



IMMERSIVE MARKETING: Service Brands on Roblox

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KEYWORDS	ABSTRACT
<i>Virtual world Metaverse Services Digital marketing Immersive platform Video games Web 3</i>	<i>The technological revolution and the rise of immersive platforms are transforming marketing strategies, even for service brands, by offering interactive experiences and connections with young people in immersive gaming environments. This study applies a mixed-methods methodology to analyse the immersive marketing strategies of Spotify and McDonald's on Roblox and the preferences of their target audiences. The findings reveal similarities in the immersive strategies, tailored according to brand objectives and values, connecting the virtual with the physical. It also highlights young gamers' preference for online purchases, motivated by the experiences they have in the virtual world.</i>

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1. Introduction

The rapid development of emerging technologies and the remarkable advance of technological innovation, geared towards deeper interaction between users and brands, has led to a significant evolution in marketing. This evolution has also been driven by the emergence of digital generations and the need for brands to communicate with users in their own language, offering increasingly immersive experiences (Kotler et al., 2024). In this context, the use of applications among digital generations increased by 42% in 2023 compared to 2019, and the habit of playing online, especially among young people, went from being a weekly activity to a daily one (*Study on Internet Use in Colombia: Digital Consumer Profile 2019 vs. 2023* • CINTEL, n.d.)

From this perspective, the metaverse becomes relevant by offering new marketing opportunities for companies, allowing brands and products to be presented in three-dimensional and gaming environments. Unlike traditional online shopping, marketers can create immersive experiences that facilitate real-time interaction between customers and products or services. For this reason, various companies and major video game developers are using the metaverse to promote immersive experiences on platforms such as Roblox (Khatri, 2022).

Immersive gaming platforms such as Roblox have great potential within the metaverse, as they increase player identification with the experience (Orozco, 2018). Likewise, live virtual broadcasts have a positive impact on perceptions of usefulness, trust and engagement, strengthening lasting connections with users (Liu et al., 2024).

Roblox, with its model of user-generated virtual worlds, has captured the attention of millions of young people (Kou et al., 2023) by allowing them to create, interact and express themselves freely, satisfying their search for entertainment and social connection (Oh et al., 2023). This feature, together with its virtual currency *Robux*, makes Roblox an ideal space for the acquisition of products and services (Del Carmen Alvarado Bayo and Calderón, 2022) and for brands to connect with a digitally native audience, made up of users between the ages of 9 and 28 (Statista, 2023).

Although the metaverse industry is in the early stages of its life cycle, it continues to grow steadily, especially in user communities such as cryptocurrency enthusiasts and online gaming fans (Bonaes et al., 2023). Considering the wide variety of possible applications in the metaverse, the different objectives and approaches of marketing strategies on immersive platforms, as well as the growing opportunities and challenges, there is great potential for academic research (Giang et al., 2023). However, studies on immersive marketing, particularly those applied to service brands, remain limited.

This highlights the importance of conducting research into the use of immersive marketing by service companies, which mainly target young digital populations. Consequently, the main objective of this study is to define the immersive marketing strategies implemented in Roblox by service companies such as McDonald's and Spotify to reach young players aged 18 to 28. Two specific objectives are derived from this general objective: (1) to analyse the immersive marketing strategies implemented by the brands and (2) to identify the main preferences of young people when interacting with brands in Roblox.

2. Theoretical Framework

Emerging technologies are transforming marketing departments, increasing their efficiency, enabling greater personalisation, and promoting deeper interaction with consumers. In this scenario, marketing experts must design immersive experiences that integrate the digital with the physical environment and align with the strategic objectives of brands (Scholz et al., 2016). Technology also plays a key role in overcoming audience scepticism, facilitating concentration and participation. The combination of compelling visual environments and striking sound designs can immerse the viewer in the experience, awakening their desire to get involved (Barrientos-Baez et al., 2025).

Immersive spaces, supported by technologies such as three-dimensional (3D) imaging, virtual reality (VR), mixed reality (MR), blockchain (BC) and artificial intelligence (AI), have significantly changed companies' marketing strategies. The evolution of virtual worlds has consolidated the metaverse as a technology with high potential, limited only by creativity (Ball, 2022). This immersive environment redefines marketing and opens up new opportunities for brands (Montaña, 2022) by improving the customer experience (Durukal, 2022) and enabling the creation of interactive experiences in real time (Khatri, 2022).

