occurs in VR films, therefore the narrative revolves around the viewer in 360°, the main form of immersion in VR is spatial. About the spatial perspective Wilson (2019) states that VR films are more like interactive theater in that the viewer's engagement with the tale takes place within the same location. As with interactive theater, the story's environment is consistent, with scenes taking place in a few carefully chosen locales. The spaces in VR films are constrained due to the viewer's position within the story area (Wilson, 2019). Specifically, in 360° videos (also known as spherical or omnidirectional videos, or ODVs), the viewer is positioned in the center of the virtual space (the viewing sphere) and given a VR device. As illustrated in Figure 8 this device allows them to interact with the, content in three different ways: by tilting their head from side to side (roll), or by looking up/down (pitch) or left/right (view) and the immersive environment may be freely navigated thanks to these head movements (Valenzise et al., 2023).

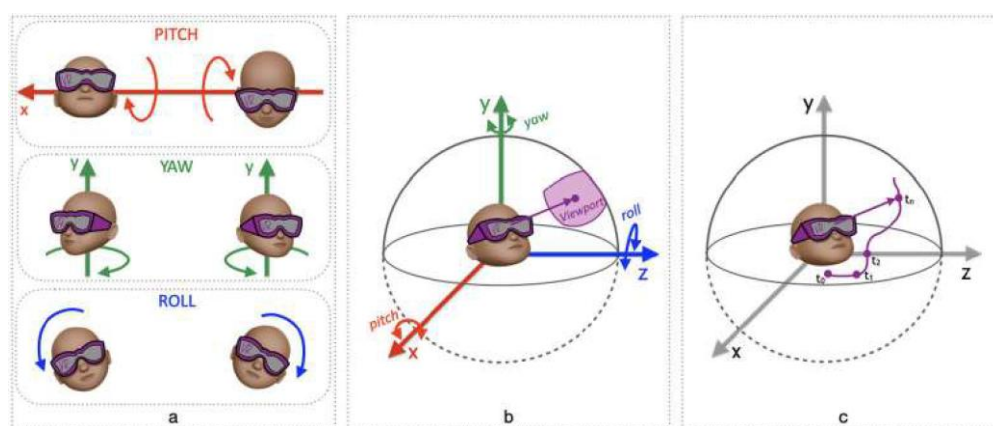


Figure 8. Navigation in immersive content by Valenzise et al., (2023) (Source: Valenzise et al., 2023)

In summary, virtual reality technology is a totally digital environment that takes the place of the physical world and immerses the user in a brand-new reality. The ability

to engage with the digital world and have a sense of presence and participation in a virtual area, even if one is not physically present, is a significant innovation brought about by virtual reality and immersive technology in general (Slater and Sanchez-Vives, 2016).

2.3.4. *Augmented Reality*

Augmented reality (AR) refers to superimposing some virtual components on the audiences' current world. In the current market it is seen that AR is popular among mobile apps (Varjo, n.d.-a). However, like the previous immersive technology there is also a limitation in the AR too. Ivan Sutherland and his student Bob Sproull established this technology in 1968, and they created the "Sword of Damocles," which is regarded as the first VR/AR head-mounted display (HMD) system (Virtual Reality Society, 2017). The device could track the user's head and eye positions and showed output from a computer application, despite its rudimentary user interface and graphics. These early systems enabled simulations that were utilized for industrial, military, and aviation reasons, and they overlaid virtual information on the real world (for example, overlaying a topography with geo-local information) (Javornik, 2016).

Since the technology can be experienced via a screen, in this case a phone, the range of vision in mobile apps is limited by the size of the mobile device in the user's hand, and the experience is not as immersive as with a headset due to the flat screen. Though this technology is a popular tool and is widely employed in numerous additional fields, including consumer try-ons, product promotions, history, culture, and tourism. The term augmented reality (AR), as discussed earlier in this chapter, is not a new phenomenon. In fact, 2008 marked a significant shift in the advertising industry toward the increased usage of AR as a marketing tool. The first time a brand utilized augmented reality in a print commercial was Mini Cooper's 2008 campaign, which coincided with the introduction of the new Mini Cooper (Thi, 2022).

To do this advertisement, they created a magazine advertisement in which a page showcasing a recently released vehicle is shown to the viewer without a photograph of it. Only the title, "The World Premiere in your hand", was visible to readers. This advertising uses three pictograms and a little text to illustrate that the new car may be seen in three dimensions on a computer screen by using a camera and an internet

connection (Thi, 2022). A user just needed to manipulate the physical magazine paper to control the automobile on the screen and move it around to observe different views because the virtual model was linked to markings on the actual physical magazine. This application was one of the first marketing initiatives that enabled real-time engagement with a digital model (Javornik, 2016). Presenting new items to the public, providing virtual and immersive try-ons, enhancing the online purchasing experience, and enabling users to explore different cultural, historical, and geographic facets of a location are all examples of how companies utilize augmented reality these days.

2.3.5. *Mixed Reality (MR)*

The phrase “Mixed Reality (MR)” was first used in 1994 by researchers Paul Milgram and Fumio Kishino to characterize the range between completely virtual and completely genuine situations (Adobe, n.d.).

Mixed reality (MR) combines the best aspects of both virtual and augmented reality. It's all about combining virtual and actual elements in an immersive manner. You may interact with both virtual and real components in mixed reality. For this, you'll need a headset with a camera or a clear lens so you can view the outside world (Adobe, n.d.). According to virtual reality company Varjo, in mixed reality, virtual objects appear to be a natural part of the actual world, obscuring real objects. Real-world objects can also have an effect on the shadows and lighting in virtual material. This natural interaction between actual and virtual reality opens up a whole new realm of solutions that would be impossible to implement using virtual or augmented reality (Varjo, n.d.-c).

2.3.6. *Extended Reality (XR)*

Extended reality (XR) technology has several subcategories, including VR, AR, and MR. In other words, the word encompasses mixed reality, augmented reality, and virtual reality so it can clearly be said that experiences that blend reality with augmented or virtual material are collectively referred to as XR. About XR technologies, Varjo says that, with the aid of True Extended Reality (XR) devices, you may choose the degree of virtuality that you want in the experiences that you build. You can select settings that are 100% synthetic or 100% real, or any combination in between. Complete immersion is made possible by the ability to control and modify

every pixel that the spectator sees (Varjo, n.d.-b). In addition to that XR works best with “video pass-through” technologies rather than optical see-through projections. Meta explains pass-through technology as a virtual reality feature that allows the audience to go outside of their eyesight to gain a real-time view of your surroundings. Pass-through simulates what the audience will see if they looked directly through the front of their headset into the real world (Meta, 2023).

2.3.7. Gamification

Gamification is an immersive technique that uses game principles and game dynamics to provide audiences with proactive direction and feedback, ultimately leading to the accomplishment of goals and objectives. According to Merriam-Webster, it is the process of incorporating games or game-like aspects into anything in order to promote involvement. Gamification is the practice of using different tried-and-true game components to encourage increased player participation. It may be applied to motivate people to engage in desirable actions (Merriam-Webster, n.d.).

Gamification is often used by brands to provide extra content in order to promote promotional needs among its current and new customers. By encouraging rivalry and providing interesting goals, it is a motivating strategy that appeals to humans’ competitive nature and desire for achievement. Advertisers, businesses, consultants, and application designers utilize it to increase interest and return on investment. With regard to BI Worldwide, Employee Engagement Programs, Sales and Channel Incentive Solutions, and Event Management Service, argued that an engaging gamification experience plays on the emotions of the participant and rapidly demonstrates the most effective actions that an audience can do to contribute to common objectives. Employees or customers who use gamification software are guided toward new objectives and given prompt performance feedback (Bi Worldwide, n.d.).

Gamification is a relatively recent concept as a structured and extensively used tactic; it has just become popular in the 21st century. Nonetheless, a lot more time has passed since the invention of gamification than most people believe. The physical form coupons (S&H Green Stamps) that grant consumers benefits based on their grocery store buying patterns might be regarded as an early example of this strategy, since

researchers have mentioned game aspects like points, badges, rating, leaderboards, progress bars, etc. Consumers have to invest money and time to get certain advantages. Additionally, as a different example, “Boy Scouts of America” members can receive merit badges as awards. Scouts obtained badges based on their completion of tasks related to the study area and a set of requirements that were revised on a regular basis (Christians, 2018).

Eventually, academics started to acknowledge the potential advantages of gaming and gamification in the early 1980s. In the 1980s, Thomas W. Malone saw the possibilities of video games and published many scholarly articles on the subject. He discovered that characteristics of video games that are inherently motivating extend beyond game design (Malone, 1981). Yet, Nick Pelling introduced the term "gamification" in early 2003 while working on hardware and software interfaces to add fun and engagement to routine daily tasks. Pelling as an avant-garde artist who infuses life with a sense of joyful delight by seeing beyond the ordinary. Pelling used game mechanics to spark excitement, wonder, and involvement in otherwise uninteresting activities, much like an artist implements colors and shapes to elicit emotions (Steele, 2023).

As the phenomena gained traction, scholarly papers outlining the many uses of gamification began to appear. The history of gamification has helped to shape this concept into an effective marketing and social media tool. When combined with a compelling story, it may also be utilized as an immersive storytelling device.

As seen so far, immersive systems are available in a variety of mediums. But it's equally important to note that the process of evaluating these systems across various formats is a subject of research. Roth (2015) offers some viewpoints to assess an interactive storytelling system's immersion: In order to assess the overall responsiveness and usability of the system, it is recommended to first examine the usability of the hardware and software user interfaces, as well as the system's ability to understand user input and provide a convincing response. According to Turner et al. (2016), immersion is positively correlated with the level of sensory richness mediated by technology that promotes detachment or isolation from the outside world (S. Turner et al., 2016). Additionally Immersion, according to Slater and Wilbur (1997), is the degree to which a computer system may give the user the impression

that reality is: inclusive, vast or extensive, surrounding that the system offers, vivid, and matching (Slater and Wilbur, 1997, as cited in Zhang, 2020, p.3).

Table 9. Degrees of Immersion of a computer system to give user the impression that what reality is adapted by Slater and Wilbur, (1997) as cited in Zhang, (2020) (Source: Zhang, 2020)

Inclusive	Vast or extensive	Surrounding that the system offers	Vivid	Matching
Information from the physical world is entirely disconnected, suspended, or isolated, and all sensory modalities and attentional resources are totally focused on the virtual world.	The simulation offered by the virtual world is capable of accommodating and adjusting a wide range of sensory modalities.	Virtual world that may be viewed from all virtual directions and is panoramic rather than restricted to a small field of vision.	The stimuli's quality is rich and clear, providing excellent information, content, and an interface;	The stimuli's sensory modalities are compatible with each other, producing an overall experience that is congruent with real-life events.

According to Roth (2015), another point is the progression of the entertainment value or overall enjoyment of the experience, which evaluates the entertainment value of the system and measures how well users like the way the characters, interactions, and story world are presented (Roth, 2015). Since this classification focuses on more enjoyment and the human mind, one special instrument for comprehending human cognition, emotion, and several other neuro-psychological processes is the measurement of immersive experience. Because of the rapid development of reality technology, both theories that grasp the grips of immersion and their practical measures may be developed without delay (Zhang, 2020).

Notwithstanding AR and VR technologies' immense potential and promise, plenty of limitations need to be resolved. As explained by Dutta (2024), specialized technology like headsets or smartphones with depth-sensing sensors is needed for an AR

experience, and this can be expensive. Similarly, VR headsets may be expensive, and they may require powerful PCs or game consoles to function well. In addition to financial considerations, to succeed AR apps need to offer a smooth and simple user experience. Additionally, some users may feel uncomfortable or have motion sickness when experiencing VR. On the other hand, implementing XR technologies can be difficult and complex since they need the integration of several hardware and software components. And yet, the lack of top-notch AR content at the moment may make it more difficult for people to embrace and utilize AR apps (Dutta, 2024).

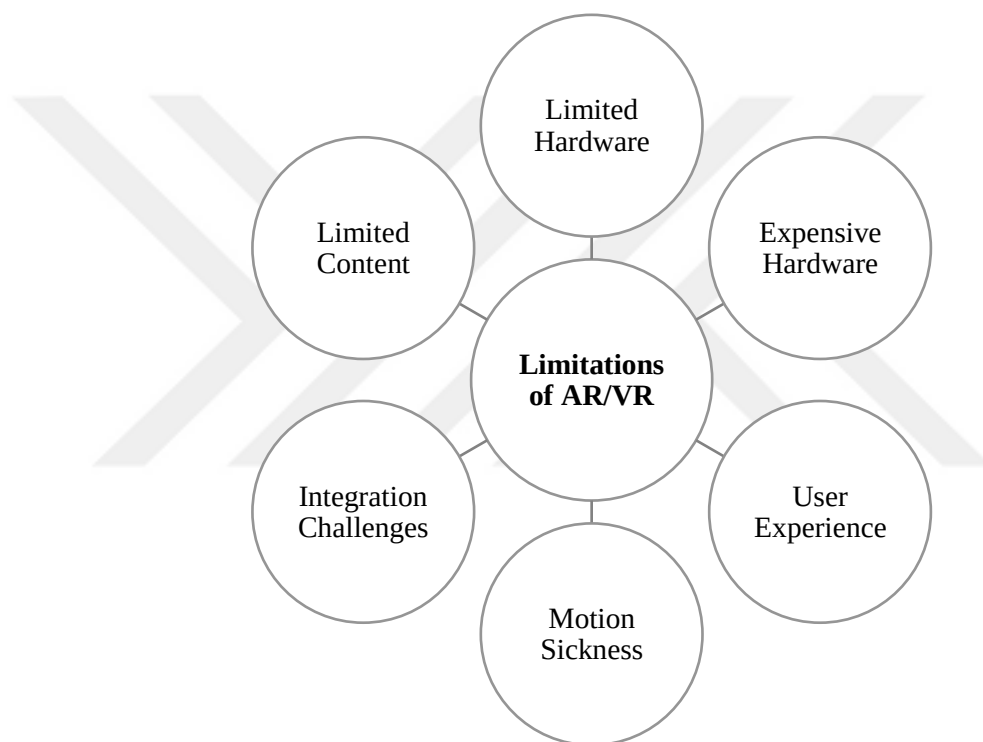


Figure 9. Limitations of AR and VR technologies (Dutta, 2024) adapted by author. (Source: Dutta, 2024)

CHAPTER 3: ENGAGING AND PERSONALIZED STORYTELLING IN IMMERSIVE ENVIRONMENTS

3.1. *Narrative structure and interactivity (Active - Passive Engagement)*

In the Virtual Reality context, there are many different ways that virtual reality may be defined and has been defined. As it stated in the previous chapter, according to some, panoramic paintings were among the first to cover a viewer's field of vision and give the impression that they are somewhere they are not (Virtual Reality Society, 2017b). Here, the phenomena “giving the impression of somewhere they are not” is considered as the main premise of VR technologies.

In visual communication design, narrative advertising design can also be examined, 360-degree videos are seen as the product of this technology. These videos provide viewers a level of control over their watching experiences. According to Batat and Wohlfeil (2009) through visual and audible stimulation, the spectator is captivated and is led to happy feelings through interactions between the stimuli (Batat and Wohlfeil, 2009). Based on the discussions of Liang and colleagues (2010) interaction is described as, through the usage of a human-computer interface, "the dialectic process of a user acting upon a representation and the representation responding back to this action for the user to interpret." (Liang et al., 2010). When the classic storytelling, as a persuasion technique used in design practices, is assumed that the audience is someone outside of the storyteller. However, considering human interaction, especially in VR stories, the storyteller needs to let the viewer become completely immersed in the story, while allowing them to experience the protagonist's emotions (Pace, 2016). This type of interactivity, which takes an active role in the story by experiencing the protagonist's emotions in the story, creates an emotional immersion. In the immersive environment, this kind of immersion may foster meaningful interactions, decisions, and outcomes that empower users, increase their emotional involvement, and give them a feeling of agency and ownership (Dutta, 2024). It may be inferred that the ability to modify and reshape experiences altered the audience's role. These days, an audience can be defined as a consumer, player, spectator, bystander, or participant (Striner et al., 2019).

A variety of experiences that could enable audiences to engage or participate is known as audience interactivity (Striner et al., 2019). Virtual reality headsets, cellphones, tablets, and physical props and costumes are just a few of the technologies and tools used in interactive experiences to foster engagement. With the help of technological capabilities and tools, interactive experiences may be created in virtual or physical format, such as virtual reality or augmented reality, or live theater. The user's participation is also influenced by the format and setting of the experience. The environment can range in size and scale from a virtual or physical single room to an entire space. Likewise, experiences can be private or public, with a range of audience-to-performer ratios. For example, although a murder mystery may involve a group of friends, a gaming simulator may be a solo experience (Striner et al., 2019). Additionally, users can be given the ability to influence the narrative and experience a sense of agency through interactive components and choices in these experiences. Allowing users to actively participate in the story's storyline creates an interactive immersion, and an active user can create branching stories, multiple endings, and adaptive storytelling in creating personalized and immersive experiences (Dutta, 2024).

Under these circumstances it may be claimed that, Immersion experiences thrive on user agency and participation; they are not passive. Give consumers the chance to interact actively with the surroundings, items, or characters (Dutta, 2024). Designing this kind of meaningful interactions with VR technology can be considered as a great immersive tool and a bridge between storytelling and design. Because the technology can provide a designed, alive ambient that surrounds and led the audience be part of it to complete an immersive experience in VR and storytelling.

3.2. Techniques for Telling Stories in Immersive Environments

Several design choices were made in order to develop a good fictional story. Based on a design study by Doolani et al. (2020). A few techniques of developing and telling a story in an immersive environment are highlighted and identified (Doolani et al., 2020). Based on that study, a story's structure has a significant impact on how long the audience is able to connect with and participate in the immersive environment. It needed to be decided on the most popular type of narrative fiction in order to keep the plot brief and prevent introducing more complexity (Doolani et al., 2020, p.6). In order

to break stagnation and start the story's plot, complicated actions, sometimes referred to as the hook, are needed to be added. The right scene must be chosen to evoke the right feelings in the audience, and doing so helps participants remember the events that transpired after the intricate action (Doolani et al., 2020, p.6). As well as complicating actions, selecting the appropriate perspective for the story makes it easier for viewers to enter virtual worlds. The two main visual perspective approaches to choose are first-person perspective (1PP), where the camera is in the viewer's eye, and third-person perspective (3PP), where the camera is at a variable distance and angle of view (Doolani et al., 2020 p.7). Regarding perspective, Doolani et al. (2020) recommend that the camera should move in a way that allows the viewer to easily focus on the primary themes of the story while enabling them to freely explore the region around them with only head motions (Doolani et al., 2020, p.7). Including sound in the virtual world is another way to increase user involvement and story engagement. Because an immersive narrative will be less effective if its sound design is subpar (Doolani et al., 2020, p.7). Lastly, creating an immersive world with the appropriate materials. In order to achieve the ideal balance, promote long-term memory, and help the audience relate to the story, characters, and setting, working with the proper people and incorporating the correct materials are important aspects of the narrative. With the use of this technique, a too informal storyline that would take the audience's focus away from the story's primary objective is avoided (Doolani et al., 2020, p.7).

