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CREATIVE INDUSTRIES AND NARRATIVES

CONVERSATIONS WITH STAKEHOLDERS

COST Action “Interactive Narrative Design for
Complexity Representations” (INDCOR)

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2025

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Introduction

The intersection of journalism, creative industries, and immersive technologies presents a complex yet compelling landscape of innovation, disruption, and transformation. This compilation of scholarly discussions and industry insights explores these themes through four distinct yet interconnected chapters. Each chapter contributes a unique perspective, highlighting the evolving nature of media, storytelling, audience engagement, and technological advancements. While common threads emerge—such as the increasing reliance on intellectual property (IP), the transformation of audience roles, and the ethical and economic implications of new technologies—each author also brings particular insights to the forefront, reflecting their expertise and areas of focus.

Common Themes Across the Chapters

A prominent theme across the chapters is the growing importance of transmedia storytelling and the role of intellectual prop-

erty in contemporary media industries. The first chapter emphasizes how Hollywood and entertainment studios have shifted from the traditional star system to franchise-based economies, where audiences invest in interconnected cinematic universes rather than individual actors. This shift has been driven by risk mitigation, globalization, and the rise of streaming platforms that prioritize serialized storytelling. Similarly, other contributors examine how immersive technologies such as augmented reality (AR) and virtual reality (VR) expand narrative possibilities, allowing audiences to engage with content in more interactive and participatory ways.

Another recurring topic is the changing role of the audience. Rather than passive consumers, modern audiences are increasingly active participants in content creation and distribution. Whether through user-generated content on platforms like Roblox or through personalized experiences enabled by AI-driven journalism, the audience is now a co-creator. This shift aligns with a broader industry trend: the need to foster engagement, loyalty, and participation in ways that extend beyond traditional media consumption.

Ethical and strategic considerations regarding new technologies also emerge as a significant focus. Journalism faces challenges in balancing the opportunities provided by AI with the risks it poses to credibility, privacy, and labor. Likewise, game-based platforms and immersive environments must address concerns related to isolation, inclusiveness, and digital well-being. Throughout the discussions, there is a shared recognition that technological advancements require careful

navigation to maximize benefits while mitigating negative consequences.

Contributions of Each Chapter

The first chapter provides a detailed exploration of the entertainment industry's shift toward transmedia storytelling. It traces the evolution from Hollywood's reliance on individual actors to its current dependence on franchise universes like Marvel and Star Wars. The discussion highlights how studios leverage cross-platform synergies—spanning films, TV shows, video games, merchandise, and theme parks—to create an all-encompassing world-building strategy. By examining the financial, creative, and technological motivations behind these decisions, the chapter underscores the growing dominance of intellectual property as the cornerstone of modern media success.

The second chapter shifts the focus to journalism and AI, tackling the pressing question of whether the industry can afford to ignore artificial intelligence. The discussion outlines the contrasting approaches of major media outlets, with some, like The New York Times, taking legal action against AI firms while others, such as Spanish media companies, embrace partnerships. The author highlights the potential of AI to enhance journalistic workflows, from summarization tools to personalized content generation, while also cautioning against its risks. The argument emphasizes the need for media organizations to adopt strategic approaches to AI implementation rather than reacting passively to technological disruptions.

The third chapter delves into the evolving concept of the metaverse and game-based platforms. It examines how platforms like Roblox and Fortnite have transformed from mere gaming spaces into comprehensive content ecosystems driven by user-generated experiences. The discussion also critiques the limitations of current metaverse applications, particularly regarding inclusivity, content creation barriers, and physical engagement. The chapter introduces the concept of “positive engagement,” contrasting it with the instant gratification model prevalent in many digital experiences. By promoting augmented reality applications that encourage outdoor activity and cultural engagement, the author presents an alternative vision for the future of immersive technologies.

The fourth and final chapter explores the emotional and experiential dimensions of virtual reality. Unlike the other discussions that focus on strategic and economic implications, this chapter foregrounds the power of VR to create lasting memories and deeply immersive narratives. By presenting case studies on VR applications in entertainment, corporate training, recruitment, and marketing, the chapter illustrates how the medium fosters unparalleled engagement. The author argues that VR’s unique ability to command full attention makes it an invaluable tool for industries ranging from education to product presentations. The emphasis here is on the affective and cognitive impact of immersive experiences, reinforcing the idea that storytelling is not just about information but also about emotion and memory formation.

Taken together, these chapters provide a multi-faceted examination of contemporary media landscapes. While each author brings a unique perspective—whether through the lens of Hollywood’s evolving business models, AI’s implications for journalism, the participatory nature of game-based platforms, or the emotional resonance of VR experiences—they collectively highlight a shared reality: media consumption and production are undergoing fundamental transformations.

