


Chapter 7

The Intrinsic Property of a Representation in the Phygital Transformation: A (Meta) Influence as a Force With Magnitude and Direction in the Metaverse

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ABSTRACT

This chapter was written based on a qualitative methodology with reading reports and current articles at the time of writing. The objective was to highlight what (meta) influence is and how the (meta) influencer phygital can contribute to the brand. In the qualitative research, it was revealed that it is a prosperous field for marketing, mainly for influencer marketing; however, it is a new theme and lacks a lot of research. It was concluded that the metaverse is a reality that cannot be neglected, both in terms of the consumer's experience and the employee's experience, and the (meta)influencers are very familiar with the company's values, products, and services and are capable of making authentic and compelling recommendations.

INTRODUCTION

In times when the knowledge society coexists with artificial intelligence in interactions that involve anxiety, fear, insecurity, and fascination and among the not-so-well-formulated questions that have well-structured answers. People look for images with commands and they return images that they do

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not know the source. The exhibition, on social networks, shows where work is, what people think about work and what contributions work makes to people's lives.

Bulz (2023, p. 19) wrote that the knowledge society is moving towards a still consciousness society. The author demonstrates a social and collective consciousness that tends to be linked to a social identity shared with people from diverse cultures. In the article, it is informed about a (re) research of the past and the future for innovative social change, which consists of conceptual surveys and a praxis proposal, that is, the knowledge society is admitted, however, the society of consciences is evident and that investigations are necessary to know to what extent (meta) influencers are part of these societies and (cyber) societies of knowledge and conscience.

The certainty is that there is a revolution in the history and culture of humanity that includes the phygital transformation, because it includes the physical and the digital concomitantly, and Mengalli, Carvalho and Galvão (2023, p. 40) wrote that digital influencers [phygital transformation] mobilize in consumption, that is, culture and society have new agents [phygital influencers] both in the generation of content authorship and in the presence and phygital representation.

The revolution can be like the evolution of business and the presentation and representation of the brand based on strategies with disruptive technologies that make it possible to work with creativity and competitiveness in the present and future market in contemporary times. The global economy is changing every day with phygital Marketing, artificial intelligence and the metaverse. It is known that natural intelligences transform business and Bulz (2023, p. 20) highlights the planetary, the possible innovative technology revolution and industrial transformations.

The author's approach is (inter), (trans) and (multi) disciplinary in the third millennium and is a challenge to reduce the social gap between humanity's aspirations and everyday social limitations and such confrontation is related to technological expansion and is historical. Creativity shows humanity and the desire for human representation, but it is not enough to generate it computationally.

Vincent (2020) wrote about the Neon project (Samsung) and showed that each avatar can maintain conversations with users and display "emotions and intelligence". Models that have human likenesses also have expressions, dialogue, and emotions. The customization of each avatar is adapted to different tasks, according to the understanding of the developer and designer.

In the report, the newsperson expresses the possibility of licensing or signing to have a Neon as service representatives and shows that Neons can be financial consultants, health care providers, concierge, news program anchors, spokespersons, or actors of movie theater. In the text, there was mention of companions and friends. Paid human representations are friends or companions by subscription or licensing.

The Unreal Engine makes it possible for people to create realistic characters and informs that the (pre) definitions of metahumans are based on (pre) existing scans of real people with the most different facial, skin, hair, eyes, or body characteristics. It is possible to refine the metahumans created with the most different potentialities offered by the company. Developers or designers, using software, make human representations available in games or immersive worlds for companies or consumers.

Four-dimensional human representation and influence on digital media through drawings or avatars are people's desires and brands are looking for influencers who enable recurring revenue for them. It is known that representations are not only people, but characters. Mengalli, Carvalho and Galvão (2023, p. 37, 40) wrote about immersive retail, luxury shopping platforms in the metaverse, and Ayayi and Timo, digital human influencers, that is, they showed that there are ecosystems in the metaverse, and the representations are researched as trends for immersive experiences, like the Alibaba DAMO Academy, for example.

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