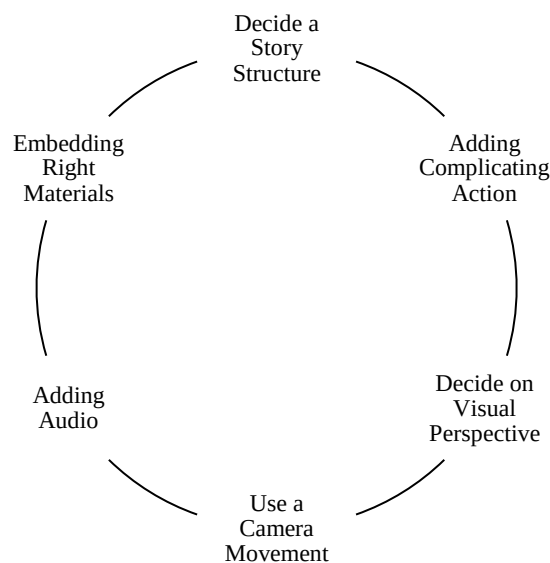


Figure 10. Techniques for Telling Stories in Immersive Environments based on findings of Doolani et. al. (2020) adapted by author. (Source: Doolani, 2020, pp. 6-7)

3.2.1. Narrative Techniques in Immersive Environments

As a visual communication phenomena, storytelling is a complex and ambiguous technique, with a long history of genres and forms (Amangeldiyeva et al., 2022). For instance, with the help of storytelling designers can produce a form of a scenario, comic, film, collage, advertising, poster or even a presentation. From an advertisement perspective, a commercial is a condensed version of a narrative, a scenario that serves as the basis for both cinemagraphs and advertisements. An entire tale must be told in a matter of minutes, which may elicit particular emotions and moods. In order to evoke emotions Amangeldiyeva et al. (2022) highlights the teller's personality as well as the story. A presentation is deemed ineffective if there is no emotional connection with the audience (Amangeldiyeva et al., 2022). In the hope of creating an emotional connection between stories and audiences, Kim and colleagues (2018) point out several storytelling models. According to them, the first model is called "real-base storytelling," or fact-based storytelling; the second model, referred to as "modified, processed storytelling" and the final model of storytelling is about how to write a new narrative (Kim et al., 2018). In the scope of these classifications, they mention some subcategories, for fact-based storytelling there are two subcategories, which are: (1) Episode Storytelling is grounded in truth, it endeavors to convey the genuineness of its narrative. For instance, stories about brands' history, management style, and products can be considered as episode storytelling. (2) Experience Storytelling is a narrative which is based on consumers' personal experiences, and since the buyer's experience is comparable, other buyers will pay more attention and trust to what experienced consumers have to say. For the modified storytelling there are three subcategories, which are: (1) Parody Storytelling, is a novel approach to draw customers' curiosity to well-known films, artwork, TV shows, commercials, events, and people. (2) Derived Storytelling, is the primary idea that relies on a narrative to build a strong brand, then leverage that brand's story to develop other goods and keep branching out into new product categories rather than sticking to just one. (3) Rumor Storytelling, is known as reinterpreting a story to make false narratives so entertaining and engaging that they inspire and fascinate readers. Lastly For the final model of storytelling there are three subcategories, which are: (1) Dream Storytelling, is a technique that makes use of fundamental requirements while reflecting aspirations and optimism that customers wish to associate with a brand via narratives. (2) Series Storytelling, is crafting a story and presenting a number of unique narrative about a

same topic using a unified theme. (3) Anniversary Storytelling, is the design stories that are appropriate for a certain day, like a common holiday that its origin and significance is recognized by the customer, which allows customers to interact and willingly engage through storytelling (Kim et al., 2018, p.3).

3.3. *Models of Audience Engagement in Visual Narratives*

Participation was also taken into consideration in the 2000s, particularly with the developments of VR and AR technology. Additionally, this way of thinking gave the phenomenon of active-passive audiences a new dimension. At this point, viewers began to participate in stories both mentally and physically. This makes experience design and interactive storytelling a continuous strategy in modern marketing communication. Technology and creative vision are connected through Interactive Digital Narrative (IDN). IDN, at its core, refers to narrative manifestations in the digital media that evolve in response to audience interaction (Koenitz, 2023). According to Koenitz (2023), IDN is conceptually a cross-cutting viewpoint that offers a common framework for digital expressive forms that blend story and interaction (Koenitz, 2023).

It is necessary to examine its origins in order to comprehend audience participation from analog to digital periods of time. Immersive theater, which dates back to the 19th century when contemporary theater first emerged, welcomes us. John Dewey's book *Art as Experience*, which originally gained popularity in the 1930s, served as the foundation for a lot of experimental and interactive theater as well as its aesthetics in the contemporary context (Bucher, 2017). He extracted an artwork's meaning from its "expressive object." He maintained that the spectator was more affected by experiencing something of that importance than by the actual sight of the item. One may argue that Dewey's work inspired many artists to shift their perspectives from object-based meaning-making to experiential forms, which paved the way for immersive theater and, eventually, virtual reality experiences (Bucher, 2017).

Traditional theater also has occasionally incorporated interactive or immersive features. *The Mystery of Edwin Drood*, the 1985 Tony Award-winning Best Musical, had seven alternative outcomes since the audience had to vote on who killed one of

the main characters (Bucher, 2017). The musical breaks down the fourth wall ⁵when the actors request the audience to choose the fate of the characters and the play in an effort to encourage audience involvement and engagement.

Experimental art exhibitions are another visual media to examine. Janet Cardiff and George Bures Miller's installation art has provided immersive creators with intriguing ideas. "The Dark Pool," which debuted in Vancouver in 1995, included a darkly illuminated chamber as a meticulously crafted set piece, replete with antiques and props. As spectators traveled around the artwork, they heard several sounds, including musical pieces, fragments of conversations, and narratives centered around props (Bucher, 2017). Since this installation of Cardiff and Miller's used auditory elements to engage with audiences, it might be considered an early insight into how audiences will react to mediated immersive settings like VR. Once more created by Cardiff and Miller, "The Paradise Institute," which was exhibited at the 2001 Venice Biennale, was centered on the cinematic experience itself and included a miniature movie theater that had been reproduced. Viewers entered a two-row theater after taking a short staircase in this mixed-media installation. Then they could look out into a small version of an old movie theater from the balcony. Once the movie started, headphones provided audio, but they also allowed for audience interruptions like phone buzzing and muttering. The creators of the immersion used a technique they called hyper-perspective, which crafts a realistic experience by influencing and mediating the viewer's point of view (Bucher, 2017).

Theme parks are yet another industry that has raised audience expectations for immersive experiences. Visitors now have the chance to transition from passive spectators to active adventurers who are comparatively risk-free thanks to experiential attractions (Bucher, 2017). The goal of theme parks has been to provide visitors with a variety of quick, engaging experiences in highly themed environments in a condensed amount of time. But according to Bucher (2017), theme parks contain

⁵ The fourth wall is a concept that imagines an invisible barrier between actors and their audience. However, the phrase "breaking the fourth wall" originated in the 20th century when performers started to recognize the audience. Performers frequently addressed the audience directly to offer feedback, share their ideas, or point out the phoniness of their performance (The Editors of Encyclopaedia Britannica, 2025).

passive attractions like performances and displays that let guests escape the immersion that more active experiences provide. Nevertheless, even if virtual reality and theme park attractions differ greatly, they are comparable enough to warrant exploring for strategies and ideas that we should at least try out as we advance our new technology capabilities (Bucher, 2017).

As it can be seen, stories can be told with different models, tactics, and mediums that have developed over the years for audience engagement. Narrative techniques that can be used to involve the audience in the story being told and to provide or insinuate information and details about the story are also important. Down below Table 11 showcases some narrative techniques for audience engagement.

Table 10. Storytelling types in visual narratives based on an interview with Dr. Cruz-Neira by John Bucher (Bucher, 2017)

Non-linear Storytelling	Linear Storytelling
Retrospective Storytelling	Real- Time Storytelling
Abstract Storytelling	Realistic Storytelling
Passive Storytelling	Active Storytelling

Nonlinear storytelling occurs when narrative events are portrayed out of chronological order or in ways such that the events don't follow a structure where effects are the direct result of causality. However, linear storytelling occurs when narrative events are portrayed in a chronological order or in ways such that the events follow a certain structure. Retrospective Storytelling refers to narratives told from a perspective that looks to the past. In other words, the story has already happened, and not happening at the time the storyteller is describing. On the other hand, real-time storytelling refers to narratives that are unfolding in the present. The viewer is experiencing them as they actually occur, so stories are open to change, and take on new forms. With abstract experiences, the genre rules become less important, and simple feelings become the method of expression. In realistic experiences, audiences expect to see the rules of a

certain genre adhered to. Passive storytelling occurs when the audience simply observes without taking part in the story or the performers are unaware of the audience. But, active storytelling needs an active participation of the audience. They find themselves a role as a character or an important aspect in the story, and the creator and audience genuinely creates the story together.

3.4. *Multisensory engagement (visual, auditory, and haptic elements)*

Since our brains determine what is "real," it is challenging to define realism in a single way. Perceptual realism and social realism are the two categories of realism, according to Lombard and Ditton (1997): social realism is concerned with the conceptual links that exist in the world, particularly between individuals or participants. As a result, even though the materials or avatars in a video game don't seem as they do in real life, gamers may find the game captivating or "real." Conversely, perceptual realism tries to replicate the genuine 3D environment as accurately as possible; this type of perceptual reality for visuals is frequently referred to as photorealism (Lombard and Ditton, 1997). Here, it is possible to achieve sensory immersion by “cutting off” as many sense possible, such as sight (using head-mounted displays), hearing (using audio), touch (using haptics), smell and taste (using olfactory devices) (Valenzise et al., 2023).

More engagement is made possible and encouraged by recent immersive visual technologies than by standard video, and new lightweight wearables, haptics controllers, and headsets assist this as well (Valenzise et al., 2023). As a wearable, virtual reality headsets (VR) primarily aim to create new virtual landscapes where users may experience "presence” by shutting off users' senses from the real world. The feel of presence can be increased by taking consideration of multisensory elements such as spatial design, sound design, and haptic feedback.

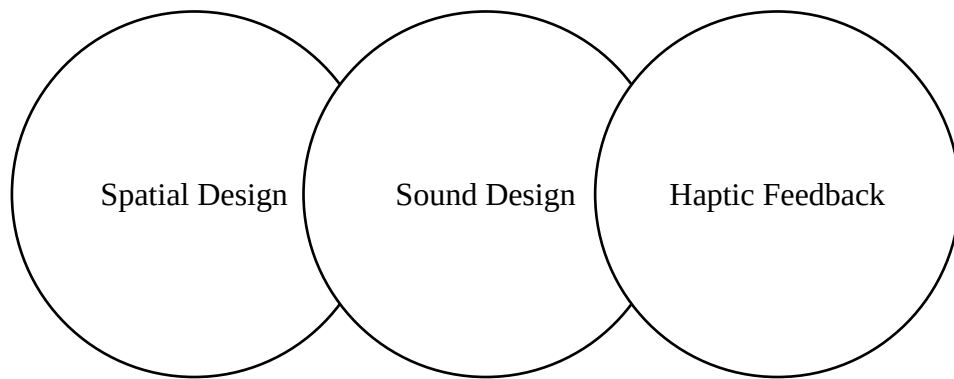


Figure 11. Principles of Immersive Experience (Suman Dutta, 2024) adapted by author.

Spatial design entails carefully placing and coordinating both virtual and physical components inside an environment in order to create a feeling of presence and realism in it. The overall immersive quality of the experience is improved by paying attention to details, such as adding realistic environmental elements, carefully planning navigation algorithms, and implementing suitable depth cues. Sound design requires the thoughtful and imaginative application of audio to improve the experience's overall emotional effect and immersion. Background music, sound effects, conversation, and spatial audio are all included in sound design. Haptic feedback, tactile feedback, enables users to feel and interact with virtual objects and situations by simulating real-world tactile experiences through physical feelings and vibrations.

CHAPTER 4: EMOTIONAL ENGAGEMENT AND BRAND EXPERIENCE

4.1. *Emotional Resonance and Customer Engagement*

Design has the ability to elicit emotional responses and provide indelible experiences that impact consumers and will be remembered for a long time (Dutta, 2024). Using this fact, designers in an advertisement field also evoke strong feelings in people, create emotional resonance, and provide unforgettable experiences to boost customer engagement by putting effective design ideas and techniques into practice. Table 11 points out nine different ways to achieve emotional resonance in an effective marketing design.

Table 11. Ways to Achieve Emotional Resonance in an Effective Marketing Design by Suman Dutta (2024)

User-Focused Approach	Emotional Storytelling	Visual Communication
Smooth User Experience	Multi-Sensory Integration	Emotional Feedback and Validation
Authenticity and Empathy	Surprise and Joy	Long-Term Engagement

By keeping the audience in mind when designing, in a user-focused approach, designers may produce experiences that emotionally connect with users and strike a personal chord. Using stories to emotionally connect with users in order to foster a strong emotional bond by developing gripping stories that inspire empathy, tension, happiness, or nostalgia is referred to as ‘emotional storytelling’. Visual communication is used to increase emotional impact via the use of graphical components, aesthetics, and visual signals. That’s why emotional tone should be reflected in the use of colors, font, photography, and graphic design components. Users may concentrate on the emotional parts of the experience when friction and irritation are reduced via responsive interfaces, so a design needs to provide a smooth user experience with an easy navigation and clear routes. Multi-Sensory Integration is combining several senses with sensory components such as haptics, music, and images to provide a whole experience. Emotional Feedback and Validation Used for react to

user actions and emotional signals recognizes accomplishments, offers encouragement, and extends assistance when required. Similarly, by comprehending people's opinions and feelings, an effective design embodies authenticity and empathy and is able to create experiences that speak to users' emotions and represent their ideals. Incorporating surprise and joy has a long-lasting effect on consumers and inspire them to tell others about their experiences. Designs can evoke delight, excitement, or curiosity with unexpected surprises, easter eggs, or hidden interactions. The goal of an effective design is to ensure long-term engagement, and design an experience that consumers will think about long after they first encounter it. A long-term engagement can be achieved with personalized content, incentives, or regular updates that sustain consumers' attention and emotional connection over time.

4.2. *A Classification of VR as a Marketing Strategy*

VR, in some cases also XR, can be considered as one of the successful tactics in experience marketing. It is because the technology gives individuals the chance to experience the brand or the product by creating an immersive environment. These experiences are made possible with immersive and interactive experiences through live events, pop-up activations, or demos. At trade exhibitions, industry conferences, or public gatherings, businesses create booths or special locations where people may experience VR and XR for themselves (Dutta, 2024) and increase interest in the brand by creating memorable interactions. Also it is possible through forums, social media groups, and specialized communities users can exchange their brand and VR/XR experiences, offer feedback, and connect with other enthusiasts. This helps businesses actively engage with their users, and building communities improves the user adoption cycle, promotes user-generated content, and increases brand loyalty (Dutta, 2024).

Since different professionals, such as copywriters, screenwriters, 3D-artists, virtual reality developers/engineers, etc., can be involved in a VR creation this technology can provide a rich collaboration. These collaborations may entail cross-promotions, cooperative content production, or cooperative marketing initiatives. Businesses may expand their marketing reach to new audiences and establish reputation in the sector by utilizing the reach and influence of their partners (Dutta, 2024). Just as VR/XR can be used as a tool in digital marketing like display advertisements and video

commercials, vice versa is also possible. By focusing on certain demographics, and hobbies, with the help of search engine marketing (SEM), businesses may maximize their advertising tactics and connect with potential customers who are actively looking for VR/XR experiences and (Dutta, 2024).

4.3. *The Role of Visual Communication in Creating AR/VR Brand Experiences*

A brand's design and identity, packaging, the way it communicates, and locations are all considered as components of a brand experience, and this experience can be defined as sensations, emotions, thoughts, and behavioral reactions elicited by brand-related stimuli (Brakus et al., 2009, p. 52). As customers keep to retain relationships with brands by making purchases, actively promoting or criticizing the purchased goods, and taking part in brand development (Zeng et al., 2023). However, in today's market environment, consumers are developing more complicated interactions with companies due to the emergence of new media channels and new communication methods (Zeng et al., 2023), and this circumstance forces brands to look for fresh approaches to enhance this experience via design. Therefore, strategic moves have been made to enhance user interfaces and user experiences. As a result of these new practices and demands, visual communication design found itself a place in brand experience with the AR/VR technology. In this sense, visual communication produces an immersive AR/VR brand experience through the creation of three-dimensional computer interfaces or experiences. This technology is revolutionary because it enables consumers to connect with brands in completely captivating and appealing ways (Dutta, 2024).

As an example, VR technology may be used by schools or museums to provide interactive and engaging learning experiences. By enabling its clients to stay in their homes, the tourism industry may also utilize this technology to showcase demo visuals and promote expected holiday experiences. VR can be advantageous for the brands in the health or pharmaceutical industry since the technology can be used to mimic illnesses or may be used therapeutically. Additionally, the technology can be applied to brand experiences where people need to practice or acquire new abilities by simulating real-world scenarios. For instance, medical professionals may use AR simulations to master surgical techniques, military personnel can prepare for combat scenarios in MR, and aviation pilots can practice flying in a virtual environment

(Dutta, 2024). Moreover, this technology can be used by the retail and marketing industry to provide dynamic, interactive, and captivating consumer-brand experience. AR applications can allow customers to try on clothing or view how new furniture might fit and look in their homes before making a purchase.



CHAPTER 5: CASE STUDIES

As it stated before the main purpose of creating such a table is to analyze commonalities and divergences among immersive campaigns while keeping the design tools and consumer-brand communication topics in the center of the study.

In this regard, a hundred different campaigns from several marketing areas have been analyzed. The finalized table has 88 VR and 12 AR campaigns that provide a thorough overview of AR, VR campaigns spanning from 2010 to 2025, grouping information into variables such as: date, technology type, user representation, virtual environment, interaction level, the presence provision, content, participation level, and the experience.

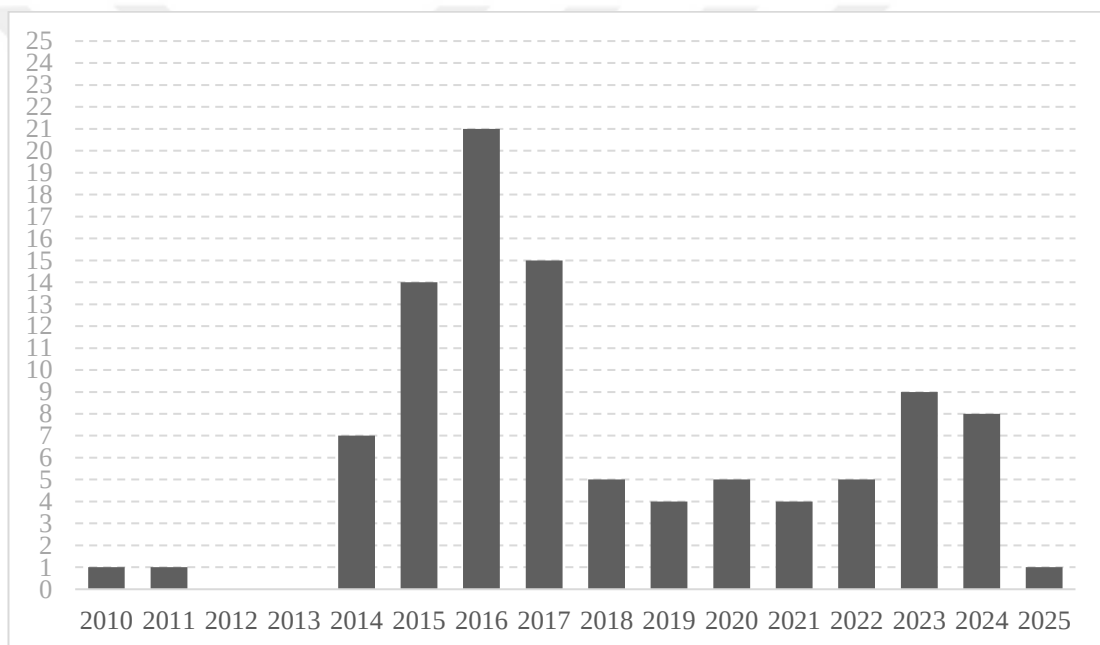


Figure 12. The Breakdown of the Campaigns by Dates

Examining the years in which the campaigns in the research sample were carried out, it is seen that while the number of campaigns using immersive technologies was much lower between 2010 and 2015, it gained momentum between 2015 and 2017. The relationship between the campaigns that intensified during this period and technological change can be evaluated. In addition, the example in 2010 (Mercedes-Benz: Virtual Test Drive) was created for product development and was solely utilized within the company. It was promoted that the company employed immersive technology to demonstrate its unique techniques. However, AR technology was the only foundation of the 2011 campaign "Lynx (AXE): Angel Ambush" Nonetheless,

secondary study revealed that between 2012 and 2013, AR technology was utilized more frequently than VR technology. In 2014, VR technology started to be extensively utilized in brand-user communication when it was included into campaigns using "Google Cardboard" in conjunction with augmented reality. In addition to these evaluations, as can be understood that breakdown, the majority of the campaigns under consideration weighted on 2016. This can be explained by the transformation of VR headsets into a more suitable, wireless and portable technological device for individual use after the 2010s, especially in 2016 (see Appendix A for the chronological changes of VR devices). This technological development is accepted as the year 2016 as the boom year in terms of VR in most sources. This information coincides with the fact that the examples we have considered as case studies became more diverse in 2016 and that it was easier to find examples. Figure 12 shows the volume of the campaigns examined according to dates. In the light of this figure, it is shown that more examples can be found in 2015 and 2017, especially in 2016. Figure 13 shows the brands and industries that the selected campaigns belong to in this historical period. (It is not required that the brands produce campaigns within the industry they belong to.)