The convergence of journalism, creative industries, and immersive technologies signals an era where audiences are no longer mere spectators but active contributors to media ecosystems. As industries adapt to this new paradigm, the challenge lies in striking a balance between innovation and responsibility, hype and practicality, engagement and well-being. This collection of discussions serves as both an exploration and a roadmap for understanding the evolving intersections of storytelling, technology, and society in the 21st century.

We would like to extend our sincere gratitude to Belén Aranda, a fourth-year Journalism student and Internal Student during the 2024-2025 academic year, for her invaluable assistance in the editing of this book.

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José Manuel Noguera-Vivo, Mar Grandío-Pérez & Rocío Zamora-Medina.

“Anybody can be Spider-Man and that creates an impact on the audience”

Antonio Giménez

*Vice President, Global Publicity, Columbia Pictures,
Sony Pictures Entertainment*



1

The creation of cinematic universes is one of the main challenges facing the entertainment industry today. There's been a shift from the star system to an independent industry. Let's begin at the beginning of the entertainment industry.

In the mid-20th century Hollywood relied on the star system where major studios cultivated and marketed individual actors as the primary draw for films. You will remember things like Marilyn Monroe, Humphrey Bogart, Clark Gable, those were the brands. Then it moved into the 70s in which you started getting more, the audiences were prioritizing more the storytelling and the high concept films.

You were talking about Jaws, talking about Star Wars, and directors like Spielberg and Scorsese became influential, shifting focus from stars to visionaries, behind the camera filmmakers. Then as we move into the new century, the emergence of intellectual property became the new stars. The audiences gravitated towards established universes like Marvel, Harry Potter, Star Wars, and literature was to the worlds and not to the actors.

The fans now attach themselves to world building and continuity over individual actors that created cross-platform synergies like the IP segment between film to TV, video games, merchandise, internet of transmedia, facing society. Those factors driving the shift are the risk mitigation. Bankable IP reduced financial uncertainty compared to standard films.

Globalization, of course, the franchises appealed to international markets where recognizable characters and universes translate better than cultural nuances tied to specific movie

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stars. The streaming platforms, of course, were another factor because the demand for serialized storytelling and beach watching reinforced the appeal of interconnected universes. When I talk about intellectual property, how they rule the industry nowadays, we are now in the era of cinematic universes, which are just this focus on how intellectual property has become the driving force in the modern film industry, particularly through the rise of cinematic universes.

The dominance of pre-existing IP, the studios are prioritizing those films based on books, comics, games, and you can see this variety of them. The first one, I would say, the one that kicked off was Star Wars. Star Wars, the first film, was already a serialized film.

There was a chapter or episode four, and beyond that, it has created a whole world that has expanded into different sections and going to theme parks, it went to books, it went into merchandise, it went into TV now, and then we go further into what probably is the IP that created the most noise of them all, which is Marvel. Marvel was able to investigate the way that they designed their IP, and it was all based on that idea of having a transmedia approach to it. The cinematic universe was their business model.

The MCU interconnected storytelling redefined the box office successes, grossing over 29 billion globally as of this year. Other studios have tried it with better or worse success, and we'll talk about that in a minute, but it's Marvel, the one that everybody has gravitated towards, trying to follow that model. And in one of those things, I'm going to talk about a particular brand within the Marvel universe, which is Spider-Man.

Within that, I'm going to talk about the timeline that got us to where Spider-Man is today and how Sony, in this case, took Spider-Man and made it be a transmedia galactic hero for the studio. The Spider-Man timeline, as you can imagine, it started in the Spider-Man in the 60s as a comic book, very well known. It was the most important comic book for Marvel for many, many years.

But as the time went through, and now we're going to the 90s, the sales were going down, the drilling, so then suddenly Marvel was having financial issues, and they decided that they were going to put their characters out for sale. And just because, I mean, they've seen how movies like Batman from Tim Burton had performed, they decided that it was time for Spider-Man to be the first superhero from their Marvel universe to have a standalone film. Sony bought the rights just to Spider-Man.

I mean, even though they were offered for 20 million, the rights to all the characters from the Marvel universe, they only wanted Spider-Man because they didn't think anybody was ever going to see an Iron Man movie or an Ant-Man movie, so they bought Spider-Man. And they bought the lifetime rights with the caveat they will have the lifetime rights to the character for movies as long as it's a movie every seven years. That's why you sometimes see the rehash of the character or a new Spider-Man movie every three, four, five years.

The first one, of course, was the Sun. It went gangbusters. And the first trilogy, Spider-Man 1, 2, 3, it went great. The studio was really happy with it.

