

LUISS



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Course of Marketing Communication & New Media

**The impact of artificial intelligence on the relationship
between consumers and luxury brands**

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A tutti coloro che mi sono stati vicini in questo percorso di crescita.

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INTRODUCTION

Since January 2020, due to the spread of the COVID-19 virus, many sectors of society, from industrial to commercial, have undergone a process of destabilization that has inevitably led to a real revolution in the ways of working, living and communicating. In fact, habits, lifestyles and perspectives of every citizen of the planet and, obviously, of potential buyers have been rapidly modified.

Among the sectors that have been impacted is certainly the luxury industry, where there has been a closure of factories, a slowdown in supplies and a change in basic needs. To this was added confusion and disorientation on the part of citizens, particularly in the initial phases of the pandemic when the extent of the problem was not yet understood. Daily routines and established habits were disrupted to make way for new routines and new ways of doing things.

All over the world preventive measures have been adopted to contain the spread of the virus: total or partial lockdowns that have forced everyone to stay at home. All this, however, has encouraged the birth of an increasing number of virtual communities that today, after almost two years, are having the same importance as the physical ones. Suffice it to say that during lockdown periods, digital consumption grew exponentially, reaching growth peaks of up to 60%¹.

Already after a few months, companies, especially those in the luxury and fashion sectors that are best equipped, have been working to find solutions to avoid collapse.

Often, when we talk about fashion, we mean only the creativity component, but fashion is also made of innovation. With the right mix of creativity and innovation you can, in fact, generate added value and succeed in involving the customer to build loyalty.

One of the methods, adopted as early as the mid-2020s, for trying to reach their customers was to broadcast on YouTube, more precisely through the YouTube Fashion vertical, the fashion shows held during the fashion weeks in the most important cities. And so, in spite of the numerous and well-known difficulties, brands have achieved the result of reaching their target audience by giving potential customers a new and very exciting "customer experience".

Broadcasting on Youtube could not be the final goal but only the beginning of a new method of communication. Moreover, on this channel it is not possible for the brand to personalize the service. A feature

¹ Nielsen Study - <https://www.nielsen.com/us/en/insights/article/2020/covid-19-tracking-the-impact-on-media-consumption/>

that, on the other hand, according to 40%² of marketing executives is fundamental for personalization and for generating a strong positive impact on sales volume and the average size of the profit basket.

Starting, then, from this channel, many brands have embarked on a new path of transformation that has led them into the world of artificial intelligence.

Therefore, the purpose of this thesis is to be able to analyse the reactions and new behaviours of luxury brands and their users in relation to the pandemic caused by the COVID-19 virus.

We will see how marketing and methods have been gradually revolutionized and will be even more so in the future.

Following the historical path, the evolution of the world of luxury, the reasons and the contexts in which it was born, grew and developed will be exposed.

Following this logical *iter* you want to get to our days that, unfortunately, are still marked by the pandemic crisis.

In particular, the analysis will focus on brands' reactions to the current health emergency.

We will try to study the single activities undertaken by the brands in this period through a timeline that allows to analyse each activity undertaken: from the brand to the specific moment of diffusion.

The strategies implemented can be grouped into three specific individual categories:

- *Supportive Approach*: Many companies have taken an altruistic approach, either by donating large sums to governments and institutions to help research against the virus, or by directly producing alcohol-based masks and disinfectants;
- *Solidarity*: Many brands have in fact decided to address their consumers directly with messages of solidarity on their social networks, transforming their logos and sending reassuring emails from their accounts;
- *Digital revolution*: there have been many who have worked and focused on creating a personalized digital experience for each customer in a way that doesn't make them regret the physical one. Finally, the new frontiers of experiential marketing, Augmented Reality and Virtual Reality, have come into view. These are going to create a new way to interact and communicate with customers, to make them live new and unique experiences so engaging and emotional that will be able to break down every limit to communication.

² <https://www.gartner.com/en/newsroom/press-releases/2019-03-11-gartner-survey-shows-brands-risk-losing-38-percent-of>

The objective of this study is also to analyse the use of artificial intelligence and how it has impacted the world of luxury marketing. A special look will be dedicated to virtual reality.

We will then explain how companies have managed to adopt solutions that involve consumers, making them protagonists of the experience, through new ways of entertaining, exciting and retaining them.

The use of all digital innovations, which has been given a major boost by pandemic restrictions, will most likely become a constant, and the task of this paper is to understand how established these new modes are.

To try to understand whether artificial and virtual intelligence, will be an integral part of effective new marketing strategies, one must ask the following research question: **what kind of reactions did the growing consumer adoption of virtual reality generate during the pandemic?**

In order to try to answer the research question, this thesis focused on the analysis of the Gucci case.

This, in fact, is to be considered as the most present brand in the digital as well as the most active in the world of virtual reality and *gamification*.

We will also try to analyse and explain why Gen Z is so important in the world of haute couture. In fact, today, this is very much linked and intertwined with digital, virtual reality and gaming, all environments in which Gen Z is completely at ease.

This was Gucci's great intuition which, with the aforementioned digital marketing tools, managed to capture the attention of Gen Z.

And finally, the attention of this work is focused on one of the latest partnerships made by Gucci, namely the one with Tennis Clash, with which it has implemented the presence of virtual reality within its strategies.

In order to make this study valid and effective, a dual methodology of analysis will be used.

First, a semiotic analysis of the game and its video trailer, used as a tool to promote the game, to help understand the type of experience that is reproduced for the consumer.

In the second phase, there will be content analysis in order to understand the reaction of users, studying the comments and classifying them by category. This will be possible with the coding of these comments present in the different social channels of both Gucci and Tennis Clash; to have, however, more representative results, the comments of other players will also be coded.

The main research question, therefore, aims to study what actual changes in digital marketing, resulting from the pandemic, can permanently revolutionize certain aspects of marketing strategies in the luxury industry and what the resulting consumer sentiment is.

Chapter one. Luxury brand Communication before Covid-19

The Covid-19 virus that affected the entire world population revolutionised the way brands communicate, but also the relationship between new technologies and consumer purchasing behaviour. What has remained constant, however, is the philosophy behind the communication of luxury brands, which continue to use a communication strategy that allows them to arouse emotions in the consumer. What defines a luxury product is precisely the multiplicity of emotions that allow the customer to enhance their social position by showing off a unique and rare product, as well as to feel a sense of belonging and loyalty to a specific brand. For example, wearing a Valentino creation, or a Chanel bag, or enjoying a fine meal in the restaurant of the Hotel de Crillon in Paris, are among the many privileges accessible only to an elite social class.

Luxury defines beauty; it is art applied to functional items. Like light, luxury is en-lightening. [...] They offer more than mere objects: they provide reference of good taste. That is why luxury management should not only depend on customer expectations: luxury brands are animated by their internal programme, their global vision, the specific taste which they promote as well as the pursuit of their own standards ... Luxury items provide extra pleasure and flatter all senses at once . . . Luxury is the appendage of the ruling classes.³

As Kapferer states, luxury does not only offer mere objects but guarantees a status symbol and a unique experience, exceeding the consumer's expectations but at the same time meeting the customer's desires. In detail, this is defined by the "Paradox of Luxury" which requires brands to balance consumer expectations and desires, generating the so-called "unexpected - expected". The main objective of luxury brands is to surprise consumers with unique and exclusive experiences that create a strong emotional and unexpected impact while fulfilling consumer desires. Indeed, what makes the purchase of a luxury product a memorable experience is precisely the emotional component of receiving something that exceeds all expectations, creating the astonishment effect.

«The luxury industry is built on a paradox: the more desirable the brand becomes, the more it sells but the more it sells, the less desirable it becomes»⁴ is the comment of Patrick Thomas, former CEO of Hermès, who also draws attention to another paradox of luxury: the one between exclusivity and accessibility, highlighting how in the communication of this type of brand it is necessary to follow a delicate balance that allows on the one hand to transmit all the values to potential customers, and on the other to draw attention to the rarity of the products.

According to Dubois, moreover, this paradox can be found in the basic Marketing Mix toolset such as: *price, product, promotion, place*. Specifically, luxury brands, characterised by a paradoxical relationship between

³ Kapferer, J.-N. (1997) 'Managing luxury brands', Journal of Brand Management, Vol. 4, No. 4, p. 253

⁴ Patrick Thomas, CEO of Hermès

price and demand, tend to apply a particularly high price, justified by their high quality. Therefore, a decrease in price is often impossible, as it would convey the idea of a product accessible to all, leading to a consequent reduction in appeal and prestige.

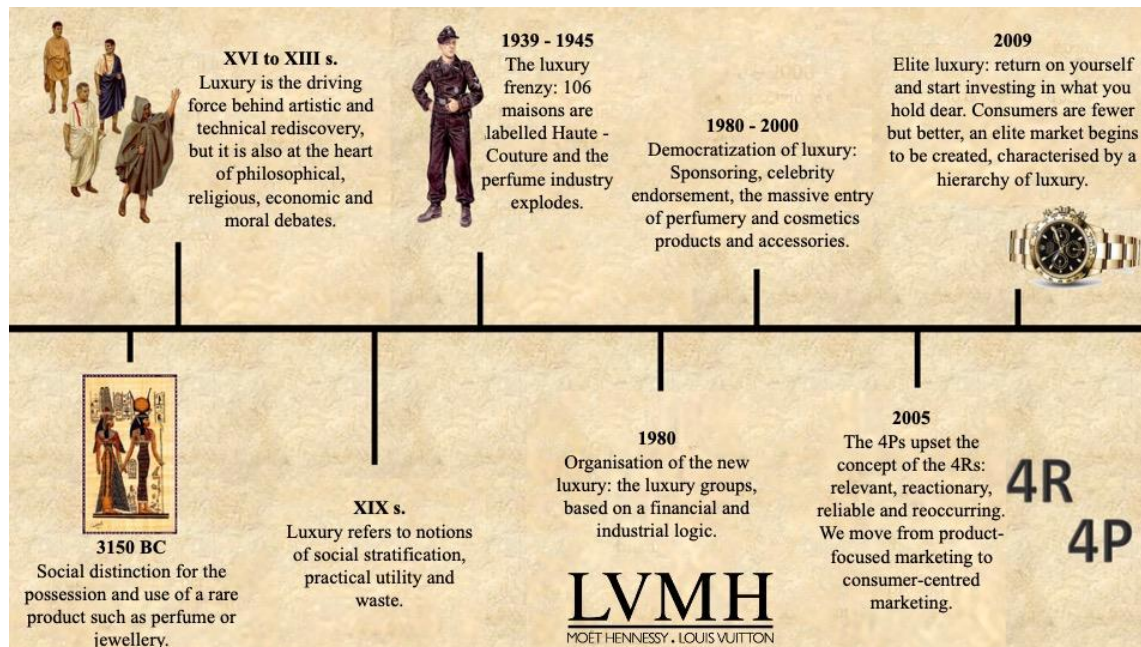
An important element in transmitting the prestige of luxury itself is communication, which allows brands, through strategies and campaigns, to distinguish themselves from mass brands. The success of the luxury brand often lies in its ability to ensure the durability and renewal of the brand beyond its iconic designer, without ever denying its heritage. This balance between tradition and modernity, between image and profitability, is tense but indispensable. The strong communicative narrative, centred on emotions, has had the ability over the years to involve potential and existing customers in an experience, shifting the focus from the product to the values of the brand⁵. Storytelling is one of the most persuasive communication strategies, creating a magical illusion and increasing customer loyalty to the brand, rather than just the product. Elegance, refinement and sumptuousness qualify and encapsulate everything that touches on the idea of luxury. For example, Dior's policy perceives luxury as something to be admired, to dazzle and to make people dream. The Maison has adopted a strategy to address different targets depending on the product lines (haute couture, perfumes, cosmetics or jewellery). In fact, luxury brands do not offer simple products or services but distil real-life experiences and emotions, giving customers the courage to pursue their dreams, thus offering added value to the brand. Among the best tools in terms of communication, brand content is becoming an increasingly common tool among luxury brands that use it more and more, if we compare it with past years, also through communities and bloggers to produce contents aligned with their strategies. The key to the success of this type of intervention is represented by the possibility to generate emotions, and this is how every luxury brand uses content marketing to reaffirm its identity, as a desire for memory that opposes the ephemeral world and revolutionizes the world of fashion, providing singular content to consumers, distilling its history and philosophy through original themes, positioning itself at the opposite pole to mass marketing. The main objective of content marketing is to arouse in the viewer a sensitivity to the brand values, a dream, an escape or a simple memory. For example, in a 3.31-minute short film released in cinemas, with a bouffant impact, Cartier decided to retrace the 165-year history of the brand and the travels of Louis-François Cartier himself, symbolised by the panther, a symbol of strength and freedom. Cartier's example highlights how luxury brand communication is not focused on sponsoring specific products, but instead is aimed at conveying the brand's values and history to arouse curiosity and generate a mix of emotions in the mind of the consumer.

Over the years, the communication of luxury brands has evolved, also approaching digital, confirming the constant presence of luxury in society. It could be described as a continuous line that originates in the ancient past and arrives today. Clearly the forms and methods have changed, but the philosophy and spirit of luxury

⁵ Aiolfi, S., & Sabbadin, E. (2019). Fashion and new luxury digital disruption: the new challenges of fashion between omnichannel and traditional retailing. *International Journal of Business and Management*, 14(8), 41-51.

has always remained the same: the pride of ownership and the ability to show off and display luxurious items. (Figure 1.1)

Figure 1.1: Historical series (3150 BC to 2009); luxury cycle



Source: Personal elaboration

As Figure 1.1 shows, luxury has taken root in the traditions and lifestyles of the upper echelons of each of the great cultures of our history. Starting with Egyptian society, which was already characterised by a strong interest in beauty and wealth, and social distinction based on the possession of exclusive products. Over time, luxury became more and more a source of art, but also of profound philosophical, religious, economic and moral debates. The Second World War saw the birth of brands such as Chanel and Dior. Between the 1940s and the 1980s, a veritable frenzy of luxury developed: 106 Haute Couture Maisons were created. In this continuous evolution, the small shops came out of their shell, the small family-run and artisan shops very quickly changed their structures and organizations to become luxury groups, oriented and based on financial and industrial logic. Over time, therefore, the reference markets also change: luxury brands want to open up their commercial markets by expanding more and more globally, while maintaining the prestige and quality typical of this sector.

1.1 Luxury and its customers

The founding characteristic on which the luxury sector has been formed and on which it is based is certainly the high quality together with the high attention to detail that allows to have original and exclusive products. It is, in fact, a market focused on the research and satisfaction of a particular clientele, elite, interested in products that are not very common, of such high quality that they can justify the very high price. Approximately 20,000 companies worldwide specialize in the luxury sector, which underwent exponential

growth from 1996 to 2000 and, after a period of stagnation, returned to growth, particularly in 2006, when important performances were recorded for the main groups. Compared to the original sectors, i.e., high jewellery, high fashion and motors, today luxury is also present in other areas of interest such as cosmetics, perfumery, but also hotels and starred restaurants, fine wines and spirits, automotive, interior design, yachts and private jets, and high calibre cruises. As anticipated, high quality and attention to details are the fundamental characteristics that allow to distinguish luxury goods from mass consumption goods, but there are also other consequential parameters:

- The sophisticated design.
- The high-quality material.
- The high price.
- The craftsmanship.
- The rarity.
- The appeal to all the senses.
- The connection to the past (heritage and history)

In the production of the luxury good, the Designer expresses himself and often gives it a symbolic meaning. The excellent quality allows for a prolonged duration, guaranteed by the singularity of the materials, such as diamond or gold, and by the competence and completeness of the handicraft process, which leads to the typical rarity of luxury goods and even to the uniqueness of some of them. It is only by fully respecting these values that one can be counted among the luxury brands and thus gain new customers with very high expectations and maintain brand loyalty. The price, considered as a further index to differentiate luxury products from high-consumption products, must always be very high, in fact, a decrease in price, which would make the product accessible to all would also lead to its inflation and consequently the lack of appeal and prestige.

In Luxury commerce, in fact, the price for the potential customer is not a determining factor. The product is seen as a star, a distant and almost unreachable goal, which would be paid at any price. In some cases, however, the price must be explained: “My luxury is a very personal revelation about one’s secret dreams, something rare, highly emotional but not inaccessible, if only people had the courage or will do it.”⁶

Luxury goods can be characterized by a positive elasticity between demand and price, in fact if the demand grows also the price grows. Generally, the elasticity of these products is equal to zero. Moreover, if the price increases, the demand remains the same, however, if the demand increases, consequently the price increases as well, this is because the offer is perceived in a particular way by the consumer. “In other words, it can be said that a good can be defined as luxury for a given economic subject if he spends a greater part of his income

⁶ Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan page publishers.

to buy it as his income increases.”⁷ This phenomenon is defined as the *Veblen effect*,⁸ according to which a brand has as its main objective the creation of value for the customer, therefore if the price increases, the demand remains the same (the sensitivity is equal to zero). Furthermore, this effect emphasizes how individuals put in place a process of ostentatious consumption in order to signal their wealth, power and status. The buyer recognizes that the intangible reasons for the high price are: first and foremost, the quality of the finished product as well as the direct costs of production; the intangible value that is taken into account; the costs of bringing down the competition. All this allows the brand to be linked to a specific social status. Generally, consumers at the time of purchase feel a bond with the product, deriving both from the fact that the good, often customized on the express dispositions of the buyer, responds to the desire of the consumer (every luxury good is different from the others, just as every consumer is different from the other), and from the fact that luxury brands have a history, a heritage and traditions that, even undergoing the process of modernization, remain at the base of every creation. Luxury products often attribute a social status to the consumer, who begins to identify himself with the brand, a phenomenon deriving from the fact that the brand enjoys a reputation of its own. Moreover, luxury brands adopt strategies that, starting from a *brand creation* and not from a market research, allow the customer to dream about the purchased product, as it is the creativity inherent in the production of each good that allows the object to be rare, thus translating into benefits and intangible values. Luxury therefore becomes a lifestyle in which brands impose values of power and prestige. For example, in the Post-Modern Era, luxury brands have tried to approach a more hedonistic consumer by adopting innovative strategies for the creation, communication and distribution of products.

Customers in the luxury market are necessarily people who can afford to buy prestigious products at very high prices. They are therefore part of higher socio-professional and social categories: they are attracted by beauty and uniqueness and generally identify with the values of the brand. In fact, luxury customers are often linked to one or two specific brands, to which they refer and which they "trust". This is how the concept of trust emerges. Buying, showing off and exhibiting the luxury good just purchased, represent in a unicum, the main motivation. One of the main aspects that has conditioned and continues to condition the clientele, for luxury and non-luxury products, is culture, as it strongly influences consumer choices and behaviour and therefore also marketing strategies and target selection. In addition to selecting the general market segment, in which to position their products, it is now necessary for companies to analyse geographic, political, economic and cultural data, as well as the trends followed by the various countries, since even though the world has become partially "uniform" through globalization, there are still some customs rooted in society, which therefore alter the decision-making process and the consumer's perception.

From the analysis performed by Vigneron and Johnson, it emerges that consumer decision-making towards brands depends on five perceptual factors⁹, two personal and three non-personal, respectively: *personal self-*

⁷ Frank R.H. (1991), *Microeconomics and behavior*, McGraw-Hill, New York, p.107.

⁸ Veblen T. (1981), *La teoria della classe agiata*, Einaudi Torino, (titolo originale The Theory of the Leisure Class: An Economic Study of the Evolution of Institutions, MacMillan, New York, 1899).

⁹ Vigneron, F., & Johnson, L. W. (2004). Measuring perceptions of brand luxury. *Journal of brand management*, 11(6), 484-506.

perception, perceived hedonism, non-personal perceptions referred to perceived perception, perceived uniqueness, and perceived quality. The five perceptual factors are key to being able to create an enduring luxury brand, as it is expected both that each consumer will have different perceptions about the level of luxury of various brands and that each luxury brand will integrate these perceptions from different perspectives:

- ***Personal self-perception:*** consumers tend to use luxury brands to identify themselves and to stand out in society, considering luxury as the key to the construction of themselves and their identity. This phenomenon often stems from standards dictated by one's social rank or another, creating in people a desire to conform to the lifestyle of the elite classes and differentiate themselves from the lower classes, and causing them to identify with their possessions. "Materialistic consumers may view luxury brands as a means of achieving happiness and may use these brands to evaluate personal or others' success. People concerned with social acceptance and conformity with influential reference groups may value goods that are more socially visible and costly"¹⁰;
- ***Perceived hedonism:*** the consumer becomes hedonistic when he looks for not only high quality and excellent performance in the product, but also personal and emotional benefits, thus transforming the purchase and consumption of luxury goods into a sensory gratification.
- ***Perceived Perception:*** for the consumer seeking social representation and position, the social status resulting from the purchase of a given brand's products is essential. In addition, this type of consumer often views price as an indicator of quality and luxury, thus associating high price with an elite brand.
- ***Perception of uniqueness:*** the scarcity, limited supply and uniqueness typical of luxury goods allow consumers to increase their interest in a brand, as the exclusivity and uniqueness of a good increases, as does its preciousness and desire, precisely because it is increasingly difficult to find.
- ***Perception of quality:*** the consumer, especially the most demanding and perfectionist one, expects a luxury good to have superior quality and performance compared to a non-luxury good, thus finding in the luxury brand a security and a guarantee of high quality. Therefore, even in the development of the luxury brand image it is necessary to refer to the long-term commitment to excellent quality and performance.

From the analysis of the 4 perceptual factors, Wiedemann, Hennigs, and Siebels instead developed a four-dimensional model¹¹ to capture information regarding motivations and perceptions of value and thus explain luxury consumption across four dimensions of luxury value perceptions: *social, individual, functional and financial*. This model was developed to allow us to extend the studies previously done and better understand the question of what really adds luxury value in the consumer's perception:

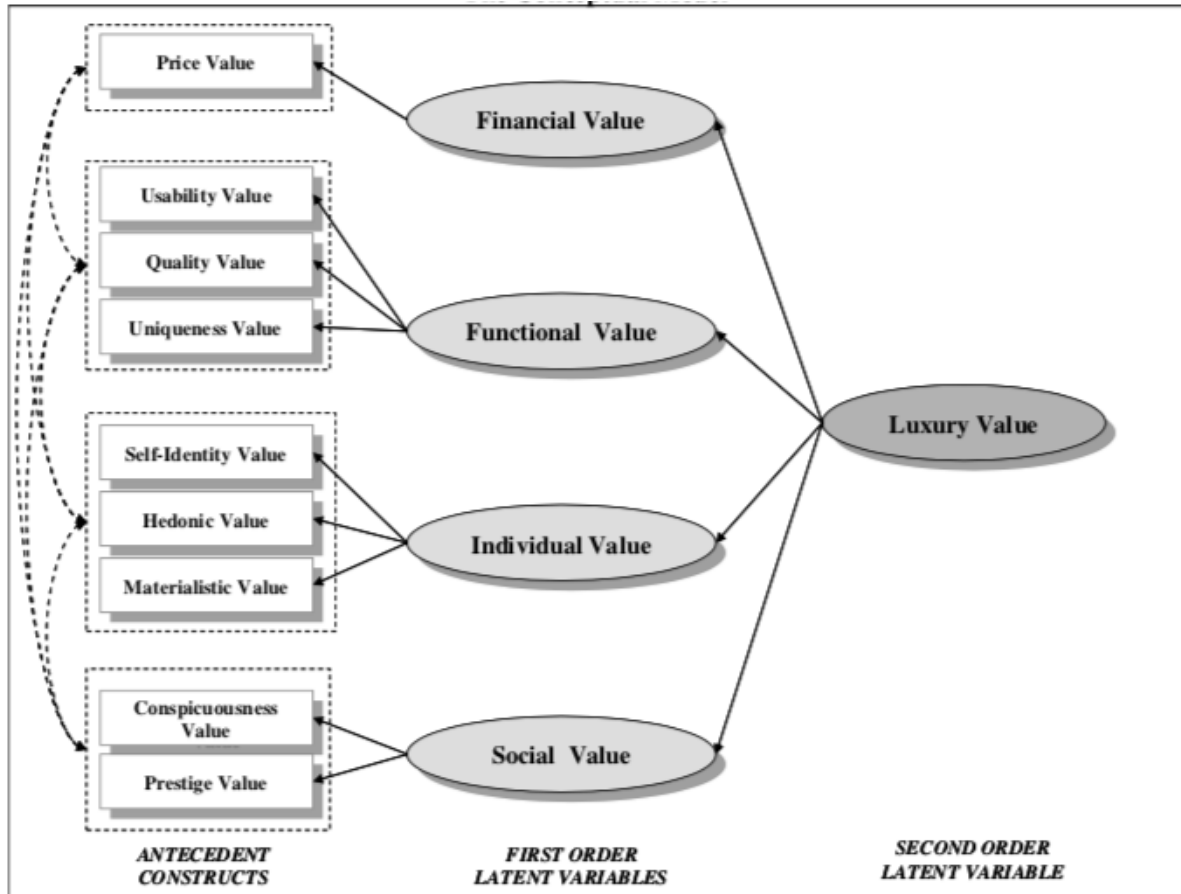
¹⁰ Belk, R. W. (1995) 'Collecting as luxury consumption: Effects on individuals and households', *Journal of Economic Psychology*, Vol. 16, No. 4, p. 487.

¹¹ Wiedmann, Klaus-Peter & Hennigs, Nadine & Siebels, Astrid. (2007). *Measuring consumers' luxury value perception: A cross-cultural framework*. *Academy of Marketing Science Review*. 7.

- The *social dimension* envisages that a luxury good guarantees an individual within society, through the purchase of a luxury item, recognition from others in order to position themselves among the various social classes. In fact, the possibility to acquire and/or maintain a certain social prestige is among the main motivations that can significantly influence the evaluation and propensity to purchase or consume luxury brands. It can be said that the more inaccessible luxury is, the more one falls within a high and closed elite.
- The *individual dimension* is characterized by the propensity of some individuals to search for hedonism and personal identity, and often to an attachment to materialism, thus attributing an excessive personal value to objects.
- The *functional dimension* refers to the actual benefit that the product can give, then to its quality, and the utility it has in the life of the consumer, but also to its uniqueness, which makes it, therefore, valuable to the buyer.
- Finally, *the financial dimension* involves the actual economic and monetary value. It deals, therefore, with direct monetary aspects such as price, cost and gain in case of resale, various discounts and promotions related to it, but also the difference in monetary value of the same between different countries (e.g., a Ralph Lauren item in the United States has a much lower price than in Europe).

These four dimensions can be associated with various variables and value drivers, i.e., the factors previously derived from Vigneron and Johnson's analysis, which must, however, be understood as individual and subjective value judgments, and not as an objective assessment, since they depend on the different perceptions of individual consumers with respect to a given brand. (Figure 1.2)

Figure 1.2: The Conceptual Model



Source: “Measuring consumers' luxury value perception: A cross-cultural framework.” p. 5

Choice and acquisition are ambivalent decisions, realistic, because they are based on the price-quality ratio of the product, and symbolic, because they are based on the personal and social pleasure and satisfaction that the purchase of a good provides to the buyer. Consumers of luxury goods can be divided into three categories related to the three ranges of luxury:

- Consumers of "extreme" or inaccessible luxury. These are customers who are extremely attached to one or a few luxury brands. This type of consumer is attracted by the unattainability of the brand, seen as self-actualization, uniqueness and perfection. This group includes the wealthiest consumers, who want to stand out socially, being part of the most elite social class. They are consumers who prefer the most precious product lines of luxury brands. This type of consumer adopts a particular lifestyle, characterized by the desire to be the pioneers of trends, so as to differentiate themselves and remain unique. This clientele represents, therefore, for companies a great added value, as it is not rare that these customers are VIPs and therefore represent examples to emulate, generating a strong publicity for the brand.

- Consumers of "aspiring" or intermediate luxury. Consumers who tend to fit the luxury brand instead. This type of consumer is attracted to the exceptional nature of the brand, thus creating a sense of belonging in it. Intermediate luxury customers see the purchase of luxury goods as an expression of themselves, as they reflect themselves in the quality and style of the brand. In this bracket, consumers feel the need to distinguish themselves from the middle class and instead imitate wealthier consumers. In fact, generally, this type of consumer does not prefer one brand over another, but rather, is more likely to purchase the boldest good. The main difference, between the consumers of inaccessible and intermediate luxury, is defined by the price, therefore linked to the social class of belonging. Moreover, the products of this range, compared to "extreme" luxury, are more widespread and known, thus allowing the customer to compare himself with the leading class.

- Consumers of accessible luxury or premium brand. These consumers belong primarily to the middle class and are characterized by a desire to pursue the typical symbolism of the luxury brand and are attracted to the accessibility and trendiness that surrounds this luxury segment. In this bracket, there is a strong desire to purchase products that reflect the symbolism of the luxury brand and serve as social recognition. By purchasing a luxury product, albeit an accessible one, the customer has the opportunity to learn and experience the history, culture, and symbolism underlying the good and the brand.

A further classification of the Luxury customer proposed by a research conducted by the Boston Consulting Group in collaboration with Alta gamma, identifies a plurality of luxury consumers¹².

- *Absolute Luxurer*: “the refined and elegant consumer, raised in luxury. It is the European elite and the happy few from emerging markets. They buy both personal and experiential luxury, with a focus on anything unique and custom.”
- *Megacitier*: “Thanks to him, trends go global immediately. Whether he lives in NYC, London, Paris, Rio, Moscow, Shanghai, same play list, same tastes, same vacation destinations”.
- *Socialwearer*: consumers fighting for social causes but in "Green Valentino" clothing. "Quality, sustainability and "made in" are indispensable conditions. In continuous search of emotional connection with the brand, which leads them, once conquered, to be very loyal customers”.
- *Experiencer*: “Beyond luxury comes shared luxury, when the moment of happiness on a trip or during a starry dinner is worth more than the umpteenth dress in the closet. He is discreet and sophisticated;

¹² True Luxury Global Consumer Insight, Boston Consulting Group
<https://www.mglobale.it/analisi-di-mercato/tutte-le-news/analisi-consumatori-alta-gamma.kl>

he does not like to appear. He mainly buys vacations, hotellerie and luxury food. It is the consumer born from the ashes of the luxury roaring in Europe, the United States and Japan”.

- *Littleprince*: “The Z generation born with the road paved by their parents' fortunes. He is 18 - 25 years old, used to playing with designer toys; he is impulsive, connected, hungry for novelty and colors. The brand, the aesthetics, sometimes pushed, of the design are an essential element, more important than the intrinsic quality. He buys clothes, but also accessories, especially bags and glasses”.
- *Fashionista*: “She always knows what's going on, for her going out on the street is a parade, she loves design and shopping is her ticket to the magical world of luxury. She knows everything: from the most famous brands to the latest discovery in the world of style. She buys everything: clothes, bags, shoes at the cost of giving up vacations and dinners out”.
- *Status Seeker*: “She lives on a stage and her stage dress must have the logo prominently displayed. Doesn't like to experiment, tends to follow trends and established brands, approval is everything in this world”.
- *Classpirational*: “A not particularly sophisticated luxury consumer, very far from the idea of experimenting, who looks for classic clothing and accessories with good value for money. For him, accessible luxury is the way to feel accepted in his community, especially at work. He uses online to compare prices and duty free as an alternative to single-brand stores”.
- *Luxe-Immune*: “He can buy anything he wants, but he doesn't seem to want to. He is concrete and very self-focused and tends to spend very little on luxuries relative to his income. He may have been a heavy spender in the past but is unlikely to return to it”.
- *Rich Upcomer*: “The new rich in emerging countries, who has worked hard to get where he is and has just realized he can spend his money in luxury. A consumer who is still immature, but with a very high potential”.
- *Timeless Proper*: “A refined and elegant lady, dressed to the nines for every occasion. The risk is not for her, she loves a classic and timeless style and is loyal to a few brands and stores”.
- *Omnigifter*: “An old-fashioned man who buys primarily for others and finds satisfaction in doing so. It is the most senior, predominantly male segment much stronger in mature countries than in emerging ones”.

1.2 Different strategies of Luxury Marketing

To begin to define marketing strategies in the luxury industry, it is necessary to analyse the methods of classification of luxury goods. There are two main ones: the pyramid and the pear.

Starting from the Pyramid Model, Danielle Allérés, a luxury specialist, differentiates luxury into 3 types and develops a pyramid divided into accessible, intermediate and inaccessible luxury. (Chart 1.3). The pyramid shows the idea of the accessibility of the brand and its size represents the volume of sales:

- *The inaccessible or extreme luxury.* The products of inaccessible luxury, in such a rare, precious and elite universe, are distinguished by their extreme creativity, the richness and name of their components or materials, their originality, the excellence of their composition and their perfect quality both intrinsic and aesthetic. The distribution of these goods is secondary to the act of purchasing a consumer, however, the places where these products are displayed or sold must be extremely linked to the exceptional and elite character of these products. These places of distribution, in addition, differ from the classic places of distribution, as they are rare and special, so much so that they can be defined as exclusive, and full of symbolism linked to the values of the brand.
- *Intermediate or "aspirational" luxury.* Intermediate luxury, according to Danielle Allérés, allows the middle class to enjoy most of the benefits of buying such products and to be able to live the dream of luxury but at an affordable price. Much less rare and precious are the products of this luxury bracket that are however characterized by creativity, originality, rarity and semi - exclusivity. Also, for this type of luxury, the places where the products are distributed are boutiques, whose design and organization perfectly reflect the values of the brand. Moreover, they are differentiated into mono-brand boutiques and multi-brand boutiques, which only contain brands of the same calibre. Without practicing advertising and media campaigns, intermediate luxury brands communicate through the particularity of the boutiques and the sale of their products to selected customers, or through promotional events. Goods of this luxury type have a limited presence, but enough to gain high recognition in society.
- *Accessible luxury.* The goods and products of accessible luxury are less exclusive, but numerous and varied. This segment of luxury focuses mainly on perfumery and cosmetics. Also perfectly crafted and designed to the smallest detail, they are more accessible to a wide range of consumers, and this allows the use of different types of communication to the public and therefore different types of advertising. With this type of luxury, it is possible to implement both advertising campaigns reserved for elite clientele but also promotions more similar to those done for products linked to mass consumption. Communication strategies focused on elite customers therefore concern promotion through reserved and exclusive events, in which the product and its particular characteristics are illustrated. In these events, the more specific characteristics of the good are often explained, including the "geometry" of the product itself, for example, Chanel's Gabrielle perfume¹³, of which is explained the particularity of the square bottle, having extremely thin glass walls, almost transparent. The label and the cap share the same geometry and an indefinable metallic tone, between gold and silver. The inside of the case is decorated with a more precious gold. To protect the bottle. But it is also possible to implement a promotion of the product by means of television advertising campaigns or through social media, through the presence of a muse that can be the bearer of the values of both the specific

¹³https://www.chanel.com/es_LX/perfumes-belleza/fragancias/p/femeninas/gabrielle-chanel/gabrielle-chanel-eau-de-parfum-vaporizador-p120425.html#skuid-0120525

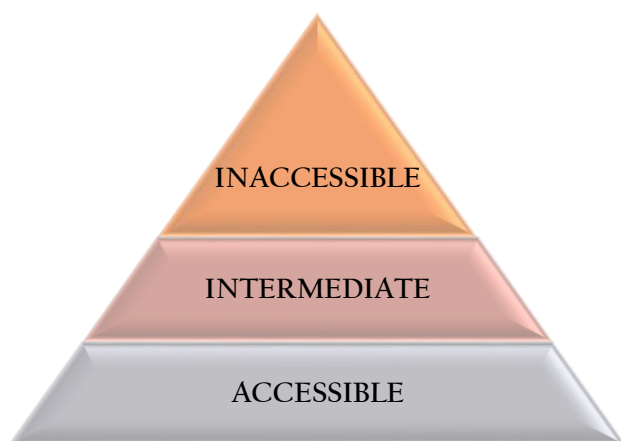
good and the brand itself. As for the places of distribution of goods in this luxury range, boutiques are often chosen that are outside the brand's ownership, but still reflect the symbolism of the brand. Considering that essentially cosmetics and perfumery products are dealt with, there is a greater choice of boutiques. Primarily, one is oriented towards perfumeries that have a certain reputation and elegance inside or, clearly, the brand's own boutiques, or even multi-brand centers that are, however, selective in the choice of brands sold (see Harrods, which ranges from Alexander McQueen to Tom Ford). The multiplicity of distribution circuits for products of this type of luxury, as mentioned above for other luxury segments, must offer and maintain a unique and prestigious image of both the brand and the various products, through product quality and effective communication.

The Pear Model, on the other hand, allows for a true subdivision of luxury goods, and as a metaphor it is said that one begins to "eat" the pear from the middle part, as it corresponds to the part where profits are highest, where customers allow for the highest revenues. The bottom corresponds to the entrance, where the company starts the process of recruiting new consumers for the brand. The top is really the last area of luxury, not accessible to everyone, but where customers know that there are the best items.

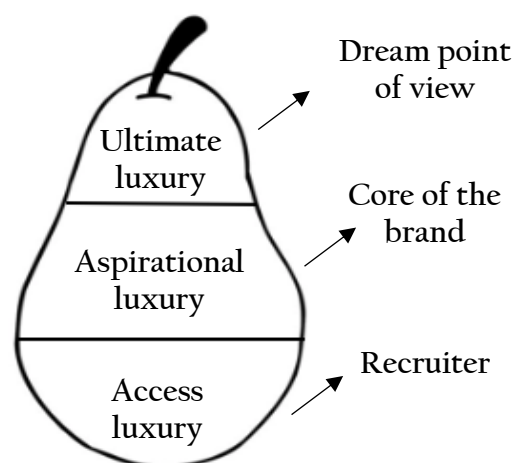
(Figure 1.3)

The large size of the pear represents brand sizes and references. The pear represents customer segmentation. The brand should focus on selling products in the middle part to earn margins and profits. The sale of products belonging to the upper part of the fruit still brings profits while the lower part does not generate profits. The volumes sold in these two areas should be proportional to the sales volumes of the central part. The upper part allows to have more and more customers and the lower part allows to have a different clientele, not only elitist, so as to increase the success. This cluster could also be used across different product categories of the same brand. In fact, the epicenter of the brand could be higher or lower, depending on where the brand enters the market at first. This means defining what would be the target market and the area where the business model needs to be really successful.

Figure 1.3: classification of luxury products through the Pyramid and Pear model



Source: Rielaborazione dati "Luxe et marque d'enseignement", D. Allèrès



Source: HEC summer school, course in luxury management

Luxury marketing has specific characteristics and such a complex of strategies that it can be identified as a category in its own right. All the classical marketing theories about positioning, targeting and pricing are not always valid in this sector, as the success of a luxury brand is based not only on the quality of the product but on what the product represents, on its rarity and on the satisfaction of the specific needs of those who are buying it¹⁴. It is enough to think about the fact that often, especially in emerging countries, less attention is paid to the quality of the product while the image and the brand are emphasized in the society¹⁵. For this reason, in luxury marketing, products are not created to satisfy a need but aim to create a desire in the customer: if on the one hand, the price in classic marketing is set according to demand, the cost price and the psychological price; on the other hand, in luxury marketing the price is mainly related to the high cost of handcrafted production and to the perception that the customer has of the brand and of the product itself, as the purchase of a luxury good, especially inaccessible, is linked to the acquisition of a social privilege¹⁶. In fact, even the distribution itself¹⁷ changes depending on whether we are talking about the "mass" or luxury market. Marketing of luxury products involves distribution strategies in which the product is sold only in certain outlets, so as to maintain its rarity and make it available only to a specific clientele. In classic distribution, on the other hand, we try to have a maximum distribution coverage, so as to make the product available to as many consumers as possible. For this reason, brands such as Chanel or Versace tend to distribute products only in their own stores or in well-known stores divided into single-brand areas, such as *Harrods* or *Galeries Lafayette Haussmann*.

Another substantial difference between classic communication strategies and those related to luxury goods is as follows¹⁸: in traditional communication, there is a tendency to use strategies of promotion through mass communication and frequent advertisements, while luxury products are generally sponsored through the presence of muses, symbols, stories or alternatively with sporting events related to elite and very expensive disciplines¹⁹ that allow the customer to dream and identify with the good, which in turn acquires a symbolic value.