Figure 13. Brands that Examined in This Study

It is also apparent from Figure 13 that a total 71 different brands from 13 different industries like automotive, tourism, beauty, fashion, etc. have designed campaigns with the help of immersive technologies to reach out to their audiences (see Appendix B for evaluated brands with brief campaign explanations and additional links). Figure 14 illustrates industrial breakdown of these brands:

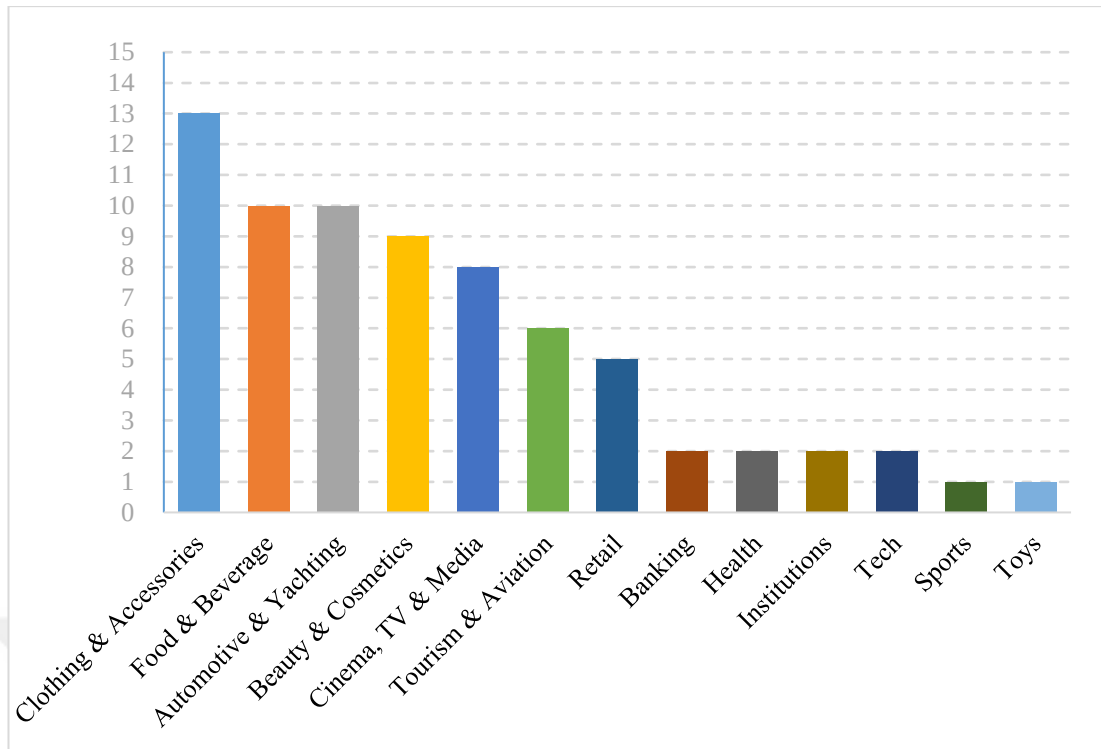


Figure 14. Industrial Distribution of the Examined Brands

According to Figure 14, the top three industries using immersive technology to build relationships with their customers are "Clothing & Accessories," "Food & Beverage," and "Automotive & Yachting." Furthermore, the distribution of industries collectively and their percentages are shown in Figure 16.

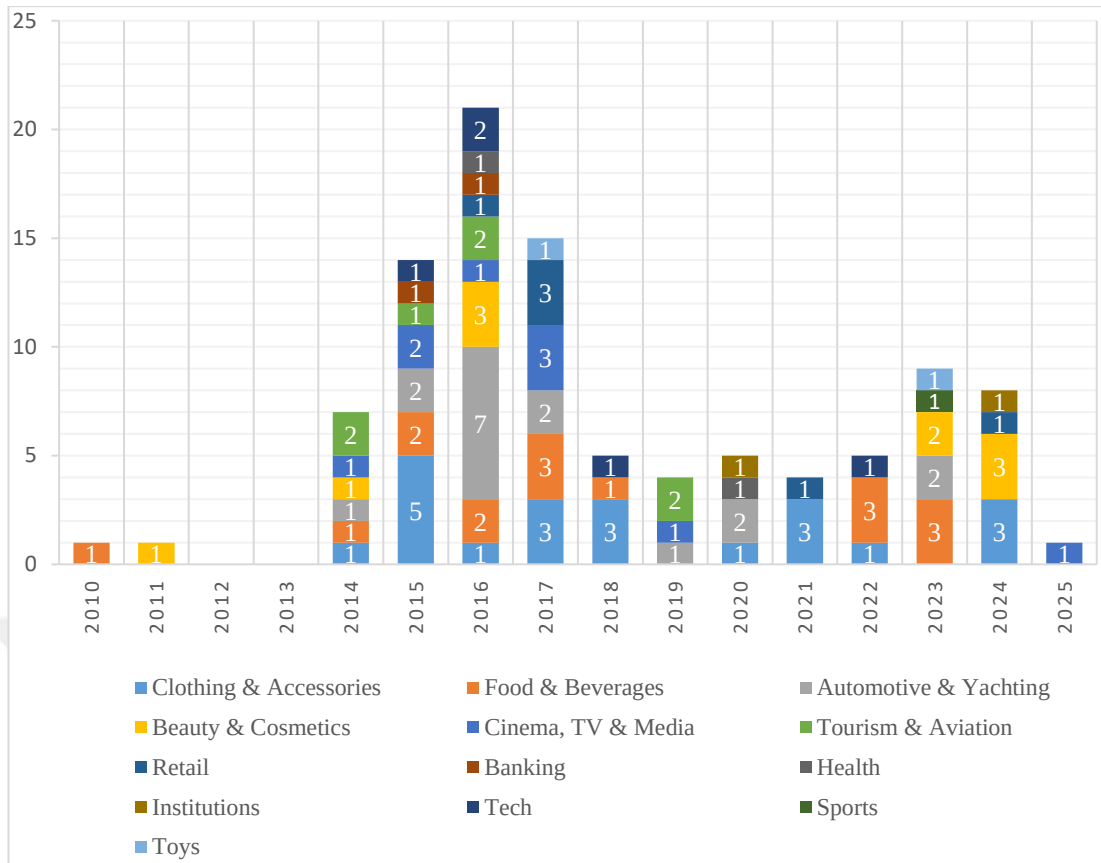


Figure 15. The Number of the Campaigns by Date and Industry

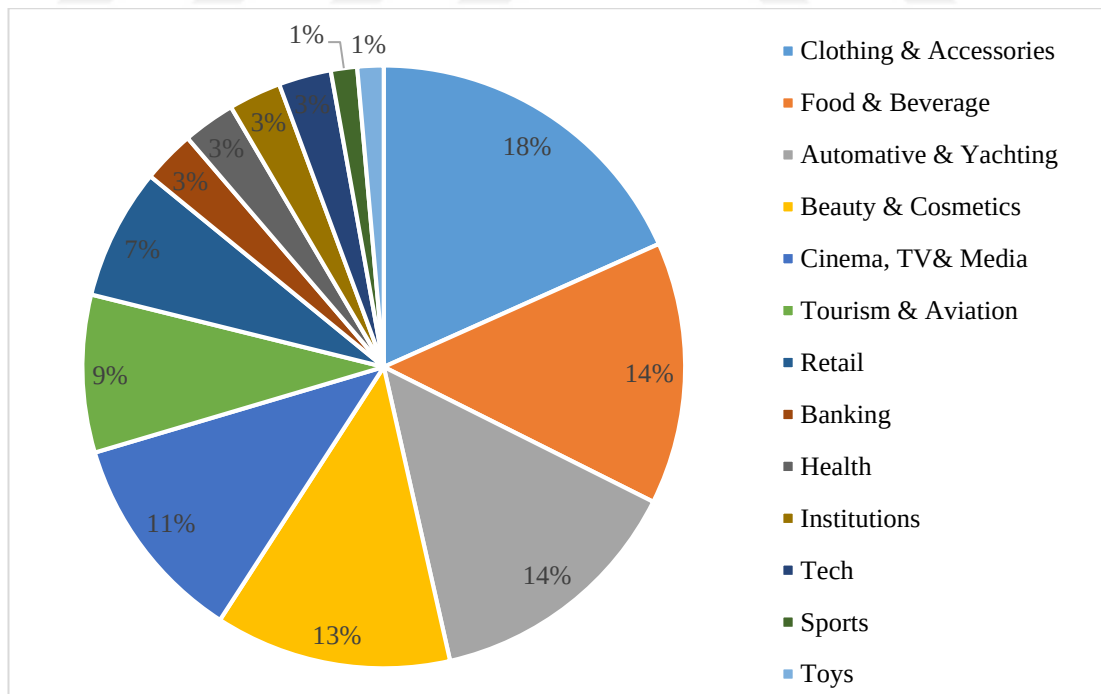


Figure 16. The Percentage Distribution of These Industries

Regarding the distribution of case studies, Figure 15 displays the number of immersive campaigns created by each sector throughout which years. In light of this figure, in 2010 and 2011, respectively, one campaign was created for the “Food & Beverages” (2010) and “Beauty & Cosmetics” (2011) industries. Although there were no campaigns assessed in 2012-2013, it is evident that the campaigns belonging to the “Tourism & Aviation” industry gained an increase in 2014, the “Clothing & Accessories” industry dominated 2015, and the most immersive campaigns took place in 2016, where the majority of the intensity belonged to the “Automotive & Yachting” sector with seven campaigns. Additionally, since 2017 it has been seen that there has been a more equitable distribution of the industries. Adding to that, 4 industries (“Clothing & Accessories,” “Food & Beverages,” “Cinema, TV & Media,” and “Retail”) had an equal density with three campaigns in 2017. Furthermore, it is evident that the industry with the most campaigns in 2018 was "Clothing & Accessories," followed by "Tourism & Aviation" in 2019, "Automotive & Yachting" in 2020, "Clothing & Accessories" in 2021, "Food & Beverages" in 2022 and 2023, "Clothing & Accessories" in 2024, and "Cinema, TV & Media" in 2025. Together with Figure 16, this data makes it abundantly evident that the majority of the campaigns examined in this study belong to the "Clothing & Accessories" industry.

5.1. Analysis and Findings

As mentioned in the methodology section, in this study several frameworks have examined and decided on criteria to evaluate advertising campaigns as a brand communication method. In the light of the examined frameworks, nine criteria were determined and an analysis was made to draw attention on what kind of factors are used in harmony in brand communication designs in order to create an immersive atmosphere.

These criteria draw attention to the fact that the campaigns go through a multi-dimensional design and decision-making process, and the finalized table includes the analysis based on these criteria of the hundred immersive campaigns that are selected as the subjects of this study.

Table 12. Immersive Brand Experience Evaluation Chart

	Campaign No	Campaign Name	Date	Technology Type			User Representation Style			Visual Realism Level				VR/AR/360° Content		Interaction Level			How Presence Has Provided				Target Audience Engagement		Participation Level			VR/AR/360° Experience			
				VR	AR	360° Video	Avatar-Based	First-Person POV	Third-Person POV	Photorealistic	Stylized Realistic	Abstract / Symbolic	Cartoon / Animated	Narrative Based	Task Based	Passive Experience	Limited Interaction	Full Interaction	Virtual Realism	Audio	Interaction	Haptic Touch	Individual Experience	Shared / Multiplayer Experience	Passive	Interactive	Co-creative	Entertainment	Aesthetic	Educational	Real-Escape
1	2	Mercedes-Benz: Virtual Test Drive	2010			x		x			x			x			x		x	x	x	x	x			x			x		x
2	98	Lynx (AXE): Angel Ambush	2011		x				x	x				x		x			x				x		x			x	x		
3	5	Marriott Hotels: The Teleporter	2014	x		x			x	x				x		x			x	x			x		x				x		x
4	23	Volvo: Virtual Reality Test Drive	2014	x		x		x			x			x		x			x	x			x		x			x	x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

5	43	Pepsi MAX: Unbelievable Bus Shelter	2014		x				x	x				x		x		x					x							
6	76	Topshop: Unique AW14 Catwalk	2014	x		x		x		x				x		x		x	x				x				x		x	
7	79	L'Oréal Paris: Makeup Genius App	2014		x				x	x					x		x		x		x				x		x			
8	85	Destination British Columbia: The Wild Within	2014	x		x		x	x	x				x			x		x	x	x			x						x
9	88	Game of Thrones (HBO): Ascend The Wall	2014	x		x		x			x			x		x			x	x			x			x				x
10	3	TOMS: Virtual Charity Experience (Virtual Giving Trip)	2015	x		x		x		x				x		x			x	x			x							x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

11	4	North Face: VR Simulated Environment	2015	x		x	x	x					x		x			x	x			x				x			x
12	13	Patrón Tequila: The Art of Patrón	2015	x		x		x		x			x		x			x	x			x					x	x	x
13	19	Coca-Cola: VR Christmas Ride	2015	x		x		x				x	x		x			x	x			x				x	x		x
14	25	Thomas Cook: Try Before You Fly VR Experience	2015	x		x		x		x			x		x			x	x			x				x	x		x
15	36	The New York Times: The Displaced	2015	x		x		x		x			x		x			x	x			x						x	x
16	40	Tommy Hilfiger: VR Fashion Show	2015	x		x		x		x			x		x			x	x			x					x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

17	59	Samsung: Samsung Galaxy Studio at the 2015 Vans U.S. Open of Surfing in Huntington Beach	2015	x		x	x		x				x		x			x				x					x
18	60	American Express: You Vs. Sharapova	2015	x		x	x			x				x		x		x	x	x	x	x			x		x
19	87	Mercedes-Benz Fashion Week Russia: Mirror to Soul	2015	x		x	x	x					x		x			x	x					x		x	x
20	90	Dior: Dior Eyes	2015	x		x	x		x					x		x			x	x					x		x
21	91	The North Face: Nepal	2015	x		x	x		x					x		x			x	x							x
22	93	Refinery29: Fashionably Bound	2015	x		x	x		x					x		x			x	x							x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

23	95	Dominator Yachts: Ilumen Virtual Reality	2015	x		x	x		x			x				x			x	x	x	x	x			x		x		x
24	22	Merrell: Trailscape VR Experience	2016	x		x	x		x				x			x				x	x	x		x			x			x
25	26	Thomas Cook: Fantasy Flight	2016	x		x	x		x				x			x			x	x			x			x				x
26	27	Excedrin Migraine (GSK): Migraine Experience	2016			x		x						x		x			x		x			x					x	
27	28	McDonald's: Happy Meal VR Headsets (Happy Goggles)	2016	x				x						x			x				x	x		x			x		x	
28	30	IKEA: Virtual Reality Kitchen Tour	2016	x				x						x				x			x			x				x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

29	39	Jaguar: I-Pace VR Showroom	2016	x				x			x			x			x	x		x					x	x	x
30	42	Samsung: Bedtime VR Stories	2016	x				x				x	x	x				x	x		x				x		x
31	45	Sephora: Virtual Artist	2016		x				x	x				x			x		x					x	x		
32	47	Toyota: TeenDrive 365 Distracted Driver VR Experience	2016	x				x			x			x			x	x	x	x	x					x	x
33	48	National Geographic Channel: Experience Mars	2016	x				x			x			x			x	x		x				x			x
34	54	Audi: VR Showroom Experience	2016	x				x			x			x			x		x						x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

35	55	General Electric: GE VR Experience	2016	x				x			x		x		x			x					x				x	
36	56	Jaguar: Feel Wimbledon with Andy Murray	2016	x		x		x				x		x		x			x	x			x			x		x
37	74	Oreo: Wonder Vault VR Experience	2016	x		x		x				x		x		x			x	x			x			x	x	x
38	77	Charlotte Tilbury: Scent of a Dream	2016	x		x		x		x				x		x			x	x			x			x		x
39	82	BMW: Eyes on Gigi	2016	x		x		x		x				x		x			x	x			x			x		x
40	83	Ford: Ford VR	2016	x		x		x	x	x				x		x			x	x			x			x	x	x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

41	84	Tourism Australia: There's Nothing like Australia	2016	x		x		x		x				x		x			x	x					x		x			x
42	89	Jean Paul Gaultier: #BeTheBottle VR	2016	x		x		x		x				x		x			x	x					x		x			x
43	92	Mercedes-Benz: Loki	2016	x		x		x	x	x				x		x			x	x					x					x
44	96	CommBank: Teleporter Adventures	2016	x				x					x		x		x		x		x				x		x			
45	21	Adidas Terrex: Delicatessen	2017	x				x			x				x		x		x	x					x		x			x
46	29	Lowe's: Holoroom	2017	x				x			x				x			x	x	x	x	x			x				x	x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

47	33	Walmart: VR Training for Employees	2017	x		x	x		x				x		x		x	x		x		x				x	
48	34	Star Wars: Secrets of the Empire VOID-VR Experience	2017	x			x				x			x		x	x	x	x	x		x		x	x		x
49	37	Audi: Enter Sandbox	2017	x			x			x				x		x	x	x	x	x		x		x	x		x
50	46	KFC: The Hard Way VR Training	2017	x			x				x			x		x	x	x		x			x		x	x	x
51	50	Stranger Things (Netflix): The VR Experience	2017	x			x				x			x		x	x	x		x			x		x		x
52	52	Lego: BrickHeadz VR	2017	x			x					x			x		x	x	x		x			x	x	x	x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

53	57	Ford: Re-Rendezvous with Ford Mustang	2017	x		x			x	x				x		x			x	x					x		x			x
54	71	Topshop: Splash! VR Waterslide	2017	x		x		x			x			x		x			x	x					x					x
55	72	BBC: Home: A VR Spacewalk	2017	x		x		x			x			x		x			x	x	x				x			x		x
56	73	KFC: Add Hope VR Campaign	2017	x		x		x			x			x		x			x						x					x
57	78	Gucci: Soul Scene	2017	x		x		x			x			x		x			x	x					x			x		x
58	94	Sodimac Homecenter: Hijacked Highway	2017	x		x		x			x			x		x			x						x			x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

59	97	Rustlers: 1952 VR Experience	2017	x		x	x						x	x		x		x	x		x		x				x
60	16	Nike: Game of Go Sneaker Experience	2018		x		x						x		x		x			x		x		x			
61	31	Nike React: Reactland	2018		x		x						x		x		x			x		x		x	x		
62	38	Nike Football: The Neymar Jr. Effect	2018	x		x	x		x					x		x			x	x		x		x			x
63	75	Samsung: A Moon for All Mankind	2018	x			x			x					x		x		x	x	x		x		x		x
64	100	Gatorade: Beat the Blitz	2018	x		x	x				x				x		x		x	x	x		x		x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