The definition of metaverse varies depending on the perspective or purpose; although in general it is conceived as a virtual space for social interaction between users (Dwivedi et al., 2022). This concept is related to multiple genres of video games, particularly massively multiplayer online role-playing games (MMORPGs), conversational adventure games, and the simulation genre (Nieto, 2022). The development of the metaverse can be divided into four eras: ideas (1905-2009), definition (1982-2011), foundation (1993), and experimentation (1993 to present). The latter, known as the metaverse era, is still ongoing and will mark the consolidation of a fully implemented environment accessible to the general population (Ioannidis and Kontis, 2023).

The metaverse represents a new scenario for brands, offering immersive and personalised experiences on a large scale. Personalisation, content services and consumer engagement are fundamental pillars of immersive worlds (Hollensen et al., 2023). In this sense, *digital branded content*, through strategies such as virtual events, themed worlds or influencer sponsorships, is essential for connecting with consumers (Spain, 2024). Brands take advantage of the characteristics of these environments to conduct demonstrations and create interactive experiences that foster a deeper and more meaningful relationship with users ("Handbook of Research on AI-Based Technologies and Applications in the Era of the Metaverse," 2023).

In the advertising sphere, *in-game* advertising, which includes formats such as *product placement* and *rewarded ads*, has proven to be highly effective, as players perceive these elements as a natural part of the experience or as an opportunity to obtain additional benefits (Comscore, Inc., n.d.). Most of these users play several times a day on immersive platforms such as Roblox and agree to view advertisements in order to access additional content (*Estudio Juegos Moviles - Colombia.pdf*, n.d.).

The arrival of Web 3.0 has revolutionised the way we do business and establish virtual contracts, offering users, brands and service providers a new way to interact and expand in the digital market (Pérez, 2023). A notable example is Spotify, which has transferred the musical experience to an immersive environment through Spotify Island on Roblox. This world allows users to explore, interact and immerse themselves in the universe of music, in themed spaces such as K-Park, dedicated to hip hop and K-Pop (Corporation, n.d.). Similarly, McDonald's has evolved its presence on Roblox with McDonald's Land Tycoon, an immersive proposal created for Latin America, in which users can create and manage their own restaurant (Corporation, n.d.).

These virtual worlds are based on principles such as open design, content customisation, ease of creating secure interactive actions, live experiences and the management of multiple digital identities protected by blockchain (De La Fuente Prieto et al., 2022). They also enable access with or without immersion devices, helping to reduce accessibility barriers (Zanella et al., 2021).

In Colombia, interest in the metaverse is growing, especially among young people, who perceive it as a space for identity building and strengthening social relationships (Brandstrat, 2022). Although the use of VR remains limited, companies recognise its potential and are seeking to adapt to this new digital reality (Inesdi, 2023), facing challenges associated with the effective implementation of technological strategies (CNC, 2024). The metaverse offers opportunities to strengthen customer loyalty through innovative shopping experiences (García et al., 2022); however, it also poses challenges such as high device costs and lack of accessibility (Zanella et al., 2021).

Among the main motivations for brands to enter the metaverse is the possibility of expanding their global reach by creating digital replicas of products and improving their services. The integration between the physical and virtual worlds favours the development of new marketing strategies (Ramos, 2022). In addition, social interaction and game dynamics in the metaverse contribute to the construction of digital identities (Blackwood, 2023) and benefit the purchase of products and services in video games. In the case of Roblox, store environments are designed as interactive and changing spaces that incorporate playful elements, stimulating user participation and strengthening their experience with the brand (Torres-Martín et al., 2025).

In the Colombian context, 52% of players combine free and paid games, and 88% of *freemium* game users make purchases within the platforms (Comscore, Inc., n.d.). This behaviour opens up a new frontier for brands interested in connecting with diverse online audiences (Sidorenko et al., 2018). Participation in virtual spaces is mainly associated with recreational purposes among young people under the age of 30, who show a high willingness to invest in the personalisation of their avatars by purchasing digital clothing, hairstyles and accessories offered by platforms and associated brands (Bonales-Daimiel et al., 2025).

The success of immersive marketing campaigns on platforms such as Roblox depends on a deep understanding of the interests and preferences of the target audience, as well as the natural integration of the brand within the environment (Uribe, 2024). The ability of brands to adapt to new technologies, innovate in storytelling, and combine creativity with ethical and secure handling of user data is crucial to achieving sustainable success in the marketing of the future (Valle et al., 2025). As the metaverse evolves, so does marketing, driving new dynamics of micro-payments (such as digital clothing) and macro-payments linked to non-fungible tokens (NFTs) (Guerrero, 2022).