However, as the third one came along, which made over a hundred million dollars, the financials, each movie was costing more and more because, I mean, they had to be more to the talent and everything. So, they were starting to figure out that the financials for a fourth film would not work out to their advantage. At the same time, Marvel, seeing how well Spider-Man was working out, decided that they were going to use those characters that the Spider-Man, the Sony didn't want, to create their own timeline.

And they got Kevin Feige to start creating what we know now the MCU with the first film being Iron Man, which grossed a pretty good significant amount of money, and kind of kicked this off. With that in mind, the MCU, Marvel continued doing films to a great quality, while Sony, having those financial issues, knowing that the third one, having a fourth film, would have cost too much money and would have not yield financial results, they decided to rehash the universe and bring a new Spider-Man, in this case about Andrew Garfield, and they started doing The Amazing Spider-Man, which is a new version of them. Those films were not working out.

And you see by The Amazing Spider-Man 2, the box office receipts were really low in comparison. And when you see at the same time, you see how the MCU has an Avengers with over one billion dollars in box office results. By that time, Sony realized that the only way for Spider-Man to move forward is to figure out a way just to reinvent and reposition the brand.

The way they did it is they got in a deal with Marvel itself to create films together, in which the brand got re-energized by bring-

ing a new Spider-Man, in this case Tom Holland, and the latest installment of this, Spider-Man No Way Home, almost reached a two-billion-dollar market. So that was a way for them to make the brand and continue with the brand in a way that it was authentic to what it was. However, in this whole process, Sony itself was trying to figure out how to expand on the Spider-Man brand itself.

And for that, they brought a transmedia company called Starlight Runner, which analyzed the universes around Spider-Man because their big goal was creating a world in which different Spider-Man touchpoints will bring it back to the brand itself, knowing that the main theme always is Spider-Man is everyone's hero, and everyone can wear the mask. The core themes of everyone's hero are very relatable. Spider-Man, particularly Peter Parker, presents the struggles of an ordinary individual, balancing responsibilities, relationships, morality, and unlike other superheroes, he's often portrayed as a working-class figure, struggling with rent, jobs, school, and he's also a symbol of resilience.

The idea of facing life's challenges while striving to do the right thing makes Spider-Man universally appealing. Anyone can wear the mask creates an inclusiveness in the storyline. Introducing Spider-Man into the Spider-Verse, this phrase highlights the democratization of heroism.

I mean, Spider-Man can be any color, race, gender, background. There will be new characters like Mike Morales, who is an Afro-Latino, or Gwen Stacy, who is a Spider-Woman. Anybody can be Spider-Man and that creates an impact on the audience.

“Anybody can be Spider-Man and that creates an impact on the audience”

Antonio Giménez

This theme allows a wide range of people to see themselves as heroes, broadening Spider-Man’s cultural appeal. With this in mind, they created a world-building exercise for the Spider-Man universe. The multiverse concept of the Spider-Verse introduces a narrative framework that accommodates infinite versions of Spider-Man, storytelling, expanding audiences, villains, supporting cast, and creating different things.

But beyond that also creates TV and ways to go into AR and comic books and even a Broadway play and a theme park and PlayStation. The whole idea is to take Spider-Man into the next universe and make as many possible iterations within the same universe in which people feel ready to. One of the big goals that everybody was working towards in this thing, which was our ultimate goal with Spider-Man, is turning consumers into contributors.

Explores the transformative shift in audience engagement in modern entertainment and media franchises. Because what you want is to turn passive viewers into active participants. It’s an evolution of engagement.

It’s traditional media position consumers as passive viewers, right? But the rise of digital platforms, social media, and user-generated content has turned audiences into active contributors to a franchise narrative and culture. Something here with Spider-Man is the what if. We allow the contributors to tell us what storyline you want to follow.

We can allow them to create their own Spider-Man here. For instance, they have the female Spider-Man. They allow them to play, create their own toys, and work with them.

That allows the Spider-Man universe to go into a different level and allow the consumer to become more loyal. I mean, it's like it's great. We call it loyalty through ownership.

When fans feel a sense of contribution and ownership, they are more likely to stay engaged and invested in the brand long-term. It's also free marketing, right? Fans will create content, memes, video reviews, whatever it is, become brand ambassadors, generating organic buzz. And it's an emotional connection.

Fans who contribute build a deeper emotional bond with the franchise as they see themselves as part of the story. It could be between the challenges or Fortnite collaborations or UGCs using the content or gamification or world building, Minecraft, the fan theories, whatever it is, you just take, and you use the fan as the creator of the world in which they are creating. And that is, to us, the most important factor in all this.

