

Using the Literature Analysis Method to Analyze the Marketing Strategy of Virtual Image in the Meta-universe

Zitong Yan *

No. 7 Middle School, Linzi, Shandong, 255400, China

* Corresponding author: 1910751126@mail.sit.edu.cn

Abstract. With the development of the Internet, the phenomenon of breaking the circle of dimensional culture makes many avatars gradually increase their influence on consumers. And under the rise of virtual image and dimensional culture, digital marketing also plays an increasingly important role in advertising means. How to deal with the relationship between virtual image and advertising in the dimensional culture is the key to the next research. Solving this problem can not only make advertising stand out under the background of digital economy era, but also promote the academic research on virtual image and digital marketing further. Based on the analysis of previous literature, this paper will combine the meta-universe virtual image with marketing strategy, and on the basis of analyzing the virtual idol industry chain and commercial value, combine the virtual image with brand marketing through cross-border cooperation, to clarify the opportunities and risks in the development of virtual image. On the one hand, the creative, virtual and digital character of virtual image plays a positive role in brand marketing and provides guarantee for brand cooperation and long-term development. On the other hand, the inauthenticity and instability of the virtual image will hinder the further development of the virtual image. Therefore, meta-universe marketing should focus on the creation of virtual image, excellent content output and authenticity close to the audience to promote the further development of meta-universe marketing.

Keywords: Meta-universe, virtual image, digital marketing.

1. Introduction

Virtual images created through digital technology are different from real spokespeople such as stars, they are more malleable and controllable, and can be tailored to the different needs of different brands, thus making advertising more accurate. At the same time, the phenomenon of breaking the circle of dimensional culture makes its audience more and more extensive, no longer limited to the interests of a few people, but in the attitude of popular culture into the field of advertising and marketing, bringing new opportunities. Therefore, under the entertainment industry, which frequently collapses in real life, the virtual image has a broad future and a good market development trend.

At present, the academic circles generally focus on exploring the development of virtual characters with national characteristics, innovating the design ideas of virtual characters, improving consumers' experience behaviors, and creating a complete digital economic experience for the public [1]. It is believed that the personalization of virtual image can give vitality to sub-brands and grow together with brands [2]. However, most of them stay on the design and experience of the virtual image, and do not combine it with marketing well. Based on previous literature analysis, this study uses literature analysis to combine the meta-universe avatar with marketing strategy, and attempts to explore a feasible path for the future development of the meta-universe avatar through the analysis of successful cases of AYAYI's hyperrealistic avatar publicity.

However, amid the rise of virtual images and meta-culture, advertising also faces new challenges. On the one hand, although the virtual image has a strong plasticity and controllability, but how to control the design, cannot represent different products and frequently change the design, requires the producer to invest more energy to think about, in order to achieve more accurate advertising. On the other hand, the diversification and individuation of the dimensional culture require marketing planning to deeply understand the needs and preferences of the product audience, and carry out targeted publicity in order to achieve more effective publicity. Therefore, how to deal with the relationship between the virtual image and advertising in the dimensional culture is the key to the

next study. This study mainly analyzes the virtual image industry chain and its commercial value from the aspects of audience group, IP influence, virtuality and benefit mode, and explores how to better combine virtual image with brand marketing in the future on this basis. Solving this problem can not only make advertising stand out under the background of digital economy era, but also promote the academic circle to further study on virtual image and digital marketing.

2. Theoretical Basis: About "Meta-universe Marketing"

The universe is constructed by human beings using digital technology, which maps or surpasses the real world. It is generally recognized as a virtual digital living space that maps the real world and interacts with it. It is based on the construction and development law of the current human world and the application of intelligent media to realize interaction with the real world and become a digital living space with a new social system. The meta-universe, like the online interaction, can infinitely narrow the distance between people and things around them. As more user's flood into the virtual technology market under the new packaging, network experience has become a new reality based on perceptual transformation, and users have changed from passive acceptance of information iteration to active participation in creation. This lays the foundation for the marketing of the virtual meta-universe.

Meta-universe marketing includes three modes: virtual display, social interaction and virtual shopping.

In the virtual meta-universe, the brand side presents the product or brand image through an avatar. On the other hand, consumers can use mobile phones, computers and other terminal devices to understand the features and functions of products through interactive experience, so as to achieve the effect of publicity. Not only that, the virtual metaverse also provides a social environment, where consumers can interact and communicate with other users to better understand the real situation of products and brands. Brands can engage users in interactions by creating social events in the virtual metacomplexes. For example, online events, virtual concerts, etc. can be held to increase user engagement and affection for the brand. Virtual meta-universes can simulate real shopping scenarios in which users can browse and buy products. Brand parties can create virtual stores in the virtual meta-universe, providing functions such as product display, shopping cart and payment, allowing consumers to complete the shopping experience in the virtual environment. This not only provides users with a more immersive shopping experience, but also provides brands with more sales channels.