Marketing is currently transitioning from the digital era to an AI-driven stage, with a progressive trend towards immersive marketing, also known as *metamarketing*. This approach seeks to create immersive customer journeys that integrate technology, experience and emotion (Kotler et al., 2024). Consequently, brands must consider various strategic aspects related to experience design and engagement within the metaverse, as detailed in Table 1.

Table 1. Immersive marketing strategy matrix

	Virtual worlds	Activities
Marketing	Objectives	Branding Content
	Games	Advertising
	Tokens	Loyalty
	Multi-scenarios	Products - services
	Interaction	Influencers Online - Offline
Avatar	Preferences or Motivations	Merchandising

Source: Own elaboration based on Spain (2024). Kotler et al., (2024).

3. Methodology

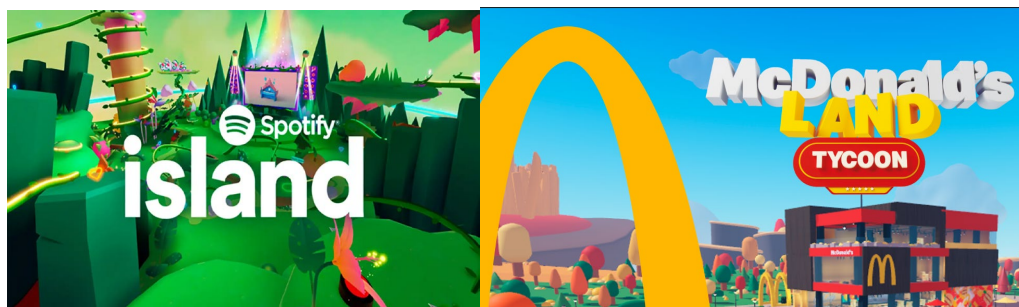
The brands Spotify and McDonald's were selected for this research. Spotify is one of the preferred music platforms for Colombians when listening to music (Monroy, 2023), while McDonald's, widely recognised in the Colombian market, has strengthened its bond with consumers through its presence on Roblox, consolidating itself as the best restaurant in South America (Retail, 2024).

An exploratory descriptive method and a mixed methodology were chosen, combining quantitative and qualitative techniques to comprehensively address the phenomenon under study. Two instruments were used to collect information: content analysis and surveys.

In the qualitative phase, qualitative content analysis was applied, an indirect technique that does not require direct contact with individuals but is based on the observation and interpretation of their productions in different formats (image, text or audiovisual). This technique allows the identification of themes or concepts within a content, classifying and coding the elements of the message according to previously defined categories (Gómez, 2000).

In this study, the categories analysed were virtual worlds of brands, immersive marketing objectives, and immersive marketing strategies. These categories, along with their respective subcategories, are presented in Table 2. Qualitative content analysis was applied to gain a deeper understanding of the immersive marketing strategies implemented by the selected brands, focusing on the virtual worlds *Spotify Island* and *McDonald's Land Tycoon Latin America*, both present on the Roblox platform (Figure 1).

Figure 1. Spotify Island and McDonald's Land Tycoon



Source: Roblox. (2024).

The observation of the brands' virtual worlds was carried out in real time, using the previously established categories and subcategories as a reference. The validation process was carried out over a period of two weeks, with two hours per day devoted to observation and data recording in each virtual environment. The execution was carried out by the Digital Marketing Research Group, whose members received prior training and conducted a pre-analysis to ensure the consistency of the observation criteria.

The qualitative data analysis was developed using a thematic analysis approach, which was used to identify, analyse and report recurring patterns within the data (Braun and Clarke, 2006). This approach is relevant as it enables a systematic interpretation of the meanings associated with immersive marketing strategies and the brand experience in virtual environments.

Thematic coding was performed manually and assisted by specialised text analysis and data visualisation software, which enabled the generation of word clouds. This resource was used as an interpretative aid to visualise the frequency and relevance of key terms in the discourses and visual elements observed, facilitating the identification of semantic patterns and the grouping of dominant concepts in each analytical category. Its use is justified by its ability to graphically represent the most recurrent concepts, improving visual comprehension and the interpretative validity of qualitative analysis.