65	41	Game of Thrones (HBO): The Dead Must Die VR Experience	2019		x			x			x			x				x	x	x		x			x	x		x
66	44	Lufthansa: Air Swing VR Experience	2019	x		x		x			x			x				x	x			x			x	x		x
67	49	British Airways: Visit Britain Magic Leap Game	2019		x			x						x				x		x		x			x			
68	80	Nissan: Tech Drive VR	2019	x		x		x			x			x				x	x			x					x	x
69	12	Bear River Nation: What Can Ealing Teach Us?	2020	x		x		x			x			x				x	x			x					x	x
70	17	Mercedes-Benz: Virtual Showroom	2020	x				x			x			x				x		x		x			x			x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

71	20	Sheffield's Children's Hospital: Arctic Escape	2020		x			x				x		x			x	x		x							x	
72	24	Volvo: The Ultimate Driving Simulator	2020	x				x			x		x		x			x	x	x	x	x		x			x	x
73	58	Gucci: Gucci Sneakers Try-on	2020		x				x			x		x		x			x			x			x			
74	7	Etsy: Virtual House	2021	x				x			x		x		x			x		x			x			x		x
75	8	Nike: Nikeland	2021	x				x				x		x			x		x			x			x		x	x
76	51	Balenciaga: FW21 Virtual Show	2021	x			x				x		x		x			x	x			x				x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

77	65	Chanel: Le Bal de Paris de Blanca Li	2021	x		x	x				x		x	x	x	x			x		x	x		x	
78	6	Gucci: Gucci Town	2022	x			x					x		x			x	x				x	x		x
79	9	Wendy: Metaverse Restaurant (Wendyverse)	2022	x			x					x		x			x	x				x	x		x
80	10	Samsung: 837X Launch Event	2022	x			x						x		x			x	x				x	x	x
81	11	McDonald: VR Zodiac Exhibition	2022	x				x				x		x			x		x		x			x	x
82	18	Coca-Cola: VR Football Game	2022	x				x					x		x			x	x				x		x

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

83	1	Red Bull: Cliff Diving Experience	2023	x					x	x				x		x			x	x			x				x
84	32	Porsche Cars North America: Team-up with HoloLens	2023		x			x			x			x			x			x		x				x	
85	53	Lego: Bricktales VR	2023		x			x				x		x		x			x	x	x	x	x			x	x
86	61	Coca-Cola: #TakeATasteNow Campaign	2023		x				x			x		x		x			x		x				x		
87	63	Prada Beauty: Prada Paradoxe AR Mirrors	2023		x				x			x		x		x			x		x				x		
88	66	NBA x Meta: NBA Live on Meta Quest	2023	x				x		x			x		x			x	x			x			x	x	

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

89	81	Nissan: ARIYA in VR	2023	x		x		x		x			x				x	x	x	x	x				x	x	x
90	86	Maybelline New York: Falsies Surreal Mascara Large-Scale AR Mirror Installation	2023		x				x			x		x		x		x			x				x		
91	99	KFC: Bucketverse VR	2023	x				x				x		x		x			x		x			x			x
92	14	Valentino Beauty: Spike Valentino Pop-Up	2024		x				x			x		x		x		x			x				x		
93	15	Versace: Mercury Sneakers Launch with Snapchat	2024		x				x			x		x		x		x			x				x		
94	62	Prada Beauty: Augmented Skin	2024		x				x			x		x		x		x			x				x		

Table 12 (Continued). Immersive Brand Experience Evaluation Chart

95	64	Hugo (Hugo Boss): Planet Hugo	2024	x			x				x		x		x		x	x			x				x						
96	67	Gucci: Gucci Gift (The Holiday Campaign)	2024	x				x			x		x		x			x	x	x		x			x		x				
97	68	Shiseido: The Essence of Enmei Immersive VR Pod	2024	x		x		x			x		x		x			x	x			x					x		x	x	
98	69	IKEA: The Co-Worker Game	2024	x			x					x		x			x		x						x		x		x	x	
99	70	FEMA: The Escape Plan VR Experience	2024	x				x			x			x			x		x			x							x	x	
100	35	Eurovision Song Contest (EBU): My Eurovision Party	2025	x			x					x		x			x		x							x		x	x		

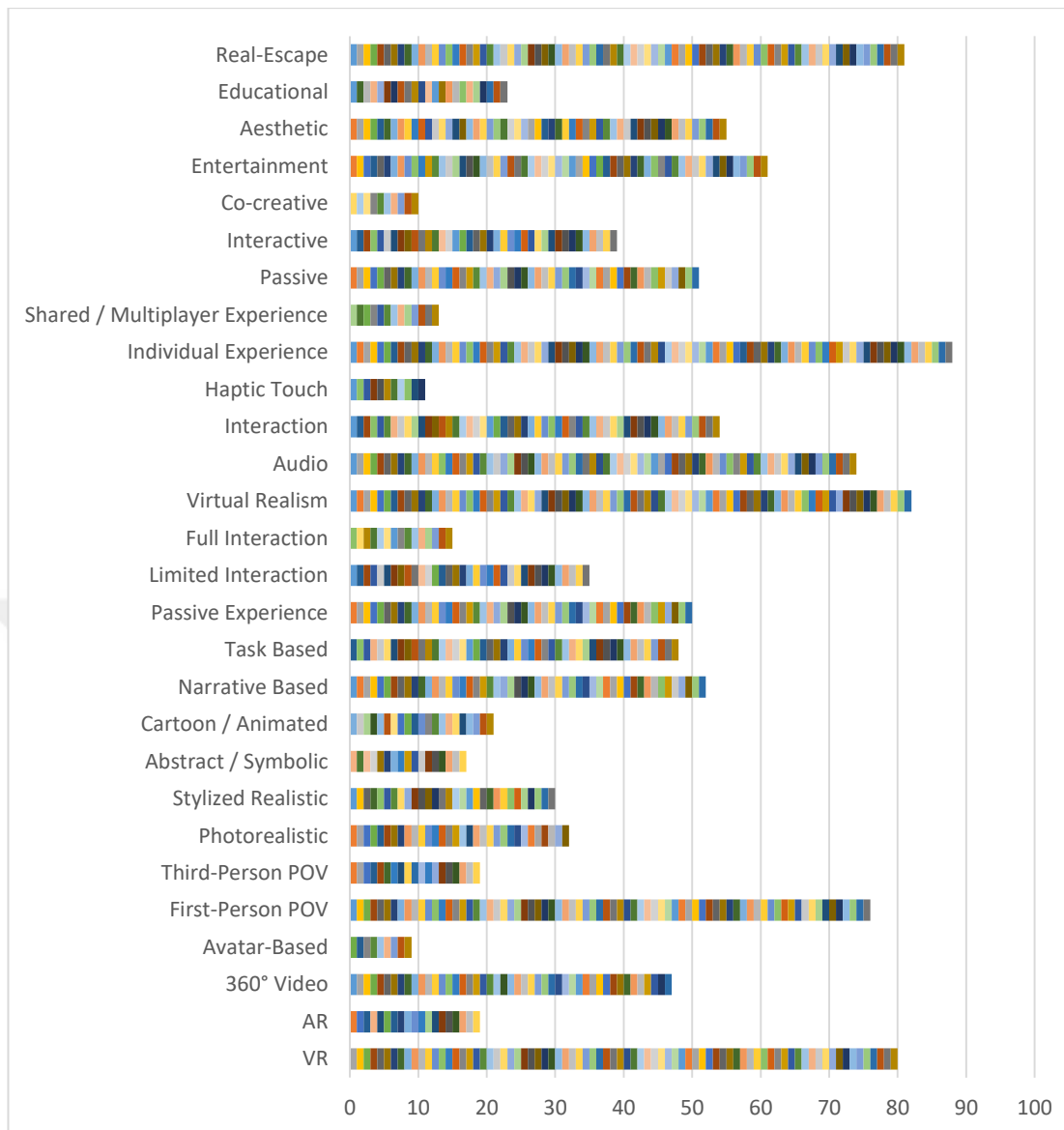


Figure 17. Volumetric Summary of the Finalized Table

Figure 17 above was created to demonstrate how many campaigns have been placed under each category according to the "Immersive Brand Experience Evaluation Chart." In the figure, each color represents a single campaign. To create this figure, the (x) marks in Table 12 were converted to "1" (campaign provides the feature) and the blank spaces were converted to "0" (campaign does not provide the feature), thus summarizing the total number of (x) marks and showing the volumetric distribution of each category in a single graph. According to the results, VR technology was the most preferred in immersive campaigns, with 80 campaigns utilizing VR, 47 campaigns using 360-degree video, and 19 campaigns using AR technologies as their primary "Technology Type".

Within the scope of user representation style, the general trend of the campaigns was using the “First-person POV” technique. Based on the “Virtual Realism Level”, campaigns were clustered in realistic styles (photorealistic, stylized realistic). Additionally, it was observed that in campaigns that welcome users into a “realistic” environment, users are generally involved in the immersive world through first- person POV and experienced it through their own eyes. Since these types of campaign designs build their immersive worlds by using photorealism, real-life images, and/or hyper-realistic renders, users interact with other environmental elements (other characters, scenery, etc.) in much more realistic ways. Additionally, these types of campaigns mostly utilize VR and 360-degree video technologies.

Thirty-eight out of a hundred campaigns were produced in “unrealistic” environments such as “Cartoon/Animated” (21 campaigns) and “Abstract/Symbolic” (17 campaigns). Although their volumetric density is relatively low (38%), the number of works produced in “unrealistic” environments is still significant. The overlap between campaigns categorized as “cartoon/animated” and “avatar-based” demonstrates that these “unrealistic” campaigns typically depict people as avatars in their immersive worlds. By integrating personalization and interaction into the campaign's design process, users can choose their appearance and have a more customized experience by distinguishing their characters from other users and non-playable characters (NPCs). This approach offers a different experience from representation styles like first- and third- person POV.

When the campaigns are evaluated under the “VR Content” classification, the immersive products are categorized as “Narrative-based” and “Task-based”. This distribution considers that all the campaigns have their own narrative content as they tell a story and immerse the user within a story flow. Within this framework, campaigns were examined to determine whether they include user decisions and interaction (task-based VR content) or not (narrative-based VR content). When the general approaches of the campaigns are examined, 52 campaigns reach users with “narrative-based” content and 48 campaigns reach users with “task-based” content. The small difference between the two approaches shows that there is no definitive trend dominating the field.

In the 52 “narrative-based” campaigns, brands told their stories in a linear flow where users did not influence the story’s progression - they simply observed it. On the other hand, in the 48 “task-based” campaigns, users are given certain tasks and choices that affect the story’s progress. These tasks and choices cause the story to evolve and change outcomes, creating a greater sense of immersion and inviting user interaction.

Another notable element is the temporal distribution of these two approaches. The Task-based approach, which appeared intermittently until 2016, began to intensify between 2017 and 2025. Recent task-based campaigns (between 2021 and 2025), heavily employ “gamification” tactics, presenting users with game-based narratives and dynamics that strengthen their task-based narratives and enhance subsequent user-brand experiences.

When the interaction levels between the campaigns are analyzed, half of the campaigns offer a “passive experience” to their users. The fact that these campaigns also appear in the “360-degree video” category demonstrates that 360-degree technology can only offer passive experiences to users. These campaigns are closed to user interaction and exposing users to a fixed viewpoint where they cannot freely navigate the environment. The start and end points of the experience, along with the story in the virtual world, are predetermined. The most freedom users have is the ability to look around 360 degrees, which explains why such experiences are emphasized in 360-degree video campaigns.

It has been observed that campaigns are categorized under both “Limited Interaction” and “AR” expose, users to immersive technology within predetermined boundaries. In such AR experiences, users may feel freer because they can move within real space, but they cannot influence the story flow or environment. The entire experience is designed in a predetermined manner. Additionally, users cannot directly experience the virtual environment through their own eyes in AR campaigns. Consequently, brands have added limited interactions to increase the impact of their stories and, therefore, the campaign’s influence. Brands have adapted the “interaction” factor according to each campaign’s story, with some examples requiring users to perform specific tasks. For instance, in Coca-Cola’s “#TakeATasteNow” campaign, the brand asked users to scan the billboard with their mobile phones to see the advertisement’s

continuation and receive a gift. In Versace's Mercury Lens campaign, users were required to tap their phone screens to activate the lens, view the new product's 3D image, and try it virtually. Additionally, brands like Prada Beauty, Sephora, and L'Oréal Paris have incorporated real-time interaction using users' live images.

"Task-based" campaigns utilizing "gamification" have gained popularity in recent years under the category of "Full Interaction." As a result, task-based narratives and the gamification strategies are clearly linked to full interaction experiences. In these campaigns, the immersive environment is often referred to as an "open world". In these open worlds, users can visit any part of the map, interact in desired areas, and have the freedom to avoid areas they do not wish to explore. Additionally, examination revealed that these campaigns were produced using virtual reality and game worlds such as "Metaverse" and "Roblox". This underlines that the "gamification" trend is a significant factor in providing full interaction experiences.

As a result, based on the campaigns examined in this category, it was clearly seen that although recent campaigns produced full interactive content, the dominant trend in the field was passive experience.

In immersive brand experiences, various design strategies have been applied to increase the sense of presence. For this purpose, it is clearly evident that brands add sensory features such as "virtual realism," "audio," "interaction," and "haptic touch" to their campaigns with at least one sensory feature used in each campaign. The use of at least one sensory element in the campaigns demonstrates that at least one user sense must be engaged to create a sense of presence, enabling a truly immersive campaign to emerge. In this context, it has been observed that almost all campaigns utilize "virtual realism," while other sensory elements that campaigns focus on include audio (implemented as "ambient sound" that supports the story's atmosphere or as "dialogue" from story characters), interaction, and haptic touch.

When "Target Audience Engagement" and subsequent "Participation Levels" are evaluated, brands demonstrate an approach to focus on offering users an "individual experience". Campaigns using "Shared/Multiple Experience" are predominantly concentrated between 2021 and 2025. Only three of the evaluated campaigns utilized

the shared/multiplayer experience approach before these dates, with Samsung's "Bedtime VR Stories" campaign (2016) representing the first example of this approach in the research. Additionally, the most recent campaign, "The Escape Plan VR Experience" by FEMA (2024), stands out as the only campaign offering both individual and multiplayer experiences through its included game modes. Regarding participation levels in campaigns, the general emphasis is on "passive" participation. Notably, the "co-creative" approach has increased in recent campaigns (2021-2025) as user influence on stories has become more significant. Only three campaigns utilized the co-creative approach before these dates, with IKEA's "Virtual Reality Kitchen Tour" (2016) serving as the first example of this trend.

When examining the experiences brands offer users, the dominant category is "Real-Escape." Real-escape can be considered an indicator that immersive technologies in brand communication primarily attempt to isolate users from their current environment and transport the experience to another dimension. The main goal in these campaigns is to increase impact on users by removing them from their current state and environment, immersing them in the brand's designed virtual world. This approach is followed by campaigns aimed at "Entertainment," which again demonstrates the importance of entertainment in brand-consumer relationships. During analysis, it was observed that brands tend to create aesthetically pleasing impressions on users, reflecting the brand's own aesthetic through beautiful and engaging visual effects. Consequently, users can experience these types of campaigns more frequently in the "automotive, beauty, fashion, and film" industries.

In "educational" focused campaigns, the main purpose is to provide users with details about the brand, product, or service, and in some cases, educate users about possible situations and dangers. Therefore, campaigns from automotive, retail, and health industries, along with institutions, have designed this type of immersive campaign. Further analysis revealed that brands seeking to use VR technology more immersively in their campaigns focused on "Experience Design" phenomena. To design an "experience," brands have built installations or structures according to their stories and hosted events for users. This concept encouraged brands to consider and implement multiple sensory elements in their campaigns, helping them captivate users in their designed virtual worlds. Such examples experienced in event areas were also

encountered in the analysis, and user insights from YouTube videos, news reports, interviews, vlogs, and case studies showed that users participating in such events are greatly affected by the virtual worlds and stories that brands have designed.

5.2. *Challenges in Immersive Brand Experience*

With the analysis of these cases the financial issues can be considered as a challenge. It is so, while examining the case studies, videos, newsletters, and vlogs it is observed that brands had to have an initial budget to at least provide certain devices for an immersive experience.

The examples showed that for a full immersive brand experience brands have paid for cardboard VR glasses, even in some examples brands gave out actual VR headsets, such as in Balenciaga case the brand provided VR headsets for selected fashion-press members, and Nissan for the launch of the new “Ariya” have send Meta Quest 2 VR headsets for influencers to experience and create content about the brand new car.

CHAPTER 6: CONCLUSION

By synthesizing and critically evaluating the pertinent literature, this analysis has described the technique for doing an analytical assessment of current frameworks and theories within new technologies in immersive brand storytelling through VR/AR and 360 degree video marketing campaigns.

This study aimed to provide a comprehensive understanding of the current theoretical state through developing immersive technologies. It is attempting to define immersive storytelling and transmedia brand narrative as a communication method; immersive environments, narrative structure, and interaction concepts as a form of experience; and the relationship between experiential marketing and emotional engagement in terms of audience experience by using a hundred immersive campaigns as an example, the potential and constraints of visual storytelling and communication with these new technologies were examined and finally, as technology advances, it is expected to new tools of immersive storytelling are anticipated to reach various milestones in the upcoming years.

In order to achieve this goal, the focused questions for this study were as follows, (1) In what ways do immersive technologies transform storytelling and user engagement in brand experience in the context of visual communication design? (2) In what ways do brands use immersive technology today to create compelling stories for their storytelling strategies that appeal to different types of audiences? (3) How can immersive technologies, such as virtual reality (VR), find a way in the design process to enhance brand storytelling? All hundred campaigns were selected, examined, and categorized using existing literature and frameworks. Throughout the literature review it is observed that brands considered to take consumers more seriously while they design campaigns, since there are VR, AR and experience design examples can be found in various industries, additionally from an VCD point of view campaigns doesn't only focused on creating a visual aesthetic but they also concentrated on other stimuli, such as immersive sound, haptic design, and interaction. Nowadays with the light of the analysis, it is seen that the trends are shifting from selling products or services to selling experience or values. Because of this transformational branding and omnichannel marketing strategies rise and expand communication design criteria.

Also the analysis showed that brands implement different immersive technologies to express their stories and reach out to various audiences. In a nutshell, brands started to produce 360 degree videos, some of them kept the brand experience journey there but some of them went forward with showcasing these videos via VR headsets. In addition, in some examples it is seen that brands have added elements like spatial audio or/and haptic stimuli, they increased the level of immersion in their stories, even some brands have created dedicated experience corners and areas and used XR, MR technologies and gamification features to let audiences to experience the brand in a more immersive way.

While the methodology showed how multi-dimensional is to design an immersive brand experience and provided valuable insights, it also had limitations, including the showcased cases were all foreign examples due to lack of details about campaigns that include immersive technology (VR, AR, MR, and XR) applications in Türkiye. Additionally, not every brand has created a dedicated case study video about their immersive experiences, so the data (if the brand did not provide any case study) collected by analyzing newsletters, news, social media posts, interviews, and contents have been created by influencers or the general public. Furthermore, because it depends on the subjective experiences of the participants or on particular details that brands did not want to publish, it may be challenging to generalize a certain point of view of the immersive technology from this type of secondary sources. Variations in the points of view and personal experiences of the participants affect the final statements' and analysis's overall validity. Further research is necessary to get over these limitations and expand the thesis's dimensions. Including primary data by interviewing with brands (Turkish and foreigner) about immersive technologies and understanding their current state and investment tendency towards immersive technologies, designing and planning a pilot immersive experience with various brands in order to collect in-site quantitative along with qualitative data might be more beneficial in future studies. Additionally deeper insights would be obtained by looking at long-term impacts of immersive experiences on users and brand engagement.

In conclusion, this thesis contributes to the academic literature by analyzing the emerging Technologies in immersive storytelling and uses this literature on examining VR, AR, and 360-degree video applications in brand communication examples.

Moreover, by combining the data from existing frameworks suggest criteria to classify and analyze immersive campaigns. The findings contribute a deeper understanding, for advertisers and designers who are interested in using immersive technology applications to improve immersive brand storytelling and engagement in the industry, of how brands implement immersive technologies in campaign design, and by what means does it involve users in stories in order to create an immersive experience. Additionally, it is seen that employing these technologies as a tactic to build a growing interaction between the company and its clientele is an emerging marketing trend. Nonetheless, it is clear that additional research is needed and this field of study should go on.