At present, the academic research focuses on the current situation of the rapid development of digital technology, the production status and performance mechanism of such virtual idols, how to understand their communication effect in the sense of communication research, and how to conduct pseudo-social interaction between virtual anchors and youth online communities [3].

However, in the emergence of virtual image and dimensional culture of a beautiful meta universe marketing also ushered in new challenges, on the one hand, although the virtual image has a strong plasticity and controllability, but how to control the character set, not to represent different products and frequently change the character set, pay attention to the balance of tonality and frequency, requires the producer to invest more energy to think. In order to achieve a more accurate advertising. On the other hand, based on the diversification and individuation of the dimensional culture, the current virtual idol is difficult to meet the needs of consumers, and it is necessary for marketing planning to deeply understand the needs and preferences of the product audience, and conduct targeted publicity in order to achieve more effective publicity effect.

3. Successful Cases of AYAYI's Surreal Virtual Image Publicity

This study tries to explore how to better combine virtual idol and brand marketing in the future based on the analysis of virtual idol industry chain and commercial value of virtual idol.

With the development of virtual Reality and Augmented Reality, virtual images have been widely used in daily life. Ordinary avatars can be created from games, video websites and other platforms, while professional avatars need the support of a complete team. From voice to model, they all have their own proprietary database. While digitization, the avatars can imitate human expressions and actions, making the avatars become the images of the meta-universe.

At present, virtual images, combined with the development of dimensional culture, provide new ideas for the construction of identity in the network society. It is difficult for the audience of dimensional culture to express their demands at the edge of social communication, but the identity and universality of virtual image provide them with a new way to construct identity [4]. After gaining a sense of identity, wide audience and influence, the meta-universe virtual image marketing can stand out in the context of the digital economy era.

From the time point of view, 2018 is the node. Before 2018, the audience of the dimensional culture was small and limited. Even famous gorji such as Hatsune Miku and Luo Tianyi were only well-known in the quadratic circle. Kumamoto Bear, who wears a hood, and Mickey Mouse, a cartoon character, are also regarded as one of the virtual characters. But they cannot interact with fans and simply spread their idols one way. Although there are PoGCs for fans to create songs, there are not many people with musical literacy and the ability to generate electricity for love, and the avatar has only one interaction with the user, which has little influence.

After 2018, with the technological innovation, the content brought by avatars has changed from one-way to two-way transmission. They can not only do real-time broadcast and interact with fans and users, but also improve the efficiency of content production, and strengthen the immersion of emotional connection in the two-way interaction process.

Due to technical reasons, pure AI-driven digital people cannot meet the entertainment needs of consumers, and are mostly used in vertical industries, such as sales and customer service; And the virtual image is not simply generated by the computer module, it is a kind of existence beyond reality, behind the support of professional team, this kind of team-centered virtual image can be virtual image entertainment, branding. At the same time, the development of Internet technology has brought new vitality to the development of virtual image, which not only makes the digital life scenes in the meta-universe marketing truly visible, but also Narrows the distance between people in the virtual cultural community, expands and deepens the level of communication, brings economic benefits and promotes the growth of virtual image [5].

Take the virtual image AYAYI, a surreal virtual idol under Wan Image Culture, as an example. The generation of AYAYI is divided into three modules: the first part, appearance (commonly known as pinching face), which focuses on the aesthetic appreciation of the target audience and the design creativity of the virtual image; The second part, technology, content, a good virtual image needs long-term content support, picture publicity and TVC (visual dynamic class); The third part, the late operation.

The first part combined with the second part is the application of technology in the field of content. For example, in the aspect of appearance shaping, AYAYI uses visual recognition technology, after investigating the target audience's aesthetics, the malleability of virtual images, the future plasticity and the combination with future scenes, and the correlation between images and products, she collects actions by means of action library, plus a part of real people's restoration, and assisted generation by AI algorithm. And with the help of AI algorithm, the team can create propaganda content and daily interaction faster in the later stage, including publicity pictures and group photos, which can bring users a two-way and real interactive experience.

After more than a year of market demonstration and the production process from June to August, the dashing girl with short silver-gray hair has become the number one figure in the meta-universe. She likes fashion and extreme sports. Her official debut tweet on May 20, 2021 has so far received more than 10 million page views.

When AYAYI became the digital manager of Tmall super brand, AYAYI instantly unlocked multiple identities -- "NFT artist", "digital curator", "trend manager"... Like a young idol with full

potential, she suddenly lit up the future development map. Whether it is offline activities or merchandising, AYAYI has always had a strong ability to attract money. AYAYI's strong ability to attract money depends on her uniqueness in line with modern aesthetic characteristics. The higher the uniqueness, the easier it is for the brand to attract consumers' enthusiasm for consumption. Tmall makes reasonable use of exaggeration to provide traffic support for the personality and ability of AYAYI, the digital manager of Tmall's super brand. The unique and prominent individual image of AYAYI can make consumers more impressed, which is conducive to the formation of the connection between the brand and the virtual image spokesperson, and then encourage consumers to actively consume [6].

