



Episode 1: Fashion and the metaverse with Kelly Vero

Robecca Davey

Hello and welcome to Marks & Clerk's Blurred Lines podcast series. I'm Robecca Davey, Chartered Trademark Attorney and Senior Associate at Marks and Clark, and throughout this series we'll delve into intriguing and evolving subjects in the intersection of fashion and intellectual property for 2024. Our discussions will span diverse topics such as the rise of NFTs, the expansive world of the metaverse, and the pivotal role of AI in shaping the industry. Each episode will feature insights from a spectrum of experts in the fashion realm, along with special guests from within Marks & Clerk, providing unique perspectives on these compelling themes. So without further delay, let's embark on this week's episode.

Welcome! Today we're going to be discussing all things fashion and metaverse. My name is Becca Davey and I am a Senior Associate and Trademark Attorney at Marks & Clerk. Marks & Clerk is a global intellectual property firm. I have worked in the industry for a number of years, and I work with a broad range of clients, with a lean towards clients in the fashion sector.

Today I'm co-hosting with Teemu from Spatial8 and we have our wonderful guest, Kelly Vero, here to discuss matters with you. So, I'll let both of my co-hosts introduce themselves and then we'll crack on with the subject. Teemu...

Teemu Ollilainen

Yeah, my name is Teemu Ollilainen and I'm from Spatial8, Managing Director of Spatial8 and Spatial8 is the spatial concierge service for all you. And my short history is over 25 years experience in the ICT sector in the past 10 years or so in the Metaverse context of things more or less, but, uh, enough about me. I think, I think we'll let Kelly introduce herself because she's a superstar in this episode.

Kelly Vero

Thank you, everybody. I'm Kelly Vero, and I have got 30 years of game development experience on various AAAs and loads of games that haven't even shipped, which is fairly normal if you work in the industry. Today I'm the CEO of NAK3D, which is a digital fashion company. We are like the far fetch



for video games. We put luxury brands directly into video games so you don't have to hang around waiting for Vogue to come out.

Rebecca Davey

And Kelly, I'm so excited to discuss this with you today. Fashion is where my heart is, where that kind of meets the law and all of this new kind of pioneering technology is where like it's all at. And I am so thrilled to have you here. So, just to run through what we're going to discuss today, we're going to touch on digital fashion and how we've seen that change from prior to the pandemic, during the pandemic and then after the pandemic, looking at how the landscape has changed and how we kind of maybe expect it to change in the future, in the metaverse. Without further ado, Kelly, I'm going to hand over to you, the expert. Talk us through the early origins of digital fashion. How did it all begin?

Kelly Vero

Well, I guess digital fashion is a relatively new concept and term, right? And it's the catch all for everything that is wearable. Um, I much prefer sort of to use different terms like wearables and all that kind of stuff, skins, because I've got a game background. So I would say that that's the point with which we start our story. Games that came out around about 30 years ago, um, one of the games that I worked on, Tomb Raider, featured Lara Croft. So when we think about Lara, we think about cargo shorts and a white vest. Every single time we don't even think about the guns that are strapped to her legs, we think about her hiking boots you know, we don't think about the sword that she's carrying in her belt. We think about the size of her boobs. Mostly and we think about her like general style, so what she was wearing at the time remember that she's a female Indiana Jones. So she's wearing fairly masculine clothing, and this was a point with which I think people really start to sit up and take notice at what individual characters and games were wearing. Because we didn't have that access to visibility prior to that. We had Super Mario, everything was fairly pixelated. You know, most of the games were really tiny, you know, on a small screen and there was sort of 16 bit or 48k or whatever, but it wasn't sort of high definition and Lara was the closest or the first thing that we really saw that was of a higher definition than we'd seen before. So that started to make us zoom in or hone in on what she was wearing and then subsequent games after that from Final Fantasy, to, uh, uncharted, you know, and to closer to date, like the last of us, um, those sorts of games, you know, any type of zombie game, dead before daylight, et cetera. Um, those sorts of games really do make us think about what we're wearing.