¹⁴ Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan page publishers.

¹⁵ Kapferer, J. N. (2006). The two business cultures of luxury brands. In *Brand culture* (pp. 75-83). Routledge.

¹⁶ Wiedmann, K. P., & Hennigs, N. (Eds.). (2012). *Luxury marketing: A challenge for theory and practice*. Springer Science & Business Media.

¹⁷ HEC summer school, course in luxury management con la professoressa Anne Micheaut

¹⁸ HEC summer school, course in luxury management con la professoressa Anne Micheaut

¹⁹ Roux, E. (1994). *Le luxe: entre prestige et marché de masse*. *Décisions marketing*.

There are three types of marketing associated with the three universes of luxury: "intuitive" marketing associated with inaccessible luxury, elaborate marketing associated with intermediate luxury, and scientific marketing associated with accessible luxury²⁰.

- *Intuitive marketing* is used for products related to the inaccessible luxury category, characterized by excellent quality and seemingly minimal attention to detail. The success of products of this type of luxury is based on the originality, exclusivity and aesthetics of the product itself. In fact, the designer produces a limited amount of goods, handcrafted in order to offer an original and special creation that can satisfy the desires and preferences of the most demanding customer, which is why most of these goods are created at the request of the specific consumer. These high-end creations are aimed at a very affluent clientele, with a culture of desire, whose concern is to differentiate themselves from the "masses" and be more original;
- *Elaborate marketing* is used for products related to the category of intermediate luxury, high-end products, whose sublime quality approaches that of inaccessible luxury products. Goods related to this type of luxury are also elaborate and often handcrafted using rare and valuable materials. Although these products are always addressed to a very rich and elite clientele, they can be considered less sumptuous and therefore less desired by the most demanding buyers, which reduces their price, which however remains very high;
- *Scientific marketing* is used for products linked to the scientific luxury category, high-end products but industrially manufactured, therefore on a larger scale and, therefore, sold to a wider, less demanding clientele and at a lower price. The type of luxury linked to these products is defined as simplified luxury as it seeks to create a product of high quality and aesthetics, characteristics also present in the other two types of luxury, but without exclusivity and craftsmanship, combined with industrialized production that allows for a lower price. Generally these products are designed and manufactured by brands present in the above mentioned categories of luxury and therefore brands that enjoy prestige and fame worldwide, but intend to expand the market. Typically these goods are related to cosmetics and perfumery, such as Dior and Chanel, but also a brand within the brand itself, such as Emporio Armani.

1.2.1 Marketing mix

By acquiring the appellation of "prestige brand", a brand is committed to achieving such notoriety that it is important that its assets remain both mysterious and rare, so as not to compromise the superiority and

²⁰ Mattia, G. (2013). *Il neo-lusso. Marketing e consumi di qualità in tempi di crisi: Marketing e consumi di qualità in tempi di crisi*. FrancoAngeli.

uniqueness of the brand²¹. Reason why in the luxury marketing are rewritten the classic laws of marketing, giving birth to what have been called the "anti - laws" of luxury marketing²². In fact, luxury brands are also distinguished by the choice of the 4Ps to be used for the definition of the marketing mix strategies, i.e. the elements that allow to integrate the choices and actions in order to understand the market needs and the correct positioning to intercept the selected target customers. Each of the 4Ps is closely related to the others, as the company's objective is to be able to develop a linear balance that allows to attract the entire target market.

Price

The price of a luxury good, as mentioned above, is not a "consequence" of market demand, but represents a strategy to exceed consumers' expectations, in fact it plays a very important role in the perception consumers have of the brand. The high price of the product makes the brand less accessible and therefore not within everyone's reach, thus giving it the privilege and exclusivity that all those who buy this kind of goods are looking for. Through these strategies luxury brands give the good a symbolic value, which goes beyond the price, this is the reason why, for this type of goods, in particular for those belonging to the category of inaccessible luxury, brands tend not to implement pricing policies, as they could jeopardize their inaccessibility.

From this also arises the paradox of the price, in how much a reduction of the price in the long term would lead to a reduction of the reputation of the brand, which consequently would lead to a decrease in the demand for the good. Therefore, the brand should bring the price back to the original one, or even to a higher price, in order to bring the demand back to the original one: the price is interpreted by customers as an index of quality and prestige²³. That's why the prices are so high and are often even increased from year to year. For example, CHANEL's "2.55" bag model, when it came out in stores cost only \$220, while today the price averages \$4900. A simple calculation is enough to note how from 2010 to 2016 its value increased by more than 70%²⁴. This pricing strategy also allows the brand to acquire a certain reputation and to acquire the epithet of a luxurious, elite and exclusive brand, also linked to the quality of the products that the brand guarantees. There are two effects that best allow us to understand this: *Veblen effect*²⁵ and *snob*.²⁶ Increasing the price of the product gives the possibility to the customers to show and affirm their wealth and elite class, as the price allows a skimming of the consumers and at the same time would make the product more desirable and, often, being a handicraft product, the production is limited to few specimens.

²¹ HEC summer school, course in luxury management with the professor Anne Micheaut

²² Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan page publishers.

²³ Keller, K. L. (2009). Managing the growth tradeoff: Challenges and opportunities in luxury branding. *Journal of Brand Management*, 16(5-6), 290-301.

²⁴ <https://www.ilpost.it/2016/06/15/investire-borsa-2-55-chanel/>

²⁵ Veblen T. (1981), *La teoria della classe agiata*, Einaudi Torino, (titolo originale *The Theory of the Leisure Class: An Economic Study of the Evolution of Institutions*, MacMillan, New York, 1899).

²⁶ Vigneron, F., & Johnson, L. W. (1999). A review and a conceptual framework of prestige-seeking consumer behavior. *Academy of Marketing Science Review*, 1(1), 1-15.

These strategies mean that consumers have more incentive to purchase the product immediately after it goes on the market so that they gain a social advantage over others. Another strategy of luxury brands that has been developing recently is the extension of the main line with a relatively cheaper secondary line, such as Giorgio Armani's Exchange, Roberto Cavalli's Just Cavalli, Prada's Miu Miu, and Alexander McQueen's McQ lines.

Place

As for all types of brands, one of the objectives is to increase sales and grow the company's business, but in the world of luxury, the increase in sales jeopardizes the prestigious image that the brand has acquired through the rarity of its products. In fact, if it is true that the increase in the quantity of products sold entails on the one hand the temporary success of the asset; it is equally true that it increases the risk of losing the reputation for the luxury brand. Therefore, the governance of luxury brands must manage to find a balance²⁷ that allows them to increase their success while preserving their elite image.²⁸ Luxury brands must therefore concentrate on developing production and distribution that focuses on retail outlets, organizing them in such a way as to maintain a highly exclusive and selective marketing of products, while at the same time increasing the brand experience perceived by the consumer by amplifying the aura of the brand. In this way, the guiding principle of the strategy is respected, which is to make the purchase of luxury goods almost inaccessible to customers: a principle through which it is possible to skim off the customer base, resulting in a small circle interested in discovering and understanding the true essence of the brand.

One of the techniques deriving from this type of distribution strategy is to locate stores in the vicinity of other luxury brands or in the historic centers of cities known for their elegance and luxury economy, such as in the streets of one of the most famous and elite Parisian neighborhoods, *Champs – Élysées*, where it is possible to admire a scenario characterized by haute couture boutiques, elegant car salons and luxurious hotels. Again, for this type of store, the set of perceptions, impressions and sensations that can be aroused by the interior design of the maison is fundamental. Precisely for this reason, brands must take care of all the elements that can communicate to the customer the story and values of the brand, values of differentiation that allow to position the brand.

What has been said so far, allows to generate in the consumer a connection with the brand, such as to see it as a direct solution to potential needs. In addition, even the most demanding consumers often have to wait for long waiting lists in order to obtain a product from the new collection of the brand they prefer, as soon as it is put on the market. This is a technique used to increase inaccessibility and therefore also the desire that the client has to receive the good and to obtain the social privilege resulting from its purchase and relative possession.

²⁷ Dubois, B. (1992). Comment surmonter les paradoxes du marketing du luxe, p.30

²⁸ Berthon, P., Pitt, L., Parent, M., & Berthon, J. P. (2009). Aesthetics and ephemerality: observing and preserving the luxury brand. *California management review*, 52(1), 45-66.

In this regard, luxury maisons apply extreme care to details that must be impeccable, involving the consumer in an atmosphere that is typical only of the brand in question: a feeling is thus created between the customer and the brand and every detail of the boutiques and staff is taken care of and designed to create a unique experience for its customers. Every single element with which the customer comes into contact must be properly cared for, from the elegance and cleanliness of the premises to the competence and professionalism of the staff, characteristics perceived as a sign of reliability and security. To this end, the major luxury brands are investing more and more in the training of staff who reflect the values of the brand and transmit them to the customer.

At the basis of these strategies there must be a value proposition concerning the complete positioning of the brand, that is, the entire combination of benefits on which the positioning is set²⁹. The objective of the brand is not so much the creation of something new, but, instead, the possibility of persuading the consumer, so as to create, immediately, in the mind of the consumer a clear and defined image, having specific and exclusive characteristics of the brand, so as to make it difficult to imitate competitors.

Figure 1.4 Brand positioning based on availability and quality



Source: Personal elaboration

Promotion

Other means subjected to a further paradox are: promotion and marketing strategies³⁰, elements that characterize this type of brand. Communication, as already mentioned, plays a fundamental role in this particular type of market and must be masterfully balanced and judicious. If on the one hand the goal is to reach many more potential customers, on the other hand care must be taken not to overflow into a market segment that is not elitist but mass. The risk is really relevant, because it would touch the peculiarity of the brand, that is exclusivity. The brand would run the risk of losing the most demanding and loyal customers, that is those who, in order to highlight their elite class and prestige, buy luxury goods as pioneers of the brand for the latest creations. On the contrary, if there were massive advertising or if imitations of particular goods

²⁹ Kotler, P., Armstrong, G., Ancarani, F. G., & Costabile, M. (2015). *Principi di marketing*. Pearson Italia.

³⁰ Dubois, B. (1992). Comment surmonter les paradoxes du marketing du luxe, pp.30-34

were put on sale, made to measure for certain people, the brand would risk alienating or even losing its customers. This is why it is in the brand's primary interest to protect its customers from the people from whom it wants to differentiate itself by concentrating its communication precisely on its target group and keeping its brand a secret or under a shadow of mystery for others³¹.

The promotion strategies for luxury brands, therefore, exclude or limit to a minimal part television advertising, concentrating more on the use of specific magazines directly linked to the sector of interest, such as Glamour, Vogue or Vanity Fair for the fashion sector, understood in a general sense. However, probably the preferred medium for luxury brands to promote its products is the catwalk, as it is a moment in which all the spectators, admiring the models parading on unique specimens, are able to daydream, to understand and identify with the values, essence and personality of the brand that skillfully must manage to evoke the constituent associations in the minds of their target groups. Moreover, fashion shows are usually exclusive events, whose entrance is reserved to people chosen for their social prestige, and this makes even more evident to the customer the exclusivity, rarity, inaccessibility and prestige of the brand considered.

Product

The product occupies a special place among the most significant manifestations of the brand. In fact, in addition to being the basis of economic results, it is also the element that determines the success of the brand. In addition to this essential role, the product can be considered the element that most promotes communication, for several reasons. By means of its tangible and multi-sensorial attributes, the product is entrusted with the fundamental function of arousing particular and different emotions and sensations, but at the same time similar for each type of consumer³². The uniqueness of the product, achieved through color, shape, style, craftsmanship and innovative processes, is perhaps the element that evokes more multisensory and the one that allows to identify a good. The Birkin bag by Hermes³³, with its classic orange color, square shape, crocodile, ostrich and lizard skin and clearly its price, clearly communicates the Hermes brand, to which quality, durability and reliability of the product are directly linked. And again, the Louboutin shoes³⁴ which are distinguished by the unmistakable red sole, an essential part of the brand's identity. All these brands have in common quality and attention to the smallest detail during production, an element that gives legitimacy to the luxury brand as it expresses the very essence of the brand. The peculiar characteristics of the finished product, together with its history, must always be very well taken care of also as regards its availability on the market because, as mentioned before, for luxury brands there is a real paradox in this regard, related to the quantity of products put on the market, as, if on one hand a high number of sales could make the brand trivial

³¹https://www.lemonde.fr/m-styles/article/2012/05/31/la-contrefacon-nuit-elle-a-l-image-d-une-marque_1710231_4497319.html

³² CHEVALIER, Michel; MAZZALOVO, Gérald. *Management et Marketing du luxe-3e éd.* Dunod, 2015.

³³<https://www.vanityfair.it/fashion/news-fashion/2019/03/13/borse-kelly-birkin-e-altre-leggende-capolavori-di-hermes-asta-milano-finarte>

³⁴ <https://www.biessebrevetti.com/louboutin-suola-rossa-marchio/>

and commercial, on the other hand making the products of the brand too rare, could lead to a reduction of the brand's notoriety.

1.2.2 Content Marketing

Brand content is the English term for what in French is defined as *content marketing*³⁵. It is a communication strategy that designates the development and production of original content, related to products and brand, for advertising and image purposes.

Brand content, in fact, generally refers to the creation of unique editorial content with high media value (tips, practical articles, forums, reports, etc.) offered on the Internet, print or TV media, or other platforms (videos, games, exhibitions, books, etc.).

Being the best tool in terms of communication, brand content is becoming an increasingly common tool among luxury brands, which are using it increasingly, if we compare it with past years, also through communities and bloggers to produce content aligned with their strategies.

The key to the success of this type of intervention, for all of the above, is represented by the possibility of generating emotions, and this is how each luxury brand uses content marketing to reaffirm its identity, as a desire for memory, which opposes the ephemeral world and revolutionizes the world of fashion, providing unique content to consumers, distilling its history and philosophy through original themes, positioning itself at the opposite pole from mass marketing³⁶.

In fact, the main objective of content marketing is to arouse in the viewer a sensitivity towards the brand values, a dream, an escape or a simple memory. And this is where brand content has its most relevant aspect, instead of developing a desire to consume, it solicits and calls the audience to a sense of belonging, offering them a unique experience. In fact, luxury brands have begun to adopt this type of communication strategy precisely because they are characterized by a rich cultural and symbolic potential that lies in the dreams and inaccessibility of luxury itself³⁷. If an effective strategy has been adopted, the recipient of said message, i.e. the potential customer, will identify with the values conveyed by the company, will project himself into its universe and will eventually become a representative figure of this state of mind. Here the success of content marketing for a luxury brand is total, because there is no better advertising than that provided by the individual himself. In fact, it will be the very buyer of these products who will have the desire to enhance what they have purchased and with which they identify. That's why it is often not a purchase for its own sake but a unique life experience. For example, it is useful to consider the following case studies:

- "White shoe", a short film by Salvatore Ferragamo: in April 2013, the Italian brand "*Salvatore Ferragamo*"³⁸ began the "white shoe" campaign, inspired by the founder's childhood. The 2-minute short film chronicles the sometimes hard learning of a child who wants to become a boot maker and

³⁵ Bô, D., Guêvel, M., & Campan, M. (2012). *Luxe et brand content*. Paris, France: *QualiQuanti*.

³⁶ Roux, E. (1994). *Le luxe: entre prestige et marché de masse*. *Décisions marketing*.

³⁷ Jamet, T. (2013). *Les nouveaux défis du Brand Content: Au-delà du contenu de marque*. Pearson Education France.

³⁸ <https://www.gazzettadifirenze.it/24690/white-show-corto-su-salvatore-ferragamo-per-la-notte-degli-oscar-a-los-angeles/>

live out his dreams. It focuses in particular on Salvatore Ferragamo's first creation as a child: a pair of white booties for his sister's first communion, made in one night, under the light of a candle. This video was made on the occasion of the exhibition *The Amazing Shoemaker*, which opened on April 19 at the "Museo Salvatore Ferragamo" in Florence;

- The *Histoires* campaign and its short film "Going with the Flow" tell the story of Louis Vuitton: the Paris-based Malletier unveiled a one-minute short film titled "*Going with the Flow*" in April 2013³⁹, demonstrating that Louis Vuitton has always anticipated the desires of travelers by creating innovative and high-quality trunks. This video is part of the *Histoires* advertising campaign, for a free download brochure of the same name, inspired by the theme of travel.

1.2.3 Sensory Marketing

The sensory marketing is the type of marketing that allows to involve the senses of the consumers influencing their experience towards the brands and therefore also their intentions of purchase and consumption.

Sensorial marketing is the overall variable actions controlled by the producer and/or the distributor to create around the product or the service a specific multisensory atmosphere, through the product's characteristics, or through its communication, or through its in-store environment.⁴⁰

This type of marketing is therefore based on the generation of affective, cognitive and behavioural reactions in the consumer that increase interest and connection to the brand or product in particular. "Senseploration" is a term used to explain how the multisensory approach greatly influences the consumer's path to purchase. The use by brands of elements that appeal to the consumer's senses, in fact, makes it possible to "alter" the consumer's psychophysical state. Kotler, in 1973, had already elaborated an idea of sensorial marketing, focusing on the importance of the atmosphere created inside the points of sale in order to generate a series of emotional reactions, thus conditioning the consumer's perception and therefore his propensity to be loyal to the brand:

“The effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability.”

Born with the aim of going beyond the classic type of promotion and having a maximum sensory and emotional involvement, this marketing strategy becomes perfect for a type of brand such as luxury brands that focus on

³⁹ <https://it.louisvuitton.com/ita-it/momenti-lv/patches-2018-collection#>

⁴⁰ Filser, M. (2003). LE MARKETING SENSORIEL: LA QUÊTE DE L'INTÉGRATION THÉORIQUE ET MANAGÉRIALE. *Revue française du marketing*, (194-4), 5.

creating something unique in the mind of the consumer. Sensory marketing was born and is used to increase brand awareness, strengthening the identity and the imagination of the typical consumer. Together with storytelling, sensory marketing allows luxury brands to create an experience for the consumer that goes beyond the simple purchase, and instead is focused on enhancing the brand, its story and the feelings it provokes in the consumer, while also conveying the idea of high quality and know-how. Sensory marketing could also explain the use by luxury brands of only concept stores as points of sale. In fact, it can be said that this type of store is completely structured on the basis of this multisensory strategy, as with the right atmosphere, combining fragrances, music and colors, the consumer is taken to another "sensory dimension". Concept stores are therefore used by luxury brands to create a hedonistic experience that brings to life and strengthens an important bond between brand and customer. In order to better engage customers and lock them in with loyalty, luxury brands intercept the potential customer's unconscious desire for a customized and sensory shopping experience that involves all five senses. This clearly applies especially to the retail environment where the customer cares even more about these values than the purchase of a specific product. It follows that sensory marketing enhances the brand by creating a unique shopping experience with a strong emotional impact, thus increasing the perceived quality of the product and creating a close relationship between the product and the consumer. By adopting such a strategy, luxury brands are able to leverage two sensory levels: on the one hand, they focus on improving the sensory characteristics of the elements present in the stores and, on the other hand, they have the possibility to influence the way the consumer processes these sensations by exploiting the heuristics of thought in order to increase the perceived value⁴¹. Among the elements that appeal to the senses, the most effective are those that impact the sense of smell, hearing and sight. For example, loud and particularly rhythmic music accelerates the heartbeat, overstimulating the other senses and creating a state of confusion that reduces self-control, resulting in a greater tendency and willingness to buy in the mind of the consumer. Another example could be the strategy adopted by Hugo Boss in some of its stores: in this case the sense on which is leveraged is the sense of smell. In fact, the human being has the ability to unconsciously remember thousands of smells, associating them to emotions but also to particular experiences. Hugo Boss, in order to adopt this sensorial marketing strategy based on evoking memories and emotional reactions through the use of odors, has sprinkled all its stores with its fragrance of the moment. This technique allowed him not only to arouse emotions and sensations but also to unconsciously bring the consumer back to the experience he had in the store, thus triggering in his mind a unique memory of the brand⁴². An example that instead involves the use of elements that appeal to different senses could be that of Victoria's Secret, which mainly exploits the sensory perceptions derived from smell, sight and hearing. Inside its stores, in fact, there is a predominance of sensual colors such as black and friendly as pink, all accompanied by an atmosphere a bit bon ton chic, evident especially thanks to the presence of the classic maxi-lamp, pink sofas, dressing rooms designed in luxury suite style, striped panels on the walls and big screens that project the events of world renown. Another essential element is music: Victoria's Secret also makes use of the sense of hearing to create

⁴¹<http://ocio.lombardini22.com/post/il-lusso-e-la-sensorialita>

⁴²<https://iprofumatori.it/marketing-olfattivo-nel-settore-del-lusso/#Diffusore-di-lusso-modello-Milano>

an exclusive shopping experience. Classical music is played in the stores to relax customers and envelop them in an evocative atmosphere. The sense of smell is another sense on which the sensory experience of the brand is based: all Victoria's Secret stores are characterized by a particular perfume, which is also sprinkled on the products at the time of purchase. Thanks to this olfactory signature released both inside the store and directly into the purchased goods, it has made the brand recognizable and allows it to leave an indelible memory in the consumer's mind. In addition to allowing easy recall of the brand, the use of pleasant fragrances contributes to both a longer stay in the store and a better perception of the product. Thanks to the use of sensory marketing, the consumer entering the store feels almost immersed in another dimension, loses himself in the charm of the fashion shows projected on the maxi-displays and lets himself be carried away by that fairy-tale atmosphere, magical and full of sensuality. It creates a real connection between the interiority of the subject and the stimuli that come from outside, allowing the brand to involve and excite the consumer.

Why, then, is the use of elements that appeal to the sense of smell so effective? From a scientific point of view, odors act on the hippocampus, the direct link with memory; the amygdala, which connects the aroma to a specific emotion; the nucleus accumbens, which develops in humans the idea of pleasure and reward⁴³. Moreover, some smells recall even more intensely indelible memories present in the memory. Another example describing the role of sensory marketing in the luxury sector can be found in Dolce & Gabbana. The brand in question is characterized by the union of contrasting elements, such as tradition and research, excess and rigor, dream and reality, and it is exactly these values that it wants to convey to the consumer. The multisensory experience starts from the outside of the store, where the first sense is stimulated by sight, thanks to the large windows, some characterized by a black background color and black and white photographs, while others by the clothes of the latest collection, displayed as works of art. The photos represent a group of people standing of different ages, almost recalling a family photo. Here the brand wants to convey a sense of belonging to the consumer, while the choice of the black and white photo identifies it as an immortal brand ready to accompany its loyal customer over time. The black color is also found inside the store, thus becoming a distinctive sign of the brand in the mind of the consumer⁴⁴. And since black is the color of luxury, the consumer will immediately associate the store with a luxury boutique. Inside the store, the customer's attention is immediately drawn to the big screens that represent clips from the fashion shows held to showcase the new collections, which again allow the consumer to identify the essence of luxury. Immediately after the screens, the store is designed to direct the consumer's attention to the clothes, displayed again as works of art, in an accurate way and with a choice of colors that recalls the idea of perfection and clarity. In the process of immersion in this evocative experience, the second sense that is solicited is touch: although the clothes are arranged like works of art, the consumer has the opportunity to touch the product to assess its quality. Furthermore, another distinctive element of the Dolce & Gabbana boutiques is the velvet, present on the sofas,

⁴³<https://www.marketingstudio.it/il-marketing-sensoriale-come-fattore-di-successo-per-i-grandi-brand/>

⁴⁴ YIN LAM S., The effects of store environment on shopping behaviors: a critical review, in "Advances in Consumer Research", Volume 28, Mary C. Gilly and Joan Meyers-Levy, Valdosta, GA: Association for Consumer Research, 2001

on the curtains of the fitting rooms and on some of the walls. This material is known both for having a luxury meaning and for transmitting to the consumer the idea of sensuality, prohibition but also sweetness. The last type of sensory elements present in the stores is the one that leverages on the sense of smell: Dolce & Gabbana is in fact used to sprinkle its stores with one of its latest perfumes. This element, as explained with the other cases above, allows to generate a positive connotation and an indelible memory in the mind of the consumer. Therefore, as can be seen from the examples above, implementing a proper sensory marketing strategy allows luxury brands to both increase brand awareness, but more importantly to provide the luxury consumer, who is always looking for something unique, with a personalized, engaging and exciting shopping experience that will stick in their mind. The luxury consumer is a type of consumer who buys with the heart and buys experiences and sensations more than simply the products.

1.3 Digital marketing

A brief history of Madame Luxe et Monsieur Digital

“Comptons rapidement la brève histoire de Madame Luxe et Monsieur Digital.

Autrefois, ils ne se côtoyaient point. Madame se disait réservée mais en réalité, elle était effrayée, effrayée de perdre le contrôle tant elle tient à son image.

Monsieur Digital, lui, convaincu de son pouvoir de séduction, savait que Madame céderait tôt ou tard sous le poids de ses avances.

Et ce fut le cas, Madame Luxe apprit à connaître Monsieur Digital et à l'appivoiser.

Aujourd'hui, ils ne se quittent plus.⁴⁵”

Digital innovation, which is constantly evolving, has profoundly changed many aspects of daily life, also influencing the normal activities of companies, which have had to revolutionize their organizational and strategic dynamics⁴⁶.

The advent of digital technology has generated a real evolution in consumer behaviour, thus forcing companies to reconsider their communication and marketing strategies in order to approach and satisfy the needs of a new type of consumer.⁴⁷ Today's consumer, in fact, is more informed, more demanding and more dissatisfied, is no longer content to observe the brand from afar, wants to be involved, but above all today's consumer is extremely digital, communicates and comments via the internet and social media, potentially sharing his opinion with the whole world. A single dissatisfied consumer could therefore generate potentially unlimited negative word-of-mouth. Companies, especially luxury companies, must therefore protect their reputation and

⁴⁵<https://www.linkedin.com/pulse/la-règle-des-4-e-du-marketing-digital-pour-les-marques-raphaël-malka/>

⁴⁶ Magnelli, A., Pizziol, V., & Manzo, M. (2020). Innovative in-store ICT marketing solutions for an enhanced luxury shopping-experience. *Marche et organisations*, (1), 165-183.

⁴⁷ <https://marketingtechnology.it/luxury-2-0-la-virtual-reality/>

image to an even greater extent. Therefore, digital has completely changed the relationship between brand and consumer and the way companies approach their customers⁴⁸.

For years, the luxury industry has been wary of introducing digital strategies, due to the difficulties of combining a value system based on the past, heritage and exclusivity with a future-oriented world of continuous innovation, democratization and change.⁴⁹ Luxury is in fact accompanied by the status of prestige, the idea of high quality and high price, uniqueness and exclusivity, the emotional component and the experiential involvement that accompanies the purchase, while the Internet is instead associated with the idea of accessibility, convenience and speed. Kapferer elaborated the idea of the *Interne Dilemma*⁵⁰, according to which, if on the one hand the use of the Internet would risk reducing the value of the brand and its exclusivity, making the involvement of the consumer more complex, on the other hand the potential of digital technology combined with the use of offline strategies would allow the brand to reach, communicate and therefore also transmit to current and potential customers an unlimited amount of information and content, thus also increasing the possibility of creating memorable experiences with a strong emotional and hedonic impact.

Having always had design, quality and art as the cornerstones of their brands, the governance of the luxury world has begun to immerse itself in this technological and digital universe, which has become an important aid to creativity, opening up new scenarios. The speed of evolution of the digital world is extremely high, and this has therefore also led the luxury sector to adopt a new vision with new communication and marketing strategies⁵¹. The new approach to the customer value proposition is embodied by the so-called Digital marketing, defined by 4 factors, or the 4Es⁵²:

- *Experience*, to generate successful and memorable emotions;
- *Emotion*, to guarantee the consumer to live the experience;
- *Exclusivity*, to have a rare, secret and exclusive content;
- *Engagement*, to allow to have a connection with the customer and revolutionize brand communication.

Experience

Luxury is not defined but lived. The product is nothing today if it is not integrated into the richer world of the senses. Luxury customers are significantly more demanding than in the past, especially Generation Y. Living

⁴⁸ Amatulli, C., Pino, G., Del Vecchio, P., & Pignatelli, S. (2020). Luxury Consumption and Digital Marketing: New Solutions for Tourism Marketers. In *Industrial and Managerial Solutions for Tourism Enterprises* (pp. 28-38). IGI Global.

⁴⁹ Da Venezia, A. (2016). Digital marketing del lusso: comunicare e vendere il lusso attraverso il Web, le app e i social network. Edizioni LSWR.

⁵⁰ Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan page publishers.

⁵¹ Holmqvist, J., Wirtz, J., & Fritze, M. P. (2020). Luxury in the digital age: A multi-actor service encounter perspective. *Journal of Business Research*, 121, 747-756.

ISO 690

⁵²<http://www.objectifeco.com/entreprendre/strategie-et-croissance/marketing-9-tendances-a-comprendre-pour-2016.html>

<https://digitaletendance.wordpress.com/2015/12/07/4e-le-marketing-mix-daujourdhui/>

an original experience has now become a prerequisite for buying a luxury product: this rule applies even more to online distribution and advertising⁵³. The multiplication of experiential mini sites in the luxury sector is not trivial as it responds to a real demand. Each product launch on the Internet becomes an event: Van Cleef & Arpels, Dior, Chanel, Armani, the biggest names in luxury tend to use this type of sponsorship very often⁵⁴.

Emotion

What makes a luxury experience successful and memorable is the presence of emotions. The purchase of a luxury good is not rational, but strictly emotional and symbolic; the client does not look for a luxury product having as main purpose the satisfaction of practical needs. For these reasons, the communication of this type of goods must have contents that touch the heart and not the head of the consumer, that is, dedicate its messages more to pathos and less to ratio. In fact, every kind of communication presents a story around the product that allows to involve and surprise the consumer.

Exclusivity

For brands where time has no influence, who cultivate secrecy, rarity and exclusivity, it might seem crazy to enter a universe where the digital symbol of abundance predominates and whose principles are at odds with the aforementioned values. Yet it seems that digital can be a source of unique, personalized and authentic experiences. Moreover, through branded content, you are able to avoid this contrast by allowing the brand to safeguard its unique face.

Engagement

Luxury brands have long used top-to-bottom communication, but in recent years there have been trends toward changing the way they communicate. However, interactions with Internet users are still limited. According to Nicolas Jaimes, a French journalist at JDN⁵⁵, the luxury sector has the lowest engagement rate in the online marketplace. Also crucial in recent years, as technology advances, is emotional branding, which directly addresses the emotional state, needs and aspirations of the consumer, and allows the brand to stand out. Luxury brands, in fact, do not offer simple products or services but distill real-life experiences and emotions, conveying to customers the courage to pursue their dreams, thus offering added value to the brand. The push of digital, therefore, is increasingly vigorous for luxury businesses as well⁵⁶. For a long time, however, the luxury sector has been hesitant to get involved with digital, as there has always been, a sense of incompatibility

⁵³ Cappellieri, A., Tenuta, L., & Testa, S. (2020). Jewellery Between Product and Experience: Luxury in the Twenty-First Century. In *Sustainable Luxury and Craftsmanship* (pp. 1-23). Springer, Singapore.

⁵⁴ <http://www.notitiae.info/moda/>

⁵⁵ <https://www.journaldunet.com/ebusiness/marques-sites/1133749-chez-chanel-louis-vuitton-ou-dior-le-community-management-reste-un-luxe/>

⁵⁶ Carta, S., & De Kock, P. (2019). Reifying luxury, gold to golden: How the showroom became a digital showreel, from object (gold) to experience (golden)-experiencing luxury by abstracting the object. *Journal of Design, Business & Society*, 5(2), 193-206.

between the values of exclusivity, exception and quality associated with luxury and the "mass market" effect of an Internet symbol of gratuitousness and transparency. Despite this view, some pioneers, such as Hermes or Gucci, launched themselves in the early 2000s into online sales of luxury goods, developing important e-commerce platforms, always taking care not to ruin their brand image and at the same time demonstrating that the alliance between luxury and digital could be an important source of success and competitive advantage. After the great success, it clearly followed the management of the social network⁵⁷. A further example is the maison Longchamp that has introduced in its web site the function "click to call"⁵⁸ which allows Internet users to speak directly with a consultant, thus enabling the maison to interface with customers in the most direct, classic and personal way possible, and succeeding in accompanying the customer in the key moments of the purchasing process, thus making, even the online purchase a unique experience, since the quality of service is a fundamental element of this sector. Moreover, thanks to digital technology, luxury maisons have the possibility to enrich their communication with customers, surprising them with unique and exclusive experiences, creating a strong emotional and unexpected impact⁵⁹. Looking at digitization figures for luxury brands, in 2015, we note that 6% of revenue is accounted for by digital accounts, and according to the ContactLab⁶⁰ this figure would have tripled by 2020. Moreover, it has been verified by several statistical surveys that users with digital access are 20% to 25% more than those without, both in online and in physical stores, and this could therefore prove to be a strong competitive advantage as it would allow them to be even more in touch with consumers and understand their needs to an ever-greater extent.

For example: Tiffany & Co. saw a 20% increase in revenue after both the public and the press praised the digital campaign "What Makes Love True", which combines a mini-site and mobile app allowing customers to actively participate in the brand story. Likewise, some brands that have begun to go digital have focused primarily on making the digital experience more enjoyable for the customer. Gucci, Louis Vuitton, Cartier and Tod's, in fact, have taken care of constantly engaging customers both through their website and by implementing an instant communication service via e - mail. This new policy has allowed and allows them to offer personalized services, expanded by telephone assistance and the possibility of reserving appointments in stores directly from the web site, thus having a further possibility of satisfying the fundamental objective of luxury brands, to reach the heart of the consumer⁶¹.

To explore this topic further, here are some case studies that show how new marketing strategies can make a difference in customer relations and increase brand awareness.

⁵⁷ <http://www.mbadmb.com/2017/02/21/luxe-rencontre-digital/>

⁵⁸ <https://uk.longchamp.com/products/longchamp-3d/zip-around-wallet/13418770504>

⁵⁹ Mosca, F. (2017). Le strategie di digital marketing nei mercati dei beni ad elevato valore simbolico.

⁶⁰ <https://contactlab.com/it/insights/i-brand-della-moda-hanno-adottato-pienamente-la-digitalizzazione-digital-competitive-map/>

⁶¹ Bô, D., Guêvel, M., & Campan, M. (2012). *Luxe et brand content. Paris, France: QualiQuanti.*

Case Studies

Among the various luxury brands that have made the greatest inroads into digital, Burberry, Gucci and Dior certainly deserve special mention⁶². In fact, these are some of the brands that stood out for their digital leadership in 2020 by winning the fourth edition of the Altagamma Digital Awards.

- Burberry has been proclaimed as the best digital offering. Over the years, the brand has completely revised its digital strategy, introducing profound innovations to its way of communicating. Among those that deserve more attention are the monthly *Burberry B-Series*⁶³, during which the brand gives consumers the opportunity to purchase unique pieces exclusively through social media for a period of 24 hours. With this innovative strategy, Burberry has managed to perfectly combine the idea of luxury in the digital world, guaranteeing on one hand the possibility to reach a much wider audience thanks to the use of social media, and on the other hand, by making products available only for 24 hours, it has managed to continue to convey the idea of exclusivity and uniqueness typical of the brand. The use of social media and therefore of a tone of voice that encompasses tradition and modernity, the display of collections suitable for different generations, has allowed the brand to attract a more varied audience, consisting of both current customers but also potential customers, such as Millennials.
- Gucci was nominated for Best Consumer Relationship and also received a Special Award for being at the top of digital excellence for the past three years. In recent years Gucci has been committed to creating digital promotional campaigns with the aim of engaging the consumer 360°. One of the latest innovations introduced by Gucci is, for example, the *Garden Virtual Tour*⁶⁴, which allows consumers to virtually immerse themselves in the emotional experience of the Gucci museum in Florence's *Piazza della Signoria*. This is a virtual tour that allows all those who are not currently able to travel to Florence to be overwhelmed by the atmosphere and admire the refined settings, relive the history of the brand, get involved 360° in the brand's values, but also to be able to purchase at the end of the tour the extremely exclusive products that are only available in the Florence store. Gucci, like Burberry, has therefore succeeded in combining digital with the essence of luxury, giving visitors the chance to walk around and virtually admire the various areas and boutiques that make up the ancient *Palazzo della Mercanzia*, viewing all the collections, from those of 1921 to the current ones. It is no coincidence that the decision was made to introduce for the first time the possibility to purchase at the end of the tour, via email or telephone, some unique pieces produced exclusively for the Gucci Garden and available only on site.

⁶² https://altagamma.it/media/source/Comunicato_Altagamma%20Awards%202020_v10.pdf/

⁶³ <https://it.burberry.com/b-series/>

⁶⁴ <https://virtualtourguccigarden.gucci.com/#/it/>

- Among the famous brands showing an evolution in their digital strategy we find, finally, Dior. The new strategic approach has influencer campaigns at the heart of its activities. In order to promote the launches of collections, accessories and beauty products, the *maison* has some of the most popular bloggers in the world as collaborators. In one of its fashion shows, held in Calabasas, Dior brought in Chiara Ferragni, Aimee Song and Negin Mirsalehi, today among the most famous influencers, and provided them with the entire outfit. To the same end, it made mini videos in which the influencers shared their opinions on the show, reposted then via Instagram Stories to recreate that experience for users. And again, on the wave of collaboration with influencers for its own campaigns, it created a partnership with Chiara Ferragni for the creation of her wedding dress: the video made for the event was shared on Dior's social channels as well as on the influencer's, obtaining \$5.2M MIV for Dior alone. The choice of the *maison* to adopt a unique strategy for different categories seems to be a winning one, considering that other historical brands have tried and are trying to give new impetus to their image and their offer, facing a real digital transformation. While respecting the company's own heritage, new creative ways must be sought to intercept the modern, digital consumer and convey their message. And knowing how to convey a strong and powerful message, in a very crowded market as the luxury one is, becomes an increasingly relevant parameter.

“Having something relevant to say is the first challenge for brands today. Otherwise direct to consumer digital communication becomes just another source of spam and pestering⁶⁵”, says Luca Solca, Managing Director, Luxury Goods, Sanford C. Bernstein Schweiz.

Digital should not dilute the brand message but rather amplify it.

⁶⁵ <https://www.albatrosscx.com/it/node/69>

Chapter two. The impact of Covid-19 on luxury brand communication

Introduction: Impact of Covid-19

The Coronavirus pandemic has destabilised every industrial and commercial sector in the last two years, completely changing our perspectives and lifestyles; our very way of living and working, our purchasing preferences have undergone major transformations. Among the sectors most affected is the luxury industry, mainly due to the closure of factories and suppliers and the change in basic needs.

The alarm situation began to spread in January 2020, when the virus had already strongly affected China, which represents a large part of the consumer base⁶⁶.

As governments began to take restrictive measures to deal with this health emergency, executives of large luxury groups were trying to devise strategies to protect themselves from the looming crisis.

The most structured luxury companies, aware of the economic consequences of the situation of confinement and social distancing caused by the pandemic, were able to react quickly, reworking in record time their offers, purchasing methods and above all their marketing strategies so as not to lose the relationships established with their customers.

Brands have reacted to this situation in various ways, all or most of them based on renewed communication: from support emails and solidarity movements to awareness campaigns and the increasingly rapid adoption of artificial intelligence⁶⁷.

It is in times of emergency such as the current one that a sound communication choice seems to be the most effective measure; the ability to recognise stress in social systems, reacting to it by showing empathy, can lead to better results later on. Communicating the company's values by recognising the period experienced is fundamental.

Once again, well-structured companies and brand owners have increased their investments in communication, redesigning their branding strategy and trying not only to cushion the impact of the pandemic, but also to ride out this sensitive time.

The many different advertising and marketing approaches, however, all had one common factor: the concept of care and community, given the period of deep crisis. In fact, at the heart of most of the messages of this crisis communication is the idea that "we are all in this together" or "together we will make it" ⁶⁸.