Of course, for AYAYI, who was born in the meta-universe, Tmall believes that the "digital power" in her genes is the most worth exploring.

In the Mid-Autumn Festival of 2021, Tmall Super Brand Day officially released a AYAYI custom mooncake gift box. In addition to the physical mooncake, the gift box also contains an NFT digital mooncake. Unlike the traditional physical mooncakes, digital mooncakes are not meant to be eaten. In this virtual world, the avatars do not have the action of "eating" or "drinking", and unlike the spatial distance of the real world, the avatars can reunite at any time. In the metaverse, the concept and spiritual core of the Mid-Autumn Festival will be redefined. Here, too, mooncakes are unbound from the act of "eating" and become a digital collectible.

For now, marketing categories with high brand value recognition and sufficient funds, such as beauty products, 3C products and automobiles, are more inclined to cooperate with AYAYI to attract a wide range of young audiences.

In the future, AYAYI may become the cover of a virtual magazine, try virtual live streaming, and constantly broaden the boundaries of digital exploration to form an IP that can be infinitely extended and influential.

4. Meta-universe Marketing Strategy Analysis

Person ID is the basis of meta-universe marketing and the top priority of brand cooperation. At present, the definition of "surreal virtual image" is generally considered to be a super IP with the dual attributes of traditional star KOL and virtual idol. In the process of cooperation with the brand, compared with the traditional virtual image, "surreal virtual image" breaks through the limitation of quadratic, its model accuracy and aesthetic preference are closer to reality than the two-dimensional image. Therefore, AYAYI's audience positioning is more extensive than the pure dimensional culture lovers, and it is widely loved by young people; From the perspective of hyperrealism for universal users, "surreal virtual image" has more application scenarios and is more favored by brands, with a sense of reality, story, atmosphere and integrity. Compared with star KOL, "surreal virtual image" has higher controllability and wider operability, which means that AYAYI can be more deeply tied to the brand. In addition, AYAYI can carry out offline marketing activities without being constrained by time and place. She can appear anywhere in the world at any time. In the meta-universe, the time-consuming, labor-intensive concerts and meet-and-greets of the real world will be replaced by immersive meta-universe experiences. In the metaloph digital marketing, more consumers will participate in and share the brand's immersive communication and interactive narrative experience [7]. Therefore, in theory, AYAYI is more capable of globalization than real stars. She is not limited by language, so she can better close the distance with people all over the world, increase interaction, and reflect her unique advantages.

At present, the profit route of "surreal virtual image" mainly completes the preliminary commercial closed loop through social account operation and traffic realization. At present, most "surreal avatars" still serve the traffic consumption of social platforms. However, after the real economy has reached a balance with the Internet economy, the online traffic is limited, the traffic dividend is exhausted, and the increment is difficult to find. The white-hot product competition makes the traditional digital marketing no longer has a prominent advantage. In addition, consumer demand is constantly changing,

and the single brand publicity mode cannot improve the short-term transformation effect [8]. On the other hand, AYAYI puts the breakthrough point in new marketing models such as cooperation with brands, cross-border cooperation and traffic breaking, giving full play to its subjective initiative, taking long-term content, and expressing the authenticity of AYAYI's existence in daily dynamics. The team behind AYAYI, on the basis of following the public order and good customs, spreads positive energy and gains economies of scale.

Thanks to the virtuality of the virtual image, AYAYI has a natural IP security advantage. Compared with artists who frequently "collapse of human structure", the virtual image operated by the team as an idol will not easily flip over. Even if there is malicious intrusion, the team can shut down the server in time and remove relevant content so that it completely disappears from public view, and make reasonable use of public relations to avoid adverse effects.

Compared with traditional stars, the core competitiveness of "surreal avatars" lies in the pure market-oriented human construction, which theoretically fits perfectly in various business scenarios. However, in AYAYI's operation, she is more inclined to the output of excellent content. The output of good content is conducive to AYAYI's long-term development.

5. Suggestions for Avatar Marketing

First of all, it is suggested that the brand side should have personality and attitude on the basis of deep understanding, and cooperate with the virtual image designer to launch in stages to maximize the publicity effect. Because in the virtual image marketing, the brand side is the person who knows the product best. The brand side puts forward specific endorsement requirements for the virtual image that meets the needs, which helps the designer to design it from the perspective of visual communication design and the design principles and requirements in the special application environment, tap its unique aesthetic characteristics, and give full play to the personal value of the virtual image [9]. Secondly, the virtual image designer should control the design and authorization of the avatar, do a good job in the positioning of the avatar, identify the direction of endorsement, avoid excessive consumption, provide professional and refined services for the brand, and realize more accurate advertising.