To ensure the internal validity of the analysis, the following criteria were applied: researcher triangulation, through independent review of the coding by three members of the research group. Peer review by two external specialists (one in digital marketing and the other in the metaverse). Thematic consistency, ensured by comparing the findings derived from the content analysis with the established theoretical categories.

The content categories and subcategories can be seen in Table 2. The construction of the analytical template was based on the theoretical contributions of Kotler et al. (2024) and Spain (2024), who highlight the importance of immersive environments as strategic scenarios for interaction between brands and consumers.

Table 2. Qualitative content analysis template in Roblox

	Category	Subcategory
1	McDonalds	Thematic content
	Land Tycoon	Multi-scenarios
	Spotify Island	Branding
2	Objectives	Community
		Engagement
		Recognition
		Other
		Advertising
3	Strategies	Events
		Billboards
		Influencers - collaborations
		Token
		Merchandising
		Online and offline
		Loyalty

Source: Own elaboration. (2025).

An online survey was used to collect quantitative data. The questionnaire consisted of eight questions and was administered to a sample of 380 young people between the ages of 18 and 28 who use immersive platforms, with the aim of understanding the main preferences or motivations of young people when interacting with brands in immersive online gaming environments such as Roblox. The sample was selected according to the target group of the brands present on that platform. A confidence level of 95% and a margin of error of 5% were established, which guarantees adequate representativeness of the data obtained. The information was collected using the Google Forms tool.

The questionnaire included multiple-choice questions, which facilitated the collection of accurate and comparable data. The reliability of the instrument was verified through a pilot test with 20 young people belonging to the target group. During this phase, three unnecessary questions were eliminated, and one was adjusted for lack of clarity, resulting in a final questionnaire with eight questions. The

survey was distributed through social media and academic events held during the first half of 2024. To ensure the relevance of the responses, participants were asked to identify themselves as online platform players; those who did not meet this criterion were excluded from the analysis. In total, 280 responses were obtained from young Colombians who completed the online form. The questions in the questionnaire are presented below (Table 3).

Table 3. Online questionnaire questions

Question	Options
1 Are you between the ages of	-18 to 21 -22 to 24 -25 to 28
2 Socioeconomic status	-3 -4 -5
3 Are you familiar with the Roblox platform?	-Yes -No
4 If the previous answer is yes, are you familiar with the immersive experience of	-Spotify Island -McDonald's - Land Tycoon -All -None
5 The immersive experience of a brand from services would motivate you to	-Purchase the brand's services -Recommend the brand -Visit the physical store
6 When you play, do you use any digital currency or tokens?	-Yes -No
7 Have you used or are you interested in using VR devices?	-Yes, I have used them -No -I am interested
8 Have you purchased any clothing for your avatar?	-Yes -No

Source: Own elaboration. (2025).

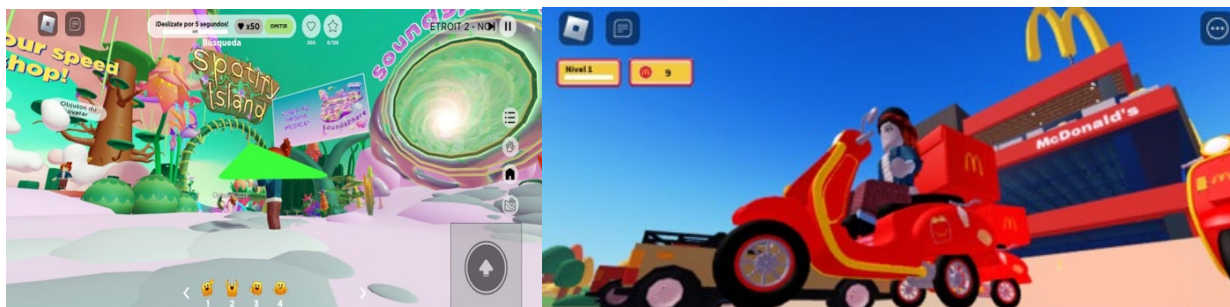
4. Results

The findings resulting from the research are organised as follows: first, the qualitative content analysis is presented, and second, the survey results.

Regarding the qualitative content analysis, whose purpose was to examine the immersive marketing strategies implemented by the selected service brands on Roblox, it was identified that, in the thematic content category, *Spotify Island* integrates its concept into the game, offering users an experience focused on music and mixes. Upon entering, players can interact with *K-Park and Planet Hip-Hop*. The proposal includes various scenarios with mini-games based mainly on speed races with different levels in which players must collect as many hearts as possible to obtain more rewards. In addition, users can create music tracks and perform as DJs, dodge obstacles, perform magic tricks, participate in water races, play and interact with the immersive environment.