Another strong point in this new communication has been the desire to be active in the solidarity movements that have appeared recently. And so, the giant LVMH, in order to help governments in the fight against COVID-19, has monopolised three of its main perfume and cosmetics production sites in France (Christian Dior, Guerlain and Givenchy) to start producing hydro-alcoholic gels to respond to the shortage of disinfectant

⁶⁶<https://www.who.int/docs/default-source/coronaviruse/who-china-joint-mission-on-covid-19-final-report.pdf>

⁶⁷<https://www.mckinsey.com/~media/McKinsey/Industries/Retail/Our%20Insights/State%20of%20fashion/2021/The-State-of-Fashion-2021-vF.pdf>

⁶⁸<https://adage.com/article/cmo-strategy/how-marketers-responded-coronavirus-first-three-months/2244251>

gel experienced in the first phase of the pandemic, while the L'Oréal foundation has announced that it is strengthening its actions towards the world's most vulnerable people⁶⁹.

The brutal and unpredictable economic impact of the confinement currently affecting most countries is not without consequences for companies. So how can we limit, as far as possible, the drastic drop in sales? Through communication and online sales and the use of artificial intelligence of course.

Brands that can do this continue their business online, taking care to reassure their customers both in terms of the health measures taken on the premises, and in terms of delivery - often offered by the company - which means a parcel in the recipient's letterbox or on their doorstep. Many companies, as an incentive measure, offered exclusive promotional codes to apologise for the inconvenience by the closing of their stores, such as Sephora. Online sales, in order to 'pamper the customer' are often followed by emails of support and understanding.

Clearly all traders, and not excluding the luxury trade, were taken aback; they had to deal not only with the care of market outlets, but even before that, with the protection of their workers. These measures were also made clearly visible on their e-commerce sites. All of this is aimed at providing customer service that lives up to its reputation and at the same time showing care for all its staff. In these difficult times, such communications can make all the difference.

Another form of communication was to offer activities and advice to better optimise this quarantine. It's another way of staying close to the customer, letting them experience the brand and building their loyalty. Maisons Du Monde, for example, sends a message of support and offers to stay in touch with its community through its social networks in a warm and stimulating atmosphere, a good way to entertain its followers while providing regular updates on the company's situation⁷⁰. Some of them give daily, practical advice in line with their identity, such as the make-up tips offered by Dior on its YouTube channel⁷¹. More and more specific hashtags are appearing on social networks and brands are organising regular meetings with their communities.

⁶⁹<https://www.vogue.fr/beauty-tips/article/lvmh-loreal-beauty-companies-producing-hand-sanitizer-to-help-hospitals>

⁷⁰https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKEwj18Na4o-jxAhWIOOwKHV7YCwcQFnoECAMQAA&url=https%3A%2F%2Fcorporate.maisonsdumonde.com%2Fen%2Ffile-download%2Fdownload%2Fpublic%2F15202&usg=AOvVaw0i1xTrh_9bIBJ13AddPrbJ

⁷¹ <https://www.youtube.com/watch?v=fOQEisBaiKk>

Figure 2.1: Examples of solidarity communications



Source: Gucci, 2020

Remaining credible in the eyes of consumers becomes an imperative, the real challenge to be faced and won; this can only be possible if brands have the ability to quickly change their communication strategies and set up campaigns adapted to the context and the times.

Being close to customers in their daily life, both with commercial and emergency communications, always trying to give a positive message with prospects of rebirth and hope is the key.

The 'new' way of communicating was in line with the generalised sentiment of the population, remodelling the basic concepts of purely commercial communication. The impact of the virus on consumer sentiment became increasingly palpable as the number of deaths increased during its globalisation.

2.1 Introduction to brand reaction analysis

In order to be able to develop a correct analysis of how brands reacted to the emergency situation described, it is necessary to draw a timeline that allows one to analyse each activity undertaken by the brand with reference to the specific moment of diffusion. In fact, the reactions of the companies were almost dictated by the development of the phases of the pandemic. Although the common goal has always been to communicate with their consumers, trying to continue to convey both the values and the closeness of the brand to consumers, different strategies have been adopted.

All these different strategies can be grouped into three precise categories. Firstly, an altruistic and solidarity-based approach was adopted, deciding to contribute to the battle against Covid-19 by helping governments and institutions either by donating large sums of money or by transforming their production lines to produce masks and alcohol-based disinfectants. In a second moment, many brands decided to speak directly to consumers through messages of solidarity from their social media accounts, by sending reassuring e-mails,

transforming logos and company headquarters⁷². Finally, the third moment was dominated by a dramatic digital revolution. With this digital revolution, luxury brands wanted to focus on the creation of a personalised digital experience for the customer that would have the same quality as the one experienced in a physical shop.

2.3 First reaction - An altruistic and solidarity-based approach

In the current context where healthcare facilities are saturated with the virus and local small and medium-sized enterprises are at risk of serious difficulties, consumers are paying special attention to those who decide to contribute to the battle against COVID-19, whether they are influencers on social networks, manufacturers or industrialists, retailers or large luxury brands.

Even after the turmoil, when the bond between consumers and companies will be re-established, those who took action, whether by helping those in need or simply showing empathy, will be remembered.

Already in the first two weeks of the emergency, some luxury groups such as LVMH, Kering and Estée Lauder began implementing strategies to take part in the fight against the covid 19 pandemic together with governments and health institutions⁷³.

They have started to turn many of their own sites into factories to produce disinfectant hand gels, masks and gowns for doctors and nurses, make donations, and work with states to help them reduce shortages of certain resources.

Among the first to implement this mobilisation was the giant LVMH, which quickly requisitioned its Christian Dior, Guerlain and Givenchy factories to prepare and distribute free hydroalcoholic hand gel and masks in large quantities⁷⁴. Dior launched a project in Baby Dior in which the Maison's seamstresses voluntarily decided to sew masks to be distributed to all hospitals. Another luxury brand that readily joined the race against Covid-19 is Hermès, which donated around €20 million to the AP-HP (Assistance Publique - Hôpitaux de Paris), produced more than 30 tonnes of hydroalcoholic solution from its perfume site in Le Vaudreuil⁷⁵, and offered support to local health services through its subsidiaries around the world. Chanel, which has production sites in France, Italy and Switzerland, donated €1.2 million to French hospitals and provided more than 50,000 masks for hospitals, firefighters and police. Since the end of March, Chanel has also mobilised 150 of its seamstresses to produce first aid masks and gowns. Clarins also announced on 1 April 2020 that it had already produced and donated 14,500 bottles of disinfectant gel to the French hospital service⁷⁶. "We will continue production as long as it is needed," the French group's general management announced. To help the fight against Covid-19, Bulgari has already donated several tens of thousands of bottles of hydroalcoholic gel. "We

⁷² <https://www.weforum.org/agenda/2020/03/from-perfume-to-hand-sanitiser-tvs-to-face-masks-how-companies-are-changing-track-to-fight-covid-19/>

⁷³ <https://www.businessinsider.com/luxury-fashion-moguls-donating-to-combat-coronavirus-giorgio-armani-2020-3?IR=T#bulgari-18>

⁷⁴ <https://cnaluxury.channelnewsasia.com/obsessions/luxury-brands-covid-19-aid-relief-12652582>

⁷⁵ <https://whitewall.art/lifestyle/hermes-gives-back-amid-the-covid-19-pandemic>

⁷⁶ <https://www.vogue.co.uk/news/article/chanel-coronavirus-masks-gowns>

want to support Switzerland, a country where the brand employs more than 600 people, starting with the canton of Neuchâtel, where Bulgari employs more than 350 people and develops watchmaking and perfumery for the whole world," explained its CEO Jean-Christophe Babin. "It is our duty to contribute to the fight against Covid-19, thanks to our know-how and our production capacities," explains the CEO, himself a resident of the canton of Neuchâtel⁷⁷.

2.4 Second reaction - A strategic marketing approach

Given that there is a common thread among the various ways in which brands have reacted to the COVID-19 pandemic, this analysis is fundamentally focused on achieving two objectives: to understand what this common factor is and to reason about the importance of marketing strategies in the current context.

To this end, it is therefore considered useful to analyse the most significant trends that have developed during this pandemic period from a semiotic perspective.

At the beginning of the pandemic, some brands, fearing to offend the common sentiment and general mood of the moment, chose to stop their advertising campaigns.

"[...] the COVID-19 crisis is characterised by a containment situation in which consumers increase their screen consumption and thus their attention to the broadcast content. For brands that aspire to reach consumers with solutions to get them through these tough times, this is the time to watch it," says Ranjeet Laungan of Nielsen Media.

The Pandemic Era was characterised by restrictions and lockdowns, which pushed consumers, even for more leisure time, to dabble on the internet in search of new content. This situation has been exploited as an opportunity by many brands to remain visible to their target audience and possibly intercept others⁷⁸.

All companies, however -even those that have chosen to continue their advertising campaigns, in whole or in part, with outdoor physical billboards- have modified their content, adapting it to the particular moment.

Even luxury brands, in order to bring attention to social distancing, have joined with their messages those of health authorities or politicians, VIPs and footballers, all aiming to curb the spread of the coronavirus pandemic. Unfortunately, this form of restriction,

- also known as social isolation, implemented by reducing social contacts and outings and keeping a safe distance of at least one metre from each other - was important to avoid worse effects than those the whole world witnessed.

Raising awareness of the importance of safe distances as a means of reducing possible Covid-19 infections has also been carried out by a number of major international brands, which have launched dedicated

⁷⁷ <https://www.bulgari.com/en-us/stories/bulgari-donate-hand-sanitizer-against-coronavirus.html>

⁷⁸ <https://cxl.com/blog/semiotics-marketing/>

advertising messages, modifying their logos⁷⁹ so that the graphics were reminiscent of distancing and accompanying them with well-known messages such as 'I'm staying home', 'stay home', 'be safe', etc.

One of the types used by companies to encourage distance measures and show their support for health guidelines has been to change their logos by spacing the letters. Luxury brands that have undertaken this initiative include Audi, which has separated its circles, Mercedes, which has created a space between the three-pointed symbol and the circle, and Volkswagen, which has split the V from the W⁸⁰.

A simple but effective change which, in terms of visual identity and good brand recognition, demonstrates the company's policy of respecting health rules. As simple as it is, however, this change sends out a very important message: reality is changing, and so is everyday social life.

Looking more specifically, we want to bring some practical examples of how luxury brands have decided to communicate this message.

Brands such as Volkswagen, Audi and Mercedes decided to change their logos in order to help institutions and health bodies to make people aware of the importance of the pandemic situation they were experiencing.

Figure 2.3: Audi logo distancing



Source: Audi

Audi itself, with its 'four rings' logo, which has always represented the four founding companies of the German Auto Union, has decided to make a change in order to raise awareness of social distancing⁸¹. The logo, with the ring on the left side, has represented Audi itself from the very beginning, while the other three represented DKW, Horch and Wanderer in order from left to right. This emblem has always been affixed to all the

⁷⁹Cowin, E. (2011). The evolution of US corporate logos a semiotic analysis.

⁸⁰<https://luxus-plus.com/en/coronavirus-volkswagen-mercedes-and-audi-unveils-new-logos-to-enforce-social-distance/>

⁸¹<https://twitter.com/audiofficial/status/1391773802783248384>

company's cars, from the flagship supercar Audi R8 to the subcompact A3⁸². Although Audi only made slight changes to the logo in 2009 to mark its 100th birthday, it was in 2020 with the pandemic that the big change occurred.

Changing a logo created in 1932 is an important decision, but it has to be considered that in such exceptional situations a brand should also analyse the social context and make bold choices. As anticipated, the brand decided to take the risk and share on their social media page the new logo. Audi, in fact, posted a video showing the four rings separated, with the message "let's keep our distance". The short video was then also accompanied by the caption: 'Let's not leave our home, let's keep our distance, let's stay healthy, let's support each other. #FlattenTheCurve #Audi'.

Audi has, in addition, unveiled a GIF of its original logo, with the four rings separating from each other, changing the message from 'Stay together' to 'Keep distance'.

A statement released by Audi itself emphasises: "As a company and a global community, our top priority is to identify any opportunities to flatten the curve. Stay safe'. Stay home, stay healthy, stay healthy, support each other - we're in this together'.

In the GIF and the video published by Audi, there are two important messages common to both. The transformation of the logo is shown, the classic intertwined rings, which represent the strength that comes from unity, become detached and are accompanied by the message 'keep your distance', to represent the idea that in times like these there can be unity in keeping your distance. The change of the slogan "Stay together" to "Keep your distance" is also represented in figure 2.3.

The video⁸³ uses a participatory but also somewhat imperative tone that puts the consumer at the centre by making a very specific request. Phrases such as "Keep YOUR distance"; "Stay Together (YOU)" emerge during the video, and during the end the tone changes, becoming more friendly, thanking the consumer for using the distance measures and wishing that they could bring us back together "Thank you for watching, keep distance to stay together".

⁸²<https://www.motori.it/curiosita/1356418/audi-storia-logo-il-significato-dei-quattro-anelli-uniti.html>

⁸³ https://www.youtube.com/watch?v=FXe_PcGs9p4

Figure 2.4: Volkswagen logo distancing



Source: Volkswagen, 2020

German car giant Volkswagen, which had already changed the layout of its coat of arms last year to mark the launch of the first ID.3 electric car, has updated its logo, making a significant change thanks to a small graphic contrivance, moving the letter V away from the letter W and thus creating a virtual safety space between the two letters⁸⁴.

As the company put it: "We are convinced that together we can find ideas and solutions to overcome this crisis. At this time, it is particularly important to follow the rules of behaviour and hygiene with great discipline. Stay safe, keep your social distance!".

By posting this animation, accompanied by a series of motivational phrases, on the company's YouTube channel, the company wanted to send out a very clear message: now is the time to keep your distance. The video is in fact accompanied by a positive message of encouragement.

A message of encouragement that invites people to respect the separation measures put in place to combat the Covid-19 pandemic and to express solidarity and brotherhood at the same time. "At Volkswagen, we traditionally stand together in all crises and support each other. We are convinced that together we will be able to find new ways and solutions to overcome this crisis. It is particularly important to follow the rules of conduct and hygiene with great discipline. Stay safe, keep your social distance"⁸⁵.

It can therefore be said that Volkswagen adopts a format very similar to the one used by Audi, but with a different tone when approaching the consumer.

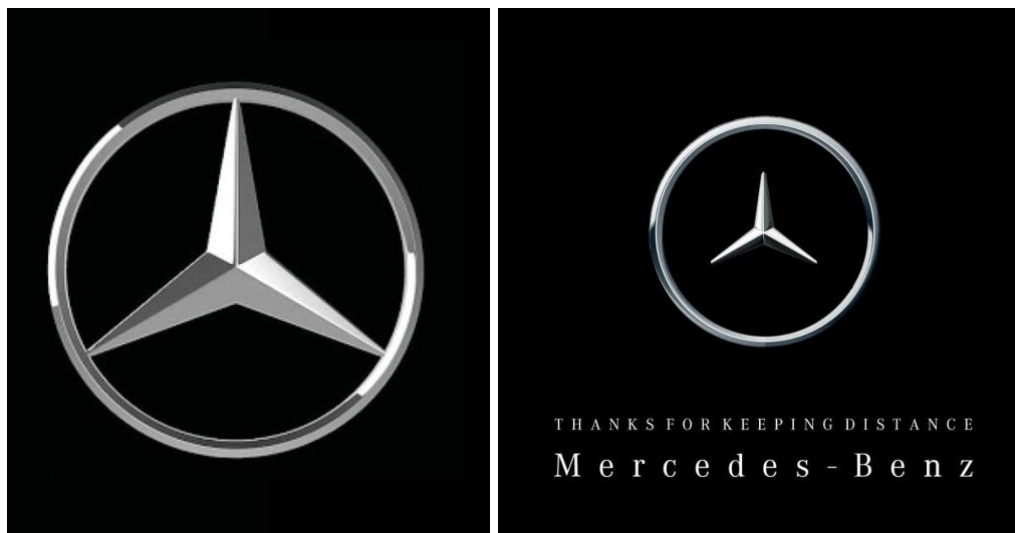
Phrases such as "We **have stood strong** through more than one crisis", "We **did** this together", "We **did** this by standing shoulder to shoulder", "We **did** this by being close to each other", "We now **face** another crisis" emerge throughout the video. All these phrases have two particular characteristics in common: Volkswagen

⁸⁴https://www.auto.it/foto/news/2020/04/02-2890169/coronavirus_da_audi_a_lamborghini_come_cambiano_loghi_e_sedi_foto/#1

⁸⁵ https://www.youtube.com/watch?v=JcKP_-VB6xY

always adopts the "We" instead of using "you", in order to emphasise the closeness, even from a distance, of the brand to the consumer; secondly, all the phrases described in the video refer to actions that the brand together with the consumer can or have taken to fight the crisis, because "Together, from a distance, we can do it".

Figure 2.5: Mercedes logo distancing



Source: Mercedes, 2020

In times of the Coronavirus emergency, every sign of solidarity is important, and the Mercedes brand has already demonstrated several times that it is moving in the right direction. By temporarily changing its world-famous logo, it has taken a further step⁸⁶.

During the first phase of the pandemic, Mercedes decided to support the campaign of correct communication on risks and advice related to the Coronavirus through its social pages.

In the Mercedes logo, what changed was the points of the star shrunk and moved away from the circle, making it isolated from the design. This new logo published on social media showed that the company also cared about social context and wanted to send the message to stay at a safe distance during this difficult period, to prevent the contagion from continuing to grow. The new logo was in fact accompanied by the German manufacturer's message: 'Thank you all for keeping your social distance and let's all act together to successfully defeat the virus! A big thank you to Marcel Hobrath for creating this logo'.

The impact of these brands' creative and iconic use of branding has reached millions of people around the world, making a short, punchy and impactful message an emotional example of solidarity⁸⁷.

⁸⁶ Lhafi, S. (2019). Jérôme GUIBOURGÉ (2018), L'humour en publicité: analyse sémiotique. Louvain-la-Neuve, Academia/L'Harmattan, Coll.«Dynamiques contemporaines». Communication. Information médias théories pratiques, 36(1).

⁸⁷ <https://hubinstitute.com/2020/DigitalBusiness/Advertising/Tendances-creativite-campagnes-covid19>

What all these brands want to convey is that if we observe social distancing rules, we will one day come back together and be closer than ever.

2.5 Third reaction - Revolutionary Business Approach

TREND - Changes in consumer behaviour as a result of the crisis COVID-19

Today, more than a year after the start of the virus and the consequent pandemic, we can trace, if not a definitive path, at least an analysis as detailed as possible of the impact on the world economy and of how consumer behaviour on the one hand and supply on the other have changed in the course of a year and a half, paying more attention to the dynamics of the world of luxury.

At first impact, all economic operators were taken aback and had quite a few difficulties.

The first intervention of national governments, more or less all over the world, was to limit the movement of people, in order to try to decrease the spread of the virus.

And so, we have seen governments imposing total closure of commercial activities, except for so-called essential activities, others imposing a total curfew from a certain time in the afternoon or evening, others allowing partial opening, perhaps only in the morning, and then imposing an evening curfew.

In any case, the common thread was to discourage and/or prevent people from going freely around shops, cinemas and restaurants, and to avoid any form of gathering.

Having said that, it is interesting to see how brands have responded to this top-down closure, and in particular how the luxury world has reacted.

The world began to change in March 2020. The ban on going out of the home has changed people's habits; words like '*smart working*', '*calls*', have become commonplace, as has the use of e-commerce.

As always happens in these cases of epochal change, it is not necessarily the strongest who resists, but the smartest. And the smartest is the one who has been able to understand the change and adapt his company and his offer to the fast-changing world and consumer behaviour.

Obviously, the luxury sector has not been exempted from this storm, but while many brands have been caught unawares, others have been able to react with speed.

However, many brands that failed to react and reinvent themselves had to close their boutiques, cancel their shows and adjust their calendar. Having failed to grasp the evolution of the world and the market in time, these luxury brands will therefore struggle to project themselves and know what tomorrow will bring.

The companies that have been able to perceive the mood and sentiment of their customers and have been able to adapt to these will certainly have an advantage over those who, on the other hand, have been slow to respond, not least because of the size of their structure or an overly laborious chain of command.

Another advantageous factor has been, and will increasingly be, being close to the customer, listening to their emotions and needs in order to adapt their offer. This really is the key to success.

Social media in general, and Instagram in particular, have been a business lever, an important tool that has helped these brands to overcome the crisis and innovate. As previously said, the speed of reaction was important to intercept and maintain the attention of consumers⁸⁸.

On this wave, the important and reactive brands have proposed new ways of watching virtual shows: both with live broadcasts or streaming, possibly reproducible at a later date, and through the use of AR and VR.

The concept of the digital offer has changed, moving from the simple 'audience' of advertisers to a new way of interacting with the world that is fully integrated into society and its uses. And again, digital today has become a real environment in which consumers can live new experiences and it will be good companies that offer these services and involve the customer in this new habitat.

To live in this new world and in this new market, the luxury brand of the future will have to be highly "digital": online services, fulfilment, experiences & virtual assistants.

The personalisation of the offer made possible thanks to digital and artificial intelligence can revolutionise the definition of a luxury experience⁸⁹.

In Asia, the first region to be affected by the Covid-19 Emergency, social networks have been tasked with being a platform for sharing news about reported cases and rapidly changing rules. Hashtags multiplied, both locally and globally, such as that of TV host Jimmy Fallon who created the *quarantine hashtag*⁹⁰.

Digital has thus emerged as the only means of communication between consumers and brands.

Sell online or die? Luxury is an emotional industry, so it has to be one of the fastest to adapt to new moods and emotions and understand that consumers of luxury products and services want to be pampered.

Well-structured brands with a lean and dynamic chain of command have been able to sense all these changes and have quickly invested heavily in digital in general and e-commerce in particular.

⁸⁸Bautista I., (2020), How Brands Are Responding to COVID-19, <https://www.growth-rocket.com/blog/how-brands-are-responding-to-covid-19/>

⁸⁹<https://www.techedgegroup.com/blog/the-artificial-intelligence-opportunity-for-luxury-retailers>

⁹⁰<https://twitter.com/jimmyfallon/status/1244684663156887553>

"There has been a real boost in e-commerce: in eight months, we have taken eight years!" summarises Eric Briones, co-founder of the Paris School of Luxury⁹¹. "The urgency now for brands is to be in touch with the customer, create a digital emotion and make every sale on the Internet a real experience, so that people don't buy online just because it's convenient," summarises Eric Briones.

In November, luxury group Richemont (owner of Cartier, among others) and Chinese giant Alibaba⁹² announced that they would inject \$1.1 billion into high-end fashion platform Farfetch and its new Chinese market. For its part, Amazon - king of e-commerce hitherto shunned by prêt-à-porter - launched a luxury space in September to make room for itself alongside the industry's big platforms such as Farfetch, Yoox Net-à-porter and Alibaba's Luxury Pavilion.

La Vallée Village, which brings together the big luxury fashion brands, unveiled its remote shopping service: on its site, all you have to do is choose your favourite brand and then contact a salesperson, who sends photos, videos and advice⁹³.

Hermès offers *"numerous tools"* to *"satisfy the desires"* of its customers: *"distance selling by phone or video, making appointments in shop, a personalised concierge service for home deliveries, and product reservations from the site"*⁹⁴ of the saddle-mâché-marochine maker. Chen Rui, 32, who lives in Beijing, is a loyal customer very attached to the brand. He says he has not changed his habits much and has continued to buy *"a lot of luxury items during the pandemic"*, estimating that he has spent the equivalent of €4,000-5,000 every month at Hermès, Gucci, Prada, Fendi, Louis Vuitton or Dior. *"I bought both online and in shops: most of the time I buy shoes and clothes in shops so I can try them on, and for bags and other types of items I go online,"* he said⁹⁵.

Transactions in the world of luxury have increased by up to 100%, but there is also another important element to note: a large increase in the amount of time spent looking at content on luxury sites, such as 'Fashion Week'.

Many brands, again in order to increase their presence in the digital world, have not only implemented their presence in the most popular social networks (i.e., Instagram and Facebook), but have also created a series of hashtags related to the pandemic, others have created real virtual salons, up to and including haute couture shows that have been realised in virtual.

⁹¹ <https://paris-school-luxury.com/actualites/la-generation-z-sauto-decrypte>

⁹² <https://www.journaldunet.com/ebusiness/commerce/1502131-un-luxury-pavillon-la-strategie-d-alibaba-pour-attirer-les-marques-de-luxe/>

⁹³ <https://www.tbvsc.com/la-vallee-village/en/services/virtual-shopping>

⁹⁴ <https://www.tbvsc.com/bicester-village/en/services/virtual-shopping>

⁹⁵ <https://www.mckinsey.com/~media/mckinsey/featured%20insights/china/how%20young%20chinese%20consumers%20are%20reshaping%20global%20luxury/mckinsey-china-luxury-report-2019-how-young-chinese-consumers-are-reshaping-global-luxury.ashx>

Morin Oluwole, director of Global Head of Luxury on Instagram and Facebook, explains how brands were very engaged in the digital format during the Covid-19 pandemic⁹⁶.

In a very short space of time, luxury brands had to invest in digital technology as all boutiques were forced to close their doors. Likewise, all fashion shows were cancelled - at least in the form in which we knew them. Deprived of the catwalks, designers competed with inventiveness to present their new collection in a Covid context. In 2020, 205 fashion shows were broadcast on YouTube⁹⁷, more precisely through the YouTube Fashion vertical, during the fashion weeks in New York, London, Milan and Paris. The approximately 200 companies involved accumulated a total of more than 100 million views.

During this pandemic period, for many luxury brands, whether leading groups such as LVMH, Kering, Richemont, Hermès, etc. or more "reserved" designers, YouTube seemed to have become a natural playground for expressing brand values and creating the emotional experience so sought after by their typical consumers.

Digital consumption will continue to dominate and grow in 2021⁹⁸ and companies, in order to stay in the market, need to develop more engaging and social experiences to encourage consumers to connect. At the same time McKinsey & Company, in its annual report "The State of Fashion 2021"⁹⁹ expects brand executive teams to focus increasingly on ensuring that digital channels add measurable value to the bottom line, given limited budgets and the need for productivity and efficiency.

Everywhere during the quarantine, digital consumption grew dramatically, reaching increases of 60%¹⁰⁰. In Hong Kong, despite its strong store-based culture, consumers have rapidly changed their behaviour by downloading e-commerce apps.

Expert Eric Brions says: *"But above all, this is not just a story of digitisation of luxury, it is the battle of data: to have good personalisation, you need good customer data... everything changes, but nothing changes: the specificity of luxury buying has always been to have a special relationship with the customer, and we are just seeing an upgrade in the face of a market that has gone global"*¹⁰¹.

Obviously in a digital world, without geographical and physical boundaries, economic balances also change, such as China, which will be the only country in the world to close 2020 with a 48% increase in luxury sales;

⁹⁶ <https://luxe.digital/business/digital-luxury-opinions/morin-oluwole/>

⁹⁷ <https://www.youtube.com/channel/UC3T5fmgL4Kvk3kG1kF6JFeA>

⁹⁸ <https://www.mckinsey.com/~/media/McKinsey/Industries/Retail/Our%20Insights/State%20of%20fashion/2021/The-State-of-Fashion-2021-vF.pdf>

⁹⁹ <https://www.mckinsey.com/industries/retail/our-insights/state-of-fashion>

¹⁰⁰ Nielsen Study - <https://www.nielsen.com/us/en/insights/article/2020/covid-19-tracking-the-impact-on-media-consumption/>

¹⁰¹ <https://fr.fashionnetwork.com/news/Vendre-en-ligne-ou-mourir-le-luxe-face-au-covid-19,1268261.html>

local consumption is increasing in the face of the impossibility of travelling, according to a recent report by Bain and TMall (Alibaba), which highlighted the fact that Chinese Millennials are feeding "an ever-growing base of consumers who buy online"¹⁰².

Which brands will have an easier time restarting?

Certainly, those that are well structured and have a streamlined line of command capable of making quick decisions, even on very important transformations for the entire company, will be at an advantage.

For many (e.g., Bain & Company), once the pandemic is over, people will return to the old normalcy of filling physical shops and enjoying the pleasures of real life¹⁰³.

Of course, many of the habits born during this period and many of the digital tools used in the pandemic will remain in place. Brands will have to focus on creating interaction and intimate links between real and digital experiences in order to engage consumers and generate sales.

OPPORTUNITIES AND CASES

The companies that are the most organised and best able to react to the COVID-19 pandemic have also been able to seize great opportunities in this maelstrom of change.

Today they have a great opportunity to reinvent themselves by showcasing exciting content that offers an ever better digital experience using new technologies such as 3D and virtual reality.

Digital content offers consumers an experience that is both useful and exciting. If the feeling left is good, they will try to replicate it.

New 3D configuration technologies are in fact a widely recognised key success factor in which the consumer becomes emotionally involved.

Companies that have replaced their 2D product views with 3D views using these technologies have increased their sales by an average of 30%¹⁰⁴. It is now certain that the integration of 3D configuration technology very often results in a significant increase in sales and profits for companies marketing their products on e-commerce platforms. Some visionaries had already implemented the most advanced technologies such as 3D configurators as well as virtual and augmented reality tools, machine learning-based programmes, chatbots or live streaming, thus perfectly responding to increasingly demanding consumer demands for accessibility and personalisation. To remain effective in marketing, it is becoming even more important to accelerate this transformation.

¹⁰²https://www.bain.com/about/media-center/press-releases/2020/growth_in_uncertain_times_chinas_share_of_global_luxury_market_reaches_new_high_despite_covid/

¹⁰³<https://www.bain.com/insights/the-future-of-luxury-bouncing-back-from-covid-19/>

¹⁰⁴https://www.accenture.com/us-en/insights/consulting/_acnmedia/Thought-Leadership-Assets/PDF-5/Accenture-Signals-Of-Change-Business-Futures-2021-Report.pdf

We are thus witnessing the development of the use of technology in luxury marketing after the crisis.

According to major studies¹⁰⁵, 40% of marketing executives believe that personalisation tools will have a positive impact on sales volume, average basket size and profits in direct-to-consumer segments such as e-commerce, with a further 37% indicating an increase in sales and customer lifetime value; while 46% of retailers plan to implement virtual or augmented reality solutions in 2020 in order to offer an active and unified customer experience that supports a message and leads to customer conversion¹⁰⁶. It is also estimated that augmented reality technologies will reach up to 100 million customers in 2021, with online and physical shops combined.

Companies understand that, in these uncertain times, discovering new content is one of the most popular activities for consumers. This new consumer attention becomes an opportunity for brands to remain visible to their target audience.

The real challenge is to maintain and extend habitual interactions, shifting consumers' attention from what was happening offline to online platforms.

The discovery of a new world, a virgin market in which to plant flags and which is just waiting to be conquered. It is no coincidence that many luxury brands, partly to compensate for sales in physical shops in China, such as Prada, Miu Miu, Balenciaga, Piaget and Montblanc have also opened virtual shop windows on Alibaba's Tmall platform. E-commerce is a strategic project for luxury brands. Indeed, 78% of luxury goods purchases are influenced by digital touch points, and 100% of luxury goods buyers are connected.

In parallel and in order to intercept more and more consumers' humors, the study of new behaviours has also developed. The Sortlist (2021) study "Social Networks: How is the pandemic influencing our usage?" focused on two Generations shows that usage has increased by 78% among Millennials and Generation Z (under 35) while 25% of Boomers (over 60) have joined at least one social network since 2020¹⁰⁷.

Big brands invest resources and energy to spread joy and positive messages. For example, Bottega Veneta launched an online platform called Bottega Residency with live music, performances, cooking shows and movie nights. The Spanish fashion house Loewe has also launched an ongoing series of online events and workshops through Instagram Live.

If even before the coronavirus crisis, McKinsey estimated that by 2025, 1/5 of luxury goods sales will be online, after the pandemic this phenomenon will become even stronger with new consumer habits.¹⁰⁸

¹⁰⁵<https://www.gartner.com/en/newsroom/press-releases/2019-03-11-gartner-survey-shows-brands-risk-losing-38-percent-of>

¹⁰⁶<https://www.mckinsey.com/industries/retail/our-insights/adapting-to-the-next-normal-in-retail-the-customer-experience-imperative>

¹⁰⁷<https://www.brusselstimes.com/news/business/175504/an-entertainment-escape-pandemic-causes-spike-in-social-media-usage/>

¹⁰⁸<https://www.mckinsey.com/~/media/McKinsey/Industries/Retail/Our%20Insights/State%20of%20fashion/2021/The-State-of-Fashion-2021-vF.pdf>

Luxury companies that keep up with the times will see themselves increasingly involved in e-commerce, some even making significant progress (e.g. Richemont's acquisition of Yoox NAP¹⁰⁹). The companies that have not adapted to this new offer are to be considered "lagging behind", but unfortunately for them, they will not be able to hold out for long if one quarter of the market will ever be exclusively online.

While this change has provided great opportunities for consumers who, while sitting in their armchairs, can watch fashion shows in detail, communicate with customer care via simple chat rooms and can just as easily make all the purchases they want, it has also created important brand/customer ties¹¹⁰.

Customers demand that each brand structure its presence on online channels, so much so that any absence could become a critical factor in eliminating the company's product - and indirectly the company itself - from their basket of choices.

Brands now have the possibility, albeit virtually, to enter the home of the potential customer, to talk to him and listen to him. They also have the possibility of tailoring offers ad hoc for each individual customer on the basis of the latter's indications. There are many observers (Stephanie Phair, CFO of Farfetch among others), all over the world, who think that 2020 could be remembered as the year in which fashion retail finally made its shift to digital platforms.

Consistently, many famous luxury brands started their process of transformation by entering in the digital world

Companies have explored and subsequently created new ways to manage their contact with the customer; Guerlain's virtual lipstick¹¹¹ configurator has found its place in this new market, where the customer can choose, from home, sizes, colours, cases, accessories, engraving of initials and much more. This solution proved to be a unique and engaging online shopping experience for customers, in which they were an active part¹¹².

The virtual configurator channel, given its great success, has since been followed by many other brands, such as Kenzo.

¹⁰⁹ <https://www.reuters.com/article/us-netaporter-m-a-yoox-idUSKBN0MR0I520150331>

¹¹⁰ <https://www.warc.com/newsandopinion/opinion/luxury-brands-three-best-practices-in-coping-with-covid-19/3469>

¹¹¹ <https://www.instagram.com/guerlain/reels/>

https://www.beautypackaging.com/contents/view_breaking-news/2019-04-18/guerlain-partners-with-voir-for-virtual-makeup-try-on-tool/

¹¹² <https://www.guerlain.com/it/it-it/p/rouge-g-de-guerlain-il-rossetto-satin-matte-S000001.html>

Figure 2.6: Guerlain's virtual lipstick



Source: Guerlain

Others dared to do so in February 2020, and won, by totally stopping their off-line advertising and dedicating their human and financial resources to virtual advertising, creating web channels and being assisted in this process by well-known influencers.

It is also impossible not to think of virtual catwalks and live streaming, solutions adopted by Dior, among others, for its Autumn/Winter 2020 fashion show¹¹³.

Louis Vuitton, still in the virtual world but with a different approach, used the Reels format¹¹⁴. This short 30-second format allows authentic experiences to be shared, incorporating music, videos, thus becoming one of the first luxury brands to use the format and demonstrate its creativity by presenting its ready-to-wear collection. The house published two videos in which models filmed themselves with their mobile phones. An important strategic choice for the brand, having an engaging storytelling offers great visibility.

A similar approach was taken by the Italian brand Prada, which created a virtual reality video allowing a 360-degree view to give the feeling of being there.

The same thing happened at Balenciaga's show, without a physical audience, where the company sent virtual reality headsets to its guests to watch the autumn-winter 2021 show.

The MET Museum in New York, on the day its annual gala was to be cancelled due to containment measures, broadcast an exclusive preview of Anna Wintour and artist Florence + The Machine's speech on Vogue's official YouTube channel¹¹⁵.

¹¹³ <https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/christian-dior>

¹¹⁴ <https://www2.deloitte.com/content/dam/Deloitte/at/Documents/consumer-business/at-global-powers-luxury-goods-2020.pdf>

¹¹⁵ <https://www.vogue.it/moda/article/met-gala-2020-evento-digitale>

The Italian fashion house Gucci took a different digital approach and launched a new app to engage customers during the crisis¹¹⁶. The app offers many digital features, including an augmented reality tool that allows customers to virtually try on Gucci's eyewear, trainers and beauty products. It also allows customers to decorate their spaces using the Gucci Décor collection¹¹⁷.

Figure 2.7: Gucci adds AR sneaker try-ons to its mobile app



Source: Marketing Dive

While, as previously shown, each brand has used a specific digital strategy, all companies invested in a digital chat program in order to have a direct dialogue with the customer.

Brands have structured and implemented their 'customer care' in order to be able to follow the customer and stay close to him at a time when he was experiencing difficulties linked to the pandemic.

But the digital world has evolved more and more; today we are familiar with terms that would have previously made us suspicious, such as virtual reality, augmented reality and artificial intelligence.

As is only to be expected, major brands have invested a lot of money to take advantage of these epoch-making innovations, exploiting them in all sorts of ways: both in the offering of their products and related customer satisfaction, and in the reworking of their marketing.

Virtual reality is a simulated reality with which people can interact through the use of technological tools (glasses, helmets, gloves, sensors, screens, smartphones, tablets, etc.). It allows those who use it to immerse themselves in a simulated real environment through interaction with surrounding objects, giving the impression of actually being in that environment¹¹⁸. Virtual reality applications are used by an increasing

¹¹⁶ <https://www.youtube.com/watch?v=BozvxmyDTGc>

¹¹⁷ <https://www.luxurydaily.com/gucci-is-2020-luxury-marketer-of-the-year/>

¹¹⁸ <https://www.investopedia.com/terms/v/virtual-reality.asp>

number of companies with the main objective of improving the customer experience by involving their consumers at 360 degrees.

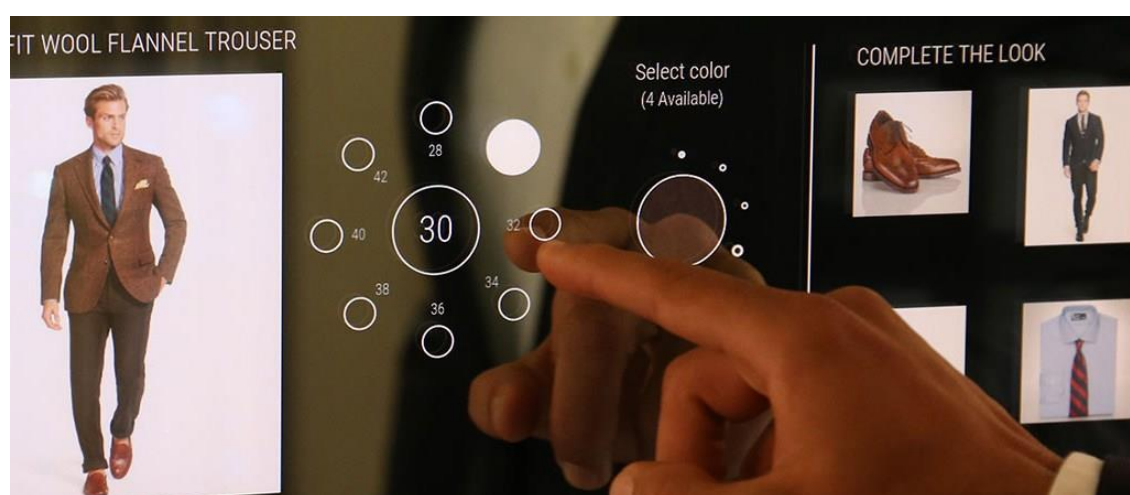
Augmented Reality (AR) can be defined as a set of technologies that, through the use of artificial intelligence, amplifies the surrounding environment by superimposing three-dimensional objects that users can perceive through their five senses¹¹⁹.