Finally, in view of the problems that the quality of cultivation of current virtual image creation talents is uneven, the aesthetic concept and creative thinking ability need to be improved, and the differentiated operation mode needs to be improved, it is suggested to strengthen "school-enterprise cooperation" and "innovation and entrepreneurship platform construction" in the training process of virtual image marketing talents in the meta universe [10]. This can not only inject new vitality into the virtual image design enterprises, but also provide opportunities for enhancing students' awareness of innovation, practical experience and employment opportunities in professional fields. At the same time, based on their respective advantages, "school-enterprise cooperation" creates virtual images according to local conditions to point out the direction for the further development of virtual image marketing in the meta-universe [10].

6. Conclusion

With the development of virtual reality technology and the enhancement of the understanding and use of the meta-universe, today's virtual image marketing has a strong impact on marketing activities, advertising, brand cooperation and communication methods. The use and development of virtual image has brought opportunities and risks for many brands. On the one hand, the creative content of avatars and the strong money earning ability brought by digital technology have a positive effect on brand marketing. Moreover, thanks to the virtuality of virtual images, they have a natural IP security advantage, which provides a guarantee for the promotion cooperation and long-term development of service brands. On the other hand, excessive marketing exposure will bring adverse effects on the development of virtual image, and the inauthenticity brought by virtual image will hinder the further

development of virtual image and explore the consumer market and audience. Therefore, under the development of the Internet and the rise of the dimensional culture, the marketing strategy of the virtual image in the meta-universe should focus on three aspects: the creation of the virtual image, the excellent content output and the authenticity close to the audience. Further consideration is given to the subtle influence of aesthetic preferences such as dimensional culture on avatars; Adjust the proportion of content creativity and economic benefits in virtual image publicity, and put the breakthrough point in new marketing models such as cooperation with brands, cross-border cooperation and traffic breaking, give full play to the subjective initiative, express the authenticity of the existence of virtual images in daily dynamics, spread positive energy, and obtain scale benefits. It can be seen that in the future, it is possible to achieve efficiency and industrialization of virtual images, and mass production can be accelerated, but there is still a need for differentiation in operation. For the brand, the same is true, a virtual image that conforms to the characteristics of the brand will become a new carrier to help the brand marketing upgrade. In this paper, the research on the development and application of virtual image is conducive to the integration of meta-universe marketing into The Times, and on the basis of analyzing the commercial value of the virtual idol industry chain, the combination of virtual image and brand marketing through cross-border cooperation is conducive to the development of meta-universe marketing.

The limitation of this paper is that it only analyzes AYAYI, a successful case of hyperrealistic virtual image, and fails to take into account that more virtual images still have no income, publicity failure, and unknown audience positioning, which should be further considered.

References

- [1] Wu Simiao, Zhang Lumei. Research on design creation and consumption experience of nationalized virtual image from the perspective of cultural consumption. *Contemporary Artists*, 2022, (5): 68 - 71.
- [2] Hu Yimin. Brand personalization: Virtual image construction under Prototype Theory. *News Sentinel*, 2023 (7): 56 - 59.
- [3] Li Ning, Li Gang, Luo Zhaohui. Research on the practice and effect of digital virtual image communication. *China Radio and Television Journal*, 2022, (11): 36 - 39.
- [4] Qiu Xiangkui, Song Chenting. Digital reality interaction and cyberclusters: identity construction in live virtual image. *New Horizons*, 2022 (6): 54 - 61.
- [5] Liu Yixuan. Self-reconstruction and Social Experience of virtual image in cultural Community under "Interactive Immersion". *Young Reporter*, 2022 (24): 110 - 112.
- [6] Huang Yao. Characteristics of avatars to enhance brand communication: familiarity, attraction and image uniqueness. *China Commerce and Trade*, 2011 (32): 52 - 53.
- [7] Dong Haoyu. Research on the characteristics, concept and Business Impact of "meta-universe" -- and on the application of marketing Communication in meta-Universe. *Modern Advertising*, 2022, (8): 9.
- [8] Tao Ran. Digital Transformation and Marketing Strategy of Intangible cultural heritage Products in the Meta-Universe Era. *Journal of Liaocheng University (Social Sciences Edition)*, 2023, (2): 60 - 66.
- [9] He Haiyan. Research on Network Personal virtual image design. Hubei: Wuhan University of Technology, 2008.
- [10] Zhang Zhiyu, Su Wenhao. Reconstruction of China's fashion culture industry in the post-epidemic era. *Silk*, 2022, 59 (11): 74 - 81.