For its part, McDonald's Land Tycoon recreates a digital twin of its restaurant within Roblox, becoming the central focus of its virtual world. In this space, users can place orders and customise the point of sale in order to create new or exclusive types of stores or service offerings in the metaverse. In addition, the experience includes the possibility of touring the virtual environment delivering orders on a McDonald's motorbike.

Customisation, content-based services and consumers themselves are essential pillars of these immersive worlds (Hollensen et al., 2023). It is important to note that the visual identity and brand concept remain intact in both immersive proposals (see Figure 2).

Figure 2. Thematic content of Spotify Island and McDonald's Land Tycoon

Source: Roblox. (2024).

Although the two virtual worlds of the service brands analysed use multiple scenarios, a key differentiating factor is *branding*, which encompasses visual identity, corporate colours, values, personality, icons and brand promise. This element influences the way each brand presents its experiences on Roblox and the configuration of the different scenarios associated with the brand experience.

The environments of both brands facilitate the creation of creative actions, secure interaction between users, and the development of live experiences (De La Fuente Prieto et al., 2022), as well as natural brand integration within the virtual environment (Uribe, 2024). In this sense, the immersive marketing objectives of the two brands on Roblox focus mainly on engagement and community building. These objectives also coincide with the immersive marketing strategies analysed (Figure 3).

Figure 3. Immersive marketing strategies of service brands on Roblox

Source: Prepared by the author using the Canva tool. (2024).

On the other hand, it can be observed that among the most frequent advertising strategies used by the brands analysed is the use of interactive contests designed to encourage user participation and strengthen their connection with the brand. Spotify organises creative contests on *Spotify Island*, such as dance competitions and content creation challenges, where users can showcase their talent, win and redeem prizes. These activities encourage personal expression and reinforce the emotional connection with music.

For its part, McDonald's uses gamification dynamics to capture the attention of players. In its virtual world, it encourages users to break records in order delivery, rewarding them with digital prizes. In the *McDonald's Land Tycoon* environment, participants can manage a restaurant, prepare combos and earn medals by completing specific tasks, allowing them to fully customise and equip their own restaurant in Roblox.

Promotional codes are also implemented in virtual worlds. In *McDonald's Land Tycoon*, users can obtain special codes when ordering a *McCombo Pro* through the official app. Similarly, *Spotify* uses its island in Roblox to distribute promotional codes that users can redeem for special items, hearts, and

power-ups within the game. These rewards not only enrich the immersive experience but also foster user loyalty to the brand.

Billboards in the virtual worlds of McDonald's and Spotify play a key role in integrating *branding* with the immersive experience. In *McDonald's Land Tycoon*, billboards not only display iconic logos and products, but also promote services, reinforcing the connection between the metaverse and physical points of sale. These pieces act as visual reminders of the brand identity as users interact with the virtual environment. On *Spotify Island*, billboards transcend their traditional promotional function by inviting users to participate in specific activities, such as mini-games or challenges, and even listen to playlists featuring the music highlighted on the island.

In terms of events and collaborations, *McDonald's* works with renowned *influencers* and *gamers*, inviting them to interact in their virtual worlds and participate in special events. Similarly, *Spotify* collaborates with artists to offer immersive and personalised experiences within its Roblox environment.

Spotify Island holds raffles, rewarding users who achieve the highest scores in mini-games with *tokens* or exclusive accessories, which enhance the personalisation of their avatars. This strategy encourages competitiveness and strengthens players' emotional connection to the brand by offering meaningful rewards within the virtual environment.

McDonald's offers the chance to win exclusive skins in *McDonald's Land Tycoon* through the order and collect feature available on its app. Players can also earn coins by taking orders and delivering them against the clock in a McDonald's motor vehicle. In addition, by completing certain challenges, users receive additional rewards, including discounts that can be redeemed through the *app* or at the brand's physical restaurants (see Figure 4).