The most widely used AR applications today rely on smartphones to show the digitally augmented world. Users can activate a phone's camera, view the world around them on the screen and rely on an AR application to enhance that world in real time.

In today's world, it is crucial to be able to offer users a quality user experience that will create an even more meaningful relationship between brand and consumer.

As already mentioned for digital first, there could be numerous examples of fashion brands that have made use of it. For instance, Rebecca Minkof's 'magic mirror' in partnership with eBay¹²⁰. The device is a mirror that invites customers to click on the magic glass and the brand's world appears on the mirror. Another Example is Ralph Lauren, who realised fitting rooms with the integration of Virtual Reality systems¹²¹. Customers, once inside the fitting room, found themselves in front of a mirror presenting them with all the models of clothing and accessories in the shop, with the relevant sizes and measurements. With a single click, the customer could read information and details about the products and request a fitting in the fitting room by selecting the correct size.

Figure 2.8: Ralph Lauren's connected fitting rooms



Source: Digiday

¹¹⁹ <https://hbr.org/2017/11/why-every-organization-needs-an-augmented-reality-strategy>

¹²⁰ <https://www.wired.com/2014/11/ebays-plan-reinvent-retail-shopping-magic-mirrors/>

¹²¹ <https://digiday.com/marketing/retailtech2016-inside-ralph-laurens-connected-fitting-rooms/>

Sephora, the well-known brand of the LVMH group, created the AR mirror¹²², through which users can look in the mirror and try on shades of eyeshadows, foundations and lipsticks, without having to actually try them on, a strategy first applied by Guerlain.

Many other examples of augmented reality could be given in almost every sector, but what makes these tools unique is not only the 'digital' aspect they provide to users, but rather the enrichment of the pre-purchase experience.

As analysed above, the needs of customers have seen substantial changes over time and with them the demands they make on the market. This is even more true if we consider the type of experience provided by the various brands to consumers. Today, even more than in the past and especially in the luxury sector, customers feel the need to be involved, before purchasing, in an involving sensory experience that stimulates all five senses.

Figure 2.9: Sephora's augmented reality mirror



Source: LVMH

2.6 Luxury marketing (r)evolution

"Fashion evolves under the impulse of a desire and changes as a result of repulsion. Saturation leads fashion to throw away what it adored until recently. Since its profound reason is the desire to please and attract, its attractiveness certainly cannot come from uniformity, which is the mother of boredom. That's why, while there may not be a logic to fashion, there is certainly a sensibility that obeys two reflexes: reaction or confirmation."¹²³

Christian Dior

¹²² <https://www.thedrum.com/news/2014/06/02/sephora-launches-world-first-3d-augmented-reality-mirror>

¹²³ <https://www.capital.fr/economie-politique/christian-dior-1905-1957-la-carriere-fulgurante-de-l-auteur-du-new-look-1099537>

These words of the designer, now more than ever, indicate the path that the world of luxury has taken in this pandemic period.

We are facing the fourth industrial revolution, which has made it possible to speed up the implementation of business activities and to achieve sustainable competitive advantage while respecting effectiveness and efficiency.

The construction of a sustainable competitive advantage is more closely linked to the complex of corporate strategies put in place by management than to the power brands of reference (e.g. BVLGARI, Hermès, Chanel etc.). The two competitive levers on which every respectable luxury brand lays the foundations of its strategies are: the construction of a strong brand identity and the achievement of a unique positioning in the minds of target consumers.

The competitive scenario has changed in recent months in relation to the pandemic that is still affecting the world today.

The common belief of all players is the need for a personalised relationship with luxury brands along all the distribution channels used by the company, both online and offline¹²⁴. This is a customised and continuous relationship, which takes the name of clienteling. Clienteling is the set of marketing strategies implemented by companies to retain their target customers through an ongoing personalised relationship with them¹²⁵. This is even more true in online channels where the type of service is usually rather generalised, unlike the offer that is presented to customers through the use of big data and cookies. In fact, what might appear marginal at first glance - the provision of a personalised service as opposed to a more customised product offering - is what makes the difference in the eyes of information-overloaded customers and what is essential to the effectiveness of a proper marketing strategy.

Following this evolution, L'Oréal has created different apps to take advantage of the benefits of Augmented Reality. One of these is the StyleMy Hair app¹²⁶ which allows the users to try out different shades of L'Oréal hair colours on their face, using only their mobile device and camera. Once the app is downloaded, the user can upload their own photos and indicate which hair color they want to test each time.

¹²⁴<https://hapticmedia.com/blog/luxury-trends/>

¹²⁵<https://lexer.io/clienteling-the-secret-to-closing-the-loop-between-brand-and-buyer/>

¹²⁶<https://www.loreal.com/en/news/science-and-technology/research-innovation/2018/02/26/00/00/style-my-hair-putting-artificial-intelligence-to-work-for-consumers/>

Figure 2.10: L'Oréal Style My Hair app



Source: L'Oréal

Gucci, along the same lines, has created an Augmented Reality app that allows its customers to try out the new product collections in advance and in the comfort of their own homes, in order to carry out a "virtual first trial", making a first experience of the product in order to develop their interest and curiosity.

Dior, in October 2020, created an AR system that operates through the use of mobile devices¹²⁷. This latest innovative idea was created with the intention of giving its male customers the chance to virtually try on the B27 trainers¹²⁸, conceived and designed by Kim Jones, creative director of menswear at Dior. The particularity of this tool lies in the possibility of purchasing the chosen model variant directly through the Dior channel on Snapchat or through the website by registering in the appropriate area.

Figure 2.11: Dior's new Snapchat lens dedicated to the B27sneakers



Source: Dior

¹²⁷<https://fashionunited.uk/news/retail/dior-partners-with-snapchat-for-ar-sneaker-try-on-feature/2020103051697>

¹²⁸<https://wwd.com/business-news/technology/exclusive-christina-dior-b27-snapchat-ar-augmented-reality-1234793175/>

In this vein, the French cosmetics company has unveiled Yves Saint Laurent Rouge Sur Mesure Powered by Perso¹²⁹, a device that relies on artificial intelligence and customises countless shades of Ysl's Velvet Cream Matte Finish lipstick¹³⁰. The novelty of this device is that it allows you to create a new lipstick blend each time, which can be removed from the device and used instantly. Thanks to this device, consumers will be able to create new colour shades through the dedicated app for iOS or Android and wear them virtually through a Virtual Reality mechanism that is divided into three modes:

- *Wheel* which allows you to select the shade from an existing colour wheel;
- *Stylist* which scans a photograph uploaded directly onto the app and suggests the most suitable shade based on image analysis;
- *Match* which analyses a colour captured by the camera and transforms it into a lipstick colour.

Figure 2.12: Yves Saint Laurent Rouge Sur Mesure Powered by Perso



Source: L'Oréal

According to the latest research by the Boston Consulting Group and Altagamma, these new and booming markets are loved by Gen Z and Millennials, the 18–34-year-olds who are the same Tik-Tok users who will represent between 50% and 60% of luxury buyers in 2025.

A game-based market was also born, with virtual fitting rooms and simulated but realistic clothes. Today, even luxury brands have decided to take the field¹³¹.

¹²⁹ <https://www.loreal.com/en/articles/science-and-technology/ysl-perso/>

¹³⁰ https://www.instagram.com/p/CKOUzixsINJ/?utm_medium=share_sheet

¹³¹ <https://verbbrands.com/news/paid-media/luxury-brands-video-games-the-unlikely-new-comrades-in-the-world-of-premium-advertising/>

In 2020, with the launch of Animal Crossing New Horizons, the avatars of the game became a trend among consumers. This is the latest update of the Nintendo game, which has sold more than 13 million copies since its release in the middle of the lockdown on 22 March. Within the game, anthropomorphic pets live on their own and engage in virtual housekeeping and shopping. Among the brands that have stepped forward to dress the animals is Valentino and Bottega Veneta, which has attempted to recreate around 20 identical gaming format looks from its spring summer 2020 and pre fall 2021 collections¹³².

Figure 2.13: Bottega Veneta AI 20/21, fashion shows of Animal Crossing



Source: IO DONNA

But Animal Crossing is just the latest frontier of fashion gaming. Another game has attracted attention for the designer tournaments consumers can participate in¹³³: it's Tennis Clash, the Wildlife video game downloadable from the App Store and Google Play. In the game the player can participate to designer tournaments, such as Gucci Open, where avatar's outfits can be made up thanks to a fully Gucci signed wardrobe¹³⁴. Kering created a special wardrobe for the virtual characters Diana and Jonah, including four outfits consisting of shoes, socks, headwear and even a signed racket string. The exclusive outfit has been made available both in the and on the Gucci website from the 18th of June 2020: just click on the brand's website and access the capsule collection sale. The real one and not the virtual one, of course¹³⁵.

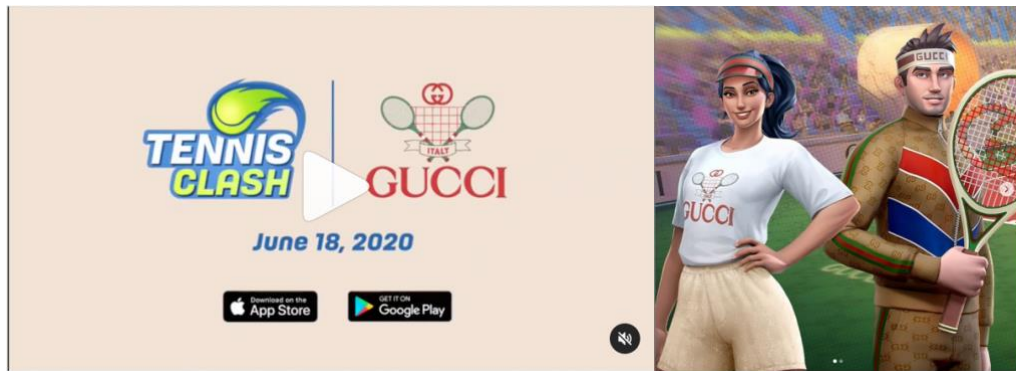
¹³² <https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/valentino>

¹³³ <https://fashionunited.uk/news/fashion/from-animal-crossing-to-esports-how-fashion-met-gaming/2020061149326>

¹³⁴ <https://www.instagram.com/p/CBVU180g1F-/>

¹³⁵ <https://intelligence.wundermanthompson.com/2017/08/augmented-fashion/>

Figure 2.14: Gucci x Tennis Clash



Source: Tennis Clash

Another important agreement to be analysed is the one between Louis Vuitton and League of Legends, in which the brand offered 5 digital looks for players¹³⁶. In the League of Legends 2019 final, which featured the Monogram trunk cup, Unique users reached (a number of) 99.6M. These numbers show how important it is for a brand to create partnerships of this kind, to broaden the horizons of its target audience and make itself known. At the same time, the brand launched a real capsule collection, available online and in shops, inspired by the virtual outfits of the game.

Figure 2.15: Louis Vuitton League of Legends



Source: VERB Brands

Another brand that has tried its hand at fashion gaming in the recent past is Moschino¹³⁷. The brand created a capsule for The Sims 4 characters giving the possibility to dress the avatars with clothes from that line and other collections signed by the brand¹³⁸.

¹³⁶ https://www.washingtonpost.com/gdpr-consent/?next_url=https%3a%2f%2fwww.washingtonpost.com%2fvideo-games%2f2021%2f07%2f12%2fvideo-game-fashion-esports-streetwear%2f

¹³⁷ <https://verbbrands.com/news/paid-media/luxury-brands-video-games-the-unlikely-new-comrades-in-the-world-of-premium-advertising/>

¹³⁸ https://www.instagram.com/p/BwU2pxxh6Wk/?utm_source=ig_embed

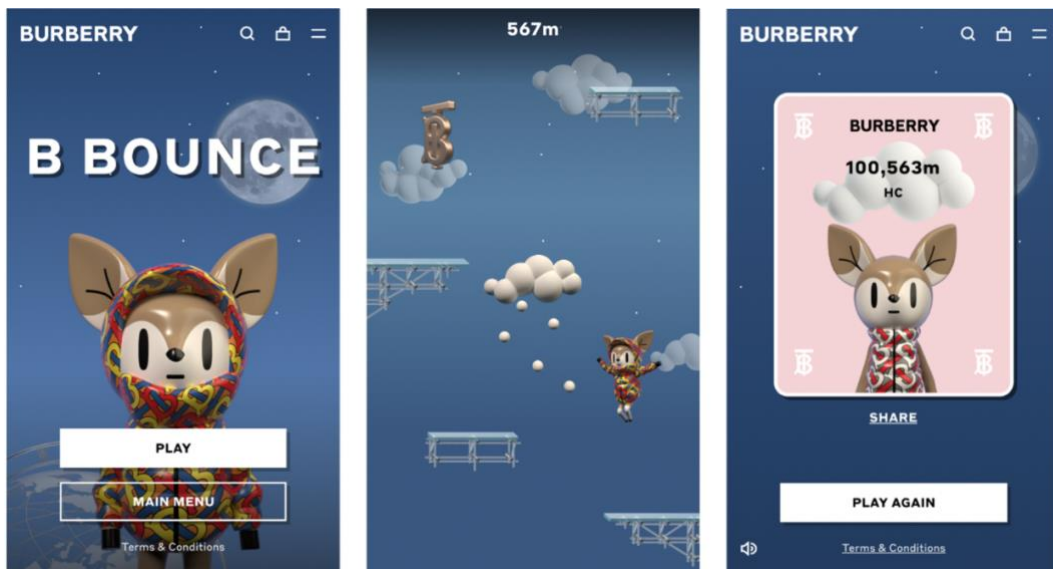
Figure 2.16: The Sims x Moschino



Source: The Sims

An additional important example to consider is Burberry, which in October 2019 presented its first online game, BBounce¹³⁹, in which users were given the opportunity to collect designer clothes along the way and win the jacket from the autumn-winter 2019/2020 collection worn by a cute deer.

Figure 2.17: Burberry online game: BBounce



Source: Burberry:B-Bounce

It was with the SuperMario Bros. according to Fendi that an online/offline relationship was sparked thanks to the idea of holding a fashion show in Shanghai through the Fendi Ways to Rome¹⁴⁰ video game that allowed Chinese users to discover the eternal city. The three best players out of the first 1000 top players could win a trip from Shanghai to Rome, at the Maison's expense.

¹³⁹ <https://us.burberry.com/b-bounce/>

¹⁴⁰ <https://www.pressreader.com/usa/wwd-digital-daily/20190627/281509342725830>

Figure 2.18: Fendi Ways to Rome



Source: Pressreader

Certainly, the effects of this impact of digital, which has become firmly rooted in daily life and in every sector of the commercial world, even when the pandemic is just a memory, will remain and we will be faced with a new normality.

Market analysts and marketing experts will have to, even if they have already done so, modify their strategies to adapt them to the new reality, but just as they do in the offer of products and services and as they do in the new customer care, the same experts have at their disposal new technologies to use and exploit and a huge mass of data on consumers and their choices, which previously seemed impossible to have.

Chapter three. The influence of A.I. in the perception of luxury brands by luxury consumers

3.1 The reasons behind the research question

This work has been developed starting from the consideration that the phenomenon observed could have particularly important implementations in the marketing of luxury brands.

In this research, in fact, we want to analyze the new consumer behaviors that are gradually transforming the future of marketing, revolutionizing the communication methods of brands, especially luxury brands.

We are witnessing the sudden change, also as a result of the COVID crisis, in the habits of citizens in general and potential buyers in the world of luxury in particular: habits and ways of doing things that will last beyond this crisis, permanently changing what we value, how and where we shop, how we live and work¹⁴¹. The epidemic has caused consumers to abandon their normal routines, adopting new habits and behaviors that many believe will continue long term.

The pandemic of COVID-19, with the consequent lockdowns and restrictions, has created the conditions for the implementation of virtual communities to the point of having the same importance as the physical ones. The possibility of participating in almost all types of events, of being together even if distant, has created, on the one hand, a new way of being connected with the outside world and, on the other, has increased the pleasure, when possible, of being able to meet "live", perhaps showing all the purchases made in the virtual world.

While these may not be possible to the same extent in 2019, GenZers and Millennials still engage in activities that give them a sense of belonging and make them feel recognized¹⁴².

To do this, in today's world, consumers have shifted their interests and expectations to their avatars, whether those created in video games and esports challenges or on social networks: these are their digital representations.

The growing global number of esports players to date is expected to exceed 495 million¹⁴³; according to Newzoo, there is a good pool of users who build communities and engage with each other; from these certainties comes the imperative that online communities must be treated by esports marketers with the same dedication¹⁴⁴.

¹⁴¹<https://www.som.polimi.it/limpatto-del-covid-19-sulle-abitudini-di-acquisto-dei-clienti-del-lusso/>

¹⁴²<https://www.investglass.com/it/generation-z-how-millennials-are-different-and-what-we-should-know/>

¹⁴³ <https://www.mycard.ch/it/story-esports-it>

¹⁴⁴ <https://newzoo.com>

Why should Generation Z be considered by luxury brands?

While it is true that Generation Z does not have a lot of purchasing power, it is equally true and very important that they have a lot of influence. In fact, these young consumers shape our daily consumption behavior, interacting with colleagues, family, friends, etc. They are the early adopters: they aren't afraid to try things out and make recommendations as a result, as well as help creating buzz¹⁴⁵.

Consumers under 25 have a natural way of making sure that what they like will eventually appeal to GenXers. For example, a mother is more likely to buy an item from an exclusive fashion brand recommended by her daughter than the other way around.

Generation Z represents a very particular market segment, which, as already mentioned, enjoys a high power of influence but little purchasing power¹⁴⁶. Those who want to intercept them must design strategies dedicated to them, knowing that they are highly digitized and well-informed young people, which means their expectations are high and their loyalty is low. The brands that are relevant to Generation Z are those that have managed to intercept them from a young age and have provided engaging and compelling content as they share their opinions and principles.

Generation Z is proud of what it does, a peculiarity that must be taken into account by those who want to intercept this market segment. In fact, members want to be different from the masses and express their unique personality. They are interested in creating their own signature and expressing their stylistic freedom, even with the customization of some products by mixing and matching elements.

To be even more original and to make the experience even more personal, the world of fashion brands takes the world of gaming by the hand (and viceversa), creating something unique¹⁴⁷.

Taking into account that the virtual experience is and reflects a way of living and expressing oneself, the decision to add small-big updates for video game "players" is definitely an original step forward compared to a situation that has already been present for years. In fact, ever since there have been video games in which we can personalize virtual subjects, we have enjoyed making the protagonists of the game world unique and personal. Now, more than ever, we feel the need to express and transpose our personality directly into the game itself; a fusion between the real and the virtual or a mirror of our image inside the screen.

The handshake between fashion and video games is a real product placement, in which the fashion brand is inserted into the context of virtual game to make itself known, to let, among the thousands of users behind the screen, some lover of the same brand (even potential) may have the opportunity to choose a garment rather than an accessory or a model of shoe. It is no longer a game detached from reality, where we are estranged,

¹⁴⁵<https://medium.com/@goodrebels/generation-z-start-to-build-the-future-of-your-brand-508ab77feb35>

¹⁴⁶ <https://www.ocstrategy.com/media/1925/una-generazione-senza-confini.pdf>

¹⁴⁷ <https://www.iamacollector.it/2020/11/11/la-moda-dentro-lo-schermo/>

and we dive into a muffled world where real life and game are two distinct and distant elements; even in the virtual world we want to be protagonists and we want to be remembered for our personality¹⁴⁸.

The rise of new players

Across the globe we are seeing the emergence of more and more "games" and, as a result, the advent of more and more gamers. A new Games Marketing Insights for 2021 report from Facebook Gaming¹⁴⁹, which came to the forefront in the latest episode of the Drum podcast with Natalia Vasilyeva, VP of marketing at Anzu, and Tim Lion, head of marketing EMEA at Facebook Gaming, shows that the mobile gaming audience is growing exponentially. According to the report, which draws on 13,246 self-reported gamers in nine markets, the number of mobile gamers has increased significantly even in saturated markets like the UK, where it has grown 50 percent since the first peak of the pandemic¹⁵⁰. The same can be seen in the U.S., with a 30 percent increase, and in Germany, a 25 percent increase. In these three markets plus Korea combined, more than 50 million people said they were new to mobile gaming. In addition to already being a significant portion of the global gaming community, "these new gamers are significantly younger and prefer more core and mid-core genres and have a greater propensity to spend in-game," Tim concludes. This also means they are "more open to communicating with brands within the gaming ecosystem," adds Natalia.

The growth path is not yet spread evenly around the world, but "it's likely to believe that these new players will evolve into a more sustained and dedicated group of gamers," says Tim. As a result of the cultural phenomenon triggered by the infamous new Coronavirus, more people than ever before have turned to gaming and gotten into the habit of socializing through the platform. "These behaviors are likely to persist, so brands can be sure to retain their customers," Natalia assures¹⁵¹.

A recent report from Facebook Gaming¹⁵² found that the mobile gaming audience is growing exponentially. The spread of these games has obviously found fertile ground during periods when governments around the world have imposed prolonged blockades, as people continue to find new ways like gaming to relax, relieve stress and connect with their friends and family. The report found that since the first peak of the pandemic, mobile gaming audiences have grown by 50% in the UK, 30% in the US and 25% in Germany¹⁵³.

But even before the lockdown, the industry was already demonstrating excellent health: according to 2019 data from Global Games Market Report, the global video games market has reached \$152 billion, of which nearly half now comes through smartphones. It would be even 2.4 billion people who played a "mobile games"

¹⁴⁸<https://www.elle.com/it/moda/ultime-notizie/a35535341/moda-gamification-app-di-gioco-spopolano-sul-web/>

¹⁴⁹ <https://www.facebook.com/fbgaminghome/marketers/gaming-marketing-insights-2021>

¹⁵⁰ <https://today.yougov.com/topics/resources/articles-reports/2021/03/02/focus-game-advertising>

¹⁵¹ <https://today.yougov.com/topics/resources/articles-reports/2021/03/02/focus-game-advertising>

¹⁵² https://www.facebook.com/fbgaminghome/blog/marketers/is-there-a-value-problem-in-gaming?locale=it_IT

¹⁵³ <https://www2.deloitte.com/it/it/pages/technology-media-and-telecommunications/articles/digital-consumer-trends-2020--mobile-gaming---deloitte-italy---tmt.html>

in 2019, about a third of the world's population¹⁵⁴. A figure that, as demonstrated by the luxury sector, certainly makes the antennae of all marketing experts stand up.

Gaming also represents not only an advertising vehicle but also a means of communication that customers have to converse with brands and socialize with like-minded players. It's easy to imagine brands doing everything they can to retain these customers, even considering the fact that this channel will remain in the future. Creating in-game advertising can help companies target this exponentially growing audience base. It can also help advertisers capitalize on the creative potential of gaming and improve brand affinity by presenting themselves in front of a huge audience.

In order to take full advantage of the sociocultural context and habits that have been created by the arrival of the pandemic, luxury brands are jumping into the gamification breach. The goal is to use the mechanisms associated with video games as a new lever for customer acquisition and engagement. This doesn't surprise Gwendoline Berthier, senior consultant at Adone Conseil and a specialist in customer experience issues: "Gamification is important because it is an effective strategy to gain visibility and attract new customers. At the same time, it allows you to collect data on users, reinforce brand image and DNA, differentiate yourself from the competition and finally bring the customer to the store. It's a real lever of innovation where the creative prospects are huge, both in terms of universe, format, message, aesthetics and cross-channel." And the target populations are broad. "There are gamers who represent a colossal, high-growth market and younger generations hungry for exclusive content and brand experiences; not to mention China, which has a strong gaming culture."¹⁵⁵

Gamification

Gamification is a relatively recent neologism, as it was first used in 2000 in a lecture given by American game designer Jesse Schell. Although some people trace the concept back to the 1980s, when airlines launched points programs to reward their most loyal travellers¹⁵⁶.

However, everyone agrees that gamification has taken on more and more space in parallel with the widespread use of smartphones. A technology that offers the possibility to set up the three essential steps: propose an intuitive and original game artifact, invite users to provide valuable data (age, gender, place of residence, etc.) and finally reward the best with goodies, loyalty points and other vouchers. And we can't count the number of luxury brands that have been tempted: Gucci in primis, then Dior, Louis Vuitton, Chanel, Fendi, Hermès, Bottega Veneta, Jimmy Choo, Marc Jacobs and Yves Saint Laurent.

¹⁵⁴ https://www.ansa.it/canale_lifestyle/notizie/lusso/2020/02/14/videogiochi-di-lusso-in-campo-da-gucci-a-vuitton_87edc380-dc52-43e5-b07d-c95008423a98.html

¹⁵⁵ <https://www.luxurytribune.com/en/playing-the-game-of-luxury-brands-2>

¹⁵⁶ Petrucci, V. (2015). *Il Potere Della Gamification. Usare Il Gioco Per Creare Cambiamenti Nei Comportamenti E Nelle Performance Individuali*. Milano: Franco Angeli.

According to Charlotte Michalska, Thierry Delecolle and Gachoucha Kretz, authors of the research paper "Gamification and the brand-consumer relationship"¹⁵⁷ at ISC Paris Business School, gaming "allows us to reach consumers from a new angle, spreading a positive message about the brand offering a fun service." Before adding, "The consumer is no longer passive. They come into contact with the brand on their own turf. They come to play with the brand, which seeks to increase its sympathy capital.

Contrary to popular belief, gamification is not just a simple game for its own sake, but uses some of the mechanisms of the video game world to divert consumers towards different goals, such as engagement, viralization on social networks, monetization or information gathering¹⁵⁸. All this incentivized with the component of fun to capture the player. The ultimate ambition is to erase the boundary between video games and reality. As in one of the episodes of the first season of the futuristic series Black Mirror¹⁵⁹: "The plot takes place in a society engulfed by technology where the hero lives in a room-cell covered with screens broadcasting advertisements," say the authors of the study. The hero's days consist of pedaling a bicycle indoors to accumulate credits, which can then be used for food, limited and defined leisure activities, or to block the transmission of advertisements.

Research question

One of the goals of gamification is also to dust off the customer experience in stores. Gwendoline Berthier confirms: "Traditional communication and purchasing channels are very often perceived as boring by customers, too focused on the transactional aspect and not enough on the experiential and emotional one. Gamification allows to enchant customers again by making interactions and the act of buying fun; without forgetting the attraction of winning and the competitive aspect. A youthful touch that also blurs the luxury industry's reputation for inaccessibility"¹⁶⁰.

Gaming is the realm of creative marketers, so they have the opportunity to experiment with so many initiatives that they couldn't with classic channels. From billboards to videos to personalized and interactive ads, brands have great opportunities in how they can communicate with gamers - and gamers are ready for it. Gaming has become a solid media channel in its own right. In fact, going in-game allows advertisers to capitalize on the game's nearly limitless creative potential and increase brand affinity by placing themselves in front of a huge audience.

Cultural brands, in this case belonging to the fashion world, become narrative worlds in which you can indulge and build your own virtual identity. It goes without saying that the inclusion of the brand must be consistent with what the game proposes.

¹⁵⁷ Michalska, C., Delecolle, T., & Kretz, G. La Gamification Et La Relation Marque Consommateur.

¹⁵⁸ Hamari, J. (2007). Gamification. *The Blackwell Encyclopedia of Sociology*, 1-3.

¹⁵⁹ <https://i-d.vice.com/it/article/nepbdg/episodio-black-mirror-diventa-realta>

¹⁶⁰ <https://www.forbes.com/sites/forbesagencycouncil/2021/07/15/luxury-brands-and-social-media-when-less-is-more/?sh=65f7f85855f4>

Therefore, the study's guiding research question asks **what kind of reactions did the increasing consumer adoption of virtual reality generate during the pandemic?**

The positive feedback received from this communicative approach for a new audience of young and old users prompted the Kering fashion house to push for collaborations outside of its app as well. The latest in chronological order was signed with Tennis Clash, a very popular mobile game constantly present in the Top 5 most downloaded sports games on Android and iOS devices¹⁶¹.

Tennis Clash consistently features in the Top 5 sports games on the App Store, and was recently named one of Google Play's "five best competitive games of 2019." Available on both of the previously mentioned platforms.

3.2 Case Study - Gucci

To try to answer the research question, we analysed the case of Gucci, considered the most digital and active brand in virtual reality and gamification initiatives, and the one that is most related to Gen Z, a target that has become extremely influential.

*"It's official: Gucci is the most loved luxury brand by Gen Z (...) According to the Vogue Business Index, the Italian fashion house, celebrating its 100th anniversary this year, is the most popular brand among Gen Z consumers."*¹⁶²

Spurred on by influencers and celebrities, the wave of Millennials and Gen Z that has poured into the world of haute couture has generated what we can define as the Gucci effect¹⁶³: young people from all over the world who see in this brand the new status symbol to show off. Nothing new: every generation brings with it iconic brands that determine its status. Just think of Tod's or Ray-Ban in the '80s or even the famous Americanino-El Charro, symbol of the Milanese Paninari.

So what to do to keep up with the times and attract this huge chunk of the market? Use their language and their platforms.

Riding the wave, in fact, Gucci has reinvented itself by creating digital content and products and by using artificial intelligence, with an eye on Generation Z.

Gucci, under the leadership of Marco Bizzarri as CEO and Alessandro Michele as Art Director, has successfully implemented a marketing strategy aimed at Generation Z, the seemingly underpowered but highly

¹⁶¹ <https://www.navigaweb.net/2014/03/10-giochi-multi-giocatore-migliori-per.html>

¹⁶² <https://www.vogue.it/moda/article/brand-lusso-piu-amati-gen-z-tiktok-gucci>

¹⁶³ <https://equilibrium.gucci.com/it/amplifichiamo-le-voci-della-gen-z/>

influential group of consumers with great potential for growth¹⁶⁴. In fact, according to Forbes, Sarah Willersdorf, partner and managing director at BCG, said that while this young audience accounted for only 4 percent of global luxury consumption in 2018, that percentage was set to double by 2020. In regions like China, Generation Z is responsible for up to 15% of the country's luxury purchases¹⁶⁵.

How did Gucci manage to attract the attention of young consumers, still strangers to the world of luxury brands? To succeed, it reinvented itself, actively leveraging emerging technologies and digital marketing tools to create digital content, such as augmented reality, virtual reality, AI chatbots, apps, as well as collaborating with partners to deliver digital products, such as virtual versions of its collections and products.

In fact, some time ago Gucci had also begun to explore the relationship that runs between the world of fashion and that of gaming through Gucci Arcade, a section of the Gucci app launched in July 2019 and updated with a new interface last March, dedicated to online games that allow users to use the brand's characters¹⁶⁶.

As another highly emblematic example, Gucci created virtual versions of its collections and products for esports like Tennis Clash, for platforms like Roblox, for the fashion-themed video game Drest, and for VR chat apps where users could dress their avatars with Gucci products¹⁶⁷.

Also in this spirit, in March 2020, Gucci created a collection of digital sneakers that consumers could try on using augmented reality. Through the "Gucci Sneaker Garage" available on the Gucci app, shoppers can purchase a pair of digital sneakers, called the Gucci Virtual 25, and wear them using augmented reality technology in the Gucci app, as well as partner apps such as Roblox and VRChat. The sneakers can be purchased with the app for \$.11.99 and were designed by the brand's creative director, Alessandro Michele¹⁶⁸. They feature chunky designs and '80s-inspired neon colors. These signature products, of course, feature the GG logo on the soles and tongues. Moreover, in the Gucci Sneaker Garage, shoppers can customize the sneakers to create unique versions that match their personal style.

Gucci and Generation Z: Strategy and Results

In recent years, Gucci, thanks to Alessandro Michele's digital strategy, which prioritizes young audiences, understanding their needs and acting accordingly, has become Kering's most successful brand thanks to its incredible sales growth. For example, in the first half of 2018, its sales increased by 49%. According to Statista,

¹⁶⁴ <https://joingroup.it/rivoluzione-gucci/>

¹⁶⁵ <https://forbes.it/2020/05/07/coronavirus-ripartenza-consumi-beni-di-lusso-altagamma/>

¹⁶⁶ <https://www.pambianconews.com/2019/07/12/gucci-lancia-arcade-videogame-nella-sua-app-267577/>

¹⁶⁷ <https://www.voguebusiness.com/technology/inside-gucci-and-roblox-new-virtual-world>

¹⁶⁸ <https://www.pambianconews.com/2021/03/16/arrivano-le-sneakers-digitali-di-gucci-a-12-313127/>

the fashion house also closed 2019 with \$9.6 billion in sales, a figure significantly higher than Saint Laurent (\$2 billion) or Bottega Veneta (\$1.16 billion)¹⁶⁹.

As Gucci CEO Marco Bizzari says, 62 percent of last year's sales came from those under 35 (Millennials), and the fastest growing segment for the brand is consumers under 24 (Gen Z)¹⁷⁰.

Quartz reports that the creative director even has a shadow committee of "millennial" advisors under the age of 30, with whom he discusses topics that are also discussed with executives.

Gucci's seemingly very simple manoeuvre was the bold choice to move the luxury brand from the runway to the internet, especially on social media, focusing on millennials and Generation Z. With reimagined counterfeit logo T-shirts, orange jumpsuits, attention-grabbing colors and gold stitching, Gucci realized that consumers are doing this to attract as many likes as possible on Instagram and Facebook.

The COVID era has since pushed many other luxury brands down this path. The ability given to users to be able to try on everything from sneakers to watches, hats to lipsticks, using a phone, has become a must-have avenue as highly digitized consumers want constant engagement and gratification.

Gucci, with its games, allows potential buyers to play with its clothes and accessories, using augmented and virtual reality for instant proof. This means users can virtually try on shoes to see how they look, take photos of them, share them online and get feedback from their friends. With this experience, members of Generation Z can enjoy a fun and convenient digital shopping experience like Instagram, from the comfort of their own homes.

In recent years, Gucci has been one of the most active fashion brands in using gamification to promote its clothing and accessories. Alessandro Michele, designer of the famous brand, has created a new application to better entertain the user. By accessing the Gucci Arcade application, the user has access to other apps such as Gucci bee, Gucci ace, Gucci grip, Gucci lips, Gucci psychedelic and Gucci mascara hunt, which have succeeded in engaging the thousands of users who have come into contact with the Gucci world thanks to video games¹⁷¹.

Gucci, in the last period, seems to have been the brand that most believed in this commercial strategy. After the launch of Gucci Arcade via the app, the Florentine fashion house is now aiming even higher.

¹⁶⁹<https://www.mffashion.com/news/livestage/lo-slancio-di-gucci-fa-volare-kering-21-202104201759112003>

¹⁷⁰ <https://www.mywhere.it/52185/alessandro-michele-gucci.html>

¹⁷¹ <https://www.nytimes.com/2021/04/16/style/gucci-balenciaga-celine-fall-2021.html>

With the cancellation of Wimbledon and the U.S. Open in 2020, the Italian luxury brand led by designer Alessandro Michele has decided to focus on virtual tennis, and therefore once again on the video game. It is "Tennis Clash", a game created by Wildlife, a mobile game company, with which Gucci has entered into an agreement to have the game's characters (Jonah and Diana) wear branded outfits (two each); suits, shoes, socks and caps that fans will "really" find for sale on the maison's website¹⁷².

Tennis Clash is a highly immersive game in which users can use digital pieces of Gucci apparel and accessories to express their style, with a focus on sporty luxury. In Roblox, the brand surprises users with iconic accessories such as the Marmont bag, guitar cases, sunglasses, jewelry and more.

3.3 Semiotic analysis

In order to effectively study this case, it was decided to implement a deep analysis at the semiotic level of the game and the type of experience that is reproduced for the consumer.

We have already seen virtual tennis, in video games, instead of real tennis in these times of pandemic. Virtual tennis as a catwalk for fashion was still missing. But this is the new trend launched by Gucci through a partnership with Tennis Clash.

From June 18th, 2020, the virtual opponents of those who will try their hand at the matches will be a she "Diana" and a he "Jonah", dressed in clothes designed by the fashion house.

The developers of the video game had worked a lot not only on the aspect and on the movements of the players but also on the background, the setting making the players measure themselves in a stadium as much as possible resembling the Caja Magica of Madrid, but with the Gucci logo. It is precisely on this graphic research that Tennis Clash seems to focus. Accuracy, personalization and elegance of the setting to then make Diana and Jonah take the field with the clothing of the maison of the Kering group, from shoes and socks to clothing and caps¹⁷³.

The game, designed for Smartphones, has been listed among the best competitive games.

Tennis Clash is the world's most realistic mobile tennis game and is consistently ranked in the Top 5 Sports Games on both the App Store and Google Play.

In order to create a new shopping experience, even more revolutionary and engaging, Gucci and Wildlife have decided to launch a collaboration that brings customers to see the new clothes in a real and virtual dimension. An onlife, as the scholar Luciano Floridi¹⁷⁴ would define it. Specifically, through the game Tennis Clash, the

¹⁷² <https://www.gucci.com/us/en/st/stories/inspirations-and-codes/article/gucciTennisClash>

¹⁷³ <https://theface.com/style/gucci-gaming-tennis-clash-alessandro-michele>

¹⁷⁴ Floridi, L. (2015). *The onlife manifesto: Being human in a hyperconnected era* (p. 264). Springer Nature.

Italian house was able to showcase its original clothes and accessories by having them worn by the characters in the game. In this way, after seeing the gaming version of the products, customers can go to the Gucci website to purchase the real version of the digital clothes and accessories.

Over time, more and more pictures and videos depicting various aspects of the game began to appear on social media and online newspapers. All of these videos and photos have been made as trailers to tell the emotional experience that will go with the game itself. Users, in fact, will be able to participate in a new in-game experience with the Gucci Open tournament. Tennis Clash tournaments are a limited-time game mode in which players can compete against each other to score the most points in a series of matches during which they will be able to use a special Gucci signature racket.

The game simulates a shift from the real world to the virtual world in an absolutely "mirrored" way; the screen becomes the symbolic space inhabited by the characters, individually manageable by us who are beyond the computer screen. It recreates, therefore, the real life in the form of video game. We do in the game what we would do outside the game and what we would like to do in real life; we dress the characters as we would dress in reality and as we would like to dress outside the game. We sit there in front of our computer or our smartphone and we make the characters do things concretely born from our choices and our tastes.

Inside Tennis Clash we actually produce what is being told and what we want to be told. Gucci, in this specific case, pushes the game further forward and triggers a "little something extra" both in us who manage the characters, and in the characters themselves who, in a certain way, have to build their own identity in the society in which they have been "placed". And so fashion comes into play, the Florentine logo becomes part of the game's wardrobe: stylish and unique garments that will give greater stability and character to the characters we decide to build. But there's even more: Gucci becomes part of a virtual game and thus becomes known more than it already is. High-fashion, environmental sustainability, respect and virtual reality are thus part of an all-round experience.

Video clip structure in detail¹⁷⁵

FRAME	LENGTH	MOVEMENT	DESCRIPTION FRAME	DESCRIPTION SOUND
1	0:00 - 0:004	ZOOM BACK SHOOTING FROM CLOSE-UP TO TOTAL	A guy walks forward, as if he's parading to the match. Fully dressed in Gucci, from the tracksuit to the shoes to the racket. Lights can be glimpsed in the foreground, as if they were spotlights or camera flashes.	Relaxing but lively music.
2	0:04 - 0:06	Movement from left to right.	The same guy wearing another outfit, also by Gucci. In this shot he is posing, as if ready to have his picture taken. Here the Gucci wall appears for the first time in the background.	Relaxing but lively music.