One of the universes that created the best was the Harry Potter universe. I mean, they, of course, come from a world in which it comes from books. They wrote the stories.

They did the theme park. They have a video game. They have a play.

All of those things are interconnected into a world that is all self-encompassing. And if you even go to Pottermore, which is a website on which you can read the books, but you can be part of the story and create part of the story. Sony is part of the Pottermore thing and we're able to work with the consumer.

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They are the ones who are generating content, and they feel part of it all, which I think is great. Because at the end of the day, with this world encompassing, the key thing is creating an authentic, full, encompassing world. The need for an authentic, encompassing world is that modern audiences crave not just content, but experiences that feel real, layered, fully immersive.

Authenticity ensures emotional resonance, helping the audience feel connected to the world on a deeper level. Because it creates multidimensional storytelling. It has layered details, fully realized worlds, have stories, cultures, and rules that audiences can discover, explore, and engage with.

And it has accessibility and depth. Our world should be simple enough to draw a new commerce in, offering complex layers to the other fans. And we always look at the key pillars for an authentic world.

One is consistency. A cohesive tone, design, set of rules across all the touch points ensures that it's believable. Relatability, the worlds that anchor themselves in universal themes, family, identity, hope, feel authentic and timeless.

And there's a dynamic expansion. New layers to the worlds are revealed over time to keep fans engaged without overwhelming them. That's the ultimate goal when you create this transmedia IP in which cinematic worlds are created.

There are other ways to do it. It's like PlayStation, for instance, right now, is working on that. You can see that there's a video

game that was transformed into a movie, like Uncharted, or Gran Turismo, or The Last of Us.

But there's many other studios that are doing that. Sony, we're doing Jumanji. Jumanji now, apart from having different movies, we are expanding into theme parks.

Ghostbusters, same thing. There's going to be an animated Ghostbusters. So, everybody's looking at ways in which we can take the IP and expand it into different worlds.

I mean, Warner Brothers, you can see what they did with Barbie, or the DC universe in which they're trying to expand. Universal Pictures with Jurassic Park, or sometimes it didn't work, like Dark Universe, in which they tried to create a universe of characters based on monsters like the Frankenstein, Dracula, and everything, and it didn't work out. But they're always looking for ways to expand into those universes.

Right now, they're working on Wicked, which is going to be the next big cinematic universe for them. While Disney is at the key to this, right? I mean, between Star Wars or Marvel, they are at the forefront of this thing. For the different studios or companies, their big transmedia challenge in their industry is clear.

We want to create their worlds. And for us, there's always kind of like a few things that we need to keep in mind. First of all, we need to make it authentic, and it is connected with content that feels genuine, immersive, and true to its core themes.

Consistency across platforms builds trust and longevity. We want the audience to feel invested. We forge emotional connec-

tions by delivering ready-made stories and opportunities for fans to engage deeply with the narrative and characters.

We embrace AI, AR, VR, because emerging technologies allow for personalized, interactive, and immersive experiences, bringing the world to life in new and innovative ways. We turn consumers into participants, right? Invite fans to be active contributors through co-creation, interactive storytelling, and community driven experiences. Build ecosystems where they feel integrated into the world's success.

But most important of all, what we want is the world to feel and be alive. Create dynamic, evolving worlds that feel real and vibrant. Continuing to expand with new stories, characters, and experiences that keep the audience engaged is the final goal.

Because then, if it's alive, it will continue for years to come. This is kind of like the ultimate goal, the ultimate challenge that the whole industry is facing, and we are looking for ways to continue through transmedia to make the cinematic universes something that everybody wants to look up to and will be the foundations of the new entertainment industry.

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Antonio Giménez

“We have to find the balance between the hype and the anxiety”

Félix Arias Robles

*Deputy Director of the master's degree in
Innovation in Journalism*



2

I am going to talk about journalism and AI, and how we can use AI to do a better job. The first question is, can we use AI to do better journalism? I might think about every other workflow, but maybe the best question is Can we afford not to use it? There are movements against this, and we can see a new bad boy in the new buildings, but in the industry, we have two main positions.

We can see how the New York Times is positioned against how OpenAI is using their content, and they have a very big trial against OpenAI. On the other hand, in Spain we have a visa that has a deal with OpenAI. They have sold their soul, their old content, but not only in Spain, in Le Monde, in France, in Germany. Is the most important question now at this moment. But let's start from the beginning. So, what can we do in this situation? I stayed three months last summer in London, full of economics in journalism AI, and Charlie Beckett is the main researcher. He said that AI is not going to solve our problems, it is going to add something new, but the problem would be if we do nothing. This is the most important problem. How can we start? We have to find the balance between hype and the anxiety. Sometimes when you use these technologies you can see like this, or maybe this image is very common.