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APPENDICES:

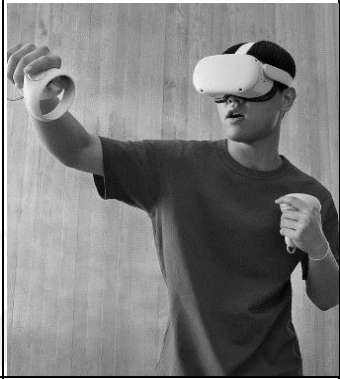
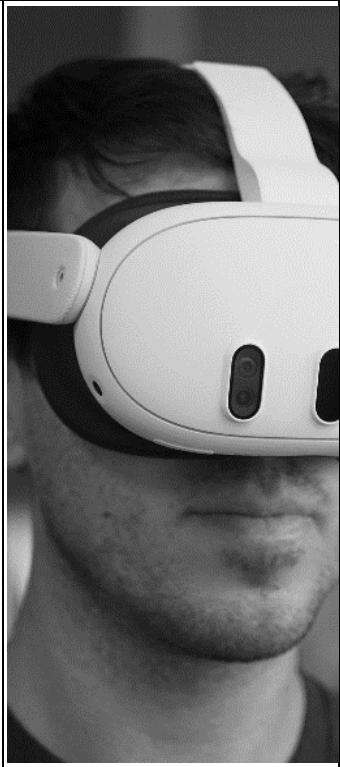
Appendix A: Historical Evolution of Virtual Reality Hardware

Table of the evolution of VR hardware in detail adapted by Dutta (2024)

Earlier systems (1960s-1990s)	Sensorama (1962): Considered one of the first efforts at virtual reality, Sensorama was a machine that projected stereoscopic 3D pictures accompanied by noises, tremor, and even odors.	
	The Sword of Damocles (1968): Ivan Sutherland developed a hefty Head-Mounted Display (HMD) system, which was attached to a big computer. Although it had simple 3D visuals, its immersion and interaction capabilities were restricted.	
Gaming and Commercialization (1990s-2000s)	Virtuality (1991): This innovative VR gaming setup featured an arcade-style booth, wired gloves, and headphones. Despite its low-resolution graphics and restricted tracking, it provided multiplayer experiences.	

	Nintendo Virtual Boy (1995): A consumer-grade VR device with a tabletop HMD and portable controller. It had a monochrome red display, a small game library, and was uncomfortable to use for long periods of time.	
	Vuzix iWear VR920 (2007): It was a helmet-mounted display featuring stereoscopic 3D images and head tracking, marking a significant advancement in consumer virtual reality.	
Modern Era (2010s and beyond)	Oculus Rift (2016): “The Rift”, a top-notch head-mounted display with positional tracking, a broad field of vision, and accurate motion controllers, is regarded as a landmark in the history of virtual reality. It made the conceptualization of modern-day VR become more widely recognized.	

	HTC Vive (2016): “The Vive”, which was produced in partnership with Valve Corporation, provided room-scale virtual reality with precise tracking using base stations. For organic engagement, motion-tracked handheld controllers were introduced.	
	PlayStation VR (2016): By utilizing the current console ecosystem, Sony's VR headgear for the “PlayStation 4” offered gamers a more accessible introduction to virtual reality.	
	Oculus Quest (2019): “Quest” was a stand-alone VR headgear that provided wireless autonomy without requiring a PC or console. It allowed for increased mobility by integrating hand tracking with inside-out tracking.	
	Valve Index (2019): A high-end VR system featuring sophisticated tracking using external base stations, an extended field of view, and high-resolution screens. For aficionados, it offered an exceptional experience.	

	HP Reverb G2 (2020): The Reverb G2, which was well-known for its high-resolution screens, was designed for professional and gaming uses, including virtual training and simulation.	
Recent Developments (2020s and beyond)	Oculus Quest 2 (2020): It was an improved version of the previous model that provided better performance, cost effectiveness, and graphics. With a sizable user base, it further promoted standalone VR.	
	Varjo VR-3 (2021): A top-tier virtual reality headset featuring eye-tracking technology and remarkable visual quality. It serves fields like research, engineering, and design.	
	Meta Quest 3 (2023): With an improved set of six outward-facing cameras that track your hand movements much more precisely than its previous version, display real-world surroundings in their full color, and enable you to place digital objects like ghostly keeps within reach, the “Meta Quest 3” also leans into mixed reality after several generations of headsets offering fully immersive virtual reality.	

	Apple Vision Pro (2023): The Vision Pro's translucent front, which lets you see the user's eyes. By fusing VR and AR technologies, Apple's “EyeSight” technology will maintain immersive experiences while assisting users in maintaining social connections. Additionally, Apple has stated that the device's fit may be precisely customized. On the other hand, the device's battery pack is external, and when it's needed, a wire connects the device to a battery pack around the waist of the user.	
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Appendix B: Evaluated Immersive Brand Communication Cases with Brief Explanations and additional links:

1. Red Bull: Cliff Diving Experience

Red Bull has developed virtual reality and mixed reality content that immerses people in extreme sports and adventurous activities. Users may experience the adrenaline rush of extreme cliff diving, base jumping, and other high-energy sports through VR experiences.

https://www.youtube.com/watch?v=JEL1_H6fkV4 (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=BKAQQVLqjPA> (Accessed: 29 May 2025)

2. Mercedes-Benz: Virtual Test Drive

The simulator cell is basically a cab fixed to a hexapod on six moveable supports. Inside there is a complete Mercedes model in which the test driver is seated, as well as the 360° projection screen showing a realistic image of the traffic scenarios, with moving pedestrians, and oncoming traffic.

<https://www.autocarpro.in/news-international/mercedesbenz-driving-simulator-a-decade-of-virtual-journey-into-the-future-78044> (Accessed: 10 January 2024)

<https://emercedesbenz.com/autos/mercedes-benz/corporate-news/mercedes-benz-driving-simulator/> (Accessed: 10 January 2024)

https://www.motorauthority.com/news/1050172_mercedes-benz-unveils-high-tech-driving-simulator (Accessed: 10 January 2024)

<https://www.highmotor.com/en/simulador-conduccion-mercedes-benz-ultimo-simulacion.html> (Accessed: 10 January 2024)

3. TOMS: Virtual Giving Trip

TOMS utilized virtual reality to bring clients to the sites of the brand's charity activity. TOMS seeks to develop a stronger emotional connection between customers and the brand's purpose to deliver shoes, sight, and clean water to people in need by presenting virtual experiences of the effect of their "One for One" giving model.

<https://www.youtube.com/watch?v=jz5vQs9iXCc> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=NmYKrwEX9Mk> (Accessed: 10 January 2024)

4. North Face: VR Simulated Environment

The North Face has used virtual reality (VR) in its retail locations to replicate harsh weather and adventures in the outdoors. Customers may virtually experience the difficulties that the brand's outdoor gear is intended to conquer.

<https://www.youtube.com/watch?v=FSfkE4emoBE> (Accessed: 10 January 2024)

5. Marriott Hotels: The Teleporter

Marriott has experimented with virtual reality to provide potential consumers with virtual vacation experiences. Users may visit different places and view hotel accommodations by utilizing VR headsets.

<https://vimeo.com/106592342> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=rf1aC6aebq8> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=a9725H0ls7c> (Accessed: 10 January 2024)

6. Gucci: Gucci Town

High-end fashion house Gucci recently launched Gucci Town, a virtual world within the Roblox metaverse. Players can explore the town, learn about the house's history, and connect with other people in the game. The interactive elements of Gucci Town are the mini-games, the browsable art exhibitions, and the Gucci store where people can purchase clothes for their Roblox avatars.

https://www.gucci.com/us/en/stories/article/gucci-town-on-roblox?srltid=AfmBOoqBCy2eWkNbD2G4iTY9ukBL_Lnyzhmp7EfMFsXMcJWOF0lcoQS8 (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=ezJFu15N3w0> (Accessed: 24 December 2024)

7. Etsy: Virtual House

Etsy debuted its virtual home feature that allows shoppers to "walk through" a virtual house filled with curated Etsy items. The homes are individualized and include photorealistic and true-to-scale renderings, seamless navigation, and 360-degree visuals. Everything in the house is shoppable. All shoppers have to do is hover over an item, and a pop-up will appear with additional information and a link to purchase.

<https://www.retaildive.com/news/etsy-debuts-shoppable-virtual-house/607274/>

(Accessed: 24 December 2024)

<https://www.the-boundary.com/work/the-etsy-house> (Accessed: 24 December 2024)

<https://www.facebook.com/etsysuccess/videos/the-etsy-house-virtual-tour/415931800124660/> (Accessed: 24 December 2024)

8. Nike: Nikeland

Nike took its first step into the metaverse by partnering with Roblox to create Nikeland — a virtual world, modeled after the Nike headquarters in Beaverton, Oregon. Nikeland consists of Nike buildings, fields, and areas where players can compete in different minigames. The virtual space also includes a showroom where players can buy Nike's latest digital products for their avatars. Also, real-world movements power online play, and movements are tracked by accelerometers on users' mobile devices. For example, shaking the mobile device in real life can activate special shoe abilities in Nikeland.

<https://codemodeon.com/tr/nikeland-just-do-it-metaversede/> (Accessed: 24 December 2024)

<https://mediacat.com/nikein-yeni-metaverse-hamlesi-nikeland/> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=Ac19ryicSbI> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=CXup2UJT86M> (Accessed: 24 December 2024)

<https://www.cnbc.com/2021/11/18/nike-teams-up-with-roblox-to-create-a-virtual-world-called-nikeland-.html> (Accessed: 24 December 2024)

9. Wendy's: Wendyverse

Wendy's launched Wendyverse, a virtual restaurant on Meta's Horizon World's Platform. In a blog posted to Meta, the restaurant chain said users will be able to "walk behind the counter, interact with friends, and embark on a mouth-watering adventure." Visitors to Wendyverse can play games like basketball and find easter eggs that include surprises like free food.

<https://www.youtube.com/watch?v=lWLejP1DzQw> (Accessed: 24 December 2024)

<https://www.wendys.com/blog/blog-home/wendyverse-here-heres-how-you-get-it> (Accessed: 24 December 2024)

<https://www.restaurantdive.com/news/wendys-metaverse-meta-horizon-worlds/621362/> (Accessed: 24 December 2024)

10. Samsung: 837X Launch Event

Samsung launched its own immersive virtual world called 837X. The world is modeled after its flagship store in New York City. The world has since evolved to include a customization-focused quest called "You Make It." Described by the company as a "choose-your-own-journey" quest, You Make It consists of bright colors, various detailed landscapes, and three magical characters to join the user on an adventure.

<https://news.samsung.com/tr/samsung-galaxy-unpacked-etkinligini-metaversedeki-samsung-837x-magazasinda-canli-yayinlayacak> (Accessed: 24 December 2024)

<https://bctr.org/samsung-decentralandde-magaza-aciyor-24932/> (Accessed: 24 December 2024)

<https://news.samsung.com/us/creation-of-samsung-837x/> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=l2W3B3z9RZw> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=BK8jB-VeSSM> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=9SkF1Y-CLRk> (Accessed: 24 December 2024)

11. McDonald: VR Zodiac Exhibition

McDonald's created a virtual reality hall showcasing the Chinese Zodiac. The restaurant chain collaborated with designer Humberto Leon, who is of Peruvian and Chinese descent, to create the virtual exhibition. Leon praised the project for showcasing a piece of Asian-American culture. Visitors to the exhibition were able to explore and learn about each zodiac animal.

<https://www.virtualrealitymarketing.com/case-studies/mcdonalds-hall-of-zodiacs/> (Accessed: 24 December 2024)

<https://www.prnewswire.com/news-releases/mcdonalds-usa-and-fashion-trailblazer-humberto-leon-reimagine-lunar-new-year-traditions-through-metaverse-experience-for-fans-301471265.html> (Accessed: 24 December 2024)

<https://www.restaurantdive.com/news/mcdonalds-enlists-fashion-designer-for-lunar-new-year-celebration-in-metav/618026/> (Accessed: 24 December 2024)

<https://www.exclusible.com/resources/mcdonalds-lunar-new-year-immersive-experience/> (Accessed: 24 December 2024)

12. Bear River Nation: What Can Ealing Teach Us?

The Bear River Band of the Rohnerville Rancheria is a federally recognized tribe of Mattole, Bear River and Wiyot people in Humboldt County, California. In partnership with Oculus, a 360° film project where tribal members shared their stories and reconnected young people with their community's past. It was a form of community storytelling that leveraged an emerging VR tool to market the story and to help members of a historically marginalized community learn more about their culture.

<https://www.youtube.com/watch?v=fAl0fXumvXQ> (Accessed: 24 December 2024)

13. Patrón Tequila: The Art of Patrón

Patrón developed a VR experience that offers an immersive tour of their Hacienda distillery in Jalisco, Mexico. Through this virtual journey, customers learn about the craftsmanship and heritage behind Patrón Tequila, enhancing brand appreciation through storytelling.

<https://www.bevnet.com/spirits/2015/patron-tequila-launches-art-of-patron-virtual-reality-experience/> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=s-lAI0GbufQ> (Accessed: 24 December 2024)

<https://www.youtube.com/watch?v=OJ8A4uAXshc> (Accessed: 29 May 2025)

14. Valentino Beauty: Spike Valentino Pop-Up

Valentino Beauty launched a VR pop-up in New York, integrating metaverse technology into physical retail. Visitors could digitally try on their new Spike Valentino lipstick using a smart mirror, blending physical and digital experiences to tell the brand's story innovatively.

<https://www.instagram.com/nybucketlist/reel/DAtqgBfSa1p/> (Accessed: 17 February 2025)

<https://www.instagram.com/explorenycfree/reel/DAtelj8IvvzM/> (Accessed: 17 February 2025)

15. Versace: Mercury Sneakers Launch with Snapchat

Versace utilized augmented reality (AR) with “Snapchat” to launch their Mercury sneakers. The Versace Mercury Lens takes advantage of the smartphone's rear and front cameras to provide a completely immersive experience. The customer may put on, try the shoes and explore them in 3D in the Lens after being instructed to touch their phone screen and shatter a stone to uncover the shoe. This strategy demonstrated the brand's inventiveness and produced an interesting story that connected with digital-first customers.

<https://newsroom.snap.com/snapchat-brings-versace-new-sneaker-collection-to-life-through-augmented-reality> (Accessed: 17 February 2025)

<https://www.bandt.com.au/versace-partners-with-snapchat-to-launch-new-mercury-sneaker-collection/> (Accessed: 17 February 2025)

<https://www.versace.com/row/en/stories/advertising-campaigns/versace-mercury.html> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=eU6fPUGrukY> (Accessed: 17 February 2025)

16. Nike: Game of GO

Celebrating the launch of the new Nike React sneakers, Game of GO gave people the ability to virtually compete against one another while testing out the fit and feel of the sneakers. The experience uses motion-sensors to render runners in real-time on massive LED screens. Customized treadmills allow people to dash and jump in the game while being partially suspended.

<https://www.youtube.com/watch?v=2GJLHAMVdLI> (Accessed: 17 February 2025)

<https://www.oneclub.org/awards/theoneshow/-award/33710/game-of-go/> (Accessed: 17 February 2025)

<https://sneakers4good.com/nikes-game-of-go/> (Accessed: 17 February 2025)

17. Mercedes-Benz: Virtual Showroom

Mercedes-Benz introduced a virtual showroom where customers can explore the latest car models in a 3D environment, providing an interactive narrative that guides users through the brand's history and innovations.

<https://discover.matterport.com/space/wy7gCffCHya> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=v49WOvqpRIo> (Accessed: 17 February 2025)

18. Coca-Cola: VR Football Game

Coca-Cola launched a VR football game that immerses players in a stadium experience, allowing them to engage with the brand's story and connect with the excitement of the sport.

<https://www.youtube.com/watch?v=vnxIQ0z60uE> (Accessed: 17 February 2025)

19. Coca-Cola: VR Christmas Ride

Coca-Cola's VR Christmas Experience is a virtual reality campaign that aims to bring the magic of Christmas to life for consumers. The campaign was designed to promote Coca-Cola's brand during the festive season and to create an emotional connection with consumers by providing an immersive and interactive experience. The experience is delivered through a Virtual Reality headset, which allows users to see a 360-degree view of a virtual winter wonderland. The experience begins with a magical train ride through a snowy landscape, passing by sparkling trees and festive lights.

<https://www.youtube.com/watch?v=jCdYJfCSqYE> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=fFL2Dk2HYro> (Accessed: 17 February 2025)

20. Sheffield's Children's Hospital: Arctic Escape

A distraction therapy adventure app to create an experience that would help reduce children's stress and anxiety before, during and after treatment at Sheffield Children's Hospital. This app uses the magic of Augmented Reality to transport children to the arctic wonderland by transforming treatment room into one. In order to increase the level of immersion and relaxation a majestic soothing score with multiple randomized motifs has provided throughout the gameplay.

<https://www.megaverse.co/projects/arctic-escape> (Accessed: 17 February 2025)

21. Adidas Terrex: Delicatessen

Adidas used VR to give its audience the ultimate—although vicarious—experience of what it's like to climb a mountain. To promote the brand's line of outdoor gear, TERREX, utilized VR to simulate one of the hardest climbs on the Delicatessen route in Punta du Corbi, Corsica. Through VR headsets, players were able to experience virtually climbing the Delicatessen summit from a climber's point of view. It also helped educate users about best practices in rock climbing while letting them enjoy the realistic outdoor scenery.

<https://www.youtube.com/watch?v=-1yhQF-rwi4> (Accessed: 17 February 2025)

<https://www.virtualrealitymarketing.com/case-studies/vertical-reality-adidas-terrex-launches-the-delicatessen-vr-retail-experience/> (Accessed: 17 February 2025)

<https://creativepool.com/adidas/projects/delicatessen-vr-for-adidas-terrex>
(Accessed: 17 February 2025)

22. Merrell: Trailscape VR Experience

Merrell introduced 'Trailscape,' a VR experience that allowed users to virtually hike treacherous terrains, promoting their new hiking boots. This immersive journey highlighted the product's durability and appealed to adventure enthusiasts.

<https://framestorevr.com/trailscape> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=efd6WhPmTyU> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=AnMsC0PrFAs> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=-7wvrUuX6x8> (Accessed: 17 February 2025)

<https://thefwa.com/cases/merrell-trailscape-virtual-hike/> (Accessed: 17 February 2025)

<https://omershapira.com/portfolio/merrell-trailscape/> (Accessed: 17 February 2025)

23. Volvo: Virtual Reality Test Drive

Volvo offered a VR test drive of their XC90 model, enabling users to experience the vehicle's features and performance in virtual environment. This innovative approach provided potential customers to explore and take in the sights and sounds of an XC90 on the open road months prior to its debut in dealerships.

https://www.youtube.com/watch?v=q-4_3eE1TVk (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=HEkGRUkqjTA> (Accessed: 17 February 2025)

<https://www.youtube.com/watch?v=oTCZlrturfq> (Accessed: 17 February 2025)

<https://www.media.volvocars.com/us/en-us/media/pressreleases/154381/volvo-is-first-automotive-brand-to-use-google-cardboard> (Accessed: 17 February 2025)

24. Volvo: The Ultimate Driving Simulator

Using cutting-edge technology from the leading real-time 3D development platform “Unity” and “Varjo”, the simulator involves driving a real car on real roads with a moving driving seat, a steering wheel with haptic feedback and a crystal-clear virtual reality headset setup. It combines life-like, high definition 3D graphics, an augmented reality headset, and a full-body Teslasuit that provides haptic feedback from a virtual world, while also monitoring bodily reactions.