¹⁷⁵ <https://www.facebook.com/watch/?v=1220819224925753>

3	0:06 - 0:08	Rotational movement around the subject.	The same boy returns to the outfit from the first shot. Here he is leaning against the central net of the tennis court, waiting to be photographed. In the background, slightly out of focus, we catch a glimpse of the tennis court. The wall that lines the entire court is Gucci branded. There are glimmers of light coming from the stands, most likely camera flashes.	Relaxing but lively music.
4	0:08 - 0:12	ZOOM BACK SHOOTING FROM CLOSE-UP TO TOTAL	The subject changes: a girl walks forward waving. The girl has a different outfit, Gucci shorts and T-shirt and a racket in which the logo is clearly visible. The girl is coming from a large porch where once again the Gucci logo is present. In the background you can see the stands full of people intent on taking pictures. The glitter is back.	Relaxing but lively music.
5	0:12 - 0:13	Movement from right to left	The girl is now sitting on the umpire's seat. From this shot you can clearly see the Gucci logo on the visor, shirt, racket, shoes and also in the background, on the wall bordering the court.	Relaxing but lively music.
6	0:13 - 0:16	Rotational movement to the left around the subject	The shot changes quickly and moves to another location. The girl is the same but with a different outfit. Now, posing for photos, she wears a skirt and T-shirt outfit with the Gucci logo inside a red apple and proudly displays her Gucci-branded racket.	Relaxing but lively music.
7	0:16 - 0:18	ZOOM BACK GRANDANGOLO	The descent begins with a focus on an advertising screen framed by two Gucci flags. This focus is interrupted by a wide-angle shot showing the entire stadium	Relaxing but lively music.
	0:18 - 0:19	TOP-DOWN MOVEMENT	The tennis court is framed, completely Gucci branded, both the lawn motif and the large logos depicting the Gucci and Tennis Clash union.	Relaxing but lively music.
	0:19 - 0:20	DRONE STYLE TOP VIEW	A concluding quick shot is taken from above, most likely by drone, filming the entire stadium.	Relaxing but lively music.
	0:20 - 0:27		The video concludes with the Gucci logo, featuring two crossed tennis rackets, later joined by the tennis clash logo.	Relaxing but lively music.

In order to have a better understanding of the phenomenon at hand, it is useful to start from the concept of narrativity. The term indicates the complex set of logics governing the development of the levels of a story¹⁷⁶.

The work of the Lithuanian-born French linguist and semiotician Algirdas Julien Greimas was particularly useful in the analysis. In fact, he elaborated “The Actantial model”, according to which "The actant can be conceived as the one who performs or undergoes the act."

¹⁷⁶ Greimas, A. J., Ricoeur, P., Perron, P., & Collins, F. (1989). On narrativity. *New Literary History*, 20(3), 551-562.

Taking into account this model, we have Jonah and Diana who play the roles of Subject and Anti-Subject respectively, and both have as their goal the conjunction with the same Object of value, namely the victory of the Gucci Opens tournament and absolute notoriety. This scheme is called polemic (from the Greek "pólemos", meaning "battle"), as it is based on confrontation. In the video, which is nothing more than a trailer for the game, is depicted, albeit almost blandly, the clash that will be well in the game, between the two characters. In itself it has a very basic narrative structure, but if analysed together with the game, we can see how the narrative structure is really more elaborate; it tells us the challenge present between the various users in order to obtain the final prize: outfit and Gucci tournament, then success.

We are witnessing a challenge that is articulated between the two characters, in different matches, as it would happen in a real tennis tournament; this "challenge" continues under the spotlight and is aimed at obtaining more fame and having the best photos. In practice, the two protagonists, dressed Gucci from head to toe, do everything to be noticed and admired by photographers and paparazzi. In the trailer, the figure of the winner is absent and this is because the real objective is to make the user identify with one of the two characters and thus allow him to win his battle in the game.

For the user, defeats can also have a positive aspect, a qualifying proof that will encourage him to think of a decisive action, a new strategy, that can lead him to success, which constitutes the decisive proof and victory. In this scheme, all actions have an abstract character: they represent the aspiration of success. In the video and in the game, the decisive test (the performance) and the glorifying test (the sanction) are carried out on the "battlefield"; this is graphically represented by a tennis court completely branded Gucci, which represents the most important tournament "Gucci Opens".

By the theory, formulated by Vladimir Jakovljevic Propp, called "Character Theory"¹⁷⁷, the image of the donor of the magical medium is given by the advertised brand: in essence, it is his product that allows the Subject the conjunction with the Object of value, fame and notoriety.

The entire video is made up of a sequence of short, rapid shots that, although they may appear to be paradoxes (the parade in the middle of a tennis tournament), these shots are actually juxtaposed in order to create a certain common basis of signification: in this case, the close relationship between events, aimed at achieving a single goal, success, both in terms of fame and sport.

¹⁷⁷ Propp, V. (2010). *Morphology of the Folktale* (Vol. 9). University of Texas Press.

3.4 Content analysis

In order to understand how consumers reacted to the choice by luxury brands to adopt, among the various marketing strategies, virtual intelligence and in particular virtual reality, as in our specific case to promote new lines, we wanted to adopt an inductive method.

This method allows us not only to understand consumer reaction, but also to answer the research question. In fact, the inductive approach allows us to derive themes directly from the analysed data, thus giving a greater overview rather than a specific theoretical concept¹⁷⁸. With this method, facts, events and particular cases are observed to derive the theoretical propositions that explain the observed phenomena.

The survey aims, through qualitative research, to focus on the analysis of processes, behaviours and human dynamics that lead to certain results. The reactions analysed consist of discussions on the most disparate topics, not always focused on luxury or Gucci in particular. Similarly, there is no previous research on the subject or even theories into which the data obtained can be framed.

Qualitative research describes a scientific method that aims to collect and evaluate non-standard data¹⁷⁹. Qualitative data provides information that, rather than measuring a topic, describes it: that is, all information related to people's motivations and attitudes in the form of opinions and points of view.

The information provided by qualitative research well describes the context of a topic. This research is, in fact, used in order to investigate and study opinions, attitudes, motivations, behaviours and/or expectations, collected through open-ended and non-predetermined response questions¹⁸⁰. It is for this reason that the data collected in a qualitative analysis cannot be measured directly but must first be interpreted. The results are interpreted in relation to the context, as this information is impossible to present quantitatively.

Once the data are collected, they must be examined. Although there are a variety of survey methods, all modes of analysis in qualitative research deal mostly with textual "critique," as the data are not numerical and therefore must be interpreted. Among the main methods of analysing qualitative data is content analysis.

In this study, content analysis is fundamental; it allows us to study the reaction triggered in relation to the adoption of virtual reality as a new marketing technique by luxury brands, specifically in the case previously exposed and analysed.

¹⁷⁸ Vaismoradi, M., Turunen, H., & Bondas, T. (2013). Content analysis and thematic analysis: Implications for conducting a qualitative descriptive study. *Nursing & health sciences*, 15(3), 398-405.

¹⁷⁹ https://www.aipass.org/sites/default/files/Allegato_2.pdf

¹⁸⁰ <https://www.qualtrics.com/it/experience-management/ricerca/analisi-qualitativa/>

Content analysis is defined as "a research technique for making replicable and valid inferences from texts, or other significant topics, down to the context of their use"¹⁸¹ and essentially consists of two parts: coding and the analysis of what emerges from the latter.

The choice of this analysis methodology proves, in fact, particularly advantageous in order to be able to study the authentic voice of the customer and user; in particular, the comments of the audience in the different video advertising trailers published on the profiles of the two companies are analysed.

Through content analysis, responses are examined for themes and meanings, based on the frequency with which vocabulary is repeated to identify regular structures and patterns in an oral or written text, and then made to hypothesize the meaning of these repetitions. Content analysis allows large volumes of data to be processed and provides a reading of the data that exceeds the comprehension of ordinary readers.

Therefore, to investigate what themes or characteristics emerged in relation to the semiotically analysed commercial, this research technique was selected.

Coding is an extremely useful technique for being able to categorize patterns and common characteristics as it allowed variables to be labeled in the context of questions asked during data collection¹⁸². Through coding, in fact, a preset list of codes is created by coding a category with a word or number. During this coding of the collected data, it is possible to both modify and add codes to better describe the patterns that emerged from the analysis (recurring words and topics, subcategories, etc....).

The coding represents, therefore, the first and essential phase in order to be able to carry out an even more rigorous analysis and interpretation of a relationship or a phenomenon; it is the first part of the content analysis that can search for patterns from the data.

In qualitative inquiry, a code is, many times, a word, or a short phrase, that assigns a summary attribute, capturing the essence of a portion of data (Saldaña, 2015). Having said what code is, we can also say that assigning a code to each segment of text constitutes encoding. The latter can be described as the "critical link" between the data and its explanation of meaning; in fact, a code has the function of capturing the content, and what is the connotation, of the data (Charmaz, 2001).

The actual number of codes and categories is variable; it depends on the nature of the data, what coding method was adopted, and how detailed the purpose of analysis is.¹⁸³

It is necessary to specify that encoding is a cyclical act; in fact, only rarely does the first cycle of data encoding lead to an optimal result. Most of the time, further cycles of recoding are required, so that the data can be

¹⁸¹Krippendorff, K. (2018). Content analysis: An introduction to its methodology. Sage publications. ISO 690

¹⁸²Shen, B., & Bissell, K. (2013). Social media, social me: A content analysis of beauty companies' use of Facebook in marketing and branding. *Journal of Promotion Management*, 19(5), 629-651.

¹⁸³ Wicks, D. (2017). The coding manual for qualitative researchers. *Qualitative research in organizations and management: an international journal*.

managed and filtered, highlighting even more characteristics. The construction of categories, themes or concepts, and the generation of theory, takes time, so the analytical process is defined as cyclical rather than linear. This process allows us to organize the data in a systematic order, consolidating meaning and the related emerging theory¹⁸⁴

During the first cycle it's possible to identify as many concepts as possible and assign a strongly descriptive code to each of them. In the following cycles, instead, the initial queues that present overlapping or similar meanings for the purpose of research are merged together and at the same time some queues are divided into more representative sub-codes.

For the first analyses it was decided to use of NVivo Coding¹⁸⁵, or also known as literal, inductive, or emic coding.

With this coding method, data is read, and codes are named based on the words and phrases collected for analysis purposes. But most of the comments in response to the video do, in fact, present varied, multifaceted, and ironic statements. It was then realized that it would be better to work without the aid of analysis and coding software, so as not to run the risk of the software being insensitive to the themes. Therefore, in this study we opted for manual coding.

An effective coding scheme operationalizes concepts that may themselves be amorphous and establishes relevant and valid categories for testing hypotheses. Validity refers to the extent to which a category achieves the essential aspects of the concept encoded in it.

The researcher's pivotal points in qualitative coding are the initial questions he sets out to answer through his research, not the coding structure established a priori.

After having analysed Gucci's communication through the Tennis Clash game, we want to analyse the users' reaction to it. Through the coding technique, the comments related to the video published in the different social channels of Gucci and Tennis Clash, but also of other players, were analysed in order to capture the most representative data, analysing a wider cluster than we could have found on a post and social channel of the company.

Therefore, **868** comments were examined, however it was preferred to go for a specific and punctual analysis only of the data considered relevant. In the appendix it is possible to see the complete dataset used for the content analysis of the case, which is divided into the sessions that we are going to analyse later.

We chose to work exclusively on comments relevant to the case, excluding responses between users, comments relating to the game modes and comments made up of emoticons only.

¹⁸⁴ Wicks, D. (2017). The coding manual for qualitative researchers. *Qualitative research in organizations and management: an international journal*.

¹⁸⁵ <https://www.qsrinternational.com/nvivo-qualitative-data-analysis-software/home>

This analysis aims to make visible the reaction of consumers to this new mode of marketing. The resulting categories are varied, they represent the users' response to the case in question. Codes were identified in reference to possible reaction or emotion to the video:

- **Enthusiasm:** here it is clear that users appreciate such a revolutionary innovation.
- **Curiosity:** many users were found to be enthusiastic but very curious about how it all works
- **Dissatisfaction with the game:** many users have expressed complaints about the game's declining performance after several months since the boom
- **Dissatisfaction with the high price:** here the price issue emerges. Consumers appreciate this novelty but feel that the price to buy virtual outfits is too high (evidence that many people are not yet ready for this virtual-real)
- **Perplexity:** where users express messages of incomprehension in reference to both the partnership between Gucci and Tennis Clash, and to the game itself.

In addition, an additional category was identified: "**Irrelevant.**" It represents a certain percentage and includes comments apparently neither related to the partnership nor to the use of virtual reality.

This category collects all those comments that do not fall into the previous categories, and that, for the most part, turn out to be characterized by questions about the game itself, levels, etc., by answers among users and by various emoticons.

Some of the comments taken into analysis fall into more than one category, while others fall into just one. This is because users' responses on social media are multi-faceted and diverse in meaning.

In order to provide a better and more thorough explanation of what has just been described, below are images of some of the most representative comments in the categories identified above.

Through content analysis, **199** comments belonging to the "Enthusiasm" category were identified. As previously mentioned, under this code are found all those comments characterized by a positive and enthusiastic vision towards this partnership. Among these comments there are also those comments in which there are compliments and feelings of pleasure towards the outfits created by Gucci for the players, in Figure 3.1 some examples.

Figure 3.1: Examples of comments falling under "Enthusiasm"

Name (click to view profil)	Date	Likes	Comment
nss magazine	23/05/20 17:05:00	1784	Everything you need to know about fashion, lifestyle and sneaker culture
DKS6336	27/05/20 19:22:45	2	Woowww so beautiful and amazing 🥰🥰🥰
The Gaming Mannie	28/05/20 14:55:09	8	What do you guys think about the Partnership guys? 🤔 And congrats to Gucci and Tennis Clash 🎉 enjoy 😄😄😄 I love the idea. Might actually spend some money to make jonah look good. Apparently only making outfits for 2 people. Also, gucci partnered up with table tennis app as well and another app so they are trying to get into mobile gaming. It's a great idea on both parts. If outfits are 2500 gems like the others i would buy. I do have many Gucci pieces, as they are my favorites designer because of its uniqueness. I can't wait for the update!!!! No matter the price, I'm definitely splurging.... #tennisclashfam is amazing! Well for as much as many players were complaining recently, clearly TC is doing something right - otherwise they would never be able to partner with a huge company like Gucci. Just like in real pro events, you need sponsors. So this is actually pretty cool for the TC community. Things are going in the right direction! From a marketing and popularity standpoint great partnership for TC! Gucci is an iconic global brand with billions of followers and TC will benefit from it for sure !
Brian Stevio	28/05/20 15:55:42	0	
Alexander O. Bell	28/05/20 16:03:09	0	
KC	28/05/20 17:11:44	0	
Rajat Mathur	28/05/20 18:52:34	0	
Emily Pendergistxx	01/06/20 21:29:28	2	Can't believe Gucci plays tennis clash
myrecipesmykitchen	12/06/20 16:54:38	1	I love the characters and their attitudes after winning matches 😊
fakepage123454321	12/06/20 18:13:54	0	I love this collab. Congratulations!
gsq_1	13/06/20 08:33:19		@ClashTennis @gucci 🥰
chillybrasil	13/06/20 13:40:19	1	@ClashTennis @gucci Who Wears Gucci ?
Atul Niphade	18/06/20 15:50:23	0	I would definitely go for Diana's 'Gucci Apple' as 'BEST GUCCI OOTD' Jonah's both outfit looks ridiculous & who wears pyjamas to play tennis?, HA!. To make Jonah's outfit look better, cut those 'Pyjamas' (the one, you purchased for Jonah) to make into 'Shorts' & off-white men's t-shirt (refer Diana's Gucci Tennis t-shirt), that would look classy outfit for Jonah. What u say, man? Fortunately, my 'Diana' is still locked in my TC account & I am not keen to upgrade the same as well. My precious 'GEMS' are saved. Awesome. I got the black jonah skin as well. Love it. It makes sense why you had jonah on yesterday when you were playing, lol. I looked at your account and saw him on so you must have been shooting video then. You know in screen where you view skin you can turn characters around? Shoes actually have GG on back as well. I got the Diana apple Gucci. 🍏🍏. It came in a package with 800 gems and a t7 bag with tour 1 equipment 🤔. The only thing is 0 that she doesn't wear her wristband so I don't know if I have the serve power 😊
Brian Stevio	18/06/20 16:31:10	0	
Shaun Caruna	18/06/20 16:33:57	0	
Olivier WILLEMANN	21/06/20 13:54:25	1	Incredible that this game had a such partenariat! I really enjoy the tech business. This partnership with Gucci was a nice move from WildLife studio. It will definitely bring more resources for game improvements
Vinicius Vasconcellos	27/06/20 15:10:55	1	Diana looks great in that gucci outfit.i.love your gameplay its amazing.
vijay verma	30/06/20 18:07:48	1	Are these outfits going to be available in the store again?
yagotem	17/09/20 00:24:11	3/16	Last year, they launched a Gucci Arcade feature on its mobile app, giving users the opportunity to play retro-style games in exchange for Gucci digital badges. https://t.co/IG3erHuk1G
Zoe Scaman	29/10/20 09:56:09	6/16	They partnered with mobile game, Tennis Clash, that allowed fans to buy outfits that mirror those on screen from the Gucci website. https://t.co/vkOWFe6kcr
Zoe Scaman	29/10/20 09:56:13	8/16	They opened a futuristic factory called the Gucci ArtLab, where artisans come and create Gucci products by hand in a space that brings together cutting-edge machines with old-fashioned craftsmanship. https://t.co/ttHfV54H5
Zoe Scaman	29/10/20 09:56:15	6	10/16They've expanded their collabs in new and surprising directions... https://t.co/gaasNXASEO
Zoe Scaman	29/10/20 09:56:18	6	15/16Gucci shifted from a typical luxury exclusive 'you can't sit with us' approach, to an atypical inclusive approach - building bridges and feedback loops with new partners, new niches, new communities and new tastemakers.Opening up the brand, rather than closing it off. https://t.co/7eJgHvoSmk
Zoe Scaman	29/10/20 09:56:25	15	

In the following figure (3.2) it is possible to see some of the comments related to the "Curiosity" category. A total of **42** comments were tracked for this code, in which curiosities of different types emerged, from how to get the outfits in the stores to the duration of the tournament.

Figure 3.2: Examples of comments falling under "Curiosity"

Name (click to view profile)	Date	Likes	Comment
Roger_Barbieri	27/05/20 17:26:16		@ClashTennis @gucci What is the partnership for, to add variety to the characters' wardrobe?
Kereketo	28/05/20 15:28:51	0	Maybe people who buy stuff at Gucci store will get some free gems in the game
Keoni Refuge	18/06/20 18:50:47	0	Q: how do you get those strings that you use i know HOW you get it but i dont know how you get that many cause i see you play with that string all the time Would be great if we could purchase items in the Shop/Store to customise players ourselves - eg, skin, personality, various outfits, hair styles, etc -
Brit Chic	18/06/20 20:43:10	0	👩🏻👧🏻👦🏻👶🏻
Mahmudur Rahman	19/06/20 21:28:47	0	What about Gucci tournament?
abdala mohammed	29/07/20 23:11:14	0	Hi, I have a question, how did you get the jewelry?
yagotem	17/09/20 00:24:11	1	Are these outfits going to be available in the store again?
art_behind_happiness	24/05/21 18:34:55	0	Quanto durerà?

For the code "Dissatisfaction with the game", **88** comments were identified. As can be seen from the comments shown in Figure 3.3, after some time that the game was released there began to be and gradual increase in complaints towards the performance of the game. The complaints are mostly directed towards the bugs growing over time. Comparing this code to others shows how the malfunction of a platform can block and

negatively affect this revolutionary marketing technique, as it has an extremely negative influence on the experience the consumer has.

Figure 3.3: Examples of comments falling under "Dissatisfaction with the game"

Name (click to view profile)	Date	Likes	Comment
mejsamyazdi	27/05/20 12:03:28	21	motivation left as you've increased the amount to upgrade. It takes years to do so with the new system.
Mario Jokic	28/05/20 14:51:50	3	Game is falling apart, every patch update is getting worst, we know that you were real before having some connections with them. After that you became the marketing guy. freezing problem. Not like before when the game pretty much ended when it froze. Now it freezes for like a second or two, sometimes it seems to only freeze for me and I lose points, sometimes it feels like playing a game on a too slow computer, it might be my phone fault but it only lasts for a bit and then it goes back to normal. I'm not too happy since the latest update my game is prettymuch broken.. i already reinstalled it but it didnt go back to normal..it freezes all the time and i got huge lags unfortunately. Can someone help me out to fix that?
Ysmir	28/05/20 15:02:11	1	All other apps work fine on my device.. :/ My problem with this game is going on slow motion mode always. I want to win but this problem prohibit me from winning. I was very mch dissapointed. i want to progress more.
Nikey 90	28/05/20 16:40:14	1	Many problems that i encountered also on matching players. When we upgrade some attributes, other attributes are going down ,
Noel Abella	29/05/20 02:53:53	0	How can we avoid this?
Sunny Kiran k_ens	30/05/20 08:15:51 12/06/20 15:44:58	3	No. I've been playing everyday for 4 months now. I'm done, this game is a joke. with positioning theory translated from actual racket sports. it feels like the trophy matching system is gone now. there is the card caps on each tour but no skill based match making it seems. if you find that not to be true, let us know
Jonathan Gehrkin _Hussam_	20/06/20 14:42:40 27/05/20 12:54:28	3	@ClashTennis @gucci Get the game fixed first pls, the pace is un real improvement. Not intersting in playing such game. Less power, Less all Elements, but still opposition Wins...
avipriyu	27/05/20 17:45:14	0	one month review ..It's pathetic old version was far better than current version.. I can see ball stopped for one second opposition change his side then hit the ball with other hand ..It's like weast..Single star
pranjal53693395	28/05/20 07:10:46	1	play because of your server 🙄🙄
a7med_she7i	30/05/20 15:02:29	1	@ClashTennis @gucci Fix this issue been days now
enoch1013	31/05/20 23:59:13		

In Figure 3.4 some of the comments of "Dissatisfaction towards the high price". The analysis has carried to identify on a total of 20 comments. In most of these there are criticisms, more and less heated, particularly regarding the high price of virtual outfits and accessories within the game.

Figure 3.4: Examples of comments falling under "Dissatisfaction with high price"

Name (click to view profile)	Date	Likes	Comment
Bharat Devkule	30/06/20 15:15:14	1	Those outfits are so expensive to buy here in my country
furnthehoff	18/06/20 06:30:31	0	Scam scam scam. Very expensive,, whatever cards you have selected it will just give you the opposite in rewards so you have to spend money to Hager any good on this game!!!!.Real shame as the game is good.
Gops Johal	18/06/20 19:17:27	2	Outfits look alright. Wonder how many players will buy them at 2500 gems? Hopefully the tournament is fun.
herusevic	13/06/20 07:55:14	3	Need thousand diamond just to change outfit.what a silly. It's a NO for me man. I can not afford to maintain play in T5 move over shopping for Gucci outfits. Well the price is one thing Tennis Clash and Gucci has in common.... PRICE. 🙄
Ms. B	28/05/20 16:36:35	0	I need, maybe, just one thing, I want you to reduce your offers, it's very expensive. @tennisclash 🙄
cr7_tweety	12/06/20 12:08:35	0	adoro, però sono poraccia
vanessastoica	01/11/20 13:00:45	0	

In the category depicted in Figure 3.5 are the comments most representative of the "Perplexity" code. This code counts 37 comments; the users have wanted to manifest their confusion regarding not only the partnership, but also perplexity on the pertinence of the Gucci outfits to the game of the Tennis; and finally, others have objected that the outfits seem of the pyjamas.

Figure 3.5: Examples of comments falling under “Perplexity”

Name (click to view profile)	Date	Likes	Comment
strawhatz 26	28/05/20 18:50:55	0	gucci is experiencing economic down turn this is part of their marketing strategy.. welp good luck to them..
Jerome Celocia	18/06/20 15:52:23	1	Sad to see... who on earth a real tennis player wear this outfit playing tennis...😞😞😞 outfit for kaito was that donut idiocy, I might consider spending gems for sth like he actually has in the game from the start. Same with this Gucci outfits, Jonah looks like his match had been delayed and he put on some sweats to not get cold, Dianas clothes look more like for a friendly picnic game than a serious match or tournament. The only outfit that I truly like and would consider buying of I had too many gems is Victoria's
Ysmir	18/06/20 16:11:24	0	Jonah clothes are not a player but a sleeper
Ahmed	18/06/20 18:39:28	2	Shame not all the characters have one 😞
João Lopes	18/06/20 22:40:45	1	Don't like any of the outfits... Not that I was planning on buying them anyway lol
Nishant Sharma	22/06/20 11:03:18	1	Gems have way better uses!
Marana Blake	27/05/20 17:59:23	29	Low budget models @ClashTennis @gucci Tennis Clash updates now remind me of the clueless leadership we have witnessed in
kayem59	19/06/20 02:10:33	1	many countries during the covid-19 outbreak. Plenty of optics but no real solution. @ClashTennis @gucci Veramente brutto per Gucci collaborare con un gioco truccato come questo Tennis 🤔
manuelcatt	29/06/20 21:09:47		Era un bel gioco ma peggiora ad ogni aggiornamento. Non spendo soldi per giochi truccati 🤔

By summarizing and evaluating the total comments from users overall, it is possible to compare them by category, in Figure 3.6, and determine the weight of each in the total, in Figure 3.7.

Figure 3.6: Comments identified for each code

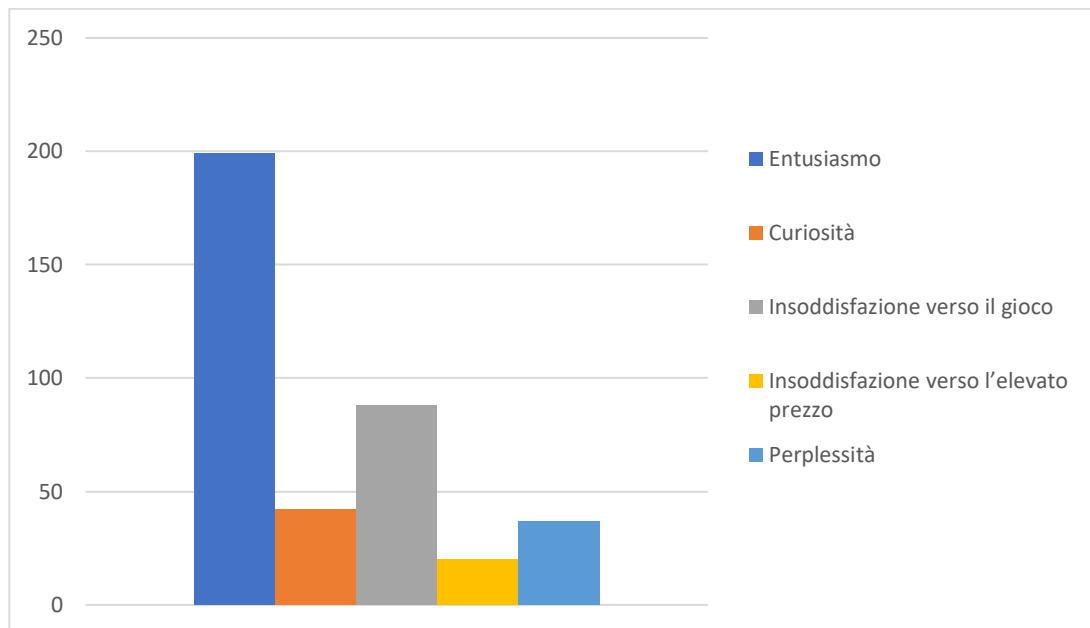
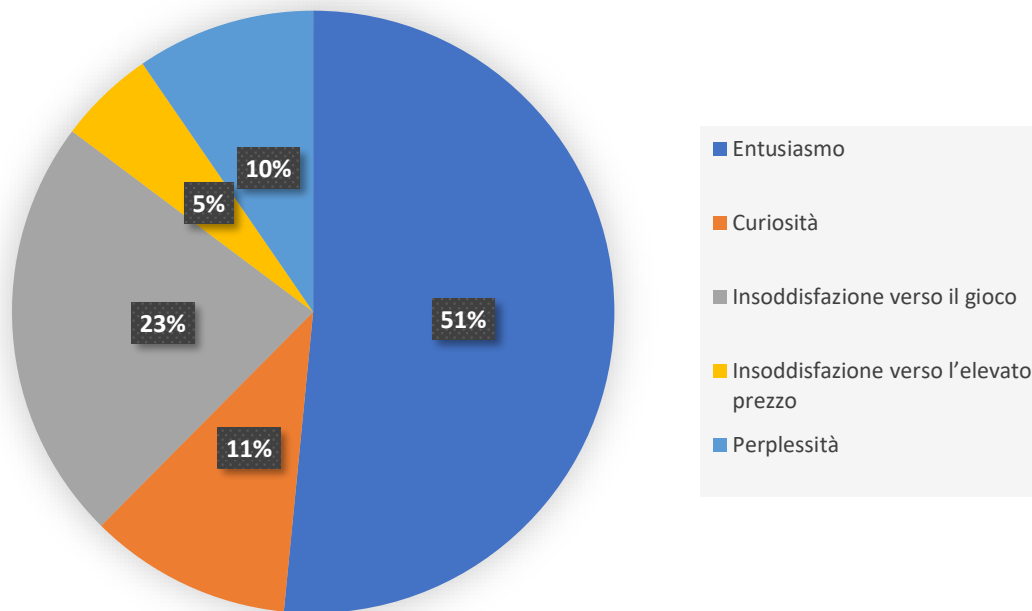


Figure 3.7: Percentage weight of each code



The graphical representation of the distribution of codes denotes the common sentiment with respect not only to the video communication under study, but also with respect to the introduction of artificial intelligence and specifically virtual reality, as a new way for brands to market and promote a certain line of products or the brand itself. The global analysis of the codes and their weights in the total, with the graphs above, shows the presence of two preponderant categories of comments: "Enthusiasm" and "Dissatisfaction with the game".

As far as the "Enthusiasm" code is concerned, it can be said that the majority of comments can be attributed to various factors. Video games, if well designed and structured, have the possibility of shifting the behavior of a user from a sphere of personal interest (play, challenge, result) to a sphere of brand interest (commercial, authoritativeness, desirability).

Many of those who felt the need for a change, to escape from the normality and everyday life that quarantine had forced us to live, were able to experience virtual games as a different and fun place to escape to.

Video game enthusiasts welcomed the arrival of the trend; in fact, it was interpreted as a great innovation, a revolutionary change to the classic game. Hence the enthusiasm that these individuals feel when new features are introduced in the game. The comments also tell us that this introduction has been experienced as the achievement of a new level of the game.

The price, quantified in number of gems, has also played a role; in Tennis Clash outfits cost 2500 tokens. This enhancement seemed to all players like a new challenge to overcome, but different from the ones they were used to.

Even for fashion and luxury enthusiasts, accustomed to fashion shows, social events and experiential videos, this novelty was almost unsettling when faced with this new reality. As it often happens with the experiences that the various luxury brands bring, from the exuberant shows on the life of the designers to the eccentric parades, also the virtual game seemed an experience not to be missed.

Are these outfits going to be available in the store again?

Are you excited for the new @gucci outfits that are coming? Let's give you a sneak peek on what's being prepared for you! All these outfits will become available on June 18th, for a limited time!

As for the enhancement, the limited time to buy the outfits and the few days to be able to participate in the Gucci Opens tournament, has been decisive, so as to make everything much more inaccessible and therefore more intriguing for players and fans of the luxury world, as can be seen from the comments above (2 of the most representative).

The other most representative code by number of comments, "Dissatisfaction with the game", is due to the presence of bugs. These were caused by poorly done updates and affected the user's experience within the game. The complaints, more or less heated, can be traced back to some themes in particular. Among the complaints observed it is noted that many users consider unfair and fraudulent the fact that initially the game was free and that it was possible to level up only by playing well and that later instead, with the passage of time and updates, many of the features have become paid. Another complaint is that only after a few months the game stopped working properly, freezing in the middle of a game.

Other users, however, have pointed out that although the intention to buy Gucci outfits was alive, this has been made impossible because after some updates to the game, it was impossible to earn the number of gems available. Thus, the Gucci equation (challenge-win-win-win), on which the brand has always relied heavily, has been thwarted by this latest bug.

Finally, those comments emerge in which users also complain about the Tennis Clash/Gucci partnership. In fact, many users think that Tennis Clash, before making a partnership with such an important brand, should have reviewed well the performance of the game, making sure that everything worked properly.

What do we find at the end of the analysis of this case (Tennis Clash/Gucci)?

This virtual-real combination generated by the use of the game can be a tool for creating opportunities with new markets and new users, but it must be very well attended to and subject to regular "maintenance" of the game program.

We note, moreover, that in itself the introduction of artificial intelligence in daily life by the various brands has been well received by the majority of users. However, it is necessary to consider the fact that, given that these are new technologies, everything must be monitored with the utmost attention in order to avoid the presence of unpleasant and unexpected situations that damage both the experience that the consumer wants to live and, above all, the image of the brand.

This careful analysis tells us that the introduction of artificial intelligence, and in the case under analysis of virtual reality, although accelerated by the Covid-19 situation, can represent an important resource for the

world of luxury and its brands that are beginning to intercept the younger generations that, we know, is particularly influential in the near future. We emphasize that before adopting these new technologies within one's own marketing strategy, it is necessary to take the appropriate precautions and do the necessary research to avoid possible damage and thus succeed in achieving maximum success.

CONCLUSIONS

This paper sought to understand how AR and VR technologies, in the wake of the COVID-19 pandemic, have impacted the marketing of luxury brands by changing their various strategies.

The research focused on the emotional impact of consumers, studying their reactions, to understand whether the use of technology, within marketing plans, can be consolidated in the future.

The question focused on understanding **what kind of reactions did the growing consumer adoption of virtual reality generate during the pandemic?**

In particular, the first chapter analyzed the historical path, the evolution of the world of luxury, the reasons and the contexts in which it was born, grew and developed.

Following this, in the second chapter, we arrived at the present day by analyzing the different reactions of brands to the pandemic.

While, in the third chapter, it is understood that great attention will have to be paid to the so-called Gen Z, or those born between 1995 and 2010. In fact, those belonging to this generation will be the new great consumers of luxury products, since, unlike the previous generations, they have shown a natural inclination towards new technologies, even preferring them to traditional means of communication. These consumers, due to their experience and training, are more sensitive to the experiences that are conveyed through new technologies and, therefore, have welcomed the innovations that luxury brands have proposed to them: personalized messages and shopping experiences created for each individual consumer, the possibility of being protagonists of the experience and the possibility to "try" the good or service to be purchased, while sitting on their sofa.

Particular attention was paid to the distinct strategies initiated by luxury brands with the help of these new technologies. From here, it was found that a large number of companies have used them both for the communication of a particular line but also to attract the attention of potential consumers; ranging from augmented reality for product testing or visits to museums and stores of the brand, to virtual reality coupled with games that allow users to create and identify with their avatars to live the experience of the brand at 360°.

The case study examined within the thesis was that of the Gucci brand, since it was the most active in this new world, starting with the production of its own application and the use of different games designed to emotionally involve the user throughout the navigation. There are, in fact, within the Gucci Arcade section a series of features such as Gucci bee, Gucci ace, Gucci grip, Gucci lips, Gucci psychedelic and Gucci mascara hunt. All applications that have been able to entertain thousands of users who have visited the Gucci world.

Following this lead, Gucci has used augmented reality by creating a collection of digital sneakers, which is very much appreciated by consumers. With the "Gucci Sneaker Garage" available on the Gucci app, one has the ability to conveniently purchase digital sneakers, called Gucci Virtual 25, and even wear them through augmented reality in the Gucci app, as well as in partner apps such as Roblox and VRChat.

In addition, the brand has gone as far as creating virtual versions of its collections and products for sports, such as Tennis Clash, designed for platforms like Roblox, the fashion-themed video game Drest and VR chat apps. In this game, users can match their avatar with Gucci products.

Therefore, in order to better understand the specific case and to answer the research question in a more general and comprehensive way for the entire sector, a double methodology of analysis became necessary:

the semiotic analysis of the advertising video trailer: studying how the brand has decided to set up the communication with its consumer to make him live a particular experience;

the content analysis: necessary step to analyze and understand the reactions of consumers.

The semiotic analysis showed us that the video and the game expose a challenge between two characters, The semiotic analysis showed that the video and especially the game tell about a challenge, which takes place in a series of games, between the two characters, on the infamous Gucci Opens.

This challenge that was born on the tennis court moves and continues under the spotlight in order to obtain more and more fame and the best photos. The research has analyzed the video in every detail noting how it is characterized by a sequence of short and quick shots that are juxtaposed in order to create a certain common basis of signification: a relationship of events to achieve a single goal, that is the success of fame and sport.

With the inductive method, on the other hand, we tried to understand consumers' reactions to the adoption, by luxury brands, of artificial intelligence and in particular of virtual reality. With coding, we then proceeded to study the comments to the video published in the different social channels of Gucci and Tennis Clash, but also in the social channels of other players, in order to be able to analyze the most representative data by creating a larger cluster compared to what would have been achieved only with the posts or the social channel of the company.

Content analysis, using manual coding to better understand user sentiment, delved into 894 comments, but only those considered most relevant were chosen to be examined.

All comments were then grouped into five categories based on their weight in the total. Of these, only the two most representative were considered:

- "Enthusiasm";
- "Dissatisfaction with the game".

Research has shown that artificial intelligence, and as in our case virtual reality, is a decidedly winning key for luxury brands. In fact, these technologies have proven to be winning weapons to excite the younger generation, which we know will be very influential in the near future.

However, it must be stressed that before making use of new technologies in one's marketing strategies, it is necessary to structure oneself and do the necessary research to avoid negative feedback and aspire to maximum success.

As these are new technologies, as the study has shown, all phases must be well structured and monitored with the utmost alertness: an incorrect use, in fact, could damage the experience that the consumer wants to live and, therefore, the image of the brand and the company.

These new technologies can be a valuable tool not only for luxury brands, but also for other sectors that are not yet investing in this type of innovation. The future will tell if these technologies can have the strength to take the place of traditional media.

It is hoped, therefore, that this research can stimulate new ones, even in markets other than luxury, with the conviction that these new technologies, being even more refined and improved, can become a constant method by which companies communicate with their customers.