You do try some new device on some new app, but you are losing a lot. Probably the balance is very important. You must find some references. I recommend following the newsletter from Axios. It's a daily newsletter that gives you the main goals. And also for this Wonder Tools, it's another newsletter that gives you recommendations of tools. This is the report of journalists in AI

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that analyzes 80 news media around the world to show how they are using AI. In instance, a lot of media, like The Guardian, are reflected in June of 2023.

They are going to use AI, but only for the benefit of the reader. We can use, or they promote using AI, but not doing the same. This is the main idea, not to do the same. It's quite hard to find a new newsletter from the BBC. And last but not least, to be cautious and to have a strategy. In this report, they found that almost only one third of the media companies have a strategy to face AI. Some big companies like Bloomberg have a strategy and their own language model. But now, it's easier to use Yama from Meta on your own computer. Last week I went to the headquarters of Vocento, the main regional newspaper company here in Spain, and they don't have a strategy. They are now creating a gate line. They are starting to think about it. But news workers and people from the newsroom are open to using it, and they want to use it to improve their work. That's too underlined to highlight my main idea. It's a little bit obvious, but it's important.

The main goal is how can we use the focus of using AI? It's very important that AI is part of the process, is only in the middle, in the process, and only to improve our content. It's interesting to show you some user cases, probably a lot of them do know it, but to improve your productivity, everybody has a lot of online living, and I think we have a lot of tools to take notes and to create, to summarize. For example, sometimes you need to show somebody how to use a tool.

It's created automatically one step at a time. And probably the future is more or less this one. I have probably seen this product? It's called LimitedNet, and it's like a little device that you could use yourself, and it records everything you do. And it gives you a summary of all your conversations, and when it asks new people if they agree to be recorded, but this is more or less, the things that will be in the near future. And in our smartphones, we already have something similar. But, why this LimitedNet? It's quite easy, and we have to try this. You probably have heard that OpenAI is developing a new search engine.

Probably it's going to be similar to perplexity. It's like a mixture between Google and Open and chat. However, it's very useful to use tools that give you answers using PDFs. Chat PDF or plain birthday, it's very useful. And the best use of Internet API at this moment is not for the final product, it's for the processing. How can we create better content processing information? For example, Alpan is a very common, very easy app that gives you summaries of every video in YouTube. Or Notion is very useful to make summaries. I take for granted that you use AI transcription for audio. Probably it's very common. And, have you ever created a personal GPT in chat GPT? It's very, very useful.

I did 22 interviews in London, and I put them all together in a spreadsheet. I can compare the vision of the Guardian and Final Times about using AI tools to take deep fakes. It gives me personal information. The question is to use this to do things that we couldn't do without it. My main idea is to improve. This is the most famous, the most well-known application. Have you used

it? It's like a library of good form. You can use their prompts, and you can save your best from and automatically insert in chat GPT. It is like an extension and it's very useful too because you probably have to use some good prompt and you have to find them to set the interface of chat GPT and it's not... You probably have used Lex. It's similar to Notion in this way, but it's like Google does or works with artificial intelligence. The audio is a very common and very growing development. We can clone and create artificial voices only and improve the quality of our back audio.

We can use mobile phones. Have you tried this to create a song? It's very funny. It's very easy. It's not the best song, but it's very funny and it's scary sometimes. But the main goal is to have an objective, an idea and to create something like selfies from a historical moment on, to be good with face or to create characters and to conserve the status of characters or part of infographic. I recommend you use KREA to create images using a prompt and also an image. And Magnifique is from Murcia.