Figure 4. McDonald's omnichannel integration strategies in Roblox

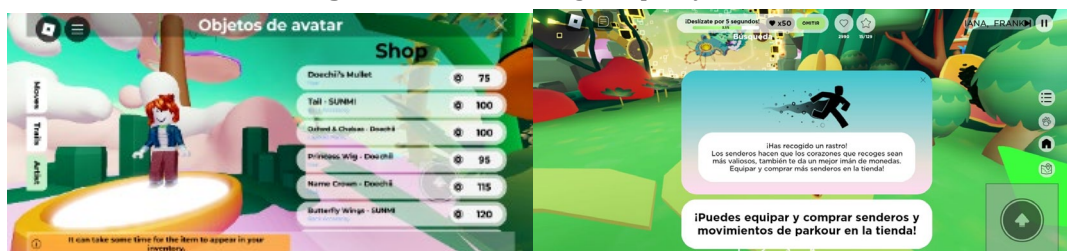


Source: Roblox. (2024).

One distinguishing feature of Spotify is its integration with its website, where users can access exclusive links to obtain discounts and gifts that can be redeemed within *Spotify Island*. This connection between platforms strengthens the brand's omnichannel strategy, expanding its reach and creating an ecosystem that effectively combines entertainment, rewards and *branding*.

In terms of *merchandising*, *McDonald's Land Tycoon* allows users to collect *McCoins*, virtual coins earned by participating in activities and challenges, which can be redeemed for a variety of exclusive items. These include caps, T-shirts, trousers, trainers, backpacks and even capes, allowing players to customise their avatars while reinforcing the brand's presence within the virtual environment.

Similarly, the *Spotify Island* online store offers exclusive *merchandise*, such as T-shirts and accessories, aligned with the platform's branding and artists associated with Spotify. Users can also purchase trails, parkour moves, and other items (see Figure 5). These digital objects not only serve as symbols of belonging for players but also strengthen the relationship between Spotify and its audience. Both virtual worlds promote interaction. In *McDonald's Land Tycoon*, users can interact with elements of the restaurant, where *product placement* becomes an integral part of the immersive experience.

Figure 5. Merchandising on Spotify Island

Source: Roblox. (2024).

Finally, user loyalty in the virtual worlds of the service brands present on Roblox is achieved through points systems. In *McDonald's Land Tycoon*, points are earned by completing missions and collecting coins. These not only allow players to level up but also unlock new areas and activities within the virtual world. In this space, players accumulate points by growing their business, optimising the management of their restaurant and making high-speed deliveries around the city. These dynamics reinforce the learning of strategic and management skills, while maintaining user *engagement* with the brand.

On *Spotify Island*, points are represented in the form of heart-shaped tokens, which are obtained by participating in mini-games. These tokens not only grant access to rewards such as accessories, parkour moves, and power-ups, but also increase the level of personalisation of the user experience. Spotify also encourages constant interaction by offering daily rewards for logging into the island, which promotes consistent participation and strengthens loyalty.

With regard to the preferences of online gamers aged 18 to 28, the survey results show that a small percentage of respondents (31%) use the coins or tokens provided by the platform, while 59% do not use them. In terms of the use of VR devices, it is noteworthy that 53% of respondents already use them, and 30% expressed interest in starting to do so. With regard to *merchandise* purchases, a significant percentage of young people buy some type of clothing for their avatar (Figure 6).

Figure 6. Merchandise purchases for avatars

Source: Prepared by the authors based on the Google form. (2024).

With regard to the young online gamers who responded to the survey, 50% were found to be between 18 and 21 years old, 30% were between 22 and 25 years old, and the remaining 20% were between 26 and 28 years old. Eighty per cent of respondents belong to socioeconomic stratum 3, 15% to stratum 4, and 5% to stratum 5.

Additionally, it was observed that 60% of participants are familiar with the Roblox platform, 10% use it, and 30% are not familiar with it. Of those who said they were familiar with it, 34% indicated that they were familiar with the immersive experience of Spotify, 22% with that of McDonald's, while 44% said they were unfamiliar with both experiences. The high percentage related to the motivations for purchase, derived from the experience with the virtual worlds of service brands in the metaverse, is noteworthy (see Figure 7).

Figure 7. Motivations triggered by the immersive experience

Source: Prepared by the authors based on the Google form. (2024).

Quantitative data was cross-referenced in Excel 2021 in order to identify relationships between the different variables obtained from the questionnaire responses. This allowed us to understand various aspects related to the preferences of young online gamers, aged between 18 and 28, in Colombia, on platforms such as Roblox (see Table 4).