<https://varjo.com/testimonial/xr-test-drive-with-volvo/> (Accessed: 17 February 2025)

<https://www.raychapmanmotors.co.uk/news/volvo-cars-ultimate-driving-simulator/> (Accessed: 17 February 2025)

<https://www.media.volvocars.com/global/en-gb/media/pressreleases/275012/volvo-cars-ultimate-driving-simulator-uses-latest-gaming-technology-to-develop-safer-cars> (Accessed: 17 February 2025)

<https://www.vehicledynamicsinternational.com/videos/volvos-ultimate-driving-simulator.html> (Accessed: 17 February 2025)

https://www.youtube.com/watch?v=PD4y_IP3yZg (Accessed: 17 February 2025)

25. Thomas Cook: Try Before You Fly VR Experience

Thomas Cook offered VR experiences of various holiday destinations, allowing customers to explore before booking. This strategy enhanced customer confidence

and engagement by providing a virtual taste of their potential vacation.
https://www.youtube.com/watch?v=-y346Sqj_PE (Accessed: 17 February 2025)
<https://visualise.com/case-study/thomas-cook-virtual-holiday> (Accessed: 17 February 2025)
<https://www.311institute.com/thomas-cook-lets-you-experience-your-holiday-in-virtual-reality-before-you-buy/> (Accessed: 17 February 2025)

26. Thomas Cook: Fantasy Flight

On board the airline's recently renovated A330 aircraft, Thomas Cook collaborated with “Visualise” to create a set of three 360° movies that included actual Thomas Cook Airlines pilots, cabin personnel, and some well-known faces. A constant stream of exciting activity occurred to allude to the destination for each flight, as part of the 360° films' concept to bring enjoyment to the brand and offer hints for the competitors.
<https://visualise.com/case-study/thomas-cook-airlines-fantasy-flight> (Accessed: 17 February 2025)
<https://www.adsoftheworld.com/campaigns/fantasy-flight> (Accessed: 17 February 2025)
<https://www.catchdigital.com/work/thomas-cook-airlines-virtual-reality-campaign> (Accessed: 17 February 2025)
https://www.youtube.com/watch?v=_cWZcgDTgiM (Accessed: 17 February 2025)

27. Excedrin Migraine (GSK): Migraine Experience

GSK launched a virtual reality simulator called the Exedrin Migraine Experience to recreate what it's like to have a migraine. It's giving its audience a look into the lives of individuals who are suffering from this condition and what they're going through. The experience doesn't include the pain that comes with migraines but it does simulate the visual symptoms that come with migraines, such as auras and light sensitivity. Here the VR technology isn't just used to simulate adventures, it's also used to educate audiences.
<https://econsultancy.com/gsk-migraine-simulator-demonstrates-ar-vr-potential-for-healthcare-marketing/> (Accessed: 18 February 2025)

<https://www.facebook.com/GSK/videos/the-worlds-first-migraine-simulator-using-virtual-reality-technology-oculus-rift/844994938902794/> (Accessed: 18 February 2025)

<https://www.fiercepharma.com/marketing/pain-and-empathy-gsk-migraine-simulator-for-excedrin-wins-creative-and-consumer-praise> (Accessed: 18 February 2025)

<https://www.ispot.tv/ad/A5Nj/excedrin-migraine-experience-elisabeth> (Accessed: 18 February 2025)

28. McDonald's: Happy Goggles

McDonald's presented Happy Meal boxes that could be changed into VR headsets in its promotional campaign in Sweden. The campaign aims to give youngsters with a pleasant and engaging experience by transforming the packaging into a tool for virtual play.

<https://www.youtube.com/watch?v=bnYg752URcE> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=tJeION58odQ> (Accessed: 10 January 2024)

<https://bigumigu.com/haber/happy-meal-kutulari-sanal-gerceklik-gozluklerine-donusurse/> (Accessed: 10 January 2024)

<https://www.newsweek.com/virtual-reality-mcdonalds-happy-meals-433019> (Accessed: 10 January 2024)

<https://www.donanimhaber.com/Happy-Meal-kutularindan-sanal-gerceklik-gozlugune--82860> (Accessed: 10 January 2024)

29. Lowe's: Holoroom

Lowe's has used virtual reality (VR) to provide courses as well as instructions for do-it-yourself (DIY) projects. Customers may utilize VR headsets to get step-by-step guidance and see how various home repair tasks are completed. This instructional approach attempts to help clients with DIY projects while also promoting the usage of Lowe's products.

<https://www.youtube.com/watch?v=OIYItG1RKuI> (Accessed: 10 January 2024)

<https://corporate.lowes.com/newsroom/press-releases/lowes-next-generation-vr-experience-holoroom-how-provides-demand-diy-clinics-home-improvement-learning-03-07-17> (Accessed: 10 January 2024)

30. IKEA: Virtual Reality Kitchen Tour

IKEA developed a virtual reality (VR) experience that allowed users to take a virtual tour of their kitchen designs. By putting on a VR headset, customers could explore and interact with different kitchen layouts, materials, and styles. This immersive approach provided a more realistic and engaging way for customers to experience IKEA's products in the context of their own homes.
https://www.youtube.com/watch?v=V5XXMpiVY_o (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=5WUEIxzhhRQ> (Accessed: 10 January 2024)

31. Nike “React”: Reactland

Nike developed an interactive installation called “Reactland” to promote its React running shoes. Photos of every player using a green screen has taken to include them straight into the game. Afterward, players put on a pair of Nike React shoes and physically run on a treadmill while wearing VR goggles to move across the game environment as a real person who resembled them.

<https://vimeo.com/265715410> (Accessed: 10 January 2024)

<https://www.unit9.com/project/nike-reactland/> (Accessed: 10 January 2024)

32. Porsche Cars North America: Team-up with HoloLens

Porsche Cars North America is revolutionizing the servicing experience by utilizing “Microsoft HoloLens 2” and “Dynamics 365” mixed reality apps to assist its dealer partners in better maintaining clients' vehicles. With this mixed reality technology Porsche dealership technicians may train remotely in a collaborative setting, which will speed up repairs and improve customer satisfaction.

<https://www.youtube.com/watch?v=HpFfm054EVo> (Accessed: 10 January 2024)

<https://www.linkedin.com/pulse/embracing-future-automotive-service-powering-porsche-sai-c-m> (Accessed: 10 January 2024)

https://newsroom.porsche.com/en_US/2023/company/porsche-cars-north-america-teams-up-with-microsoft.html (Accessed: 10 January 2024)

33. Walmart: VR Training for Employees

Walmart has used “Oculus VR” headsets to build VR training sessions for its staff. This Extended Reality program allows staff to go through realistic training scenarios, such as preparing for Black Friday sales or dealing with consumer contacts.

https://www.youtube.com/watch?v=HBS37HzAS_8 (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=fvfg-hJ4oJI> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=oRbmLBWdEoI> (Accessed: 10 January 2024)

34. Star Wars (Lucasfilm): Secrets of the Empire VOID-VR Experience

To create an immersive Star Wars experience, Lucasfilm teamed up with the “VOID” and “ILMxLAB”. Visitors use VR headsets and walk freely in specially created real places that match to the virtual surroundings. In the realistic and participatory VR experience, the team will go to the molten planet of Mustafar in order to Recovering Imperial intelligence that is essential to the rebellion's existence.

<https://www.youtube.com/watch?v=xbrIJdu6Gn0> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=sZBYei9w6TY> (Accessed: 10 January 2024)

35. Eurovision Song Contest (EBU): My Eurovision Party

For a limited time, EBU has brought the excitement of Eurovision to “Roblox”. Fans have the opportunity to create their Eurovision watch parties and fly the flag for their nation as part of the Eurovision Roblox experience. During the live shows, use the immersive platform as a second-screen companion to enjoy in-game celebrations, real-time updates, and performance highlights. Fans will get the opportunity to play an interactive, rhythm-based game and earn in-game achievements prior to the live performances. Additionally, players who complete the mini game will receive "Heartbeats," an in-game currency that may be used to host a watch party.

<https://www.youtube.com/watch?v=PcziyDMJKxw> (Accessed: 17 May 2025)

<https://www.ebu.ch/news/2025/05/eurovision-song-contest-launches-first-ever-official-roblox-experience-to-engage-next-generation-of-fans> (Accessed: 17 May 2025)

<https://eurovision.tv/story/my-eurovision-party-roblox> (Accessed: 17 May 2025)

36. The New York Times: The Displaced

The NYT gave out “Google Cardboard” VR headsets to subscribers. They launched a VR documentary about child refugees, increasing awareness through immersive storytelling.

<https://www.youtube.com/watch?v=ecavbpCuvkI> (Accessed: 18 February 2025)

<https://www.nytimes.com/video/magazine/100000005005806/the-displaced.html>

(Accessed: 18 February 2025)

https://www.youtube.com/watch?v=AtMo_oNv2_k (Accessed: 18 February 2025)

37. Audi: Enter Sandbox

Enter Sandbox is an in-store installation that allows customers to take a virtual reality test drive of the new Audi Q5 on a sand-made track. Audi let users design their own race track in a sandbox, then experience it in VR. For this campaign motion tracking and VR used to simulate real driving dynamics.

https://www.youtube.com/watch?v=irXck_fl_A (Accessed: 18 February 2025)

<https://www.youtube.com/watch?v=s-L53WJIxoA> (Accessed: 18 February 2025)

<https://pol.no/arbeider/audi-enter-sandbox> (Accessed: 18 February 2025)

<https://www.dandad.org/awards/professional/2017/branded-content-entertainment/26029/enter-sandbox/> (Accessed: 18 February 2025)

38. Nike Football: The Neymar Jr. Experience

Nike Football used Neymar Jr. in a special virtual reality campaign to promote the new Hypervenom Phantom II. The 90-second 360-degree film shows Neymar and an international teammate scoring an exhilarating goal on the field, giving viewers a first-person perspective of what it's like to play like a pro.

<https://www.youtube.com/watch?v=KtIbRS2-EPs> (Accessed: 18 February 2025)

<https://digitaldomain.com/work/nike-neymar-jr/> (Accessed: 18 February 2025)

39. Jaguar: I-Pace VR Showroom

Jaguar let people test drive the I-PACE electric SUV in a VR showroom. The campaign combined VR with interactive storytelling to highlight the car's features.

<https://www.youtube.com/watch?v=gloNSNAr75I> (Accessed: 18 February 2025)

<https://www.dailymotion.com/video/x6o2r42> (Accessed: 18 February 2025)

https://www.meta.com/experiences/the-new-jaguar-i-pace-virtual-reality-experience/1834932536539107/?srsltid=AfmBOooUHL_yWpLDJqENqXQZRFE_A2gXqCGDSIjoP5CYeD2MGGW08asK1 (Accessed: 18 February 2025)

40. Tommy Hilfiger: VR Fashion Show

Tommy Hilfiger offered a VR front-row experience of their runway show. Customers in stores could use VR headsets to immerse themselves in the New York Fashion Week event.

<https://www.fashionnetwork.com/news/Tommy-hilfiger-launches-in-store-virtual-reality-experience,585436.html> (Accessed: 19 February 2025)

<https://fashionista.com/2015/10/tommy-hilfiger-virtual-reality> (Accessed: 19 February 2025)

<https://www.businesswire.com/news/home/20151020005626/en/Tommy-Hilfiger-Introduces-in-Store-Virtual-Reality-Experience> (Accessed: 19 February 2025)

<https://retail-innovation.com/tommy-hilfigers-in-store-virtual-reality-catwalk-experience/> (Accessed: 19 February 2025)

41. Game of Thrones (HBO): The Dead Must Die VR Experience

HBO created an immersive VR experience where users battled White Walkers to promote the final season of the series. This campaign also used other immersion elements like wind and temperature changes.

<https://www.youtube.com/watch?v=md20NvKCenI> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=vI3ko-rTXiU> (Accessed: 19 February 2025)

<https://www.framestore.com/work/game-thrones-vr-magic-leap-experiences> (Accessed: 19 February 2025)

<https://magic-leap.reality.news/news/magic-leap-releases-game-thrones-experience-for-all-magic-leap-one-users-0196849/> (Accessed: 19 February 2025)

<https://venturebeat.com/business/a-game-of-thrones-ar-hands-on-with-the-magic-leap-one/> (Accessed: 19 February 2025)

42. Samsung: Bedtime VR Stories

Samsung created a VR storytelling app that allowed parents and kids to read bedtime stories together, even if they were far apart. Designed for families separated by travel or long-distance relationships.

<https://www.unit9.com/project/samsung-bedtime-vr-stories/> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=Gtxpv373aKg> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=a4jMVJp7ZEE> (Accessed: 19 February 2025)

<https://www.theguardian.com/technology/2016/apr/29/samsung-thinks-the-future-of-childrens-bedtime-is-virtual-reality-stories> (Accessed: 19 February 2025)

<https://www.theverge.com/2016/4/29/11535406/samsung-virtual-reality-bedtime-story-app> (Accessed: 19 February 2025)

<https://oyungezer.com.tr/haber/samsung-bedtime-vr-stories> (Accessed: 19 February 2025)

<https://bigumigu.com/haber/samsung-dan-mesafeleri-yok-eden-masallar/> (Accessed: 19 February 2025)

43. Pepsi MAX: Unbelievable Bus Shelter

At a London bus stop, Pepsi installed an AR/VR display that made it look like crazy things (aliens, tigers, and meteors) were happening in real life. The campaign aimed to get viral and increase brand engagement.

<https://www.youtube.com/watch?v=NLni05wVkc0> (Accessed: 19 February 2025)

44. Lufthansa: Air Swing VR Experience

At the largest travel trade fair in the world, ITB, Lufthansa developed an immersive virtual reality swing to pique interest in visiting certain locations operated by the Lufthansa Group airlines. With virtual reality glasses, guests may sit on an actual swing and feel exactly like they are in the sky. The swing's location is monitored in addition to the user's VR headgear. The precise location and acceleration of the swing are transmitted into the virtual scene one by one via a number of trackers that are fastened to the swing's sides.

<https://demodern.com/projects/lufthansa-air-swing-vr-experience> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=N8im2qoLifs> (Accessed: 19 February 2025)

45. Sephora: Virtual Artist

Sephora introduced a VR/AR tool that allowed users to try on makeup virtually. Helped customers pick shades before purchasing online or in-store.

<https://www.youtube.com/watch?v=HU2DIB7H7YA> (Accessed: 10 January 2024)

<https://www.youtube.com/watch?v=NFAPcSocFDM> (Accessed: 10 January 2024)

46. KFC: The Hard Way VR Training

KFC created a VR escape room where employees learned the Colonel's secret fried chicken recipe. This campaign boosts the gamified learning by combining training with fun.

<https://www.youtube.com/watch?v=vb7GYATYArE> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=YvB62WfbUj4> (Accessed: 19 February 2025)

<https://www.wk.com/work/kfc-the-hard-way-vr/> (Accessed: 19 February 2025)

https://skarredghost.com/2018/01/25/kfc-hard-way-review-vr-marketing-move-kfc/#google_vignette (Accessed: 19 February 2025)

47. Toyota: TeenDrive 365 Distracted Driver VR Experience

A VR driving simulation aimed at teaching teenagers safe driving. In the experience users faced real-life distractions and dangers to learn road safety.

https://www.behance.net/gallery/34288813/Toyota-TeenDrive-365-Distracted-Driver-VR-experience?locale=tr_TR (Accessed: 19 February 2025)

<https://www.virtualrealitymarketing.com/case-studies/toyota-teendrive-365/> (Accessed: 19 February 2025)

<https://vimeo.com/120588528> (Accessed: 19 February 2025)

https://www.youtube.com/watch?v=ycBYOI_mXZU (Accessed: 19 February 2025)

48. National Geographic Channel: Experience Mars

The National Geographic Channel sent a visitor to Mars to promote their documentary series. One section of the experience site featured a virtual reality landing experience on Mars, along with a rollercoaster reminiscent of an amusement park that lifted visitors into the air. This 90-second journey, according to the producers, is the first time motion and virtual reality have been combined to create a moving experience. Visitors were welcome to experience what it's like to walk on Mars at the "Lo-Gravity Training Module" area. After putting on compression trousers, visitors were able to zip them onto low-gravity treadmills. After that, they walked while watching footage from a Mars Rover while donning virtual reality headsets.

https://www.youtube.com/watch?v=9E_lks2M3pc (Accessed: 19 February 2025)

<https://www.taittowers.com/work/national-geographic-mars-experience>

(Accessed: 19 February 2025)

<https://www.space.com/34657-mars-national-geographic-channel-miniseries-photos/4.html> (Accessed: 19 February 2025)

<https://www.bizbash.com/production-strategy/programming-entertainment/media-gallery/13481922/how-national-geographic-recreated-life-on-mars-in-new-york> (Accessed: 19 February 2025)

<https://www.space.com/34524-mars-virtual-reality-nyc-national-geographic.html> (Accessed: 19 February 2025)

49. British Airways: Visit Britain Magic Leap Game

British Airways has created an augmented reality (AR) board game using the "Magic Leap" platform in partnership with "Framestore." In order to earn points and collect emblems that symbolize nine famous British locations, ranging from London to Inverness, Scotland players must land simulated airplanes on the digital game board. The cities are updated to the arrivals board as planes land.

<https://www.framestore.com/work/visit-britain-ar-game> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=hcXFKHva9Ik&t=1s> (Accessed: 19 February 2025)

50. Stranger Things (Netflix): The VR Experience

Netflix developed a VR marketing campaign to promote Stranger Things with “Sony”. The VR Experience is a first-person virtual reality game based on the series. The experience is sported by ambient lighting, sound and dialogs from the series. Also, player uses a Sony motion controller to use and control in-game objects such as a flashlight and a phone.

<https://www.youtube.com/watch?v=6LHdKRvj4BI> (Accessed: 19 February 2025)

<https://www.youtube.com/watch?v=jtLtbMnW8lc> (Accessed: 19 February 2025)

[https://strangerthings.fandom.com/wiki/Stranger Things: The VR Experience](https://strangerthings.fandom.com/wiki/Stranger_Things:_The_VR_Experience) (Accessed: 19 February 2025)

51. Balenciaga: FW21 Virtual Show

For Balenciaga’s dystopian fall/winter 2021 collection a virtual reality runway show that was viewed through “Oculus” VR Headset by visitors from all around the World was created, and a video game called "Afterworld: The Age of Tomorrow" was released. To promote the collection, Balenciaga's creative director Demna Gvasalia provided certain members of the press a VR headset that showcased a full dystopia, escapism, and existentialist themed runway show in virtual reality, in addition to an original video game that is accessible to the general public via the brand's website.

<https://www.vogue.co.uk/news/gallery/balenciaga-autumn-winter-2020>

(Accessed: 20 February 2025)

<https://builders-club.com/3d-motion/balenciaga> (Accessed: 20 February 2025)

<https://vimeo.com/497631342> (Accessed: 20 February 2025)

https://www.youtube.com/watch?v=aL_eZZp6U5g (Accessed: 20 February 2025)

<https://videogame.balenciaga.com/en/looks> (Accessed: 20 February 2025)

52. LEGO: BrickHeadz VR

Developed for the "Google Daydream VR," this VR sandbox, construction, and puzzle game allows users to build Lego models in a virtual environment. The game

uses VR technology to shift Lego's classic playing experience into digital and interactive.

<https://schellgames.com/portfolio/lego-brickheadz-builder-vr> (Accessed: 20 February 2025)

<https://www.youtube.com/watch?v=RW6d7Hy-Y0M> (Accessed: 20 February 2025)

https://www.phonearena.com/news/Play-with-virtual-LEGOs-in-the-Brickheadz-app-for-Daydream-VR_id88482 (Accessed: 20 February 2025)

<https://www.youtube.com/watch?v=qpXdCKKpPxQ> (Accessed: 20 February 2025)

<https://www.marlenaabraham.com/lego-brickheadz-vr> (Accessed: 20 February 2025)

53. LEGO: Bricktales VR

In the puzzle-adventure hybrid virtual reality game LEGO Bricktales, players build Lego figures in a virtual environment. There were two separate sections, adventure and puzzle, in this game. The user controls a LEGO minifigure in the adventure section as it navigates diorama-style stages, uncovering mysteries and conversing with NPC (non-player characters). The game provides players an objective in the puzzle sections and instructs them to use Legos to solve the challenges. These Legos can be built by users using the "Meta Quest" controllers.