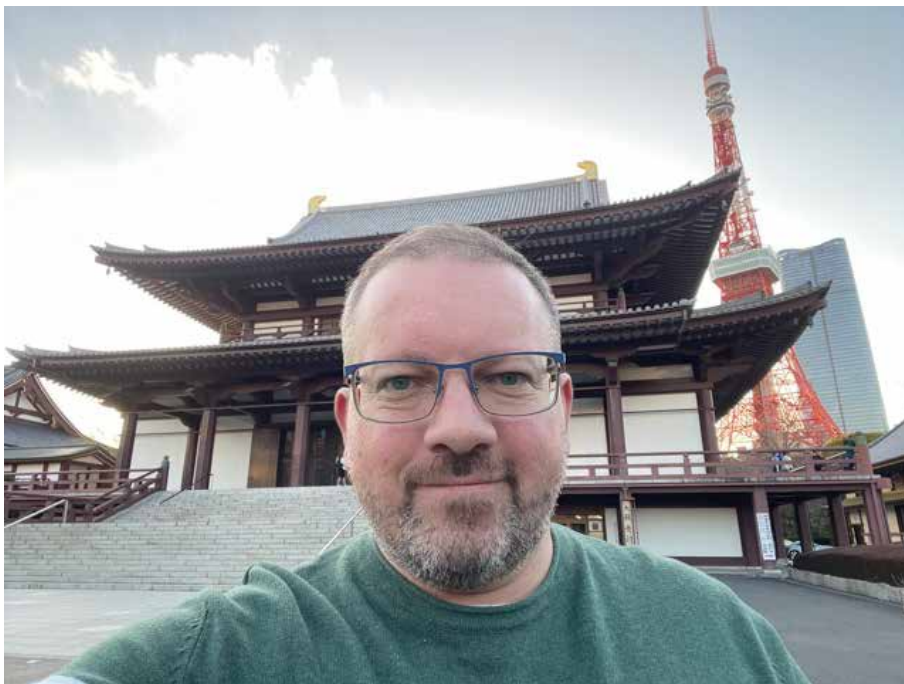
It's a very nice tool to upscale and to enhance. Maybe we feel like this. And the memes, I have created them using this AI. It's very simple to just create a text. Also, presentations. You can create presentations with AI. Not the best presentation, but something quick. To finish, we can talk about video and how this is probably the next origin. You can try something like Runway. We are waiting to see what Sora from OpenAI is able to do. But, we can experiment with HTML creating an avatar and use it to improve how we create versions of different videos.

This tool is very easy to upload a video to YouTube and adapt to TikTok. And the last idea is code. Probably you are going to talk about how we can, for the most useful tool for the people that don't know how to code properly and use it like a tool to improve your video. The final question that we can discuss at the end is how can we solve this tsunami? Probably if we are quiet, if we don't do something, it is going to absorb. The key to recovering my idea is to focus and use it to improve our work in general and I think in every moment.

**“It is not just a game,
it has 4 million
experiences and
a full ecosystem”**

Alberto Saldaña

Sons of a Bit Entertainment, CEO of Kluest



3

Good morning, everyone. I am Alberto Saldana, the CEO of Kluest. There are some issues that our doctoral researcher is working on regarding issues in game-based platforms. She is called Antonia Pérez and is going to publish her work very soon and how we address that problem and some results. Lot of people have different thoughts about what the metaverse is. The background of people is being about peace, what we can see in sci-fi movies, something like METREES and dystopia and why not. It will be the metaverse that we will have 20, 30 years from now, but the technology is not there yet and something that happens next week for the moment. But this is not the only vision of the metaverse. The key part here is that the concept is much wider, and we can see in the y-axis, we can be augmentation versus simulation and the 3D player.

One approach would be in this quadrant, but there are other more quadrants, other variables like the centralized model versus centralized model. It is very complex, it is not that 3D player 1, but there are two things that are common for all these visions that are the online gaming technology and user-generated content. These are the foundations of this concept, and they are very powerful tools and with online gaming technology we can create 3D environments to sync avatar and real time to interact with other people and with user-generated content. We are transforming a game into a content platform.

For example, Roblox has combined these two key elements. They have been pivoting for many years until they found their needs, that is to bring two elements to children. Online gaming and user-generated content. Other competitors like Fortnite have introduced user-generated content with a real engine because this is transforming

a game into a content platform, and you have 4 million experiences created in Roblox. It is not just a game, it has 4 million experiences and a full ecosystem. Our children are spending most of the time on the internet there. There is a debate about if this is a metaverse or not. It is something like the internet in the 90s that was quite different from the internet that we have. Right now, we don't have e-commerce, we didn't have enough bandwidth to make video streaming or social media, but it was the internet. So the 3D worlds that we have today in our opinion are the grandfather of this and it is a very rich metaverse from the future. The reality is that it doesn't matter if we call these metaverse game-based platforms 3D platforms, but the real thing is that our children are spending more of the time there. More than a half of the children in the United States are using Roblox daily and they are natives of these kinds of platforms.

They meet their friends in Minecraft, they are spending their money not in physical clothes, but in outfits for life. But mobile, the vast majority of players in Roblox are plagued by mobile devices and what is growing faster in the industry and is pushing things forward and this is something in the right side that is called the post-screen era. It will be in our vision the next, the hottest topic of the next decade. The hot topic of this decade is for sore AI, but the next one will be the next user interface that we use to control AI and to access all the digital content to see the names over the heads of the people and follow on LinkedIn and a lot of these super useful stuff and it will happen and it will be a transition, like any technological adoption, it's not happening overnight, but it will be abrupt.

Going back to the present moment, we have our children playing a lot of Roblox, Fortnite and Minecraft and all this stuff.