Table 4. Cross-referencing of quantitative data - Questionnaire

Question	Question	CATEGORY
1. Ages	8. Purchases to dress the avatar	PREFERENCES
2. Use of digital currencies		
3. Socioeconomic status		
1. Ages	3. Knowledge of the Roblox platform	PREFERENCES
2. Socioeconomic status	4. Knowledge of immersive experiences	
	5. Motivations and experient	
	7. Use of VR devices	

Source: Own elaboration. (2024).

From the cross-referencing of data, it was found that young people between the ages of 25 and 28 show the greatest preference for purchasing clothing for their avatars. When analysing the relationship between the variables of age, socioeconomic status, use of digital currencies and purchases to dress avatars, it was found that the segment between 22 and 28 years of age, belonging to socioeconomic strata 4 and 5, not only uses digital currencies, but also makes purchases within the game or experience to dress their avatars. These results are consistent with the study by Bonales-Daimiel et al. (2025), which shows a high willingness among those under 30 to invest in the personalisation of their avatars.

On the other hand, awareness of the Roblox platform and immersive experiences is notable among the 18-21 age group in socioeconomic strata 3 and 4. This group was inclined to recommend service brands after interacting with immersive experiences, as well as having a favourable attitude towards the use of VR devices. Finally, the 25-28 age group belonging to socioeconomic strata 4 and 5 was identified as the most motivated to visit physical points of sale and purchase the brand's services after interacting with virtual worlds.

5. Discussion and conclusions

Each virtual world in Roblox is unique, reflecting the essence and characteristics of each brand. This uniqueness reinforces brand identity and enhances the user experience through immersive elements and personalisation (Hollensen et al., 2023), enabling more effective communication and a stronger emotional connection with the audience.

With regard to the main objective, which was to define the immersive marketing strategies used by McDonald's and Spotify to connect with young players aged 18 to 28, it was found that, despite belonging to different industries, both brands share similar immersive marketing objectives and strategies. However, the implementation of these strategies varies according to the distinctive attributes and values that each brand seeks to project in the immersive environment. It is worth noting the alignment

between immersive marketing objectives and the strategies adopted (Scholz et al., 2016), which facilitates better channel integration, as seen in the experiences developed on *Spotify Island* and *McDonald's Land Tycoon*.

When analysing these strategies, it is clear that the thematic content defined for each virtual world is aligned with the brand's branding. The scenarios are designed to encourage interaction with each brand's elements and services, thus optimising the user experience. Events, collaborations, and sponsorships with *influencers* connect with active users of the platform (Spain, 2024), amplifying the brand's reach and strengthening ties with young audiences. This directly contributes to the fulfilment of immersive marketing objectives: generating engagement and building community.

For both service brands, user loyalty is important. Players are rewarded with points and promotional codes which, in addition to unlocking exclusive rewards within the metaverse, reinforce the connection between physical and virtual experiences. By integrating these two worlds, companies can develop new marketing strategies (Ramos, 2022). Of particular note is the marketing of *merchandising* products within virtual worlds, a finding that coincides with that reported by (Comscore, Inc., n.d.), which shows that young users of platforms such as Roblox already make purchases within these immersive worlds.

Regarding the preferences of young online gamers between the ages of 18 and 28 when interacting with brands on Roblox, the most valued aspects are the design of the experience on the platform, the possibility of playing with other users, obtaining tokens, and acquiring *merchandising* items for their avatars. In addition, a positive experience in the virtual world encourages purchasing and motivates visits to both physical and digital points of sale.

It is important to note that the immersive worlds of *Spotify Island* and *McDonalds Land Tycoon* can be explored with or without immersion devices (Zanella et al., 2021). This is particularly relevant for service companies interested in implementing immersive marketing strategies in regions such as Latin America, where the high cost of these devices can limit user access and participation.

Comparing the results of this study with previous research on brand strategies in the metaverse (Uribe, 2024; Valle et al., 2025; Guerrero, 2022), the importance of understanding the preferences of the target audience, innovating in brand narrative, and adapting to new forms of interaction and consumption, such as micropayments, avatar customisation, and active user participation, is reaffirmed.

One limitation of this study lies in the number of service brands analysed, which could restrict the generalisation of the findings with respect to the set of service companies present on Roblox. However, the sample is representative of the number of brands of this type active on the platform at the time of the research. This limitation also represents an opportunity for future research, which could delve deeper into the evolution of these strategies and their impact on different sectors and geographical contexts.

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