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APPENDIX

CONTENT ANALYSIS

DATE	LIKES	COMMENT	CODE
27/05/20 12:03:28	21	I've unfortunately stopped playing your game, after the last update. There's no more motivation left as you've increased the amount to upgrade. It takes years to do so with the new system.	DISSATISFACTION WITH THE GAME
28/05/20 14:51:50	3	Game is falling apart, every patch update is getting worst, we know that you were real before having some connections with them. After that you became the marketing guy.	DISSATISFACTION WITH THE GAME
28/05/20 15:02:11	1	I'd rather they concentrate more on fixing bugs. My games have lately had this weird freezing problem. Not like before when the game pretty much ended when it froze. Now it freezes for like a second or two, sometimes it seems to only freeze for me and I lose points, sometimes it feels like playing a game on a too slow computer, it might be my phone fault but it only lasts for a bit and then it goes back to normal. I'm not too happy with how its been working for the last few days	DISSATISFACTION WITH THE GAME
28/05/20 16:40:14	1	Dear Clan and community, since the latest update my game is prettymuch broken.. i already reinstalled it but it didnt go back to normal..it freezes all the time and i got huge lags unfortunately. Can someone help me out to fix that? All other apps work fine on my device.. :/	DISSATISFACTION WITH THE GAME
29/05/20 02:53:53	1	My problem with this game is going on slow motion mode always. I want to win but this problem prohibit me from winning. I was very mch dissapointed. i want to progress more. Many problems that i encountered also on matching players.	DISSATISFACTION WITH THE GAME
30/05/20 08:15:51	0	When we upgrade some attributes, other attributes are going down .. How can we avoid this?	DISSATISFACTION WITH THE GAME
12/06/20 15:44:58	3	No. I've been playing everyday for 4 months now. I'm done, this game is a joke.	DISSATISFACTION WITH THE GAME
20/06/20 14:42:40	0	the delay is really distracting. it makes it feel bad to move preemptively, which interferes with positioning theory translated from actual racket sports. it feels like the trophy matching system is gone now. there is the card caps on each tour but no skill based match making it seems. if you find that not to be true, let us know	DISSATISFACTION WITH THE GAME
27/05/20 12:54:28	3	@ClashTennis @gucci Get the game fixed first pls, the pace is un real	DISSATISFACTION WITH THE GAME
27/05/20 17:45:14		@ClashTennis @gucci Very poor https://t.co/rm9jQn2mM8 are not focusing on game improvement.Not interesting in playing such game.Less power,Less all Elements,but still opposition Wins...	DISSATISFACTION WITH THE GAME
28/05/20 07:10:46	1	@ClashTennis @gucci Gucci don't invest in to Clash Tennis , you guys need to check last one month review ..It's pathetic old version was far better than current version.. I can see ball stopped for one second opposition change his side then hit the ball with other hand ..It's like weast..Single star	DISSATISFACTION WITH THE GAME
30/05/20 15:02:29	1	@ClashTennis @gucci We paid and the game getting bad 🙄🙄and today we cannot play because of your server 🙄🙄	DISSATISFACTION WITH THE GAME
31/05/20 23:59:13		@ClashTennis @gucci Fix this issue been days now	DISSATISFACTION WITH THE GAME
28/05/20 07:10:46	1	@ClashTennis @gucci Gucci don't invest in to Clash Tennis , you guys need to check last one month review ..It's pathetic old version was far better than current version.. I can see ball stopped for one second opposition change his side then hit the ball with other hand ..It's like weast..Single star	DISSATISFACTION WITH THE GAME
28/05/20 14:51:50	3	Game is falling apart, every patch update is getting worst, we know that you were real before having some connections with them. After that you became the marketing guy.	DISSATISFACTION WITH THE GAME
28/05/20 15:02:11	1	I'd rather they concentrate more on fixing bugs. My games have lately had this weird freezing problem. Not like before when the game pretty much ended when it froze. Now it freezes for like a second or two, sometimes it seems to only freeze for me and I lose points, sometimes it feels like playing a game on a too slow computer, it might be my phone fault but it only lasts for a bit and then it goes back to normal. I'm not too happy with how its been working for the last few days	DISSATISFACTION WITH THE GAME
28/05/20 16:36:10		@ClashTennis @gucci Not impressed, virtually impossible to improve my player after getting to a certain level even after forking out cash for packs. Game play is unrealistic and matchups are often highly unfair. I feel playing this game has become a wasted endeavor.	DISSATISFACTION WITH THE GAME
28/05/20 16:40:14	1	Dear Clan and community, since the latest update my game is prettymuch broken.. i already reinstalled it but it didnt go back to normal..it freezes all the time and i got huge lags unfortunately. Can someone help me out to fix that? All other apps work fine on my device.. :/	DISSATISFACTION WITH THE GAME
29/05/20 02:53:53	1	My problem with this game is going on slow motion mode always. I want to win but this problem prohibit me from winning. I was very mch dissapointed. i want to progress more. Many problems that i encountered also on matching players.	DISSATISFACTION WITH THE GAME
30/05/20 05:07:09	0	Your app is a con-job! Just cheating us players of our cash to top-up our coins in order to play. No matter how high our stamina is and other stats, we seem to lose our matches. This will be the LAST time me and my friends will ever play any games or top-up cash to your app. In fact, DELETING your app now! #tennisclashisaconjob	DISSATISFACTION WITH THE GAME
30/05/20 08:15:51	0	When we upgrade some attributes, other attributes are going down .. How can we avoid this?	DISSATISFACTION WITH THE GAME
30/05/20 15:02:29	1	@ClashTennis @gucci We paid and the game getting bad 🙄🙄and today we cannot play because of your server 🙄🙄	DISSATISFACTION WITH THE GAME
30/05/20 15:44:37	0	What is the server problem man ?? Mine showing server since evening come on fix it!!	DISSATISFACTION WITH THE GAME
31/05/20 23:59:13		@ClashTennis @gucci Fix this issue been days now	DISSATISFACTION WITH THE GAME

31/05/20 23:59:49		@ClashTennis @gucci Can't log in	DISSATISFACTION WITH THE GAME
01/06/20 22:19:52	0	Gucci my ass!!! Fix the fucking servers...	DISSATISFACTION WITH THE GAME
02/06/20 04:22:37		@ClashTennis @gucci I am facing an error since past few days, please check my tweets https://t.co/3ITosReDfQ	DISSATISFACTION WITH THE GAME
02/06/20 23:22:42	0	Spot on, the cheating is obvious. Advancement is just way to slow...	DISSATISFACTION WITH THE GAME
05/06/20 16:07:06		@ClashTennis @gucci Since TC changed the format I lost all my coins. Now Massively limiting any purchases in case TC DOES IT AGAIN.	DISSATISFACTION WITH THE GAME
12/06/20 13:39:17	0	Son una huevada mejor lo desintale el juego ponen oponentes q hacen q vayan en camara lenta y lleguen a todas la s bolas hasta las dificiles los graficos a partir de tokio son malos se relentiza la accion del juego 🙄	DISSATISFACTION WITH THE GAME
12/06/20 15:44:58	3	No. I've been playing everyday for 4 months now. I'm done, this game is a joke.	DISSATISFACTION WITH THE GAME
12/06/20 16:36:33	5	Fix the server issues first. Then come up with new features	DISSATISFACTION WITH THE GAME
12/06/20 17:08:19	3	Fix card inflation 1st...	DISSATISFACTION WITH THE GAME
12/06/20 17:11:13	1	@ClashTennis @gucci It seems that you are looking for money rather than improve the game.The game become worse every time	DISSATISFACTION WITH THE GAME
12/06/20 17:29:49	1	Habia alcanzado el escenario de Italia, mas de 100 mil monedas, nivel Rival I, y de pronto las partidas se volvieron imposible de ganar, perdí casi todos los partidos, hasta quedarme solo con unas monedas, me quitaron el acceso de los torneos 3 (Rio) en adelante, y es imposible pasar Sidney... Que pasó? Acaso están obligando a pagar por cordajes u otros elementos para pasar de torneo..?? Que decepción para un juego que era tan bueno...	DISSATISFACTION WITH THE GAME
12/06/20 17:53:19	8	This game is a so trash ! It s a Pay to Win game	DISSATISFACTION WITH THE GAME
12/06/20 18:52:24	8	Every patch update makes the gameplay worse!! 😡😡	DISSATISFACTION WITH THE GAME
13/06/20 01:03:30	0	Menudos emparejamientos así es imposible ganarjuego 5 partidas y ganó una...	DISSATISFACTION WITH THE GAME
13/06/20 01:05:32	0	Muchas veces cuando tengo el punto casi ganado ...se me clava y pierdo el punto o me dicen mala conexión cuando juego con wifi en casa y pierdo partidas enteras	DISSATISFACTION WITH THE GAME
13/06/20 03:20:14	1	el emparejamiento deberia ser por potencia total, no por trofeos!!! Idiots!!!!	DISSATISFACTION WITH THE GAME
13/06/20 03:55:18	3	No.. Can't you see all the negative comments. Was obsessed, now just dissappointed.. Game play is awful	DISSATISFACTION WITH THE GAME
13/06/20 11:06:11	0	Fix the connection!!!!	DISSATISFACTION WITH THE GAME
13/06/20 11:06:21	2	Omg lagging like hell and my connection is perfect	DISSATISFACTION WITH THE GAME
13/06/20 17:51:54	0	I can't even get in on the app!!! Let alone actually play! Been more than a week!	DISSATISFACTION WITH THE GAME
13/06/20 19:19:30	0	No	DISSATISFACTION WITH THE GAME
13/06/20 20:13:10	0	This game isnt download to play	DISSATISFACTION WITH THE GAME
14/06/20 17:00:29	3	Beware: no one buys any package, untill the max card problem is rectified; or u will get plenty of shit overload cards in exchange of ur money	DISSATISFACTION WITH THE GAME
14/06/20 17:30:52	1	@ClashTennis @gucci Only on clashtennis you can score points without touch the ball 😊 And the phone network is 4G https://t.co/2vP3a8qrca	DISSATISFACTION WITH THE GAME
15/06/20 02:59:49	2	Its a fraud to give extra cards to the cards that have become max 😞	DISSATISFACTION WITH THE GAME
17/06/20 13:44:50		@ClashTennis @gucci Worse game ever, terrible failures	DISSATISFACTION WITH THE GAME
18/06/20 15:39:48	1	I can't see that free gems in my inbox? is there any qualification for that?	DISSATISFACTION WITH THE GAME
18/06/20 15:41:10	0	Cool PJ's!! lol It's all good fun - really enjoy your content keep up the good work, lag on the game has been really bad the past couple of days..	DISSATISFACTION WITH THE GAME
18/06/20 18:51:04	0	Game stuttering after update	DISSATISFACTION WITH THE GAME
18/06/20 21:57:15		@ClashTennis @gucci Sus actualizaciones van de mal en peor. 😞	DISSATISFACTION WITH THE GAME
18/06/20 22:38:44		@ClashTennis @gucci Se ve bien, pero sería mejor que corrijan la pelotas fantasma, las que se congelan y los emparejamientos. También sería bueno avisar que uno juega contra un BOT.	DISSATISFACTION WITH THE GAME
18/06/20 22:54:46	1	@ClashTennis @gucci Fix card problems	DISSATISFACTION WITH THE GAME
18/06/20 23:53:37		@TheOneAndOnly2B @ClashTennis @gucci Yes fix card issues now almost 3 months nothing new	DISSATISFACTION WITH THE GAME
19/06/20 13:26:29	0	Hey Clan, why is that every time i try to play Moscow tour this week (after recent update), the game crashes , and my coins are robbed off me by making me lose that match without even playing?? Do you have any solutions??	DISSATISFACTION WITH THE GAME
19/06/20 22:55:15	5	@ClashTennis @gucci Convinced this game is rigged. Once you start winning all of a sudden your player starts being unresponsive to what ur trying to do. I swiped hard up and to the right many times and ball goes to the middle of the court.	DISSATISFACTION WITH THE GAME
20/06/20 14:42:40	0	the delay is really distracting. it makes it feel bad to move preemptively, which interferes with positioning theory translated from actual racket sports. it feels like the trophy matching system is gone now. there is the card caps on each tour but no skill based match making it seems. if you find that not to be true, let us know	DISSATISFACTION WITH THE GAME
23/06/20 11:41:12	2	@ClashTennis @gucci I'm playing this game since March I don't what happened to it suddenly I used to win and now they don't allow me to win even with low rate player.	DISSATISFACTION WITH THE GAME
27/06/20 21:23:30		@ClashTennis @gucci U have a bunch of guys who blast every ball from baseline and hit winners every time. How is this a fun game? And the prices for gear is beyond ridiculous. Those prices need to be tempered big time.	DISSATISFACTION WITH THE GAME

29/06/20 15:35:08	0	this game is rubbish. you get to play double your trophy. camels shit i must say	DISSATISFACTION WITH THE GAME
01/07/20 22:55:11		@Qusai_jar @ClashTennis @gucci tennis clash is drug dealer !! at the beginning its free and then you need to pay !! if you want to win lol .. in game there are winner and loser so you are here just to let the players who paid something to win ..	DISSATISFACTION WITH THE GAME
04/07/20 08:11:04	0	FUCK TENNIS CLASH, THEIR MATCHMAKING ISNT FAIR	DISSATISFACTION WITH THE GAME
08/07/20 04:43:25		@ClashTennis @gucci Never ever play the same game . They are cheaters . They will take money from you pocket doing frauds .	DISSATISFACTION WITH THE GAME
08/07/20 16:17:47		@ClashTennis @gucci You guys are big frauds . Please don't play the game..	DISSATISFACTION WITH THE GAME
09/07/20 07:05:44	1	@ClashTennis @gucci How is it possible that my opponents hit the lines for 80% of all points they score against me? Yet, I rarely hit the line and usually hit it out when I try. Is there a trick I'm unaware of? I swear it keeps happenin over and over again - line, line, line. It's crazy.	DISSATISFACTION WITH THE GAME
10/07/20 18:53:35	1	@ClashTennis @gucci This game is rigged, lolololol	DISSATISFACTION WITH THE GAME
27/07/20 22:40:28		@ClashTennis @gucci if you buy gucci outfits we will help you to win the games.. all what we need its just kick the ball we will do the rest !! loltennisclash twitter decrypted !!!	DISSATISFACTION WITH THE GAME
05/08/20 04:58:47	1	@pranjal53693395 @ClashTennis @gucci True this game is becoming pathetic, when you don't purchase anything you loose every game.	DISSATISFACTION WITH THE GAME
27/05/20 20:58:16	1	No more play . No Way....because de last update.	DISSATISFACTION WITH THE GAME AND ENTHUSIASM
12/06/20 12:45:15	0	That is good thing but when are you going to improve the gameplay I am not suggesting you anything please just improve the gameplay so that I can atleast continue to play	DISSATISFACTION WITH THE GAME AND ENTHUSIASM
17/06/20 18:38:33		@a7med she7i @ClashTennis @gucci I see this too. They don't care about the game as they care about collecting money.	DISSATISFACTION WITH THE GAME AND THE PRICE
18/06/20 19:04:55	0	I didn't get the 2500 gems to buy them	DISSATISFACTION WITH THE GAME AND THE PRICE
21/06/20 07:13:32	4	@aziegler78 @ClashTennis @gucci It is rigged...there is no way this game is consistent...just a money making racquet...excuse the pun...Stopped playing now... Go Candy Crush!	DISSATISFACTION WITH THE GAME AND THE PRICE
21/06/20 17:06:28		@ClashTennis @gucci Es una verguenz devolvedme el dinero del ticket gane 240 puntos y no me disteis bolso en el desafio estafa	DISSATISFACTION WITH THE GAME AND THE PRICE
19/07/20 13:58:53	2	@ClashTennis @gucci Ah no 😞 this has turned into a scam. How could I suddenly win 1 in 25 games and even if the score is 5-1 still end up losing and with my attributes better than my opponent. Not worth my time anymore since I'm trying to relieve some stress 🗨	DISSATISFACTION WITH THE GAME AND THE PRICE
01/06/20 22:19:52	0	Gucci my ass!!! Fix the fucking servers...	DISSATISFACTION WITH THE GAME AND THE PRICE
12/06/20 17:53:19	8	This game is a so trash ! It s a Pay to Win game	DISSATISFACTION WITH THE GAME AND THE PRICE
12/06/20 18:52:24	8	Every patch update makes the gameplay worse!! 😞😞	DISSATISFACTION WITH THE GAME AND THE PRICE
13/06/20 01:03:30	0	Menudos emparejamientos así es imposible ganarjuego 5 partidas y ganó una...	DISSATISFACTION WITH THE GAME AND THE PRICE
13/06/20 17:51:54	0	I can't even get in on the app!!! Let alone actually play! Been more than a week!	DISSATISFACTION WITH THE GAME AND THE PRICE
13/06/20 03:20:14	1	el emparejamiento deberia ser por potencia total, no por trofeos!!!! Idiots!!!!	DISSATISFACTION WITH THE GAME AND THE PRICE
13/06/20 03:55:18	3	No.. Can't you see all the negative comments. Was obsessed, now just dissappointed.. Game play is awful	DISSATISFACTION WITH THE GAME AND THE PRICE
13/06/20 11:06:11	0	Fix the connection!!!!	DISSATISFACTION WITH THE GAME AND THE PRICE
13/06/20 11:06:21	2	Omg lagging like hell and my connection is perfect	DISSATISFACTION WITH THE GAME AND THE PRICE
27/05/20 17:01:59	2	We need harry styles	CURIOSITY
28/05/20 15:33:23	2	Btw, does the difficulty of the tournament depend on league? Like in a Rookie tournament when you are Rookie I vs when you are in Junior I?	CURIOSITY
28/05/20 17:40:10	0	Did you notice in the patch that there are Level 1 and 2 Stamina shield, so you can see how maestro has more stamina than joker clearly. Maybe the fashion will trigger the game to give you better chance of on-the-line shots. :-)) Now that your gear is mostly above L9, are you going to join the challenger tourney?	CURIOSITY
12/06/20 12:39:14	5	@tennisclash what about new color of tennis balls and the ability for more conversation between players	CURIOSITY
27/05/20 13:06:59		@ClashTennis @gucci https://t.co/h43VxgHmJU	CURIOSITY
27/05/20 13:35:30	0	Whoa! Should I congratulate you on the partnership or myself for the upcoming fly gear?	CURIOSITY
27/05/20 14:20:20	1	@ClashTennis @gucci https://t.co/R5dtl7pl6u	CURIOSITY
27/05/20 16:58:53	2	I wishhhhhh	CURIOSITY
27/05/20 17:26:16		@ClashTennis @gucci What is the partnership for, to add variety to the characters' wardrobe?	CURIOSITY
28/05/20 15:28:51	0	Maybe people who buy stuff at Gucci store will get some free gems in the game	CURIOSITY
12/06/20 16:48:38		@ClashTennis @gucci Will it add to my attributes if i will wear the outfit? Will my stats improve and will i win more game? Does the outfit gives me additional advantage to the game? If yes then i am if not... then i am not!!!	CURIOSITY
18/06/20 18:43:53	1	Why only for 2 characters..... 😞😞😞	CURIOSITY
18/06/20 18:50:47	0	Q: how do you get those strings that you use i know HOW you get it but i dont know how you get that many cause i see you play with that string all the time	CURIOSITY
18/06/20 20:43:10	0	Would be great if we could purchase items in the Shop/Store to customise players ourselves - eg, skin, personality, various outfits, hair styles, etc - 🧢👕👖👟	CURIOSITY
19/06/20 21:28:47	0	What about Gucci tournament?	CURIOSITY
23/06/20 15:10:32		@ClashTennis @gucci can you ask the devs to show every level on an item so we can predict what our stats will be on lower tours?	CURIOSITY
24/06/20 14:08:43		@ClashTennis @gucci @ClashTennis why can't I purchase 2400 gems? It's allowing me to purchase everything else except the 2400 gems option. https://t.co/txkr3Se1Ld	CURIOSITY
29/07/20 23:11:14	0	Hi, I have a question, how did you get the jewelry?	CURIOSITY
13/08/20 13:35:43		@ClashTennis @gucci A fun game, we want to add the Arabic language	CURIOSITY
31/10/20 22:48:28	0	@heidi_brb hmm what do you think	CURIOSITY
01/11/20 09:32:55	0	Can I get one free pair of gucci I'm broke 😞	CURIOSITY

01/11/20 13:27:06	0	if anyone here wants to download aglet, use my referral code: LAS7X4	CURIOSITY
02/11/20 06:02:09	0	Waw GG collab ? @rezayhns	CURIOSITY
02/11/20 06:02:09	0	Waw GG collab ? @rezayhns	CURIOSITY
02/11/20 07:52:55	0	Hey Follow me for Aglet related content 🍷 Also use my referral code FSDQ84 to get yourself some extra aglet when you start out! 🙏	CURIOSITY
04/11/20 21:02:15	0	i thought it was the sims	CURIOSITY
13/04/21 19:41:14	0	Il costo gz	CURIOSITY
24/05/21 18:34:55	0	Quanto durerà?	CURIOSITY
18/06/21 02:48:54	0	All star? 😊😊😊😊	CURIOSITY
18/06/21 15:12:16	0	Beyond stressful. Messing up your box fresh Gucci's in wet sand 🏖️	CURIOSITY
27/05/20 17:59:23	29	Low budget models	CURIOSITY
23/05/20 17:05:00	1784	Everything you need to know about fashion, lifestyle and sneaker culture	ENTUSIASM
27/05/20 19:22:45	2	Woowww so beautiful and amazing 😍😍😍😍	ENTUSIASM
28/05/20 14:55:09	8	What do you guys think about the Partnership guys? 😊 And congrats to Gucci and Tennis Clash 🍷🍷 enjoy 😊😍👍	ENTUSIASM
28/05/20 15:55:42	0	I love the idea. Might actually spend some money to make jonah look good. Apparently only making outfits for 2 people. Also, gucci partnered up with table tennis app as well and another app so they are trying to get into mobile gaming. It's a great idea on both parts. If outfits are 2500 gems like the others i would buy.	ENTUSIASM
28/05/20 16:03:09	0	I do have many Gucci pieces, as they are my favorites designer because of its uniqueness. I can't wait for the update!!!! No matter the price, I'm definitely splurging.... #tennisclashclanfam is amazing!	ENTUSIASM
28/05/20 17:11:44	0	Well for as much as many players were complaining recently, clearly TC is doing something right - otherwise they would never be able to partner with a huge company like Gucci. Just like in real pro events, you need sponsors. So this is actually pretty cool for the TC community. Things are going in the right direction!	ENTUSIASM
28/05/20 18:52:34	0	From a marketing and popularity standpoint great partnership for TC! Gucci is an iconic global brand with billions of followers and TC will benefit from it for sure !	ENTUSIASM
01/06/20 21:29:28	2	Can't believe Gucci plays tennis clash	ENTUSIASM
12/06/20 16:54:38	1	i love the characters and their attitudes after winning matches 😊	ENTUSIASM
12/06/20 18:13:54	0	I love this collab. Congratulations!	ENTUSIASM
13/06/20 08:33:19		@ClashTennis @gucci 😊	ENTUSIASM
13/06/20 13:40:19	1	@ClashTennis @gucci Who Wears Gucci ?	ENTUSIASM
18/06/20 15:50:23	0	I would definitely go for Diana's 'Gucci Apple' as 'BEST GUCCI OOTD' Jonah's both outfit looks ridiculous & who wears pyjamas to play tennis?, HA!. To make Jonah's outfit look better, cut those 'Pyjamas' (the one, you purchased for Jonah) to make into 'Shorts' & off-white men's t-shirt (refer Diana's Gucci Tennis t-shirt), that would look classy outfit for Jonah. What u say, man? Fortunately, my 'Diana' is still locked in my TC account & I am not keen to upgrade the same as well. My precious 'GEMS' are saved.	ENTUSIASM
18/06/20 16:31:10	0	Awesome. I got the black jonah skin as well. Love it. It makes sense why you had jonah on yesterday when you were playing, lol. I looked at your account and saw him on so you must have been shooting video then. You know in screen where you view skin you can turn characters around? Shoes actually have GG on back as well.	ENTUSIASM
18/06/20 16:33:57	0	I got the Diana apple Gucci. 🍷🍷. It came in a package with 800 gems and a t7 bag with tour 1 equipment 😊. The only thing is that she doesn't wear her wristband so I don't know if I have the serve power 😊	ENTUSIASM
21/06/20 13:54:25	1	Incredible that this game had a such partenariat!	ENTUSIASM
27/06/20 15:10:55	1	I really enjoy the tech business. This partnership with Gucci was a nice move from WildLife studio. It will definitely bring more resources for game improvements	ENTUSIASM
30/06/20 18:07:48	1	Diana looks great in that gucci outfit.i.love your gameplay its amazing.	ENTUSIASM
17/09/20 00:24:11	1	Are these outfits going to be available in the store again?	ENTUSIASM
29/10/20 09:56:09	5	3/16Last year, they launched a Gucci Arcade feature on its mobile app, giving users the opportunity to play retro-style games in exchange for Gucci digital badges. https://t.co/IG3erHuk1G	ENTUSIASM
29/10/20 09:56:13	6	6/16They partnered with mobile game, Tennis Clash, that allowed fans to buy outfits that mirror those on screen from the Gucci website. https://t.co/vkOWFe6kcR	ENTUSIASM
29/10/20 09:56:15	6	8/16They opened a futuristic factory called the Gucci ArtLab, where artisans come and create Gucci products by hand in a space that brings together cutting-edge machines with old-fashioned craftsmanship. https://t.co/tlFv54H5	ENTUSIASM
29/10/20 09:56:18	6	10/16They've expanded their collabs in new and surprising directions... https://t.co/gaasNXASE0	ENTUSIASM
29/10/20 09:56:25	15	15/16Gucci shifted from a typical luxury exclusive 'you can't sit with us' approach, to an atypical inclusive approach - building bridges and feedback loops with new partners, new niches, new communities and new tastemakers.Opening up the brand, rather than closing it off. https://t.co/7eJgHvoSmk	ENTUSIASM
27/05/20 12:01:10	84	Hello, Challengers!We are happy to announce a partnership with one of the most innovative italian fashion brand in operation today, that has been reinventing a wholly modern approach to fashion. Influential, innovative and progressive, that is @gucci! https://t.co/sx6DdhVpDG	ENTUSIASM
27/05/20 12:06:31	0	👍👍👍👍👍👍	ENTUSIASM
27/05/20 12:54:02	0	Wow👍	ENTUSIASM
27/05/20 14:23:31	1	It crashes so often	ENTUSIASM
27/05/20 15:01:21	3	Too bad the game sucks	ENTUSIASM
27/05/20 15:38:05	1	@hamzarock86 @gucci Hey Sebastian, our partnership agreement is unrelated to the development of the game.	ENTUSIASM
27/05/20 16:13:00	3	This seems unnecessary...	ENTUSIASM
27/05/20 16:59:10	1	First	ENTUSIASM
27/05/20 16:59:17	5	I'm looking forward to it	ENTUSIASM
27/05/20 16:59:32	1	wow	ENTUSIASM
27/05/20 17:00:20	0	im first coment	ENTUSIASM
27/05/20 17:16:14	1	👋 Gucci ha appena annunciato la sua nuova partnership con il mobile game Tennis Clash. Presto debutterà anche una collezione per i personaggi e una speciale in-game experience: il torneo Gucci Open. https://t.co/fr8uzExUvQ https://t.co/3HdfwzVoke	ENTUSIASM
27/05/20 19:41:29	1	مجرد دم دنبال ی همدم واقعی میگردم 😊😍 کسی هس فالو کنه بیاد دایرکت https://t.co/fr8uzExUvQ https://t.co/3HdfwzVoke	ENTUSIASM

27/05/20 21:23:27		@ClashTennis @gucci Thank you very much, this beautiful update brought back the game to its strong presence ❤️❤️#tennis_clash	ENTUSIASM
28/05/20 00:40:46	2	대박이다.. 7월 기대할게요 🍌	ENTUSIASM
28/05/20 01:01:59	1	Need	ENTUSIASM
28/05/20 01:39:13	0	@jessicamargo28	ENTUSIASM
28/05/20 02:08:06	3	My characters are already maximum and they are still receiving cards 😡😡😡 you guys are really cheating on us	ENTUSIASM
28/05/20 02:22:06	0	I just download it today well see!	ENTUSIASM
28/05/20 03:37:02	2	I hate this game . There are to many cheaters	ENTUSIASM
28/05/20 09:09:45	0	Omgf yeeessss	ENTUSIASM
28/05/20 11:18:11	0	The bugs have not been fixed (invisible balls ...), the senseless tournament suspension after two (!!!) lost games in a row continues, it is simply unbelievable that any criticism bounces off you! 😞	ENTUSIASM
28/05/20 14:28:39	3	Glad to hear this partnership.	ENTUSIASM
28/05/20 15:12:40	1	haha hey my freind cool video haha i didnt knew that i could play tennis with fashion	ENTUSIASM
28/05/20 15:45:32	0	BOOOOOOM the name of your lineup is AWESOMEEEEE... Let's see I'm definitely excited for the tournament and what it will bring as new items..	ENTUSIASM
28/05/20 18:30:05	0	Nice video, mate! I expect that the developer should have tie-up with brands like Uniqlo, Under Armour, Lacoste, Nike etc. The character's apparel looks odd to me (as seen in teaser footage), No doubt, the sneakers/shoes looks very good. Check this link: www.dmarge.com/best-tennis-clothing-brands . & Let me know your feedback. I expect that this kind of limited edition outfits should be available for all the characters in the game. Are you planning to buy one (Gucci outfit) for Kaito ? :) Anyways, It's a good start at least for the developer abt the collaboration with luxury brand & All thanks to the new patch update, no more invisible balls now. Slowly, It's getting better & better, I see.	ENTUSIASM
29/05/20 01:19:27	0	I read they partnered with WTT (world team tennis) when tennis clash came out. But all I saw was a couple of logo of tennis clash on the court, nothing really big and I think it's just to promote the game and trust me, wildlife studio has the money to do it. Same thing probably with this Gucci thing, it's just to tie along with a known brand name to promote the game and I know why, all the reviews in playstore about tennis clash is negative, one star and not at all attractive to new players. I mean it's alright for us since we've been through hell and back with all the updates and nasty glitches since the beginning, but not for newcomers. That's another thing to think about as well if you happen to go through with tc clan merchandise, you have to oartner with them I guess as far as licensing, using their logo and of course their share of the profit. Hahahaha, oh man. Us poor folks always get the bottom of the can 😞😞 Next partnership, Louis Vuitton, Rolex and F1 racing 😊👍👍👍 How's life in the fast grand slam lane by the way? Have you schooled most of these top players yet? Tell them, don't mess with the Clan! Hahaha 😊😞👍👍👍👍👍	ENTUSIASM
29/05/20 21:31:19	1	I've never spent a dime on tennis clash. I play every day but I think they finally got me! 🍌	ENTUSIASM
31/05/20 21:40:06		@ClashTennis @gucci العبه عندي معلقه ماتفتح	ENTUSIASM
12/06/20 11:31:38	74	Are you excited for the new @gucci outfits that are coming?Let's give you a sneak peek on what's being prepared for you!All these outfits will become available on June 18th, for a limited time!	ENTUSIASM
12/06/20 12:45:15	0	That is good thing but when are you going to improve the gameplay I am not suggesting you anything please just improve the gameplay so that I can atleast continue to play	ENTUSIASM
12/06/20 15:21:40	0	Awsm game..	ENTUSIASM
12/06/20 19:28:13	0	amazing game..	ENTUSIASM
15/06/20 13:39:23	0	Super 🍌	ENTUSIASM
15/06/20 17:26:03	0	Great	ENTUSIASM
16/06/20 07:49:45	0	Outstanding Greatness!	ENTUSIASM
18/06/20 15:01:35	7	This is my first Tennis Clash skin ever and its pretty cool 🍌👍 What are your thoughts about them? And make sure you Subscribe for more and ring the bell for daily video notifications and make sure you check out my channel for other videos such as tips, tricks, gameplays and more and enjoy 😊👍👍👍	ENTUSIASM
18/06/20 15:01:47	0	Always receive your youtube video notifications when I'm playing tennis 😞	ENTUSIASM
18/06/20 15:37:26	0	Awesome that they gave you a free skin. I always save my gems for cards as you don't get nearly enough per bag to also get an outfit. It would be nice if they added outfits to the bags and give you a chance. :)	ENTUSIASM
18/06/20 15:53:50	0	But i liked the matches you just did though... keep it up my man...	ENTUSIASM
18/06/20 16:26:38	0	That's what we call playing with style 🍌	ENTUSIASM
18/06/20 16:30:10	0	Happy for you man to see u grow . But sadly the game is going with the one hand big serv style 😞	ENTUSIASM
18/06/20 16:36:14	0	Hello clan good luck for Gucci open but I want to ask that I have been playing this game for 4 months and haven't gotten koi shuriken forge hammer resistance band carbo i have been playing continuously in tour 5 and 6 and receiving bags also but I open them i get tour3 or 4 epic cards i think game is against me because in your pro pass account you got shrunken i think in 5 or 4 days man so please give me a solution thanks!!!!🍌🍌🍌🍌🍌🍌🍌🍌🍌	ENTUSIASM
18/06/20 16:37:13	0	Think the outfit you selected is cool. But need to focus on attributed because have a hard enough time as is without using resources on the Gucci skin. Would be cool if the Gucci skin boosted some attributes a bit. Then more people would get them	ENTUSIASM
18/06/20 17:14:25	0	Andrew I think it's cool they hooked up content creators! Let's be honest this is more for TC. (Gucci). Hopefully now that they lined their pockets with a huge partner, they take care of game issues now. But you picked the cooler one of the 2 for sure! Keep up the awesome content brother!	ENTUSIASM
18/06/20 17:41:29	19	The time has come for you to check the @gucci's branded outfits on Tennis Clash, and make yourself on-trend at the fully customised Rome Arena, at the Coliseum. https://t.co/4Tm0ii8oiM	ENTUSIASM
18/06/20 17:41:30	3	Starting today, our players will be able to purchase @gucci outfits and an exclusive string for a higher performance at the game! https://t.co/RXA29JoEDM	ENTUSIASM
18/06/20 17:41:31	2	To celebrate this huge partnership, @ClashTennis will also host the Gucci Tournament, starting at June 25th.GG, Challengers!	ENTUSIASM
18/06/20 18:38:23	54	Ready to turn the court into your personal runaway?From June 18th to August 31st you'll be able to buy the amazing @gucci outfits!But that is not all! From June 18th to June 28th you can also buy the exclusive Gucci string and be prepared for the Gucci tournament on June 25th https://t.co/Lzfy21Hsna	ENTUSIASM

18/06/20 18:38:25	2	First one to comment! Indeed I have got Gucci for Jonah. Happy	ENTUSIASM
18/06/20 18:46:43	1	The black jonah outfit looks great, kaito need an outfit too 😊	ENTUSIASM
18/06/20 18:57:43	1	Those outfits look really nice	ENTUSIASM
18/06/20 19:04:06	1	I got the black Jonah outfit as well. I love it!!! The new update is horrible though with lags and gameplay. I have never complained until now. If you don't use a maestro multi player loses stamina even quicker than before, it's nuts. Hope they fix before the tournament.	ENTUSIASM
18/06/20 19:04:55	0	I didn't get the 2500 gems to buy them	ENTUSIASM
18/06/20 19:17:27	2	Outfits look alright. Wonder how many players will buy them at 2500 gems? Hopefully the tournament is fun.	ENTUSIASM
27/05/20 17:07:53	2	yessss	ENTUSIASM
27/05/20 17:10:03	1	wow	ENTUSIASM
27/05/20 17:23:22	1	So cute though 🥰❤	ENTUSIASM
23/05/20 17:05:00	1784	Everything you need to know about fashion, lifestyle and sneaker culture	ENTUSIASM
27/05/20 19:22:45	2	Woowww so beautiful and amazing 🥰🥰🥰🥰	ENTUSIASM
27/05/20 21:21:22	10	*in gucci tennis shoes running from your issues*	ENTUSIASM
28/05/20 14:55:09	8	What do you guys think about the Partnership guys? 🤔 And congrats to Gucci and Tennis Clash 🥳🥳 And make sure you guys Subscribe for more videos and ring the bell for daily video notifications 🔔 Thank you all and enjoy 🥰🥰🥰	ENTUSIASM
28/05/20 15:55:42	0	I love the idea. Might actually spend some money to make fat jonah look good. Apparently only making outfits for 2 people. Also, gucci partnered up with table tennis app as well and another app so they are trying to get into mobile gaming. It's a great idea on both parts. If outfits are 2500 gems like the others i would buy.	ENTUSIASM
01/06/20 21:29:28	2	Can't believe Gucci plays the sims	ENTUSIASM
12/06/20 11:31:38	74	Are you excited for the new @gucci outfits that are coming?Let's give you a sneak peek on what's being prepared for you!All these outfits will become available on June 18th, for a limited time, so don't miss your chance to hop on the latest fashion trend on the court! https://t.co/bPdZ7oD84f	ENTUSIASM
16/06/20 08:34:06		@ClashTennis @gucci Yay 15 more Nylon Strings.. Great. Getty boring need more variety of strings	ENTUSIASM
18/06/20 20:01:09	1	Also think the black Gucci outfit for Jonah looks great. I thought since it is Gucci the price would be higher and thought it might have some properties like +1 boost in all stats, but turns out that it just changes the appearance.	ENTUSIASM
18/06/20 20:02:05	0	I got the same skin, Clan. First one for me as well. There was a nice offer of gems and a couple elite bags along with the skin for like 10 bucks so I went for it. I think Jonah looks pretty cool in my opinion.	ENTUSIASM
18/06/20 20:23:41	1	Woah. Had no idea you were sponsored by Gucci.	ENTUSIASM
18/06/20 20:34:20	6	When you are 50 you say: It's cool. When you are 15, it's "Chill". Cool. Chill. Nice presentation	ENTUSIASM
18/06/20 21:56:36	0	Elliot Temm this is a game I want to play	ENTUSIASM
18/06/20 22:13:25	1	nice costumes.. I like the black one of Jonah .. hehehe	ENTUSIASM
18/06/20 23:33:28	1	Wow GP365! I agree with Jan K. (Below)! That was the most exquisite video game advertisement ever! You definitely have a future in video game in advertising!! Gucci scored BIG! What is Gucci's goal in teaming up with TC??? I don't think TC players are the main market for Gucci products, like their new "backpack", which currently retails at \$1980.00 USD!!! And TC outfits at 2500 gems (\$10 USD)!! Where is this partnership going?	ENTUSIASM
19/06/20 05:13:14		@ClashTennis @gucci So fancy	ENTUSIASM
19/06/20 09:16:33	1	Wow! Thanks for such a comprehensive download on Gucci! You seem to be quite a fashion buff 😊.Its the first time I've seen u play in T6, perhaps because of the Gucci branding on the court! Also it seems a fair partnership between two equally expensive brands 😊	ENTUSIASM
19/06/20 12:19:40	0	The difference is that I got my Gucci outfit after the update .	ENTUSIASM
19/06/20 14:43:58	1	it is cheaper to pay it for the karakter then to buy it for myself in real	ENTUSIASM
19/06/20 15:16:05	1	Lots of good information about Gucci- I prefer Lotto and Fila myself but I bet they will sell a bunch of clothes with this promo	ENTUSIASM
21/06/20 08:45:43	0	Grace Hay lets play tennis in gucci	ENTUSIASM
21/06/20 13:54:25	1	Incredible that this game had a such partenariat! Even if I don't know what's the benefit for Gucci...	ENTUSIASM
24/06/20 10:45:38	1	@Naarukami1 @gucci something we're aware players want and something we intend to look at!	ENTUSIASM
29/06/20 00:18:46		@ClashTennis @gucci NICE!!	ENTUSIASM
28/10/20 20:00:00	196	#Gucci has retaken the top spot as the world's hottest brand according to the latest report from Lyst.Photo: Harmony Korine/GucciLearn more: https://t.co/knvIG16fQk	ENTUSIASM
29/10/20 09:56:06	150	1/16No surprise at all.Alessandro Michele is a genius, not only as a creative, but as a brand thinker. He has reinvented Gucci for a new era, unafraid to challenge the very nature of what constitutes a luxury brand, who they market to, where they show up, how they behave...	ENTUSIASM
29/10/20 09:56:08	7	2/16Their recent partnership with 3D Avatar company, Geenie allows customers to create their own virtual self, via which they can try on new clothes and styles. https://t.co/hTmSctFIAY	ENTUSIASM
29/10/20 09:56:10	4	4/16They collaborated on a watch with esports organisation Fnatic. Limited to 100 pieces, the timepiece set fans (which Fnatic boasts around 15 million of) back £1150. https://t.co/7P02C6pg35	ENTUSIASM
29/10/20 09:56:11	4	5/16They then invited them to the front row of their autumn/winter 2020 menswear show at Milan Fashion Week. https://t.co/HixaCV4FQg	ENTUSIASM
29/10/20 09:56:14	7	7/16They released an AR sneaker app that lets customers virtually "try on" their Ace sneakers collection as well as sharing their snaps via text, email, or social media. https://t.co/RdbBNq1LLY	ENTUSIASM
29/10/20 09:56:26	20	16/16All of this is just a snapshot, but it goes to show that investing in the new, experimenting, breaking the rules, exploring the evolving intersections of tech & creativity and building for new audiences with new needs can really pay offMore of this, please. https://t.co/eEgto3CmT	ENTUSIASM
01/11/20 00:15:34	0	Gucci X Buzz Lightyear 🦖	ENTUSIASM
01/11/20 00:24:53	2	@itzz_...maelle.20 je la veut	ENTUSIASM
01/11/20 01:23:43	0	YESSSS 🥰🥰🥰	ENTUSIASM
01/11/20 01:39:43	0	Aaah so cute...	ENTUSIASM
01/11/20 02:56:39	1	Ooooooh	ENTUSIASM
01/11/20 04:10:16	0	Well done	ENTUSIASM