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a full ecosystem”**

Alberto Saldaña

When I talk about the metaverse, talking about these platforms, not the first one, but the second one, really play one. There are two main problems. The really play one approach has another implications, another super problematic issue as well, but in the present we have these two problems. First is isolation, this is the lack of physical activity. Everything is happening in your bubble, in your room, your world is that and it has a lot of implications in the digital well-being and a lot of implications for the physical as well and in the inclusion point of view. There are a lot of companies that are not interested in McDonald's and want you to come to a McDonald's physically to the restaurant and to have a virtual representation in your bubble is not interesting. It has a lot of implications from a digital point of view. The other one is creating content that is really complicated.

To create content that you are playing in Roblox, you can use the same device to create. You need a computer, download professional software, learn how to code, 3D modeling, so it's a very challenging learning curve that is frustrating. There is something that is called the self-determination theory, you are with a concept, and it tries to address three psychological needs and one is the feeling of competence and this frustration is negating that psychological needs and that's bad. And it's negating your creative expression as well. You want to create a 3D model and want to create a game and can because it's quite challenging.

We address all these problems in Quest that is a platform where anyone can create, monetize and live in their own AR universes and everything is happening outside. That's the first thing that is different from other Metaphex approaches. We are

**“It is not just a game,
it has 4 million
experiences and
a full ecosystem”**

Alberto Saldaña

in the augmentation part. Imagine an open Pokemon Go where everything you see has been created by other people. So, taking the online game and the user generated content in the Pokemon Go concept. You will not find only Pokemon, you will find content aligned with your interests.

If you like art, you will find art galleries, graffiti, musicians, if you like tourism, you will find tourist guides in the place to make a real visit with historical characters and all this stuff and of course games, education and like I said this is happening in the, this is amplifying the real world.

You probably will meet other people in a digital experience and physical work and our PhD researchers working on the implication, implication that it has in the physical and mental wellbeing because we are promoting to what we are rewarding, the workings and going out of that bubble. The mental wellbeing by addressing this psychological need of the competence that I mentioned before because anyone can create. We are including AI tools to have a no code environment but very powerful with visual editors of characters, environments and creators and all of that stuff.

You don't need to download, you don't need a computer and download professional software, it's something that we call the TikTok factor. You can do everything, you must do this in the very same app that consumes the content like in TikTok for example. You can focus on the creative part that is hard enough, but the technical part as well is much harder but here you must make a lot of decisions to construct, to build that universe that you mentioned before.

If you are going to tell a linear story, a branched one, the form of the narrative virtual reality is very powerful for several use cases, and we are more focused on the AI that has a lot of implications. You are changing a story that is happening in a real place, it has a lot of implications. For example, the feeling of belonging to that place, you've already discovered your city in another way, and you can meet other people and all this stuff.

This is something that we have learned about, and Miguel has told about the dopamine report. It's present in this research because we make an analogy of TikTok, it's instant gratification, it's like sugar. Every time you scroll down, it's like sugar, sugar, sugar, sugar, it's 100% based on instant gratification. In our approach, we are based on something that we call positive engagement, the set of definition theory approach and we are a little bit of sugar as well, but we're not based on that and it's working pretty good.

Not only in the questionnaires, not only in the focus group, but from an industrial point of view, we are applying a lot of stuff, we have removed sugar, and we have positive engagement and we have multiplied by four the number of daily active users and the average time for the session and the user rotation.

We are right now under the search term metaverse, in Portugal and in Spain, we are the first result in an organic way because B is metric, but something that is working pretty well is another way to make users invest.

“Virtual reality has something emotional and the ability to create unforgettable memories”

4

Enric Costa

CEO Virtual Zone



How many of you remember the very first kiss? Do you remember that particular moment in your life? I'm sure all of you remember that moment very well in your life. I'm sure you remember what it was, where it was, who was, who with, and if it was summertime, wintertime, it was at the park, you remember that very well.

Why? Because there was something emotional out there? Do you remember when the first time you tried virtual reality was? There's nothing to do with that. However, that's something else here. We'll talk about that later. I remember very well the first time I was in contact with virtual reality.

It was in 2013 at the Gamescom Cologne in video games convention. I remember myself making a very long line and waiting for a long time just to have this device in my hand.

It was this Oculus Rift at that time, and I remember sitting down, putting on the visor, and getting into an extremely basic metaverse, where everything was red, there were some lines here and there, some boxes here and there, and barely anything to interact with.

The question is why it happens? Why is virtual reality so different? Why does it has something special? The reason why it has an ability to build very special content, it has something emotional and the ability to create unforgettable memories. How do VR developers take advantage of this particular thing that virtual reality has? There are many different applications, such as business, industry, education, training, and entertainment.