<https://www.youtube.com/watch?v=f9vzuUKpmQk> (Accessed: 20 February 2025)

<https://www.youtube.com/watch?v=9FAN96f8es4> (Accessed: 20 February 2025)

<https://www.youtube.com/watch?v=D5Wg6JodxUQ> (Accessed: 20 February 2025)

https://www.meta.com/experiences/lego-bricktales/6521909757843713/?srsltid=AfmBOoqd5YOcv1jBeht_jE6li9Wwzzb0RchPAkXd9sLEMyAXb9cM3f57 (Accessed: 20 February 2025)

<https://gamingnexus.com/Article/13966/Lego-Bricktales-VR/> (Accessed: 20 February 2025)

<https://waytoomany.games/2023/12/10/review-lego-bricktales-meta-quest-2/> (Accessed: 20 February 2025)

54. Audi: VR Showroom Experience

Audi dealerships offer VR car customization where customers can choose car colors, interiors, and features. This experience aims to replace traditional car showroom browsing.

<https://www.youtube.com/watch?v=kt3e-90JTQ4> (Accessed: 20 February 2025)

<https://www.youtube.com/watch?v=ACdulUYWZZM> (Accessed: 20 February 2025)

<https://www.youtube.com/watch?v=fvQS8ImnSsw> (Accessed: 20 February 2025)

<https://www.newdirection.de/customer-successes/audi-vr-experience-virtual-vehicle-presentation-redefined> (Accessed: 20 February 2025)

<https://www.audi-mediacycenter.com/en/photos/detail/audi-launches-virtual-reality-technology-in-dealerships-51938> (Accessed: 20 February 2025)

55. General Electric: GE VR Experience

GE launched an educational VR campaign showing how their technology powers industries. Showcased renewable energy, jet engines, and smart factories in VR.

https://www.gevernova.com/grid-solutions/vr_experience/ (Accessed: 20 February 2025)

56. Jaguar: Feel Wimbledon with Andy Murray

By the partnership between Jaguar and Andy Murray, fans could immerse themselves by watching the championship point in a Wimbledon court from Murry's perspective. The project's authenticity is further enhanced by Andy's own voice-over. Over 20,000 Google Cardboards were given to Jaguar stores, over 2 million people saw the 360-degree film, and over 10,000 people watched the VR experience at London Waterloo station.

<https://www.virtualrealitymarketing.com/case-studies/vr-studio-hammerhead-feel-wimbledon/> (Accessed: 20 February 2025)

https://www.youtube.com/watch?v=rF6eME_vr6M (Accessed: 20 February 2025)

<https://dimensionstudio.co/work/jaguar-feel-wimbledon/> (Accessed: 20 February 2025)

<https://campaignsoftheworld.com/tech-innovations/jaguar-uk-feel-wimbledon-with-andy-murray/> (Accessed: 20 February 2025)

<https://www.thedrum.com/news/2016/06/21/jaguar-puts-tennis-fans-centre-court-andy-murray-new-virtual-reality-experience> (Accessed: 20 February 2025)

57. Ford: Re-Rendezvous with Ford Mustang

The Ford Mustang became the centerpiece of a revamping of the classic auto film "C'était un Rendez Vous" for the campaign. Virtual reality and 360-degree technologies were used to film the latest version of the film. Viewers may manipulate camera angles and watch inside the 5.0-liter V8 GT Mustang Fastback as it speeds through Paris with help of VR headset.

<https://media.ford.com/content/fordmedia/fna/us/en/news/2017/02/17/paris-thrill-ride-mustang-vr-360.html> (Accessed: 20 February 2025)

<https://www.multivu.com/players/uk/8045851-claude-lelouch-film-360-vr-ford-mustang/> (Accessed: 20 February 2025)

<https://www.nickwatmough.com/mustang-vr> (Accessed: 20 February 2025)

https://www.youtube.com/watch?v=4vv-MT5CT_o (Accessed: 20 February 2025)

<https://mashable.com/ad/feature/re-rendezvous> (Accessed: 20 February 2025)

58. Gucci: Gucci Sneakers Try-on

Gucci introduced a VR sneaker try-on experience in order to increased digital fashion engagement. In the try-on customers could see how sneakers looked on their feet beforehand purchasing it.

<https://wanna.fashion/gucci> (Accessed: 25 February 2025)

https://www.youtube.com/watch?v=Ujme_ThmY1E (Accessed: 25 February 2025)

<https://www.youtube.com/watch?v=hlLFUBhUYBc> (Accessed: 25 February 2025)

<https://www.youtube.com/watch?v=hhVo6uy-Uhw> (Accessed: 25 February 2025)

59. Samsung: Samsung Galaxy Studio at the 2015 Vans U.S. Open of Surfing in Huntington Beach

Samsung has found several ways that technological advancements and innovation might enhance surfers' performances and strengthen a fan's bond with their favorite sport. With this campaign Samsung opened "Galaxy Studio on the Beach"

throughout the competition, here the brand allowed fans to test out devices such as the “Gear VR Innovator Edition”, “Galaxy S6”, and “Galaxy S6 edge”. Additionally, Samsung created unique Gear VR surf experience in the studio. Here participants experience the rides of their dreams and get a firsthand look at what it's like to ride the waves while standing on a moving surfboard, and wearing the Gear VR headset.

<https://news.samsung.com/global/vans-u-s-open-of-surfing-and-gear-s> (Accessed: 25 February 2025)

60. American Express: You vs. Sharapova

The purpose of the campaign is to promote American Express's US Open sponsorship. As part of this campaign, American Express allows fans to put on the "HTC Vive" headset, equipped with controllers that detect their motions in real time, and play tennis against a virtual Sharapova, a professional athlete. American Express made this project feasible by using a variety of technologies, like as motion capture, full-body scanning, and computer-generated imagery (CGI) to produce a duplicate of Sharapova's virtual image.

<https://vimeo.com/411127988> (Accessed: 25 February 2025)

<https://www.youtube.com/watch?v=RaDwt9hHYes> (Accessed: 25 February 2025)

<https://www.geekwire.com/2015/you-can-play-tennis-with-maria-sharapova-in-virtual-reality-at-the-u-s-open/> (Accessed: 25 February 2025)

https://www.espn.com/tennis/usopen15/story/_/id/13454014/us-open-fans-try-return-maria-sharapova-serve-via-virtual-reality (Accessed: 25 February 2025)

61. Coca-Cola: #TakeATasteNow Campaign

In the UK, Coca-Cola launched an interactive out-of-home (OOH) campaign that lets consumers use their mobile devices to manipulate 3D content on digital billboards in real time. At participating Tesco locations, winners may exchange their digital Coca-Cola Zero Sugar bottle for a real bottle. This creative strategy increased customer engagement and in-store traffic by fusing augmented reality with tangible prizes.

<https://www.coca-cola.com/gb/en/media-center/coca-cola-zero-sugar-takeatastenow-campaign> (Accessed: 25 February 2025)

<https://www.youtube.com/watch?v=b1ryY-JFcjM> (Accessed: 25 February 2025)
<https://www.jcdecaux.co.uk/news/coca-cola-zero-sugar-launches-first-its-kind-interactive-ar-giveaway-campaign-inviting-fans> (Accessed: 25 February 2025)

62. Prada Beauty: Augmented Skin

In collaboration with FFFACE.ME, Prada Beauty created augmented reality screens. These screens were placed in the event venue so that guests experienced how AR filters changed their reflections. This creative application of augmented reality technology improved consumer interaction and produced a memorable, viral brand experience.

<https://www.youtube.com/watch?v=uANgxGBvkg8> (Accessed: 25 February 2025)

<https://www.instagram.com/ffface.me/reel/C3QLg2Nthj3/> (Accessed: 25 February 2025)

63. Prada Beauty: Prada Paradoxe AR Mirrors

FFFACE.ME and Prada Beauty worked together and presented AR Mirrors for "Prada Paradoxe." The immersive fragrance experience provided by these mirrors, which skillfully combines the virtual and real worlds. The mirrors are put against the famous Paris Opera background and placed within Paradoxe perfume bottles. When people approach the mirror, they see their image via a special AR filter and immediately get a photo of their experience.

<https://www.youtube.com/watch?v=ICykUKuOiWE> (Accessed: 25 February 2025)

<https://ffface.me/media/dimensions-of-prada-beaty-how-ar-filters-and-ar-mirrors-helped-to-communicate-the-digital-beauty-embodiment-of-the-iconic-fragrances/> (Accessed: 25 February 2025)

64. Hugo (Hugo Boss): Planet Hugo

To promote its denim line, Hugo Boss developed "Planet Hugo," an interactive virtual denim-focused metaverse experience on Roblox. In a gamified environment, users might interact with the brand and explore the virtual world. The goal of the campaign was to highlight Hugo Boss's dedication to innovation and the brand's affinity for younger, tech-savvy consumers.

<https://blog.cryptoflies.com/hugo-boss-unveils-denim-dedicated-metaverse-experience/> (Accessed: 25 February 2025)

<https://www.karta.game/project/planet-hugo> (Accessed: 25 February 2025)

https://www.youtube.com/watch?v=_3u8CkeVB3E (Accessed: 25 February 2025)

<https://www.youtube.com/watch?v=XAn6Bklwn-Q> (Accessed: 25 February 2025)

<https://objekkk.com/project/planet-hugo> (Accessed: 25 February 2025)

<https://sourcingjournal.com/denim/denim-brands/hugo-boss-roblox-metaverse-denim-hugo-blue-streetwear-generation-z-planet-hugo-499092/> (Accessed: 25 February 2025)

65. Chanel: Le Bal de Paris de Blanca Li

Chanel posed for the multi-sensory virtual ballroom performance "Le Bal de Paris," which was created by choreographer Blanca Li. The event is held in a real physical location specifically designed for this experience. Participants are given VR headsets at the event area, and their virtual journey begins. The participants are welcomed to the dance after first selecting their Chanel-designed outfit when they enter the virtual ballroom. This project creates a fully virtual fashion and performance art experience by utilizing room-scale virtual reality and full-body monitoring technologies.

<https://vogue.sg/le-bal-de-paris-chanel-virtual-reality/> (Accessed: 26 February 2025)

<https://www.youtube.com/watch?v=o1VLn3f2jyE> (Accessed: 26 February 2025)

<https://www.instagram.com/sisticsingapore/reel/C4CsemLLu2P/> (Accessed: 26 February 2025)

<https://belgradedancefestival.com/en/performance/le-bal-de-paris> (Accessed: 26 February 2025)

<https://www.blancali.com/en/spectacle/le-bal-de-paris-de-blanca-li-en/> (Accessed: 26 February 2025)

<https://www.showstudio.com/news/chanel-make-their-first-metaverse-move-for-virtual-reality-experience-le-bal-de-paris> (Accessed: 26 February 2025)

66. NBA x Meta: NBA Live on Meta Quest

The NBA and Meta worked together to stream 57 live games in 8K on the "Meta Quest" platform. Through specialized viewing angles and real-time interaction, this collaboration gives NBA fans an immersive courtside experience that allows them to watch games just like they're seeing on the court. Using state-of-the-art technology, the campaign enhanced fan interaction and demonstrated the possibilities of virtual reality in sports entertainment.

<https://www.youtube.com/watch?v=oYiwkfwQVe8> (Accessed: 26 February 2025)

<https://www.youtube.com/watch?v=Gu0svxhZe5c> (Accessed: 26 February 2025)

https://www.meta.com/quest/nba-wnba/?srsltid=AfmBOorVCx1A9CcAhTsPXp9q82jDKbOgXfvThSlc_54av-DCKpnUfhc1 (Accessed: 26 February 2025)

<https://www.nba.com/news/2024-25-nba-vr-schedule> (Accessed: 26 February 2025)

67. Gucci: Gucci Gift (The Holiday Campaign)

By combining spatial computing, advanced 3D production, engaging narrative, and smooth UX/UI design, Gucci turned the Gift Giving campaign into an XR experience. Users enter the story on "Apple Vision Pro," engage with Gucci's recognizable designs in their authentic environment, and take in the holiday campaign as an immersive experience.

<https://monogrid.com/en/project/gucci-gift-giving-on-apple-vision-pro>

(Accessed: 26 February 2025)

<https://thefwa.com/cases/gucci-gift-giving-on-apple-vision-pro-p4> (Accessed: 26 February 2025)

68. Shiseido: The Essence of Enmei Immersive VR Pod

Shiseido created an experience area and set up a 360-degree virtual reality pod in partnership with immersive tech company Xydrop. By fusing virtual reality with sensory components like wind and scent, the experience took viewers to the Japanese highlands and educated them about the brand's "Future Solution LX" collection with an immersive storytelling.

<https://www.instagram.com/xydrobe/reel/DATt7aWoXVG/> (Accessed: 3 March 2025)

<https://www.instagram.com/thedavisstandard/reel/DAmnjBhAskw/> (Accessed: 3 March 2025)

<https://www.olorama.com/case-study-olorama-enhances-shiseidos-immersive-experience-at-macys/> (Accessed: 3 March 2025)

<https://www.glossy.co/beauty/shiseido-launches-immersive-experience-at-macys-to-promote-its-most-premium-skin-care-line/> (Accessed: 3 March 2025)

69. IKEA: The Co-Worker Game

IKEA launched a virtual store within the “Roblox” gaming platform. Through this program, visitors were able to interact with items, tour a digital version of an IKEA store, and even take part in virtual jobs. Additionally, IKEA opened applications for ten additional coworkers to perform paid shifts in the virtual shop. Like in the real world, successful candidates will be able to assist clients and advance to different departments. The whole Roblox community will be able to work, explore, and experience the IKEA virtual environment alongside the paid coworkers. They may visit IKEA's Food Market and Bistro or visit one of the many showrooms, where they can arrange the area using IKEA items.

<https://www.youtube.com/watch?v=icCp2W0ve44> (Accessed: 3 March 2025)

<https://www.youtube.com/watch?v=mTXaT1o9m4g> (Accessed: 3 March 2025)

<https://www.ikea.com/gb/en/newsroom/corporate-news/ikea-is-opening-a-new-store-on-roblox-pub8a9272d0/> (Accessed: 3 March 2025)

<https://www.ikea.com/gb/en/newsroom/corporate-news/ikea-is-now-live-on-roblox-get-your-first-look-today-pub3a269100/> (Accessed: 3 March 2025)

70. FEMA: The Escape Plan VR Experience 2024

FEMA released 'The Escape Plan', a virtual reality experience created to teach people how to safely escape home fires, in collaboration with the “Ad Council” and “Meta”. The immersive simulation, which is available on desktop, mobile, and virtual reality headsets such as “Meta Quest”, leads players through a number of hurdles while highlighting the significance of having a fire escape strategy.

https://forwork.meta.com/case-studies/elevating-ad-campaigns-with-vr-experiences/?utm_source (Accessed: 3 March 2025)

<https://www.awwwards.com/escape-plan-virtual-fire-safety.html> (Accessed: 3 March 2025)

<https://www.makemepulse.com/case-study/escape-plan/> (Accessed: 3 March 2025)

<https://www.youtube.com/watch?v=O5A2KH34e5E> (Accessed: 3 March 2025)

71. Topshop: 'Splash!' VR Waterslide

At its Oxford Street store in London, fashion brand Topshop created a virtual reality waterslide. The company has transformed its shop window into an interactive pool setting with a water slide that customers may virtually ride. Customers are asked to put on an Oculus Rift headset and sit on an inflatable at the top of the water slide, merging the digital and real worlds. After that, they may take a 360-degree virtual reality water slide ride that winds through a simulated Oxford Street and beyond.

<https://www.youtube.com/watch?v=ENEtE81AOQ> (Accessed: 3 March 2025)

<https://georgemalsburyfilms.com/topshop-splash> (Accessed: 3 March 2025)

<https://vimeo.com/219085351> (Accessed: 3 March 2025)

<https://vimeo.com/265410141> (Accessed: 3 March 2025)

<https://www.insider-trends.com/making-splash-topshops-vr-waterslide/> (Accessed: 3 March 2025)

72. BBC: Home: A VR Spacewalk

In order to simulate the conditions of space, the BBC developed an interactive virtual reality experience that let participants go on a spacewalk. Using "HTC Vive" and "Oculus Rift" headsets, users may go on this adventure. By giving aspiring astronauts the opportunity to go on a spacewalk 250 miles above the Earth's surface and assigning them the task of completing a repair on the outside of the International Space Station before they were faced with a terrifying emergency situation, this initiative sought to demonstrate the potential of virtual reality in educational content and immersive storytelling.

<https://www.youtube.com/watch?v=uMLJ9lK0wng> (Accessed: 3 March 2025)

<https://www.youtube.com/watch?v=hEdzv7D4CbQ> (Accessed: 3 March 2025)

<https://www.bbc.co.uk/taster/pilots/home-a-vr-spacewalk> (Accessed: 3 March 2025)

73. KFC: Add Hope VR Campaign

KFC South Africa launched a virtual reality campaign to advertise its 'Add Hope' program, which nourishes impoverished kids. In order to build empathy and encourage donations, the campaign included 360-degree movies that let viewers virtually meet the kids who were benefited by the campaign.

<https://www.mediaupdate.co.za/marketing/143161/mark1-labs-delivers-award-winning-virtual-reality-ad-unit-for-kfc> (Accessed: 3 March 2025)

<https://www.mmaglobal.com/files/upload/KFC-Website-Case-Study.pdf>
(Accessed: 3 March 2025)

<https://www.youtube.com/watch?v=bChHoLvinkE&t=1s> (Accessed: 3 March 2025)

74. Oreo: Wonder Vault VR Experience 2016

“Wonder Vault” is a 360-degree virtual reality experience that Oreo launched to advertise their new Filled Cupcake-flavored cookies. Google Cardboard, "Homido VR," and "Samsung Gear VR" headsets may all be used to enjoy the whimsical adventure. This 3D designed virtual experience took viewers through a journey of flowing milk rivers and fantastical landscapes, culminating in the creation of the new Oreo flavor.

<https://www.youtube.com/watch?v=ENau7AkayN8> (Accessed: 4 March 2025)

<https://alcaudullo.com/daily-vr-fix-today-discover-360-world-inspired-filled-cupcake-flavored-oreo-cookies/> (Accessed: 4 March 2025)

75. Samsung: A Moon for All Mankind

Samsung collaboratively with "NASA," "Framestore," and "Mannetron." launched a consumer-focused, immersive 4D lunar gravity virtual reality (VR) experience. Guests may feel what it's like under lunar gravity by immersing themselves in a visual and tangible virtual reality experience that faithfully replicates an imaginary moon journey using the Samsung “Galaxy S9+” and Samsung “Gear VR.” In this immersive experience, Landing on the Moon's surface, exiting the lander, planting the flag, were the objectives of each participants.

https://www.youtube.com/watch?v=FXxm45aAx_Y (Accessed: 4 March 2025)

<https://www.iris-worldwide.com/work/a-moon-for-all-mankind/> (Accessed: 4 March 2025)

<https://news.samsung.com/us/samsung-nasa-launch-4d-lunar-gravity-vr-experience/> (Accessed: 4 March 2025)

<https://www.framestore.com/work/moon-all-mankind> (Accessed: 4 March 2025)

76. Topshop: Unique AW14 Catwalk Show

During London Fashion Week, Topshop offered its customers an immersive experience that provided by “Oculus Rift VR” headsets. With these headsets customers could virtually attend the brand's Autumn/Winter 2014 fashion show. This campaign allowed consumers to feel as though they were sitting front row, and watch the show.

<https://www.youtube.com/watch?v=c8jSlq8Tqlc> (Accessed: 8 March 2025)

https://www.inition.co.uk/case_study/virtual-reality-catwalk-show-topshop/ (Accessed: 8 March 2025)

<https://www.thedrum.com/opinion/2014/02/18/front-row-topshop-s-virtual-catwalk> (Accessed: 8 March 2025)

77. Charlotte Tilbury: Scent of a Dream

For the launch of the debut fragrance, "Scent of a Dream," makeup brand Charlotte Tilbury produced a virtual reality ad featuring supermodel Kate Moss. The advertisement takes viewers into space with Moss as their heavenly guide, letting them to interact with the perfume's branding in a unique way. In order to portray the floral universe that the fragrance seeks to evoke, the model transports viewers through glistening cosmos.