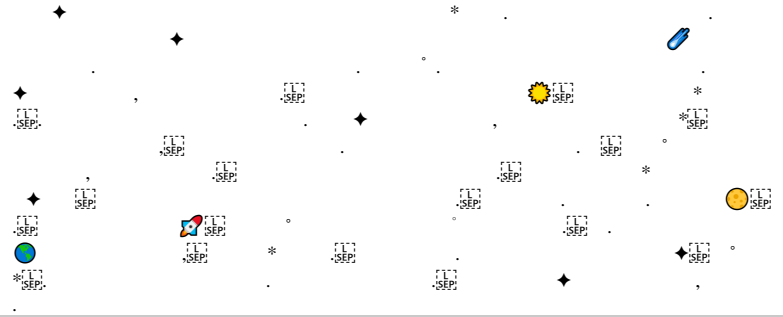









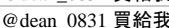

















































01/11/20 04:57:35	0	I loved the toy story theme	ENTUSIASM
01/11/20 05:02:22	0	Wow	ENTUSIASM
01/11/20 06:08:15	0	Awesome 📌 📌	ENTUSIASM
01/11/20 10:00:07	0	like ★★★★★	ENTUSIASM
01/11/20 13:00:52	0	Wowo amazing	ENTUSIASM
01/11/20 13:00:56	0	Ufff 😞	ENTUSIASM
01/11/20 13:01:12	0	Wowwww	ENTUSIASM
01/11/20 13:04:35	19	@AgletApp x @Gucci... let's go! 🙌🙌	ENTUSIASM
01/11/20 13:15:15	10	Feel honoured to have illustrated the Virtual 25 for our collab with @AgletApp! 🎨👉🙌	ENTUSIASM
01/11/20 13:19:47	2	Get amongst the fun @agletapp	ENTUSIASM
01/11/20 13:26:22	0	Top 🙌	ENTUSIASM
01/11/20 13:47:01	0	Very Nice!!!	ENTUSIASM
01/11/20 14:03:05	0	Gucci me patrocinaa 😍🔥	ENTUSIASM
01/11/20 14:06:03	0	Ooooooh woowoo	ENTUSIASM
01/11/20 14:12:28	0	Oh. My. God.	ENTUSIASM
01/11/20 14:17:55	1	Worthy of hype 🙌🙌🙌🙌	ENTUSIASM
01/11/20 14:59:32	1	Perfect	ENTUSIASM
01/11/20 15:00:32	41	Word	ENTUSIASM
01/11/20 15:04:27	0	Detalle y precio 😞😞	ENTUSIASM
01/11/20 15:10:04	0	💙 Love	ENTUSIASM
01/11/20 15:49:58	0	Tennis meets high fashion	ENTUSIASM
01/11/20 15:52:07	0	Need them all GG 🙌	ENTUSIASM
01/11/20 15:53:01	0	Nice sneakers 🎨 @gucci	ENTUSIASM
01/11/20 17:24:34	0	That's awesome 🙌	ENTUSIASM
01/11/20 18:03:31	0	Wooww 🙌🙌🙌	ENTUSIASM
01/11/20 18:14:41	0	Gucci is the new Sketchers	ENTUSIASM
01/11/20 21:38:33	0	👉 So swag 🙌	ENTUSIASM
01/11/20 21:51:49	0	Wowwww Epic. Rip Guccio	ENTUSIASM
02/11/20 00:04:30	0	Cat in the bag	ENTUSIASM
02/11/20 02:37:16	0	On fire 🔥	ENTUSIASM
02/11/20 03:37:14	0	Buzz Lightyear ❤️💙💚😞👍😞😞😞	ENTUSIASM
02/11/20 03:45:44	0	TO INFINITY... AND BEYOoooooND	ENTUSIASM
02/11/20 03:45:46	0	Virtual sneaker 😞😞😞	ENTUSIASM
02/11/20 03:59:55	1	@mandyyy.n__ get some Gucci buzz lightyear sneakers	ENTUSIASM
02/11/20 04:55:26	0	You should have a sale You'll still get to be a top brand 🙌🙌🙌	ENTUSIASM
02/11/20 05:38:09	0	Nice	ENTUSIASM
02/11/20 07:38:25	1	@aluckydevil I need these!	ENTUSIASM
02/11/20 08:56:32	0	@gucci t o P	ENTUSIASM
02/11/20 09:17:44	0	My stories 😞🙌	ENTUSIASM
02/11/20 09:21:00	0	Love Gucci 💙 @alexeipogojev	ENTUSIASM
02/11/20 17:17:12	0	FAB!!	ENTUSIASM
02/11/20 22:05:49	0	Nice	ENTUSIASM
03/11/20 00:07:28	0	Idas	ENTUSIASM
03/11/20 13:38:40	0	Love it 😞😞	ENTUSIASM
07/11/20 06:21:01	1	Love	ENTUSIASM
12/11/20 17:24:23	0	@gucci is @warrenlotas your new designer 🙌	ENTUSIASM
13/11/20 23:35:45	1	La marque!	ENTUSIASM
14/11/20 17:16:13	0	Very nice	ENTUSIASM
14/05/21 15:49:06	0	I see this everyday in the streets! Fashion comes from the people in the streets! We are fashion! We are the muses for tennis and haute couture!	ENTUSIASM
14/05/21 15:50:44	0	Amazing ❤️❤️❤️😞😞😞	ENTUSIASM
14/05/21 16:01:25	1	Please covid, stop!! 🙏🙏 I need to go! 😞😞😞	ENTUSIASM
15/05/21 05:14:43	0	In love with GGA. Quelle jouissance de se glisser ainsi dans l'âme de @gucci . Ce film, qui m'évoque un Alice au pays des merveilles lynchien, fait rêver, et en cette époque épique, cela tient tout simplement du miracle ! Grazie mille @alessandro_michele	ENTUSIASM
15/05/21 10:07:53	0	gucci best girl	ENTUSIASM
15/05/21 10:08:01	1	best gucci girl	ENTUSIASM
15/05/21 12:50:46	0	Top 🙌🙌🙌🙌	ENTUSIASM
15/05/21 15:27:54	0	so creative 😞❤️	ENTUSIASM
15/05/21 19:01:27	0	Amazing "beyond!" ❤️❤️❤️	ENTUSIASM
15/05/21 20:22:35	0	Cannot stop watching	ENTUSIASM
15/05/21 20:33:51	0	Amazing ❤️	ENTUSIASM
15/05/21 21:49:01	0	J'aime bien les lunettes de la dame	ENTUSIASM
15/05/21 23:35:45	0	Wow	ENTUSIASM
16/05/21 01:30:28	0	beloved brand ❤️	ENTUSIASM
16/05/21 21:30:29	2	👁️ One eye symbolism.	ENTUSIASM
22/05/21 23:20:22	0	@mistoffelisa THIS IS AMAZING MI AMOR!! 🙌❤️❤️❤️	ENTUSIASM
24/05/21 13:26:01	0	Alessandro's work is so... paradisiaque.His creations are like a huge dose of dopamine, ocytocine, sérotonine, endorphine... all in one 😞 #whataCOMBO 🙌💙	ENTUSIASM
24/05/21 19:56:01	0	@mattsensiblenow had forgotten how amazing this track is! Haven't heard it in forever!	ENTUSIASM
24/05/21 22:02:17	1	Interesting but lost... 😞	ENTUSIASM
24/05/21 22:03:26	0	@j_ayanthony omg let's go	ENTUSIASM
25/05/21 00:14:25	0	Beautiful	ENTUSIASM
17/06/21 16:06:34	0	Omgg this is so pretty gucci	ENTUSIASM
17/06/21 18:43:52	0	Genius ! 😞❤️😞	ENTUSIASM
17/06/21 18:55:46	0	How amazing	ENTUSIASM
17/06/21 19:33:22	0	Luxury ❤️	ENTUSIASM
18/06/21 02:08:55	0	Sharing	ENTUSIASM
18/06/21 11:53:45	0	Absolutely love this!	ENTUSIASM
19/07/21 05:06:25	0	Love ❤️❤️❤️❤️❤️	ENTUSIASM
22/08/21 23:21:04	0	I love the theme	ENTUSIASM
23/08/21 00:03:16	0	Love this	ENTUSIASM
23/08/21 02:13:55	2	SOOOO MUCH LOVE FOR YOU GIYS ❤️❤️😞	ENTUSIASM
23/08/21 07:31:23	0	I love this vibe 😞	ENTUSIASM

23/08/21 07:34:22	0	You beautiful	ENTUSIASM
23/08/21 07:35:17	0	I love this vibe 😊	ENTUSIASM
23/08/21 07:38:33	0	You beautiful	ENTUSIASM
23/08/21 07:40:45	0	I'm a big fan of you Gucci I love you Gucci I love you Gucci please give me a job please help me	ENTUSIASM
23/08/21 13:38:44	0	Wow classy	ENTUSIASM
23/08/21 16:09:17	0	👍fantastic	ENTUSIASM
23/08/21 20:27:16	0	No words, only emotions 🤔👍🌸	ENTUSIASM
28/08/21 00:52:05	0	👍Yes now!	ENTUSIASM
28/08/21 12:22:45	0	Meraviglia ❤️	ENTUSIASM
28/08/21 12:34:41	0	Meraviglia ❤️	ENTUSIASM
05/09/21 05:39:55	0	Merci pour cette hommage ... merci gucci ... trop d'émotion	ENTUSIASM
16/09/21 19:14:41	1	Wow 🤔	ENTUSIASM
17/09/21 10:30:11	0	like ! 👍👍👍👍	ENTUSIASM
17/09/21 11:28:24	0	Gucci ❤️❤️❤️❤️	ENTUSIASM
17/09/21 11:29:47	0	Gucci ❤️❤️❤️❤️	ENTUSIASM
17/09/21 15:27:51	0	Take in models please 🙏	ENTUSIASM
17/09/21 15:55:46	0	Gucci gucci	ENTUSIASM
17/09/21 23:15:57	0	Magnifique I like it	ENTUSIASM
18/09/21 07:48:12	0	Love this concept 🍌🍌🍌	ENTUSIASM
18/09/21 13:25:34	0	Super 🤔	ENTUSIASM
27/05/20 12:19:32	1	@ClashTennis @gucci Muito bom. Sinal que pode estar vindo melhorias?Porque após as últimas atualizações a jogabilidade ficou ruim.	ENTUSIASM
01/11/20 13:00:45	0	adoro, però sono poraccia	ENTUSIASM AND DISSATISFACTION WITH THE HIGH PRICE
30/06/20 15:15:14	1	Those outfits are so expensive to buy here in my country	DISSATISFACTION WITH THE HIGH PRICE
18/06/20 06:30:31	0	Scam scam scam. Very expensive,, whatever cards you have selected it will just give you the opposite in rewards so you have to spend money to Hager any good on this game!!!!.Real shame as the game is good.	DISSATISFACTION WITH THE HIGH PRICE
18/06/20 19:17:27	2	Outfits look alright. Wonder how many players will buy them at 2500 gems? Hopefully the tournament is fun.	DISSATISFACTION WITH THE HIGH PRICE
13/06/20 07:55:14	3	Need thousand diamond just to change outfit.what a silly.	DISSATISFACTION WITH THE HIGH PRICE
28/05/20 16:36:35	0	It's a NO for me man. I can not afford to maintain play in T5 move over shopping for Gucci outfits. Well the price is one thing Tennis Clash and Gucci has in common... PRICE. 🙏	DISSATISFACTION WITH THE HIGH PRICE
12/06/20 12:08:35	0	I need, maybe, just one thing, I want you to reduce your offers, it's very expensive.@tennisclash 🙏	DISSATISFACTION WITH THE HIGH PRICE
01/11/20 13:00:45	0	adoro, però sono poraccia	DISSATISFACTION WITH THE HIGH PRICE
20/06/20 05:47:32	0	Will it cost 50 grand to participate?	DISSATISFACTION WITH THE HIGH PRICE
07/08/21 13:57:39	0	when I make these shoes and I don't have money for a doctor if I'm sick	DISSATISFACTION WITH THE HIGH PRICE
12/06/20 18:24:26	0	Not really, no. Probably cost 5,000 gems lol	DISSATISFACTION WITH THE HIGH PRICE
12/06/20 13:04:12	0	Na vida real já é muito dinheiro, quem dirá no jogo.	DISSATISFACTION WITH THE HIGH PRICE
13/06/20 14:41:42	0	It's a Tennis Cash. Definitely!! All you need is cash. After update Jonah looks like Indian. Every character faces look so tired. They're not Tennis player coz the stamina reduce too fast. In real tennis after you hit 7-8 stokes you walk like that? 😊 stupid programmer. Fired them. 😊	DISSATISFACTION WITH THE HIGH PRICE
18/06/20 15:34:10	2	Hey clan, how's it going? I would never purchase the skin even if i had enough gems. Might need to be a content creator to get it free. Watch out Clan I'm coming for you 😊😊	DISSATISFACTION WITH THE HIGH PRICE
12/06/20 18:35:54	4	Clearly a pay to win game, trash.	DISSATISFACTION WITH THE HIGH PRICE
18/06/20 15:02:23	0	A lot of skins in tennis clash = (if you buy them all) none gems na kidding	DISSATISFACTION WITH THE HIGH PRICE
27/05/20 16:59:01	3	❤️	DISSATISFACTION WITH THE HIGH PRICE
30/05/20 13:50:58	1	@ClashTennis @gucci This game is getting expensive !!!	DISSATISFACTION WITH THE HIGH PRICE
12/06/20 16:17:43		@ClashTennis @gucci Nothing is free in @ClashTennis 😊	DISSATISFACTION WITH THE HIGH PRICE
27/05/20 14:20:57		@ClashTennis @gucci 20.000 money'\$?!	DISSATISFACTION WITH THE HIGH PRICE
28/05/20 18:50:55	0	gucci is experiencing economic down turn this is part of their marketing strategy.. welp good luck to them..	PERPLEXITY
18/06/20 15:52:23	1	Sad to see... who on earth a real tennis player wear this outfit playing tennis... 😊😊😊	PERPLEXITY
18/06/20 16:11:24	0	TBH I think the developers were completely thoughtless when it came to those outfits. I mean, say if default outfit for kaito was that donut idiocy, I might consider spending gems for sth like he actually has in the game from the start. Same with this Gucci outfits, Jonah looks like his match had been delayed and he put on some sweats to not get cold, Dianah clothes look more like for a friendly picnic game than a serious match or tournament. The only outfit that I truly like and would consider buying of I had too many gems is Victoria's blue one	PERPLEXITY
18/06/20 18:39:28	2	Jonah clothes are not a player but a sleeper	PERPLEXITY
18/06/20 22:40:45	1	Shame not all the characters have one 😊	PERPLEXITY
22/06/20 11:03:18	1	Don't like any of the outfits... Not that I was planning on buying them anyway lol	PERPLEXITY
		Gems have way better uses!	
27/05/20 17:59:23	29	Low budget models	PERPLEXITY
19/06/20 02:10:33	1	@ClashTennis @gucci Tennis Clash updates now remind me of the clueless leadership we have witnessed in many countries during the covid-19 outbreak. Plenty of optics but no real solution.	PERPLEXITY

12/06/20 17:48:37	2	#maxed_out_cards	IRRILEVANT
12/06/20 20:51:44	0	👍	IRRILEVANT
13/06/20 06:32:03	0	😄👍	IRRILEVANT
13/06/20 08:27:27	0	👍❤️	IRRILEVANT
13/06/20 11:01:44	1	👍👍👍👍👍👍	IRRILEVANT
13/06/20 14:09:18	0	❤️	IRRILEVANT
13/06/20 21:23:33		@ClashTennis @gucci Podrían ser mejor	IRRILEVANT
14/06/20 11:16:51	1	I want friend in the game	IRRILEVANT
15/06/20 09:47:10		@Nivonis @ClashTennis @gucci This guys are shameless!	IRRILEVANT
15/06/20 11:14:45		@a7med_she7i @gucci Hi Ahmed, the Wifi icon above your player means you are encountering connection issues due to an unstable connection. We would advise to a more secure connection over WiFi if you continue to see this.	IRRILEVANT
15/06/20 13:51:34	1	@matteocapuano17 @gcap3 @jorymatthewss	IRRILEVANT
15/06/20 14:16:12	0	@nanasongco !!!!	IRRILEVANT
15/06/20 16:12:26	0	@stillnostyle	IRRILEVANT
15/06/20 16:19:38	0	@sylvwits @clairecampion	IRRILEVANT
15/06/20 17:24:39	0	@alk_scorpio	IRRILEVANT
16/06/20 05:15:23	0	@ivyengel	IRRILEVANT
16/06/20 09:39:46	0	@elankaa_ 🐼	IRRILEVANT
16/06/20 13:21:19	0	Nmm 🍷	IRRILEVANT
17/06/20 04:18:03	0	Hello? 😊😊	IRRILEVANT
17/06/20 09:34:17	0	@wheresboomerang	IRRILEVANT
18/06/20 14:36:04		@ClashTennis @gucci Эээээ вы там..... Подумайте своей не умной головой в которой Оmozгов. Вот подумай ты даун. Ты меняешь каждую неделю игру... Я привыкаю бить с определённым скоростным режимом но ты и твои дурные люди делают обновление и этот удар уже не тот. И летит не так то слабее или сильнее.	IRRILEVANT
18/06/20 15:16:03	0	Hi	IRRILEVANT
18/06/20 15:47:08	0	How you get gemms	IRRILEVANT
18/06/20 15:47:23	0	I didnt get	IRRILEVANT
18/06/20 16:38:00	0	What are the best options in yerős of player in higher tours.. After level 5.. Kaito or Viktoria or someomelse I am not a volley player btw..	IRRILEVANT
18/06/20 16:40:36	0	I feel missing female beginner character , doesnt you ? I feel girls need to use Jonah as first character ... Im man and will use just jonah and kaito when avialible to me and never a girl player ...	IRRILEVANT
18/06/20 16:52:06	1	I've checked...we don't get free 2500 gems buddy...looks like that's just for you as you promote their content...	IRRILEVANT
18/06/20 17:19:33	1	👍	IRRILEVANT
18/06/20 17:27:54	0	Does everyone got 2500 gems Coz i didnt ?	IRRILEVANT
18/06/20 18:41:23	2	You really have a future in high end clothing marketing and commentary if you ever decide to give up video game demonstrations. Great job!	IRRILEVANT
18/06/20 19:48:17	0	Query, the game since the last update is cutting me, is not it?	IRRILEVANT
18/06/20 20:05:35	0	[PHOTO] https://external.fhrk7-1.fna.fbcdn.net/safe_image.php?d=AQH0WA1kVHtg03kQ&w=360&h=396&url=https%3A%2F%2Fmedia1.tenor.co%2Fimages%2Fa4ccb1ae7720c8bdac17ecd78fe3ed43%2Ftenor.gif%3Fitemid%3D13712192&_nc_oe=6e9c1&_nc_sid=06c271&ccb=3-5&_nc_hash=AQG4G-7baHgwZozz	IRRILEVANT
18/06/20 20:15:16	0	Confident	IRRILEVANT
18/06/20 20:19:07	1	Lita Cisneros	IRRILEVANT
18/06/20 20:19:58	0	Brutal for you to use special strings in tour 5 against overmatched opponents. I don't use specials and annoying so many people use. It eventually forces me to drop trophies and beat the hell out of lesser stat opponents. Something needs to be done as these special strings use is out of hand. Total pay 2 win I guess.	IRRILEVANT
18/06/20 20:23:02	0	? Song ist das ?	IRRILEVANT
18/06/20 20:32:16	0	Mariya Sohail	IRRILEVANT
18/06/20 20:32:46	1	Evandro Soldati	IRRILEVANT
18/06/20 20:36:39	0	Alicia	IRRILEVANT
18/06/20 20:52:40	1	Christian Eder	IRRILEVANT
18/06/20 21:07:04	0	Micam Rivera	IRRILEVANT
18/06/20 21:09:06	1	Maybe use Jonah with high serve not agility	IRRILEVANT
18/06/20 21:57:02	1	Alex Karatolis Marinos	IRRILEVANT
18/06/20 22:52:51	0	Why I've never received any free gems? 🙄	IRRILEVANT
18/06/20 22:57:15	0	Mégane Souffir	IRRILEVANT
19/06/20 01:47:45	0	👍👍	IRRILEVANT
19/06/20 05:27:49	0	SK Tanth	IRRILEVANT
19/06/20 06:14:52	0	Orry OrrySav Charalambous	IRRILEVANT
19/06/20 06:55:11	1	Lee Dixon	IRRILEVANT
19/06/20 07:17:58	0	Patrick Hayes	IRRILEVANT
19/06/20 08:11:35	0	Mikhela Casbolt	IRRILEVANT
19/06/20 08:48:13	0	[PHOTO] https://scontent.fhrk7-1.fna.fbcdn.net/v/t39.1997-6/69142452_1459627590828646_6160083988481310720_n.png?_nc_cat=1&ccb=1-5&_nc_sid=ac3552&_nc_ohc=WoxTiteqI-0AX_Gn4-2&_nc_ht=scontent.fhrk7-1.fna&oh=f29a355d1da9e95905e66aa26378f1d7&oe=6137FF11	IRRILEVANT
19/06/20 08:51:39	0	Daniel Whiting 🙄	IRRILEVANT
19/06/20 09:06:11	0	..	IRRILEVANT
19/06/20 18:43:28	0	[PHOTO] https://external.fhrk7-1.fna.fbcdn.net/safe_image.php?d=AQH2WH9CkPem6laE&w=396&h=234&url=https%3A%2F%2Fmedia1.giphy.com%2Fmedia%2FVGtZ7Tvq3VqjGLBDHe%2Fgiphy.gif%3Fcid%3D120c0147e82149a6fa3a9f5b0cafa5bde5a890c6251ac0c5%26rid%3Dgiphy.gif&_nc_oe=6e9c0&_nc_sid=06c271&ccb=3-5&_nc_hash=AQFYfzAjrGsMyN	IRRILEVANT
19/06/20 19:55:47	0	😊😊😊😊❤️👍	IRRILEVANT
19/06/20 21:23:15	0	Gosto de mas deste jogo	IRRILEVANT
20/06/20 05:54:28	1	Ur voice is perfect for demonstrating.	IRRILEVANT

20/06/20 12:04:54	1	Termpon Aree	IRRILEVANT
20/06/20 15:50:36	0	..	IRRILEVANT
20/06/20 17:57:58	0	😂😂😂😂	IRRILEVANT
21/06/20 04:17:24	1	Ok	IRRILEVANT
22/06/20 03:38:52	0	José Juan Reséndiz	IRRILEVANT
22/06/20 07:55:48	1	Costantino Maurano	IRRILEVANT
22/06/20 14:53:43	1	Зачем обманываете	IRRILEVANT
22/06/20 14:57:19	1	Как так у меня сила удар 25 я играю меня автоматом переключает на силу 21 зачем...кагда у саперника сила 29 зачем этот обман мы не на деньги играем	IRRILEVANT
23/06/20 23:06:43	0	😂😂😂😂	IRRILEVANT
24/06/20 17:01:26	0	Omg ,her backhand is on another level😂😂😂	IRRILEVANT
25/06/20 10:39:35		@kwazee_m @gucci hey there, that's odd. Can you try restarting your device and see if this helps?	IRRILEVANT
26/06/20 06:36:22	0	I used to play TC regularly. But after purchased daily deal by mistake. I applied for refund n they refunded me but now I can't play because my gems is in minus. I hope they will solve this problem. Player id 64d87cdc	IRRILEVANT
29/06/20 13:14:14	1	Dovreste aggiungere sotto i messaggi la possibilità di tradurre in italiano. Grazie	IRRILEVANT
09/07/20 07:05:59		@ClashTennis @gucci Is this happening to anyone else or is it just me...?	IRRILEVANT
19/07/20 14:04:47	c	@Ricardo79737015 @ClashTennis @gucci Totally 😂😂😂 I laugh the same way!	IRRILEVANT
31/10/20 22:48:04	0	@gaytan_irving	IRRILEVANT
01/11/20 00:11:00	0	Puma disc-copy/paste	IRRILEVANT
01/11/20 00:20:19	0	👉👉👉👉👉	IRRILEVANT
01/11/20 00:27:16	0	👉	IRRILEVANT
01/11/20 00:39:45	0	👉👉👉	IRRILEVANT
01/11/20 00:45:54	0	@raz_63s	IRRILEVANT
01/11/20 01:07:58	1	@adamus7_ @maciusjestem_	IRRILEVANT
01/11/20 01:08:04	0	😂😂😂😂😂😂😂😂😂	IRRILEVANT
01/11/20 02:04:39	0	Thought it was buzz light year ngl 😂	IRRILEVANT
01/11/20 02:14:11	0	I'm getting buzz light year vibes	IRRILEVANT
01/11/20 02:40:39	0	#buzzlightyear	IRRILEVANT
01/11/20 02:43:12	0	Toy story?	IRRILEVANT
01/11/20 02:47:23	0	what is a bazz light year ?	IRRILEVANT
01/11/20 02:47:28	0	👉	IRRILEVANT
01/11/20 02:53:10	1	@jyleecustom 🙏😂	IRRILEVANT
01/11/20 02:59:08	1	Toystory?	IRRILEVANT
01/11/20 03:11:26	0	👁️👁️	IRRILEVANT
01/11/20 03:11:36	0	😂❤️	IRRILEVANT
01/11/20 03:16:17	0	I thought the same!!! 😂	IRRILEVANT
01/11/20 03:39:16	1	@ramirezengel	IRRILEVANT
01/11/20 03:39:16	1	@ramirezengel	IRRILEVANT
01/11/20 03:47:00	2	For a min I thought a Buzz Lightyear collab 😂	IRRILEVANT
01/11/20 03:47:00	2	For a min I thought a Buzz Lightyear collab 😂	IRRILEVANT
01/11/20 04:13:07	1	@iam_ntbv @trinhne18	IRRILEVANT
01/11/20 04:33:36	0	aaaaa omgggg 🍌🍌🍌🍌🍌	IRRILEVANT
01/11/20 04:44:31	0	😂😂😂😂😂😂😂😂😂	IRRILEVANT
01/11/20 04:54:06	0	🍌🍌🍌🍌🍌🍌🍌🍌	IRRILEVANT
01/11/20 04:55:15	0	❤️	IRRILEVANT
01/11/20 07:00:40	0	😂😂	IRRILEVANT
01/11/20 07:06:01	1	@noah_paul_balduin075 😂	IRRILEVANT
01/11/20 07:13:26	0	❤️❤️❤️	IRRILEVANT
01/11/20 07:32:16	0	@said_aj_05	IRRILEVANT
01/11/20 09:01:05	0	@shduisburg	IRRILEVANT
01/11/20 09:02:05	0	@yaelrenous העיקר שאותם פופאיט לא טובעים על זכויות	IRRILEVANT
01/11/20 09:09:30	0	Puma discs ?	IRRILEVANT
01/11/20 09:14:39	0	@floatingpretty	IRRILEVANT
01/11/20 09:18:23	0	🍌🍌🍌	IRRILEVANT
01/11/20 09:20:26	0	😂	IRRILEVANT
01/11/20 09:34:45	0	Marty mc fly vibes 🎧🔗	IRRILEVANT
01/11/20 09:46:43	0	Like مهم نیست کیفیت که مهم ❤️	IRRILEVANT
01/11/20 09:46:43	0	Like مهم نیست کیفیت که مهم ❤️	IRRILEVANT
01/11/20 09:54:01	0	i'm so glad i'm not the only one that saw buzz lightyear	IRRILEVANT
01/11/20 09:54:01	0	i'm so glad i'm not the only one that saw buzz lightyear	IRRILEVANT
01/11/20 09:55:54	0	Buzz is that you?	IRRILEVANT
01/11/20 09:55:54	0	Buzz is that you?	IRRILEVANT
01/11/20 10:15:09	0	❤️	IRRILEVANT
01/11/20 10:15:09	0	❤️	IRRILEVANT
01/11/20 10:16:59	1	buzz lightbulb	IRRILEVANT
01/11/20 10:16:59	1	buzz lightbulb	IRRILEVANT
01/11/20 10:35:35	0	Buzz lightyear	IRRILEVANT
01/11/20 10:35:35	0	Buzz lightyear	IRRILEVANT
01/11/20 10:44:11	0	🍌🍌🍌🍌🍌	IRRILEVANT
01/11/20 10:44:11	0	🍌🍌🍌🍌🍌	IRRILEVANT
01/11/20 11:02:10	0	😂	IRRILEVANT
01/11/20 11:02:10	0	😂	IRRILEVANT
01/11/20 12:40:07	1	🍌🍌🍌🍌🍌	IRRILEVANT
01/11/20 12:40:07	1	🍌🍌🍌🍌🍌	IRRILEVANT
01/11/20 12:40:09	1	❤️❤️❤️❤️	IRRILEVANT
01/11/20 12:40:09	1	❤️❤️❤️❤️	IRRILEVANT
01/11/20 12:40:31	1	🍌. 🍌. 🍌. 🍌	IRRILEVANT
01/11/20 12:40:31	1	🍌. 🍌. 🍌. 🍌	IRRILEVANT
01/11/20 12:45:31	1	@celiamuraca 📱	IRRILEVANT
01/11/20 12:45:31	1	@celiamuraca 📱	IRRILEVANT
01/11/20 13:00:48	0	😂❤️😂	IRRILEVANT

01/11/20 13:00:52	0	☹️	IRRILEVANT
01/11/20 13:01:07	0	Sup	IRRILEVANT
01/11/20 13:01:20	0	👉	IRRILEVANT
01/11/20 13:01:40	0	@julietta.pauline	IRRILEVANT
01/11/20 13:02:59	0	❤️❤️❤️	IRRILEVANT
01/11/20 13:03:11	0	❤️❤️	IRRILEVANT
01/11/20 13:04:27	0	👉👉	IRRILEVANT
01/11/20 13:04:32	1	👉👉	IRRILEVANT
01/11/20 13:04:54	0	👉👉	IRRILEVANT
01/11/20 13:05:40	0	👉👉	IRRILEVANT
01/11/20 13:08:50	0	👉👉👉👉👉👉👉	IRRILEVANT
01/11/20 13:08:57	0	Ewwwwww	IRRILEVANT
01/11/20 13:08:57	0	Ewwwwww	IRRILEVANT
01/11/20 13:10:28	9	Buz Buz buzlightyear to the rescue 🙏	IRRILEVANT
01/11/20 13:10:35	0	👉👉	IRRILEVANT
01/11/20 13:10:59	0	❤️❤️❤️	IRRILEVANT
01/11/20 13:10:59	0	❤️❤️❤️	IRRILEVANT
01/11/20 13:12:23	1	@ian_coco_walsh	IRRILEVANT
01/11/20 13:13:40	1	@tommaso.consigliato 🙏	IRRILEVANT
01/11/20 13:15:20	0	👉👉❤️❤️❤️❤️❤️❤️❤️	IRRILEVANT
01/11/20 13:15:20	0	👉👉❤️❤️❤️❤️❤️❤️❤️	IRRILEVANT
01/11/20 13:16:44	0	🙏🙏	IRRILEVANT
01/11/20 13:23:03	0	❤️	IRRILEVANT
01/11/20 13:24:54	0	👉👉	IRRILEVANT
01/11/20 13:26:51	0	👉👉👉👉👉👉❤️	IRRILEVANT
01/11/20 13:28:44	0	👉👉👉👉👉👉	IRRILEVANT
01/11/20 13:29:39	0	❤️	IRRILEVANT
01/11/20 13:30:30	0	❤️❤️	IRRILEVANT
01/11/20 13:31:43	0	❤️❤️❤️	IRRILEVANT
01/11/20 13:32:21	0	@henrikroy81	IRRILEVANT
01/11/20 13:34:01	1	Bonjour un groupe a été créer pour faire des connaissances l'âge admis et de 13/16 donc si vous voulez le rejoindre dites moi! 🙏	IRRILEVANT
01/11/20 13:36:34	1	💎💎	IRRILEVANT
01/11/20 13:41:07	1	❤️❤️❤️	IRRILEVANT
01/11/20 13:44:28	0	👉👉	IRRILEVANT
01/11/20 13:54:25	0	👉👉	IRRILEVANT
01/11/20 13:55:27	0	❤️👉👉	IRRILEVANT
01/11/20 14:06:20	0	❤️👉👉👉👉	IRRILEVANT
01/11/20 14:11:07	1	@agletapp 📧📧📧	IRRILEVANT
01/11/20 14:20:42	0	@mohammedsdaf	IRRILEVANT
01/11/20 14:20:42	0	@mohammedsdaf	IRRILEVANT
01/11/20 14:22:37	0	Mano tu é?	IRRILEVANT
01/11/20 14:22:37	0	Mano tu é?	IRRILEVANT
01/11/20 14:24:26	0	Why does this remind me of buzz lightyear	IRRILEVANT
01/11/20 14:24:26	0	Why does this remind me of buzz lightyear	IRRILEVANT
01/11/20 14:26:10	0	🙏🙏🙏	IRRILEVANT
01/11/20 14:34:57	0	🙏	IRRILEVANT
01/11/20 14:36:39	0	❤️❤️❤️❤️❤️❤️	IRRILEVANT
01/11/20 14:39:58	0	❤️👉	IRRILEVANT
01/11/20 14:58:50	0	👉👉	IRRILEVANT
01/11/20 15:05:00	0	Buzz lightyear sneakers ?	IRRILEVANT
01/11/20 15:05:00	0	Buzz lightyear sneakers ?	IRRILEVANT
01/11/20 15:18:22	0	❤️❤️❤️	IRRILEVANT
01/11/20 15:24:51	0	eww	IRRILEVANT
01/11/20 15:24:51	0	eww	IRRILEVANT
01/11/20 15:39:58	0	@j_shun0214	IRRILEVANT
01/11/20 15:39:58	0	@j_shun0214	IRRILEVANT
01/11/20 15:56:26	1	❤️	IRRILEVANT
01/11/20 15:57:24	0	❤️	IRRILEVANT
01/11/20 15:57:24	0	❤️	IRRILEVANT
01/11/20 16:29:14	1	👉👉👉	IRRILEVANT
01/11/20 16:42:05	1	👉👉👉	IRRILEVANT
01/11/20 16:42:05	1	👉👉👉	IRRILEVANT
01/11/20 16:47:23	0	👉👉👉	IRRILEVANT
01/11/20 16:47:23	0	👉👉👉	IRRILEVANT
01/11/20 16:54:35	0	👉👉👉	IRRILEVANT
01/11/20 17:03:00	0	Buzz Light Year vibes 🙏🙏❤️	IRRILEVANT
01/11/20 17:03:00	0	Buzz Light Year vibes 🙏🙏❤️	IRRILEVANT
01/11/20 17:30:51	0	👉👉👉👉👉👉	IRRILEVANT
01/11/20 17:30:55	0	👉👉👉👉👉👉	IRRILEVANT
01/11/20 17:45:59	0	🙏🙏🙏🙏	IRRILEVANT
01/11/20 17:45:59	0	🙏🙏🙏🙏	IRRILEVANT
01/11/20 17:46:28	0	🙏🙏🙏🙏	IRRILEVANT
01/11/20 18:32:08	1	@haloquestionmark na buzikam itt a cipod	IRRILEVANT
01/11/20 18:32:08	1	@haloquestionmark na buzikam itt a cipod	IRRILEVANT
01/11/20 18:45:10	0	👉👉👉	IRRILEVANT
01/11/20 18:45:10	0	👉👉👉	IRRILEVANT
01/11/20 20:07:17	0	👉👉👉	IRRILEVANT
01/11/20 20:54:38	0	🙏🙏🙏🙏🙏🙏	IRRILEVANT
01/11/20 21:02:31	0	... no thank you 🙏	IRRILEVANT
01/11/20 21:11:36	0	👉👉	IRRILEVANT
01/11/20 21:11:36	0	👉👉	IRRILEVANT
01/11/20 21:42:49	0	Why so many bots in the comments?	IRRILEVANT

01/11/20 22:18:08	5		IRRILEVANT
01/11/20 22:18:58	0		IRRILEVANT
01/11/20 22:18:58	0		IRRILEVANT
01/11/20 23:38:01	0		IRRILEVANT
01/11/20 23:45:37	0		IRRILEVANT
01/11/20 23:45:37	0		IRRILEVANT
02/11/20 00:01:49	0		IRRILEVANT
02/11/20 00:01:49	0		IRRILEVANT
02/11/20 00:55:49	0		IRRILEVANT
02/11/20 00:55:49	0		IRRILEVANT
02/11/20 00:57:00	0		IRRILEVANT
02/11/20 02:46:39	1	@dean_0831 買給我	IRRILEVANT
02/11/20 02:46:39	1	@dean_0831 買給我	IRRILEVANT
02/11/20 03:42:33	0	Clancy's sneakers?	IRRILEVANT
02/11/20 03:42:33	0	Clancy's sneakers?	IRRILEVANT
02/11/20 03:43:29	0		IRRILEVANT
02/11/20 03:43:29	0		IRRILEVANT
02/11/20 04:47:46	0		IRRILEVANT
02/11/20 04:47:46	0		IRRILEVANT
02/11/20 04:52:39	0		IRRILEVANT
02/11/20 04:52:39	0		IRRILEVANT
02/11/20 04:57:34	0	@rodolfochih	IRRILEVANT
02/11/20 04:57:34	0	@rodolfochih	IRRILEVANT
02/11/20 05:10:52	1		IRRILEVANT
02/11/20 05:19:10	1	@amanda.estrelaa	IRRILEVANT
02/11/20 05:19:10	1	@amanda.estrelaa	IRRILEVANT
02/11/20 05:55:07	0	@zecevic.lamija  	IRRILEVANT
02/11/20 06:37:42	0		IRRILEVANT
02/11/20 06:37:42	0		IRRILEVANT
02/11/20 06:44:09	0		IRRILEVANT
02/11/20 06:44:09	0		IRRILEVANT
02/11/20 06:55:51	0		IRRILEVANT
02/11/20 06:55:51	0		IRRILEVANT
02/11/20 07:01:59	0		IRRILEVANT
02/11/20 07:28:57	0		IRRILEVANT
02/11/20 07:28:57	0		IRRILEVANT
02/11/20 07:57:04	0		IRRILEVANT
02/11/20 11:13:14	1		IRRILEVANT
02/11/20 11:13:14	1		IRRILEVANT
02/11/20 12:11:52	0		IRRILEVANT
02/11/20 12:36:41	0		IRRILEVANT
02/11/20 14:20:45	0		IRRILEVANT
02/11/20 20:35:11	0		IRRILEVANT
02/11/20 20:35:11	0		IRRILEVANT
02/11/20 21:08:28	0		IRRILEVANT
02/11/20 21:08:28	0		IRRILEVANT
03/11/20 12:13:08	0		IRRILEVANT
03/11/20 14:40:39	0		IRRILEVANT
03/11/20 14:40:39	0		IRRILEVANT
03/11/20 14:42:17	0		IRRILEVANT
03/11/20 16:42:54	2		IRRILEVANT
05/11/20 20:26:05	1		IRRILEVANT
06/11/20 10:38:58	2		IRRILEVANT
08/11/20 18:40:30	1		IRRILEVANT
12/11/20 17:18:18	0	@puma 	IRRILEVANT
12/11/20 17:18:18	0	@puma 	IRRILEVANT
17/11/20 15:09:46	1		IRRILEVANT
23/11/20 22:28:38	1		IRRILEVANT
23/11/20 22:29:49	1		IRRILEVANT
19/04/21 18:21:42	1	@andreadei	IRRILEVANT
19/04/21 18:21:42	1	@andreadei	IRRILEVANT
14/05/21 15:51:13	1		IRRILEVANT
15/05/21 03:20:29	0		IRRILEVANT
15/05/21 05:40:24	0		IRRILEVANT
15/05/21 05:40:36	0		IRRILEVANT
15/05/21 05:45:29	0		IRRILEVANT
15/05/21 06:02:03	0		IRRILEVANT
15/05/21 07:28:41	0		IRRILEVANT
15/05/21 13:10:08	0		IRRILEVANT
15/05/21 13:24:43	0		IRRILEVANT
15/05/21 14:41:27	0		IRRILEVANT