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There are many of them where you can take advantage of virtual reality. We will talk about only four study cases that we have developed, some of them for our company and some other for other companies we work with. We have entertainment, training, recruiting, and project presentations.

From entertainment, knowing that this first VR experience can only be provided once, we wanted to do something different from the other competitors in the industry. And at that time, we wanted to have an experience where the narrative is playing the main role. That is to say, players get into the experience.

It's a 45-minute experience where they just follow a storyline and they are, the important thing, the interesting thing of it is that we customize this experience in the cities where we are based. For example, if you go to our venue here in Murcia, you will be able to play this version of the game and you can just play and visit the area in Cathedral Square. People from Murcia are going to go there, have a nice, good time and they're going to be walking the streets.

They have an immersive experience that has this special thing. At the end of the day, the VR developer becomes a movie maker.

There's a storyline you must play with, there's a narrative and rhythm with its ups and downs, and you have to play with it so that you have a story that has something emotional and have the feeling that you have lived a story or have been in a part of a movie.

From training, this is one of the applications we developed for a big company that manages a lot of airports around the world,

and you can see how the firefighters have to face a fire on Airbus 320. These people have to go to the plane, put out the fire, spot, and neutralize all those items that can be potentially dangerous, and they just have to provide some security to the aircraft. This is not only a mechanical thing, but there is something like anger, something like fear, something like, you have to face some difficulties, and you have to work under stress.

For recruiting, we have also big companies that come to come to our venues and when they are into a process of recruitment, arrive to high levels, like sea levels, then they bring all those candidates they bring those candidates to the to our venue, and then they are exposed to a kind of game, a kind of experience, where they have to face a lot of difficulties.

They have to solve some problems, to interact with each other, and then the supervisors can take notes and see who is the first person to act, who is the first person to get to the right answer, who is the leader, who is the follower, and at the end of the day they want to see how these people behave under certain circumstances and certain stress. The most important part here is how you can make something which is apparently not very interesting into something very emotional and something very easy to remember.

This is, we talk about one experience that we developed for a company which is called Siemens. Siemens for the Spanish audience. Siemens is a very big company, and they have many different industries.

They released a new device which is a magnetic resonance, you have the old one and the new one, so the new one is exactly the

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same as the other one looks like the same, has the same weight, the same shape, the same color, but this new product takes better pictures. This has more precision in the images for get from your knees, from your head or from any other place so what we did for them, what we did for them is just create an experience, where you got the visitor the person, you want to present the product to and put a device a visor on his head and then catch his attention for six minutes, there's no mobile phone, anything so you have all his attention and you can speak about the history of the company, the product itself the difference between the old product. The new product and you can get inside the device inside the magnetic resonance, can see how the protons are caught and how the images are produced.

After that, you give some kind of game, you can interact with the things, see people playing, having fun at the end of the experience you see, you make a kind of summary of the three important parts. Why this is a good product, why it's better than the old model and why it is better than the competition. When people work for marketing directors and communication managers it's a wet dream for them. Because they have to find a way to communicate using different channels and catch the attention, be different from the competition, so when they release this product, they have two options either and follow the absolutely traditional way.

They get the product, ship it to many different fairs in a year. We've made more than 15 fairs in less than 12 months. They can take the machine which is 2000 kilos in weight. It's very heavy to have to bring it everywhere and then, when you put it in a

fair you see the same model as before. You must make a lot of effort explaining why this model is better than the other one. Must use television, a powerpoint or whatever or have the second option you just make a VR experience, put all the visors, all the headsets in a suitcase, travel with it and then you put a corner in every fair with a screen with an area where people can try the experience.

At that time, they catch detection of all the fairs. The industry hasn't changed much in the last 40 years and people are going booth after booth seeing more of the same thing, this is what a radiology fair looks like, however. When you put this corner right to the fair you see something different and then you see a long line because everybody wants to try that thing, because that's something new and you see the long line. You wait for the long queue and then you try that experience. That way they have got the attention of the people during the 6 minutes and this person is going to go back to his place. After a few weeks they're going to remember very well that they went to that fair and that particular product. They know very well how it behaves.

There are other cases, we work also for a company that bottles some water so it's a company not very interesting initially, however. We had an experience for them where you can see the drop comes from the clouds going to the mountains, going across the forest, arriving to the stream. You see how the company takes the water from the stream, and they put it into a bottle and they bring it to you and to your family.

To finish, these three concepts VR are very interesting, it's very powerful to create this special content emotional content and something easy to remember and it's very interesting to catch the attention of all the audience in very big places and fairs.

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Eric Costa



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