<https://www.youtube.com/watch?v=jAMwzXbFuok> (Accessed: 8 March 2025)

<https://cosmeticsbusiness.com/charlotte-tilbury-launches-interactive-ad-with-kate-moss--120389> (Accessed: 8 March 2025)

<https://www.thedrum.com/news/2016/08/18/charlotte-tilbury-enlists-kate-moss-virtual-reality-scent-dream-campaign> (Accessed: 8 March 2025)

<https://www.bestproducts.com/fashion/news/a408/charlotte-tilbury-virtual-reality-video/> (Accessed: 8 March 2025)

78. Gucci: Soul Scene

Gucci's first virtual reality movie entitled “Soul Scene” which was a 360-degree film that viewers can experience it via a VR headsets. The movie produced as a continuation of their Pre-fall '17 marketing campaign, and includes a “soul” inspired dance party, a soundtrack, and rich collection of accessories and ready-to-wear designed by Alessandro Michele.

<https://www.youtube.com/watch?v=uVBzgQ3AWHQ> (Accessed: 8 March 2025)

<https://wwd.com/feature/gucci-sixties-london-party-sai-bennett-alessandro-michele-10877295/> (Accessed: 8 March 2025)

<https://elle.in/article/gucci-virtual-reality-fashion-film/> (Accessed: 8 March 2025)

https://www.virtualumbrella.marketing/portfolio_page/gucci/ (Accessed: 8 March 2025)

79. L'Oréal Paris: Makeup Genius App

Using virtual reality technology, L'Oréal Paris created the "Makeup Genius" app, which allows users to visually test on several makeup looks. With the app, users could experiment with different products and styles in real-time, enhancing the shopping experience by testing out L'Oréal products before purchasing.

<https://www.youtube.com/watch?v=R5OnjiDa71s> (Accessed: 8 March 2025)

<https://www.youtube.com/watch?v=G1z2Od5lIsA> (Accessed: 8 March 2025)

<https://www.youtube.com/watch?v=zbBJfrkZRDI> (Accessed: 8 March 2025)

<https://www.fashionnetwork.com/news/L-oreal-launches-makeup-genius-its-new-virtual-makeup-simulation-app,406384.html> (Accessed: 8 March 2025)

<https://mumbrella.com.au/loreal-launches-makeup-genius-app-allowing-people-to-trial-products-on-their-phone-283315> (Accessed: 8 March 2025)

80. Nissan: Tech Drive VR

Nissan launched the "Tech Drive VR" campaign, which lets customers test out the Altima's cutting-edge safety systems digitally. Users may explore how the vehicle would react to certain hazards without really being in danger thanks to this 360-degree simulation of real-life driving risks.

<https://vimeo.com/318847074/f3aaacac6d> (Accessed: 8 March 2025)

<https://www.facebook.com/MillChannel/videos/behind-the-scenes-nissan-tech-drive-360-vr/671143133304988/> (Accessed: 8 March 2025)

<https://www.oneclub.org/awards/theoneshow/-award/32867/tech-drive-vr/>

(Accessed: 8 March 2025)

<https://atomicawards.strategyonline.ca/winners/winner/2020/?e=89806&w=Tech+Drive+VR> (Accessed: 8 March 2025)

81. Nissan: ARIYA in VR

Nissan collaborated with "Critical Mass" to develop a virtual automobile tour for the "Meta Quest2" virtual reality headset in order to introduce the new "Ariya." This collaboration aid customers to better experience the new Ariya, watch its official 360-degree virtual reality experience video, and look at every detail of the car from the comfort of their home.

<https://www.youtube.com/watch?v=0MpjeNepUj8> (Accessed: 8 March 2025)

<https://www.youtube.com/watch?v=m50uoF0bbvc> (Accessed: 8 March 2025)

https://www.youtube.com/watch?v=o_VZxlXS0oI (Accessed: 8 March 2025)

<https://www.nissanusa.com/vehicles/electric-cars/2024-ariya/vr-experience.html>

(Accessed: 8 March 2025)

<https://www.alexanderrea.com/work/nissan-ariya-vr-tour> (Accessed: 8 March 2025)

82. BMW: Eyes on Gigi

BMW launched the "Eyes on Gigi" campaign, featuring a 360-degree virtual reality car race with supermodel Gigi Hadid. This interactive experience wants viewers to follow the model through a dynamic car race. In order to do that, the video begins at with Gigi approaching from behind the camera, and getting into one of three parked BMW M2 sports cars. Then three cars takeoff and shortly two more cars join to the race. The idea of the video is to follow which BMW M2 Gigi is driving.

<https://www.youtube.com/watch?v=owmi4DkihYo> (Accessed: 8 March 2025)

<https://ifdesign.com/en/winner-ranking/project/eyes-on-gigi/206744> (Accessed: 8 March 2025)

<https://alcaudullo.com/eyes-gigi-tops-youtube-vr-views/> (Accessed: 8 March 2025)

83. Ford: Ford VR

Ford introduced a VR app that offered users immersive experiences, such as virtual test drives, 360-degree view of competitions from pit lane, in car actions, impactful stories, and behind-the-scenes looks at vehicle development. This campaign aimed to engage tech-savvy consumers by providing interactive content that showcased Ford's innovation and commitment to cutting-edge technology.

<https://www.youtube.com/watch?v=8sla9kSxO8I> (Accessed: 8 March 2025)

<https://www.youtube.com/watch?v=v59RXdZVAYQ> (Accessed: 8 March 2025)

<https://media.ford.com/content/fordmedia/fna/us/en/news/2016/08/18/ford-virtual-reality-app.html> (Accessed: 8 March 2025)

<https://www.motortrend.com/news/1608-fords-new-virtual-reality-app-gives-you-360-degree-view-of-ford-gt-at-le-mans/> (Accessed: 8 March 2025)

84. Tourism Australia: There's Nothing like Australia

Tourism Australia released VR and 360-degree video experiences showcasing iconic landmarks such as Kangaroo Island, Port Lincoln, Sydney Harbour, Gold Coast, etc. The campaign aimed to immerse viewers in Australia's natural beauty, encouraging them to visit these destinations.

<https://www.youtube.com/watch?v=TzohoSZo1Jk> (Accessed: 9 March 2025)

<https://www.youtube.com/playlist?list=PLajBr9lvgr4v5pDW1L5T4mETnVVyI8dn> (Accessed: 9 March 2025)

<https://www.adnews.com.au/news/tourism-australia-launches-immersive-campaign-on-australia-day> (Accessed: 9 March 2025)

<https://campaignbrief.com/tourism-australia-launches-a-n/> (Accessed: 9 March 2025)

<https://www.thecmoshow.impactinstitute.com.au/episodes/campaign-watch-immersive-marketing> (Accessed: 9 March 2025)

85. Destination British Columbia: The Wild Within

Destination British Columbia introduced "The Wild Within," a VR experience that takes viewers through the Great Bear Rainforest. This immersive video offers viewers chose paths to explore different parts of the province, and connect potential visitors with the pristine natural environments.

<https://vimeo.com/906785121> (Accessed: 9 March 2025)

<https://www.youtube.com/watch?v=Fa0hdy08uEs> (Accessed: 9 March 2025)
<https://www.unit9.com/project/british-columbia/> (Accessed: 9 March 2025)
https://www.huffpost.com/entry/british-columbia-unveils_b_6291616 (Accessed: 9 March 2025)
<https://www.kbc-pr.com/wild-within-first-virtual-reality-press-trip/> (Accessed: 9 March 2025)
<https://www.cbc.ca/news/canada/british-columbia/destination-b-c-builds-3d-virtual-reality-adventures-to-promote-tourism-1.2874429> (Accessed: 9 March 2025)

86. Maybelline New York: Falsies Surreal Mascara Large-Scale AR Mirror Installation

Maybelline launched an augmented reality installation to promote their Falsies Surreal mascara in collaboration with FFFACE.ME in Ukraine. The campaign included the biggest AR mirror in the world, enabling visitors to engage with the brand in a fresh and interesting way. Using an Augmented Reality Filter, each visitor could see oneself and try on the new mascara in real time on a building-sized screen.

<https://www.youtube.com/watch?v=ACWyi2nvtzo> (Accessed: 9 March 2025)
<https://beautyleaderssummit.com/combining-beauty-and-technology-the-worlds-largest-ar-mirror-by-ffface-me-for-maybelline-new-york/> (Accessed: 9 March 2025)
<https://www.adweek.com/brand-marketing/maybelline-building-scale-ar-mirror/> (Accessed: 9 March 2025)

87. Mercedes-Benz Fashion Week Russia: Mirror to Soul

During Mercedes-Benz Fashion Week Russia, a five-minute VR experience titled "Mirror to the Soul" was created, offering viewers a virtual fashion week marathon that includes attending shows, venues, backstage access, and a front-row seat experience at the fashion show.

<https://www.forbes.com/video/4654063863001/virtual-reality-meets-high-fashion/> (Accessed: 9 March 2025)
<https://www.youtube.com/watch?v=P4VLfTHPNXA> (Accessed: 9 March 2025)

88. Game of Thrones (HBO): Ascend The Wall

In a virtual reality 360-degree elevator journey, HBO allowed viewers to virtually climb the Wall from "Game of Thrones." Characters, show elements, photo-real environments, and ambient effects like wind and rumbling all contribute to the immersive experience.

<https://www.bbc.co.uk/programmes/p01wq44s> (Accessed: 9 March 2025)

https://www.youtube.com/watch?v=86X9qr_JyaM (Accessed: 9 March 2025)

https://www.facebook.com/StarHub/videos/10154049203307472/?_rdr

(Accessed: 9 March 2025)

<https://framestorevr.com/game-of-thrones> (Accessed: 9 March 2025)

<https://www.framestore.com/work/ascend-wall-vr-experience> (Accessed: 9 March 2025)

89. Jean Paul Gaultier: #BeTheBottle VR

Jean Paul Gaultier created a 360-degree video that imagines the viewer as a bottle in order to display their trademark perfume bottle. The film starts with a female model opening the tin packaging that JPG perfumes come with; after that scene, viewers start to observe the fantasy world of Gaultier in first-person POV. The immersive experience ends with a female model spraying and a male model covering the viewer with the tin package.

<https://www.youtube.com/watch?v=y1l1rN908bI> (Accessed: 9 March 2025)

<https://stellenboschacademy.wordpress.com/2016/07/15/jean-paul-gaultier-vr-experience/> (Accessed: 9 March 2025)

<https://moodiedavittreport.com/puig-rolls-out-the-red-carpet-for-jean-paul-gaultier-fragrances-relaunch/> (Accessed: 9 March 2025)

90. Dior: Dior Eyes

Dior created custom VR headsets with integrated spatial audio, special lenses, and high-definition screens. In this campaign a 360-degree film is viewed via headset, and customers can explore the intense world of the makeup artists as if they were backstage at the latest ready-to-wear fashion show.

<https://www.youtube.com/watch?v=WsdXtfMPvLc> (Accessed: 10 March 2025)

<https://www.youtube.com/watch?v=YEHU4dPDueo> (Accessed: 10 March 2025)

<https://digitaslabs.github.io/post/119609782829/dior-eyes> (Accessed: 10 March 2025)

<https://elium.studio/project/dior-eyes/> (Accessed: 10 March 2025)

<https://psqv.me/work/dior> (Accessed: 10 March 2025)

91. The North Face: Nepal

The North Face VR powered by “Jaunt” allows consumers to step into an immersive, 360-degree video and audio experiences which provides viewers a realistic, high-quality sense of ‘presence’ within Nepal. The video offers viewers a front-row seat into Nepal’s natural beauty, letting them see the country’s cobblestone streets, famous locations, and climbers’ trip across the Himalayas.

<https://www.youtube.com/watch?v=Cr-9ujLco50> (Accessed: 10 March 2025)

<https://www.businesswire.com/news/home/20151117005761/en/The-North-Face-and-Jaunt-Studios-Introduce-New-VR-Content-Allowing-Shoppers-to-Experience-Winter-in-Nepal> (Accessed: 10 March 2025)

<https://www.marketingdive.com/ex/mobilemarketer/cms/news/video/21735.html> (Accessed: 10 March 2025)

<https://insideoutdoor.com/the-north-face-adds-nepal-to-it-vr-retail-experience/> (Accessed: 10 March 2025)

<https://chainstoreage.com/real-estate/north-face-continues-store-foray-virtual-reality> (Accessed: 10 March 2025)

92. Mercedes-Benz: Loki

In order to showcase the 2017 GLS SUV's off-road and adventurous capabilities and include a personal narrative into the Mercedes-Benz #Photopass series, the company captured Instagram influencer Kelly Lund and his wolfdog Loki on a snowy outdoor adventure in Colorado. The Mercedes GLS sport utility vehicle is featured in the short video, which allows spectators to accompany Loki on a 360-degree ride while listening his owner's short monologue on their relationship and lifestyle.

<https://www.youtube.com/watch?v=vVNylwQRUQM> (Accessed: 10 March 2025)

<https://www.fastcompany.com/3057460/instagrams-loki-the-wolfdog-and-mercedes-want-you-to-explore-the-wild-in-vr> (Accessed: 10 March 2025)

<https://williamnovak.com/portfolio/mercedes-benz-loki/> (Accessed: 10 March 2025)

<https://www.otaviobarbon.com/loki> (Accessed: 10 March 2025)

93. Refinery29: Fashionably Bound

"Fashionably Bound," a VR series created by Refinery29, transports viewers to destinations like Berlin, Tulum, and New Orleans with immersive 360-degree visuals and audio.

<https://www.youtube.com/watch?v=7YVLAa2hyPk> (Accessed: 10 March 2025)

<https://visualise.com/case-study/refinery29-fashionably-bound> (Accessed: 10 March 2025)

<https://www.tubefilter.com/2015/04/30/refinery-29-newfronts-series/> (Accessed: 10 March 2025)

94. Sodimac Homecenter: Hijacked Highway

Sodimac targeted the Pan-American Highway, which is the country's most coveted advertising arena, covered with various billboards. Through virtual reality technology, Sodimac redecorated this huge space. For this campaign, a 360-degree video that showcases 3D Sodimac Homecenter products has been designed and placed along 15 kilometers of the highway. These products can be seen by co-drivers and passengers via "Google Cardboards" that are provided by Sodimac and allow users to interact with the products in an immersive way within the 15-kilometer area.

<https://www.youtube.com/watch?v=M66nX2uxAK0> (Accessed: 10 March 2025)

<https://www.oneclub.org/awards/theoneshow/-award/29850/hijacked-highway/> (Accessed: 10 March 2025)

<https://www.marketingsociety.com/the-cinema/sodimac-homecentre's-vr-highway-hijack> (Accessed: 10 March 2025)

95. Dominator Yachts: Ilumen Virtual Reality

Dominator Yachts allows users to experience the 3D render views of the new Ilumen D26M yacht and explore it before it gets built. Additionally, with this VR tour experience the brand showcases the yacht to clients in an immersive way that make themselves feel in their own private yacht.

<https://www.youtube.com/watch?v=evmfBSBoOMk> (Accessed: 10 March 2025)

<https://www.youtube.com/watch?v=9jDteKc9ZdQ> (Accessed: 10 March 2025)

<https://www.facebook.com/dominatoryachts/videos/a-global-worldtour-of-the-dominator-ilumen-virtual-reality-stopover-dubai-2015cr/428957997283076/>

(Accessed: 10 March 2025)

<https://luxexpose.com/dominator-yachts-present-usence-virtual-reality-experience/> (Accessed: 10 March 2025)

96. CommBank: Teleporter Adventures

The Teleporter Adventures is a storybook and companion VR experience. It was created to make financial courses more entertaining and interesting for Start Smart, a free financial education program supported by CommBank. Children are invited to wear a "Google Cardboard" virtual reality headset in each chapter to explore a different world within the book. In these worlds, children engage in virtual reality experiences and make interactive decisions about their financial needs and wants as they travel through the story. These decisions have an impact throughout the book.

<https://www.adforum.com/creative-work/ad/player/34553777/teleporter-adventures/commonwealth-bank> (Accessed: 10 March 2025)

<https://pgregson.com/teleporter-adventures> (Accessed: 10 March 2025)

<https://www.adsoftheworld.com/campaigns/the-teleporter-adventures> (Accessed: 10 March 2025)

97. Rustlers: 1952 VR Experience

Rustlers is giving people the opportunity to experience a virtual reality tour of London's landmarks during the Great Smog. For ten minutes, the campaign video showcases only a gray fog and contains immersive city audio. This decision is made to demonstrate to today's youth how fortunate they are compared to their ancestors. Because they can now have a flame-grilled burger in 90 seconds rather than breathing in harmful smog.

<https://www.youtube.com/watch?v=bfjQeZNtoe0> (Accessed: 10 March 2025)

<https://lbbonline.com/news/relive-the-great-smog-of-london-with-droga5-londons-rustler-vr-experience> (Accessed: 10 March 2025)

<https://www.branding.news/2017/02/22/take-a-vr-walk-down-the-memory-lane-during-londons-great-smog-of-1952/> (Accessed: 10 March 2025)

98. Lynx (AXE): Angel Ambush

To accompany the "Even angels will fall" campaign, Lynx placed a halo image that was drawn on the pedestrian zone in front of the billboard in several locations around London. The brand designed this halo with a notice encouraging people to stand in it. When consumers stood in the halo, they saw themselves appear on the digital screen in front of them, alongside a virtual angel, which they could interact with.

<https://www.youtube.com/watch?v=Bjs6nlB6u7E> (Accessed: 10 March 2025)
<https://www.campaignlive.com/article/lynx-turns-outdoor-augmented-reality/1061042> (Accessed: 10 March 2025)

99. KFC: Bucketverse VR

As a part of the new "Krispy Break" campaign, KFC created the Bucketverse VR immersive gaming experience. The game, which takes place inside a booth resembling a KFC bucket, takes chicken lovers, stressed-out office workers, nervous students, worried new parents, and overwhelmed citizens to a different virtual universe that is inspired by Hong Kong. In this virtual universe, participants are expected to explore an entertaining virtual world and relax by catching as much fried chicken as they can with their KFC buckets.

https://www.instagram.com/johnkoaythework/p/CwIo3WCvfwF/?img_index=1
(Accessed: 10 March 2025)

<https://www.behance.net/gallery/178129457/KFC-Bucketverse-VR> (Accessed: 10 March 2025)

<https://www.adobomagazine.com/campaign-spotlight/kfc-hong-kong-gamifies-taking-breaks-with-bucketverse-vr/> (Accessed: 10 March 2025)

<https://xrsourc.net/3148/kfc-bucketverse-vr-game-offered-finger-licking-prizes/>
(Accessed: 10 March 2025)

100. Gatorade: Beat the Blitz

Gatorade's "Beat the Blitz" employs an innovative virtual reality system to replicate the physical feeling of dehydration. The campaign incorporates 3D visuals, immersive virtual reality, and gamification. Since "Beat the Blitz" simulates getting dehydrated on the field and its impact on performance, the campaign can be considered part educational tool and part VR game. In addition to offering a virtual reality experience that allows players to toss passes, avoid blitzers, and even venture inside the body to observe how hydration functions in the body.

<https://www.youtube.com/watch?v=ayHpQjoLRUs> (Accessed: 13 March 2025)

<https://www.youtube.com/watch?v=Vit4VWyw9NI> (Accessed: 13 March 2025)

<https://www.vrfitnessinsider.com/hands-on-with-gatorade-beat-the-blitz-free-vr-quarterback-game/> (Accessed: 13 March 2025)

<https://fabnews.live/gatorade-shows-athletes-the-effects-of-dehydration-through-new-immersive-vr-campaign/> (Accessed: 13 March 2025)