15/05/21 15:31:00	0	🔥🔥	IRRILEVANT
15/05/21 17:10:55	0	😂😂	IRRILEVANT
15/05/21 18:00:51	0	Yuk @zkdlin	IRRILEVANT
15/05/21 19:07:34	0	😂😂😂😂❤️	IRRILEVANT
15/05/21 20:39:28	0	😂😂❤️❤️❤️	IRRILEVANT
15/05/21 21:29:01	0	🌟🌟🌟	IRRILEVANT
16/05/21 00:48:45	0	❤️❤️❤️	IRRILEVANT
16/05/21 07:42:15	0	❤️❤️❤️❤️❤️❤️❤️❤️❤️❤️❤️❤️❤️❤️❤️	IRRILEVANT
16/05/21 12:39:36	1	🔥🔥😂😂🔥🔥	IRRILEVANT
16/05/21 13:20:27	1	🍀📦🍀	IRRILEVANT
16/05/21 18:41:07	0	😂😂😂	IRRILEVANT
16/05/21 19:14:37	0	🔥🔥🔥🔥🔥	IRRILEVANT
16/05/21 20:23:41	0	😂😂😂	IRRILEVANT
17/05/21 01:21:47	0	❤️❤️❤️❤️	IRRILEVANT
17/05/21 12:19:25	1	❤️🔥😂	IRRILEVANT
17/05/21 12:44:51	0	❤️👁️❤️👁️	IRRILEVANT
20/05/21 16:04:51	0	What's the song??? 😊	IRRILEVANT
17/06/21 10:10:46	0	😂	IRRILEVANT
17/06/21 14:58:46	0	🔥	IRRILEVANT
17/06/21 15:10:55	0	check out the giveaway on my page ❤️	IRRILEVANT
17/06/21 16:51:01	0	🔥	IRRILEVANT
17/06/21 17:01:45	0	🔥	IRRILEVANT
17/06/21 17:51:54	0	😂😂😂	IRRILEVANT
17/06/21 18:15:01	0	Sdv	IRRILEVANT
17/06/21 19:18:38	0	❤️❤️❤️	IRRILEVANT
17/06/21 20:37:46	0	❤️	IRRILEVANT
17/06/21 22:03:14	0	❤️❤️❤️	IRRILEVANT
17/06/21 23:01:56	0	О Эрен..	IRRILEVANT
17/06/21 23:09:11	0	О Эрен..	IRRILEVANT
18/06/21 01:36:13	0	Kheyli dost dari ?? @misss__asalak	IRRILEVANT
18/06/21 02:26:16	0	🔥	IRRILEVANT
18/06/21 02:35:01	0	🔥	IRRILEVANT
18/06/21 02:35:24	0	🔥	IRRILEVANT
18/06/21 10:48:59	0	😂	IRRILEVANT
18/06/21 10:50:43	0	😂	IRRILEVANT
18/06/21 10:51:49	0	😂	IRRILEVANT
18/06/21 10:52:19	0	😂	IRRILEVANT
18/06/21 10:52:41	0	😂	IRRILEVANT
18/06/21 13:54:11	0	🔥	IRRILEVANT
18/06/21 14:02:01	0	🔥	IRRILEVANT
18/06/21 14:21:19	0	🔥	IRRILEVANT
18/06/21 14:26:50	0	Pp	IRRILEVANT
18/06/21 14:29:52	0	Where are the slides??	IRRILEVANT
18/06/21 15:33:07	0	😂	IRRILEVANT
18/06/21 16:32:32	0	😂😂	IRRILEVANT
18/06/21 17:08:02	0	❤️	IRRILEVANT
19/06/21 11:57:28	0	🔥	IRRILEVANT
14/07/21 01:55:37	0	😂😂😂😂😂😂	IRRILEVANT
10/08/21 13:09:28	0	🔥	IRRILEVANT
10/08/21 13:09:42	0	🔥	IRRILEVANT
22/08/21 22:52:20	0	😂😂	IRRILEVANT
22/08/21 23:00:04	0	😂	IRRILEVANT
22/08/21 23:03:21	0	😂	IRRILEVANT
23/08/21 01:27:48	0	😂	IRRILEVANT
23/08/21 04:39:31	0	🔥🔥🔥🔥❤️	IRRILEVANT
23/08/21 04:40:50	0	🔥🔥🔥🔥❤️	IRRILEVANT
23/08/21 04:43:19	0	😂	IRRILEVANT
23/08/21 04:43:34	0	😂	IRRILEVANT
23/08/21 04:44:43	0	😂	IRRILEVANT
23/08/21 04:45:01	0	😂	IRRILEVANT
23/08/21 04:45:47	0	😂	IRRILEVANT
23/08/21 04:54:04	0	😂	IRRILEVANT
23/08/21 07:31:27	0	Niv	IRRILEVANT
23/08/21 07:34:14	0	Niv	IRRILEVANT
23/08/21 14:26:10	0	❤️❤️❤️💜💙	IRRILEVANT
23/08/21 14:28:28	0	🔥🔥	IRRILEVANT
23/08/21 15:28:15	0	❤️❤️💜💙	IRRILEVANT
23/08/21 15:29:12	0	👤👤👤	IRRILEVANT
23/08/21 17:57:41	0	👤	IRRILEVANT
23/08/21 21:17:16	0	❤️	IRRILEVANT
23/08/21 21:17:36	0	❤️	IRRILEVANT
23/08/21 21:41:34	0	❤️	IRRILEVANT
23/08/21 21:42:46	0	❤️	IRRILEVANT
23/08/21 21:43:03	0	❤️	IRRILEVANT
23/08/21 21:43:27	0	❤️	IRRILEVANT
23/08/21 21:52:56	0	❤️	IRRILEVANT
23/08/21 21:55:49	0	❤️	IRRILEVANT
23/08/21 21:58:11	0	❤️	IRRILEVANT
23/08/21 22:01:35	0	❤️	IRRILEVANT
23/08/21 22:07:21	0	❤️	IRRILEVANT
23/08/21 22:24:11	0	❤️	IRRILEVANT
23/08/21 22:26:06	0	❤️	IRRILEVANT
23/08/21 22:28:30	0	❤️	IRRILEVANT

23/08/21 22:28:45	0	❤️	IRRILEVANT
23/08/21 22:31:24	0	❤️	IRRILEVANT
23/08/21 22:37:49	0	❤️	IRRILEVANT
23/08/21 22:38:34	0	❤️	IRRILEVANT
23/08/21 22:46:07	0	❤️	IRRILEVANT
23/08/21 22:47:11	0	❤️	IRRILEVANT
23/08/21 22:47:27	0	❤️	IRRILEVANT
23/08/21 22:47:44	0	❤️	IRRILEVANT
23/08/21 22:57:25	0	❤️	IRRILEVANT
24/08/21 05:06:28	0	❤️❤️❤️	IRRILEVANT
24/08/21 08:55:51	0	❤️	IRRILEVANT
24/08/21 09:04:55	0	❤️	IRRILEVANT
24/08/21 09:05:17	0	❤️	IRRILEVANT
24/08/21 09:14:43	0	❤️	IRRILEVANT
24/08/21 09:20:34	0	❤️	IRRILEVANT
24/08/21 09:24:57	0	❤️	IRRILEVANT
24/08/21 10:02:15	0	❤️	IRRILEVANT
24/08/21 10:05:32	0	❤️	IRRILEVANT
24/08/21 10:07:01	0	❤️	IRRILEVANT
24/08/21 10:16:42	0	❤️	IRRILEVANT
25/08/21 06:56:17	0	❤️	IRRILEVANT
25/08/21 07:07:41	0	❤️	IRRILEVANT
25/08/21 07:19:17	0	❤️	IRRILEVANT
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25/08/21 07:28:26	0	❤️	IRRILEVANT
25/08/21 10:21:56	0	❤️	IRRILEVANT
25/08/21 11:02:47	0	❤️	IRRILEVANT
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17/09/21 11:32:50	0	🍌🍌	IRRILEVANT
17/09/21 11:33:06	0	🍌🍌	IRRILEVANT
17/09/21 11:34:53	0	🍌🍌	IRRILEVANT
17/09/21 11:38:02	0	🍌🍌	IRRILEVANT
17/09/21 11:52:23	0	😘❤️	IRRILEVANT
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SUMMARY

INTRODUCTION

With the spread of COVID-19, from January 2020, many sectors of society, from industrial to commercial, have undergone a real revolution in the ways of working, living and communicating. The habits, lifestyles and perspectives of every citizen on the planet and, of course, potential buyers, have been rapidly modified.

The luxury industry is one of the sectors that have suffered the most from this impact: in fact, there has been a closure of factories, a slowdown in supplies and a change in basic needs. In parallel to all of this, there has been confusion and disorientation on the part of citizens, especially in the first months of the pandemic, as the extent of the problem was not initially understood. Daily routines and established habits were disrupted to make way for new routines and new ways of doing things.

To cope with the spread of the virus, all the countries of the world have adopted various security measures, including long lockdowns, certainly among the measures most felt by the population, and which forced everyone to stay at home for a long period of time. But these lockdowns have also had the merit of having favoured the birth of a consistent number of virtual communities that today, after almost two years since the beginning of the Covid-19 pandemic, are having the same importance of the physical ones. Suffice it to say that during lockdown periods, digital consumption grew exponentially, reaching growth peaks of up to 60%¹⁸⁶. For their part, companies, especially those in the luxury and fashion sectors that are better equipped, realized that they had to find solutions to avoid a meltdown.

But fashion, as we know, is made up of creativity and innovation: these are the components that, well organized and managed, have given luxury companies the opportunity to find the tools to involve the customer, build customer loyalty and thus generate added value.

One of the methods, adopted as early as the mid-2020s, for trying to reach their customers was to broadcast on YouTube, more precisely through the YouTube Fashion vertical, the fashion shows held during the fashion weeks in some of the most important cities in the world. And so, despite the many and well-known difficulties, the brands have achieved the result of reaching their target audience by giving potential customers a new and very exciting *customer experience*.

The transmission on Youtube could not be the final goal but only the beginning of a new method of communication. On this channel, in fact, it is not possible for the brand to personalize the service. A feature that, on the other hand, according to 40%¹⁸⁷ of marketing executives is crucial for personalization and for generating a strong positive impact on sales volume and average basket size of profits. Starting, then, from this channel, many brands have embarked on a new path of transformation that has brought them into the world of artificial intelligence.

In this context, the research question of this thesis has developed, which aims to study the actions implemented by various companies to cope with the period of crisis and the related user reports. Specifically, we set ourselves the goal of analysing the different marketing strategies and how they have been gradually revolutionized and will be even more so in the future.

CHAPTER ONE - Luxury

The Covid-19 virus that affected the entire world population revolutionized the way brands communicate, but also the relationship between new technologies and consumer purchasing behaviour. What has remained constant, however, is the philosophy behind the communication of luxury brands: communication strategies all aimed at creating emotions in the consumer. What defines a luxury product is precisely the multiplicity of emotions that allow the customer to enhance their social position by showing off a unique and rare product,

¹⁸⁶ Nielsen Study - <https://www.nielsen.com/us/en/insights/article/2020/covid-19-tracking-the-impact-on-media-consumption/>

¹⁸⁷ <https://www.gartner.com/en/newsroom/press-releases/2019-03-11-gartner-survey-shows-brands-risk-losing-38-percent-of>

as well as to feel a sense of belonging and loyalty to a particular brand. For example, wearing a Valentino creation, or a Chanel handbag, or enjoying a good meal in the restaurant of the Hotel de Crillon in Paris, are among the many privileges accessible only to an elite social class.

As Kapferer states, luxury does not just offer mere objects but guarantees a status symbol and a unique experience, exceeding the consumer's expectations but at the same time satisfying their desires. This is defined by the "Paradox of Luxury", which requires brands to balance consumer expectations and desires, generating the so-called "unexpected - expected"¹⁸⁸. The main goal of luxury brands is to surprise consumers with unique and exclusive experiences that create a strong emotional and unexpected impact, while satisfying consumer desires. In fact, what makes the purchase of a luxury product a memorable experience is precisely the emotional component of receiving something that exceeds all expectations, creating the astonishment effect.

An important element in transmitting the prestige of luxury itself is communication, which allows brands, through strategies and campaigns, to stand out from mass brands. The success of the luxury brand often lies in its ability to ensure the durability and renewal of the brand beyond its iconic designer, without ever denying its heritage. This balance between tradition and modernity, between image and profitability, is tense but essential.

The classification of luxury goods is necessary to be able to define marketing strategies in the luxury industry. There are mainly two: the pyramid and the pear that divide goods into accessible, intermediate and inaccessible luxury.

There are three types of marketing associated with the three universes of luxury: *intuitive* marketing associated with inaccessible luxury, *elaborate* marketing associated with intermediate luxury, and *scientific* marketing associated with accessible luxury¹⁸⁹.

Luxury brands are also distinguished by their choice of the 4Ps¹⁹⁰ to be used in defining their marketing mix strategies. Each of the 4Ps is closely related to the others, as the company's goal is to be able to develop a linear balance that will attract the entire target market.

For years, the luxury industry has been wary of introducing digital strategies, due to the difficulty of combining a value system based on the past, heritage and exclusivity with a future-oriented world of continuous innovation, democratization and change¹⁹¹. Luxury is in fact accompanied by the status of prestige, the idea of high quality and high price, uniqueness and exclusivity, the emotional component and the experiential involvement that accompanies the purchase, while the Internet is instead associated with the idea of accessibility, convenience and speed. Kapferer elaborated the idea of the *Interne Dilemma*¹⁹², according to which, if on the one hand the use of the Internet would risk reducing the value of the brand and its exclusivity, making the involvement of the consumer more complex, on the other hand the potential of digital technology combined with the use of offline strategies would allow the brand to reach, communicate and then also transmit to current and potential customers an unlimited amount of information and content, thus also increasing the possibility of creating memorable experiences with a strong emotional and hedonic impact.

Today we have a new approach based on Digital marketing and defined by 4 factors, or the 4Es¹⁹³:

- Experience, to generate successful and memorable emotions;
- Emotion, to ensure the consumer to live the experience;
- Exclusivity, to have a rare, secret and exclusive content;

¹⁸⁸ Kapferer, J.-N. (1997) 'Managing luxury brands', Journal of Brand Management

¹⁸⁹ Mattia, G. (2013). *Il neo-lusso. Marketing e consumi di qualità in tempi di crisi: Marketing e consumi di qualità in tempi di crisi*. FrancoAngeli.

¹⁹⁰ Product, Price, Place, Promotion

¹⁹¹ Da Venezia, A. (2016). Digital marketing del lusso: comunicare e vendere il lusso attraverso il Web, le app e i social network. Edizioni LSWR.

¹⁹² Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan page publishers.

¹⁹³ <https://digitaletendance.wordpress.com/2015/12/07/4e-le-marketing-mix-daujourdhui/>

- Engagement, to allow the brand to have a connection with the customer and revolutionize its communication.

CHAPTER TWO – Semiotic analysis of brands’ reactions to Covid-19

The second chapter of this thesis, is focused on the evolution of marketing strategies up to our days that, unfortunately, are still marked by the pandemic crisis, to observe carefully the different reactions of brands to it.

The various activities undertaken by the brands in this period have been studied in detail through a timeline that allows to analyse each activity undertaken: from the brand to the specific moment of diffusion.

The strategies implemented can be grouped into three specific individual categories:

Supportive approach

Many companies have implemented an altruistic approach either by donating large sums to governments and institutions to help research against the virus, or by directly producing alcohol-based masks and disinfectants; Among the first to implement this mobilisation was the giant LVMH, which quickly requisitioned its Christian Dior, Guerlain and Givenchy factories to prepare and distribute free hydroalcoholic hand gel and masks in large quantities¹⁹⁴. Dior launched a project in Baby Dior in which the Maison’s seamstresses voluntarily decided to sew masks to be distributed to all hospitals. Another luxury brand that readily joined the race against Covid-19 is Hermès, which donated around €20 million to the AP-HP (Assistance Publique - Hôpitaux de Paris), produced more than 30 tonnes of hydroalcoholic solution from its perfume site in Le Vaudreuil¹⁹⁵, and offered support to local health services through its subsidiaries around the world.

Solidarity

Many brands have in fact decided to directly address their consumers with messages of solidarity on their social networks, transforming their logos and sending reassuring emails from their accounts. Raising awareness about the importance of safe distances as a means to reduce possible infections by Covid-19 has also been carried out by some large international brands, which have launched dedicated advertising messages, modifying their logos¹⁹⁶ so that the graphics reminded them of the distance and accompanying them with well-known messages such as "I'm home", "stay home", "be safe", etc. One of the types used by companies to encourage distance measures and show their support for health guidelines was to change their logos by spacing out the letters. Luxury brands that have taken this initiative include Audi, which separated its circles, Mercedes, which created a space between the three-pointed symbol and the circle, and Volkswagen, which split the V from the W. Analysing the underlying strategy common to all the actions taken by the brands, we come across a real transformation of the intrinsic message.

The message brands wanted to convey is therefore to keep the distance, be careful and take all necessary precautions to overcome this pandemic. In the thesis, for example, it was analysed the Audi brand and its "four rings" logo, which has always represented the four founding companies of the German Auto Union. Because of the pandemic, to send a strong signal, Audi itself decided to make a change to raise awareness in the social distance.

Changing a logo created in 1932 is an important decision, but it should be considered that in these exceptional situations a brand must also analyse the social context and make bold choices. As anticipated, the brand decided to take a risk and share the new logo on social media. Audi, in fact, posted a video showing the four rings separated, with the message "let's keep our distance". The short video was then also accompanied by the caption, "Let's not leave home, keep your distance, stay healthy, support each other." #FlattenTheCurve

¹⁹⁴ <https://cnauluxury.channelnewsasia.com/obsessions/luxury-brands-covid-19-aid-relief-12652582>

¹⁹⁵ <https://whitewall.art/lifestyle/hermes-gives-back-amid-the-covid-19-pandemic>

¹⁹⁶ Cowin, E. (2011). The evolution of US corporate logos a semiotic analysis.

#Audi." ¹⁹⁷The video also uses a participatory but also somewhat imperative tone that puts the consumer at the center by making a very specific request.

Another example is the German automotive giant Volkswagen - which already the previous year had changed the layout of the coat of arms on the occasion of the launch of the first electric car ID.3 - has updated its logo, making a significant change thanks to a small graphic trick, moving away the letter V from the letter W and thus creating a virtual space between the two letters.

It can therefore be said that Volkswagen adopts a format very similar to the one used by Audi but it approaches the consumer with a different tone. In the video, available in the notes, phrases such as "We have stood strong through more than one crisis", "We did this together", "We did this by standing shoulder to shoulder", "We did this by being close to each other", "We now face another crisis" emerge. All these phrases have two particular characteristics in common: Volkswagen always adopts the "We" instead of using "You", just to emphasize the closeness, even at a distance, of the brand to the consumer; secondly, all the phrases described in the video refer to actions that the brand together with the consumer can or have taken to combat the crisis, because "Together, at a distance, we can do it".¹⁹⁸

Digital revolution

There have been so many brands who have worked and focused on creating a personalized digital experience for each customer in a way that doesn't make them regret the physical one. Finally, the new frontiers of experiential marketing, Augmented Reality and Virtual Reality, have come into view. These are going to create a new way to interact and communicate with customers, to make them live new and unique experiences so engaging and emotional that will be able to break down every limit to communication.

Companies came to the conclusion that, in uncertain times like the current one, discovering new content is one of the most popular activities for consumers. This new consumer attention becomes an opportunity for brands to remain visible to their target audience.

The real challenge is to maintain and extend habitual interactions, shifting consumer attention from what was happening in the offline world to online platforms. The discovery of a new world, a virgin market in which to plant flags and that is just waiting to be conquered. It is no coincidence that many luxury brands, such as Prada, Miu Miu, Balenciaga, Piaget and Montblanc, to compensate for the drop in sales in physical stores, have also opened virtual shop windows on Alibaba's Tmall platform. The big brands invest resources and energy to spread joy and positive messages. For example, Bottega Veneta has launched an online platform called Bottega Residency with live music, performances, cooking shows and movie nights.

Companies have explored and subsequently created new ways to manage their customer contact; Guerlain's virtual lipstick configurator has found its place in this new market, where customers can choose, from home, sizes, colors, cases, accessories, engraving of initials and more. This solution proved to be a unique and engaging online shopping experience for customers, in which they were active participants¹⁹⁹. The virtual configurator channel, given its great success, was then followed by many other brands, such as Kenzo.

Increasing weight and importance has been given to the *customer care* service in order to be able to follow the customer and stay close to him at a time when he was experiencing difficulties related to the pandemic.

The services offered and customer care, has led us to an increasingly evolved digital world; today we are familiar with terms that before would have made us suspicious, such as virtual reality, augmented reality and artificial intelligence. One example is Ralph Lauren, which has created fitting rooms with the integration of Virtual Reality systems. Customers, once inside the fitting room, found themselves in front of a mirror presenting them with all the models of clothing and accessories in the shop, with the relevant sizes and measurements. With a single click, the customer could read information and details about the products and request a fitting in the fitting room by selecting the correct size.

¹⁹⁷ <https://twitter.com/audiofficial/status/1391773802783248384>

¹⁹⁸ https://www.auto.it/foto/news/2020/04/02-2890169/coronavirus_da_audi_a_lamborghini_come_cambiano_loghi_e_sedi_foto/#1

¹⁹⁹ <https://www.warc.com/newsandopinion/opinion/luxury-brands-three-best-practices-in-coping-with-covid-19/3469>

Another example is Sephora, the well-known brand of the LVMH group, created the AR mirror, with which users can look at themselves in the mirror and try on shades of eye shadows, foundations and lipsticks, without actually having to try them on, a strategy first applied by Guerlain. Many more examples of augmented reality could be given in almost every sector, but what makes these tools unique is not just the "digital" aspect they provide to users, but rather the enrichment of the pre-purchase experience.

Having given these examples, it should be emphasised how the construction of a sustainable competitive advantage is closely linked to the complex of business strategies implemented by management and to the power brands of reference (e.g. BVLGARI, Hermès, Chanel etc.). The two competitive levers on which every self-respecting luxury brand lays the foundations of its strategies are: the construction of a strong brand identity and the achievement of a unique positioning in the minds of target consumers.

The common belief of all players is the need for a personalized relationship with luxury brands along all distribution channels used by the company, both online and offline.

And it is following this evolution that L'Oréal has created several apps to take advantage of augmented reality. One of these is the StyleMy Hair app, which allows users to try different shades of L'Oréal hair colors framing their face, using only their mobile device and camera. Once the app is downloaded, users can upload their own photos and indicate which hair color they want to try each time.²⁰⁰

A game-based marketplace has also sprung up, with virtual dressing rooms and simulated but realistic outfits. Today, even luxury brands have decided to take the field.

In 2020, with the launch of Animal Crossing New Horizons, in-game avatars have become a trend among consumers. This is the latest update to Nintendo's game, which has sold more than 13 million copies since its release in the middle of the March 22 lockout. Within the game, anthropomorphic pets live on their own and engage in virtual house cleaning and shopping. Brands that have stepped up to dress the animals include Valentino and Bottega Veneta, which has attempted to recreate about 20 identical looks in game format from its spring summer 2020 and pre-autumn 2021 collections. Another important example to consider is Burberry, which in October 2019 unveiled its first online game, BBounce, in which users were given the chance to collect designer clothes along the way and win a jacket from the fall-winter 2019/2020 collection worn by a cute deer.²⁰¹

In fact, according to the latest research by the Boston Consulting Group and Altagamma, these new and rapidly expanding markets are loved by Gen Z and Millennials, the 18–34-year-olds who are the same users of TikTok and who in 2025 will represent between 50% and 60% of luxury buyers.

The objective of this study is also to analyse the use of artificial intelligence and how it has impacted the world of luxury marketing. A special look has been dedicated to virtual reality.

How have companies managed to adopt solutions that involve consumers, making them the protagonists of the experience, through new ways of entertaining, exciting and retaining them?

The use of all digital novelties, which has had a major boost from the pandemic restrictions, will most likely become a constant and the task of this work is to understand how consolidated these new modes are.

Particular attention was paid to the distinct strategies initiated by luxury brands with the help of these new technologies. From here, it was found that a large number of companies have used them both for the communication of a particular line but also to attract the attention of potential consumers; ranging from augmented reality for product testing or visits to museums and stores of the brand, to virtual reality coupled with games that allow users to create and identify with their avatars to live the experience of the brand at 360

°.

²⁰⁰ <https://www.loreal.com/en/news/science-and-technology/research-innovation/2018/02/26/00/00/style-my-hair-putting-artificial-intelligence-to-work-for-consumers/>

²⁰¹ <https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/valentino>

Companies understand that in these uncertain times, discovering new content is one of the most popular activities for consumers. This new consumer attention turns into an opportunity for brands to remain visible to their target audience.

The real challenge is to maintain and extend habitual interactions, shifting consumer attention from what was happening offline to online platforms.

In an effort to understand whether artificial intelligence, and virtual reality specifically, will be an integral part of effective new marketing strategies, we ask the following research question: **what kind of reactions did the growing consumer adoption of virtual reality generate during the pandemic?**

CHAPTER THREE – Case Study and Analysis

In order to try to answer the research question, the case of Gucci was analysed, since the Italian haute couture firm was among the most active brands in this new world, starting with the production of its own application and the use of different games designed to emotionally involve the user throughout the navigation. By accessing the Gucci Arcade application, the user has access to other apps such as Gucci bee, Gucci ace, Gucci grip, Gucci lips, Gucci psychedelic and Gucci mascara hunt, which have succeeded in engaging the thousands of users who have come into contact with the Gucci world thanks to video games²⁰².

The brand is to be considered as the most present in the digital world as well as the most active in the world of virtual reality and *gamification*.

Gamification is a relatively recent neologism, as it was first used in 2000 in a lecture given by American game designer Jesse Schell.

This technology offers the possibility to set up the three essential steps: propose an intuitive and original game artifact, invite users to provide valuable data (age, gender, place of residence, etc.) and finally reward the best ones with goodies, loyalty points and other purchase vouchers. And countless luxury brands have been tempted: Gucci in primis, then Dior, Louis Vuitton, Chanel, Fendi, Hermès, Bottega Veneta, Jimmy Choo, Marc Jacobs and Yves Saint Laurent.

Gucci has used augmented reality by creating a collection of digital sneakers, which is very much appreciated by consumers. With the "Gucci Sneaker Garage" available on the Gucci app, it is possible in fact to comfortably buy digital sneakers, called Gucci Virtual 25, and even wear them thanks to augmented reality, both in the Gucci app and in partner apps such as Roblox and VRChat.

In addition, the brand has gone as far as creating virtual versions of its collections and products, designed for platforms such as Roblox, the fashion-themed video game Drest and VR apps such as Tennis Clash. In this game, users can match their avatar with Gucci products.

Across the globe, we are therefore seeing the emergence of more and more "games" and gamers. A new Games Marketing Insights for 2021 report from Facebook Gaming - which came to the fore in the latest episode of the Drum podcast with Natalia Vasilyeva, VP of marketing at Anzu, and Tim Lion, head of marketing EMEA at Facebook Gaming - shows that the mobile gaming audience is growing exponentially.

Gaming represents not only an advertising vehicle but also a means for customers to converse with brands and socialize with like-minded gamers.

Creating in-game advertising can help companies target this exponentially growing audience base. It can also help advertisers capitalize on the creative potential of gaming and improve brand affinity by getting in front of a huge audience.

To take full advantage of the sociocultural context and habits created by the arrival of the pandemic, luxury brands are jumping on the breach of gamification. The goal is to use the mechanisms associated with video games as a new lever for customer acquisition and engagement.

²⁰² <https://www.nytimes.com/2021/04/16/style/gucci-balenciaga-celine-fall-2021.html>

Therefore, the importance of the so-called Gen Z, or those born between '95 and 2010, has been studied. In fact, those belonging to this generation will be the new big consumers of luxury products. Unlike previous generations, they have in fact shown a natural propensity for new technologies, even preferring them to traditional means of communication. These consumers, due to their experience and training, are more sensitive to the experiences that are conveyed through new technologies and, therefore, have welcomed the innovations that luxury brands have proposed to them: personalized messages and shopping experiences created for each individual consumer, the possibility of being protagonists of the experience and the possibility of "trying out" the good or service to be purchased, while sitting on their sofa.

The case study brand, Gucci, with its games, allows potential buyers to play with its clothes and accessories, using augmented and virtual reality for instant trial. This means users can virtually try on shoes to see how they look, take photos of them, share them online and get feedback from their friends. With this experience, members of Generation Z can enjoy a fun and convenient digital shopping experience like Instagram, from the comfort of their own homes.

With the cancellation of Wimbledon and the U.S. Open in 2020, the Italian luxury brand led by fashion designer Alessandro Michele has decided to focus on virtual tennis, and therefore once again on the video game. It is "Tennis Clash", a game created by Wildlife, a mobile game company, with which Gucci has made an agreement to make the characters of the game (Jonah and Diana) wear branded outfits (two each); suits, shoes, socks and caps that fans will "really" find on sale on the Maison's website.

Tennis Clash is a highly immersive game in which users can use digital pieces of Gucci clothing and accessories to express their style, with a focus on sporty luxury. In Roblox, the brand surprises users with iconic accessories like the Marmont bag, guitar cases, sunglasses, jewellery and more.

We have already seen virtual tennis, in video games, instead of real tennis in these times of pandemic. Virtual tennis as a catwalk for fashion was still missing. But this is the new trend launched by Gucci through a partnership with Tennis Clash.

Tennis Clash is the most realistic mobile tennis game in the world, so much so that it is consistently ranked in the Top 5 Sports Games on both the App Store and Google Play.

In order to create a new shopping experience, even more revolutionary and engaging, Gucci and Wildlife have decided to launch a collaboration that brings customers to see the new clothes in a real and virtual dimension. An onlife, as the scholar Luciano Floridi²⁰³ would define it. Specifically, through the game Tennis Clash, the Italian house was able to showcase its original clothes and accessories by having them worn by the characters in the game. In this way, after seeing the gaming version of the products, customers can go to the Gucci website to purchase the real version of the digital clothes and accessories.

The game simulates a shift from the real world to the virtual world in an absolutely "mirrored" way; the screen becomes the symbolic space inhabited by the characters, individually manageable by us who are beyond the computer screen. It recreates, therefore, the real life in the form of video game. We do in the game what we would do outside the game and what we would like to do in real life; we dress the characters as we would dress in reality and as we would like to dress outside the game.

Therefore, in order to better understand the specific case and to answer the research question in a more general and comprehensive way for the entire sector, a double methodology of analysis became necessary:

- The semiotic analysis of the advertising video trailer: studying how the brand has decided to set up the communication with its consumer to make him live a particular experience;
- Content analysis: a necessary step to analyse and understand consumer reactions.

²⁰³ Floridi, L. (2015). The onlife manifesto: Being human in a hyperconnected era (p. 264). Springer Nature.

The semiotic analysis showed us that the video and the game expose a challenge between two characters. From the semiotic analysis it emerged that the video, and especially the game tell about a challenge, which takes place in a series of matches between the two characters on the infamous Gucci Opens. This challenge that starts on the tennis court moves and continues in the spotlight to gain more and more fame and get the best photos.

Taking into account the model of the linguist and French semiotician Algirdas Julien Greimas, the game features Jonah and Diana that cover respectively the roles of Subject and Anti-Subject and both have as objective the conjunction with the same object of value, namely the victory of the Gucci Opens tournament and the absolute notoriety. This scheme is called polemic (from the Greek "pólemos", meaning "battle"), as it is based on confrontation. In the video, which is nothing more than a trailer for the game, is depicted, albeit almost blandly, the clash that will be well in the game, between the two characters. taken alone the video has a very basic narrative structure, but if analysed together with the game, we can see how the narrative structure is really more elaborate; it tells us the challenge present between the various users in order to obtain the final prize: outfit and Gucci tournament, then success.

The research has analysed the video in every detail noting how it is characterized by a sequence of short and rapid shots that are juxtaposed in order to create a certain common basis of signification: a relationship of events to achieve a single goal, namely the success of fame and sport.

With the inductive method of content analysis, on the other hand, the aim was to understand consumers' reactions to luxury brands' adoption of artificial intelligence and, in particular, virtual reality. This method allows not only to understand consumer reaction, but also to answer the research question.

The survey aims, through qualitative research, to move towards the analysis of processes, behaviours and human dynamics that lead to certain outcomes.

The choice of this analysis methodology is particularly advantageous in order to study the authentic voice of the customer and user; in particular, the comments of the public in the different video advertising trailers published on the profiles of the two companies are analysed.

With the coding, it was then proceeded to study the comments to the video published in the different social channels of Gucci and Tennis Clash, but also in the social channels of other players, in order to be able to analyse the most representative data by creating a larger cluster compared to what would be achieved only with the posts or the social channel of the company.

The content analysis, using manual coding to better understand users' moods and not to run the risk of the software being insensitive to the themes, delved into 868 comments, but only those considered most relevant were chosen to be examined.

This analysis is intended to make visible the reaction of consumers to this new mode of marketing. All comments were then grouped into five categories based on their weight in the total:

- **Enthusiasm:** here it is clear that users appreciate such a revolutionary innovation.
- **Curiosity:** many users were found to be enthusiastic but very curious about how it all works
- **Dissatisfaction with the game:** many users have expressed complaints about the game's declining performance after several months since the boom
- **Dissatisfaction with the high price:** here the price issue emerges. Consumers appreciate this novelty but feel that the price to buy virtual outfits is too high (evidence that many people are not yet ready for this virtual-real)
- **Perplexity:** where users express messages of incomprehension in reference to both the partnership between Gucci and Tennis Clash, and to the game itself.

The overall analysis of the categories and their weights in the total reveals the presence of two preponderant categories of comments: "Enthusiasm" and "Dissatisfaction with the game".

As for the "Enthusiasm" code, it can be said that the majority of comments can be traced to various factors. Video games, if well thought out and structured, have the possibility of shifting the behaviour of a user from a sphere of personal interest (playfulness, challenge, results) to a sphere of brand interest (commercial, authoritativeness, desirability).

Many of those who felt the need for a change, to escape from the normality and everyday life that the quarantine had forced us to live, were able to experience virtual games as a different and fun place to escape to.

Video game fans have welcomed the arrival of fashion; in fact, it has been interpreted as a great innovation, a revolutionary change to the classic game. The comments also tell that this introduction has been experienced as the achievement of a new level of the game.

The price, quantified in number of gems, also played a role: in Tennis Clash outfits cost 2500 gems. This enhancement seemed to all players like a new challenge to overcome, but different from the ones they were used to.

Even for fashion and luxury enthusiasts, accustomed to fashion shows, social events and experiential videos, this novelty was almost unsettling when faced with this new reality. As is often the case with the experiences that the various luxury brands bring, from exuberant shows about the lives of designers to eccentric fashion shows, the virtual game seemed like an experience not to be missed.

As with the enhancement, the limited time to buy the outfits and the few days to be able to participate in the Gucci Opens tournament, was decisive, making everything much more inaccessible and therefore more intriguing for players and fans of the luxury world.

The other most representative code by number of comments, "Dissatisfaction with the game", is due to the presence of bugs. These were caused by poorly done updates and affected the user's experience within the game.

Among the complaints observed it is noted that many users consider unfair and fraudulent the fact that initially the game was free and that it was possible to level up only by playing well and then, with the passage of time and updates, many of the features have become paid. Another complaint is that only after a few months the game stopped working regularly, freezing in the middle of a game.

Other users, on the other hand, pointed out that although the intention to buy Gucci outfits was alive, this was made impossible as after some updates to the game, it was impossible to earn the number of gems available. So, the Gucci equation (challenge-win-gem-notoriety), on which the brand has always bet a lot, has been thwarted by this latest bug.

Finally, those comments emerge in which users also complain about the Tennis Clash/Gucci partnership. In fact, many users think that Tennis Clash, before making a partnership with such an important brand, should have reviewed well the performance of the game, making sure that everything worked properly.

The research therefore showed that artificial intelligence, and as in our case virtual reality, is a decidedly winning key for luxury brands. In fact, these technologies have proven to be winning weapons to excite the younger generation, which we know will be very influential in the near future.

However, it must be stressed that before making use of new technologies in one's marketing strategies, it is necessary to structure oneself and do the necessary research to avoid negative feedback and aspire to maximum success.

Since they are new technologies, as the study has shown, all the phases must be well structured and monitored with the utmost alertness: an incorrect use, in fact, could damage the experience that the consumer wants to live and, therefore, the image of the brand and the company.

CONCLUSIONS

This thesis aimed to address the issue of introducing AR and VR technologies within the marketing strategies of luxury brands following the Covid 19 pandemic. Therefore, the goal was to understand consumer reactions, and this was done to understand if the use of these technologies could become a constant marketing strategy. Hence, the following research question asks: **what kind of reactions did the increasing consumer adoption of virtual reality generate during the pandemic?**

In order to answer the research question, all aspects surrounding this phenomenon have been analysed, from the target, the technology under consideration, the underlying strategy up to the reactions of consumers.

It was found that the new luxury consumers are represented by Gen Z, characterized by a strong propensity towards new technologies in preference to traditional means of communication. Consumers belonging to this age segment are in fact particularly sensitive to digital experiences that allow them to receive personalized messages and shopping experiences, in which they can feel the protagonists and almost the creators of their own experience.

During this study, research was therefore carried out on the various activities undertaken by luxury brands through the use of these technologies. Following a careful analysis, it was found that the majority of luxury brands have used these technologies mainly as a form of communication, ranging from augmented reality to let people try products or visit the brand's museums and stores, to virtual reality through the use of games that allow users to identify with their avatars and experience the brand at 360°.

It was decided to take Gucci as a case study as it has proven to be the brand that has launched the most activities with these technologies. Gucci has developed numerous initiatives in this area over time, including the creation of a Gucci Arcade section within its app, featuring numerous games and features. It also subsequently created a collection of digital sneakers that consumers could try on and wear using only augmented reality. Up to and including the creation of virtual versions of its collections and products for sports such as Tennis Clash, where users could dress their avatars in Gucci products. This specifically was the example on which it was decided to focus.

In order to fully understand this specific case and thus be able to answer the research question in a more general and comprehensive way for the entire industry, it was decided to use a dual methodology of analysis: the semiotic analysis of the advertising video trailer and the content analysis to understand consumer reactions.

From the semiotic analysis it emerged that the video and especially the game tell of a challenge between the two characters, in a succession of matches, within the infamous Gucci Opens. It is a challenge that is not limited to the tennis court but also continues under the spotlight and is aimed at getting more fame and having the best photos. Peculiarity that, as emerged from the content analysis, was fundamental for the success of this strategy.

Using the coding technique, the comments relating to the video published on the various social channels were analysed. It was also decided to adopt a manual coding to better understand the sentiment of the users. 868 comments were examined; however it was preferred to go for a specific and punctual analysis only of the data considered relevant. The comments were then classified into 5 categories, but from the overall analysis of the coding and their weights in the total, two more representative categories emerged: "Enthusiasm" and "Dissatisfaction with the game".

These two codes, when contrasted, can tell us a lot about the outcome of this strategy. In fact, it emerged from the analysis that although most users were extremely enthusiastic about this innovation, many were disappointed by the poor performance of the game, so much that they gave up on experiencing the brand through the game.

It turns out, therefore, that the introduction of artificial intelligence can represent an important resource for the world of luxury and for its brands that are beginning to intercept the younger generations that, we know, will be particularly influential in the near future. However, there is a need for a deeper and more structured research and analysis on the part of the brands of the companies that own these technologies before incorporating them into their strategy in order to avoid the presence of unpleasant and unexpected situations that could damage both the consumer experience and, above all, the brand image.

Therefore, at the end of this research, it is believed that these new technologies, if well exploited and elaborated, can be a valid tool not only for luxury brands, but also for other sectors that to date are not yet investing in this type of innovation. The future will tell if these technologies can have the strength to take the place of traditional media.

It is hoped, therefore, that this research can stimulate new ones, even in markets other than luxury, with the conviction that these new technologies, being even more refined and improved, can become a constant method by which companies communicate with their customers.