However, RPG games really have, in the last 10 - 15 years, changed the game in terms of how we look, because we have time to spend and customize our avatars. And avatars are a really important part of this conversation. So I would say that video games started this. Around about 10 years ago, there was a digital artist technologist called Thea Baumann. She's still around. She's absolutely incredible. I love her very, very much. Ah, yeah, there's an avatar from Teemu. Brilliant! I feel so rubbish now that I don't have one. But they created, um, uh, Try On Nails. So she did an AR try on for nail varnish and nail polish so that we could look at colours. And that was really the first time that we saw beauty come into the equation as well.

So that was about 2012, around about 2010. And today. We're looking at you as an avatar and we're thinking, what is he wearing? First of all, We're thinking how has he customized himself? Yeah, it's, we're gonna give you some bad feedback, but how have you customized yourself? Teemu, and then what is the sort of, what is the use case like, why are you wearing that Blue T-shirt that's got Paperclip guy in it? Is it because you're going into a. Microsoft Universe, or is it because you're required to go to the Met Gala and you have to wear an item of blue clothing to get into that particular party? So today, when we think about digital fashion, we're looking at ourselves through a very interesting technological lens, and it starts with the avatar.

Rebecca Davey

So do you kind of, I mean, obviously we've seen some virtual fashion shows and the emergence of virtual dressing rooms and things like that. Do you think that's going to really kind of take-off and continue to, to gather, to gather pace? Or do you think this is just something that people are trying out and, you know, It's not really going to take off as much as we possibly think.

What's your take on that? Because that's something I'm really interested in. Obviously, you know, seeing London Fashion Week and things like that, I wonder how much further things are going to go into kind of the metaverse, or if this is just?

Kelly Vero

Oh, absolutely. A million percent. I think, you know, we're looking at a world now where these fashion weeks, et cetera, to this point, have always been very aspirational. But they're not inclusive. They're very elitist. And if we place these fashion weeks into the metaverse, people can access them, and then it makes things more inclusive, and then fashion becomes more inclusive. And people don't really feel as though anymore that they have to wear a specific uniform or do a specific thing. I had a



conversation with the folks at Louis Vuitton yesterday, and they are really kind of label agnostic now. So they're sort of thinking to themselves, whereas before, they want everybody to be wearing Louis Vuitton and nothing else, but now they're accepting the fact that people might wear a pair of H&M pants with a Louis Vuitton handbag, with a Zara t-shirt, or a pair of J.W. Anderson, um, kind of shoes, or, do you know what I mean? So it's sort of like we've moved away from things being so elitist and in the future I think that we'll see much more of a perfusion of these types of events, but also that type of conversion. Because I think that we can't live in a world anymore where we have to fit into specific boxes.

The avatar gives us the opportunity to be who we wanna be. But also gives us the opportunity to be who we are. So here I am sitting, talking to you as a six-foot woman. So I'm 180 centimetres, but I'm not the skinniest person in the world. I am no Kate Moss. Okay. And I'm talking to you, Becca, who looks like a like total fashion model. And you've got like the perfect figure and you look amazing. And so that for me is like quite aspirational. But you might think to yourself, Hey, but I want blue hair. And so then we look at Teemu and then we see a guy who's wearing whatever it is, a cat on his head. And so that gives us a really good overview of where we are as individuals, reaching out into a metaverse that is not quite kind of settled yet, but allows us to be who we want to be, or not.

Teemu Ollilainen

Yeah. Is it, is it like the, let's say, for example, uh, the, the kind of pandemic, the COVID 19, did that kind of accelerate that kind of growth towards that? Or how do you see that kind of where we are going at the moment? Because now we are doing online before that it was like, if there was a meeting in many companies that it had to be, you know, physical one, the meetings. And now it was like, everybody's online. And now even in teams, we have like the avatars here. We can change into that then and whatever. So is it, how do you see the effect?

Kelly Vero

Well, you're going to have one by the end of this. Let me tell you. So I read this BBC. Oh my gosh, he's doing it again. He's absolutely amazing. Teemu's got everything and we've got nothing here and we're supposed to be the experts speaking about it. I'm so impressed. Yeah, yeah. I'm just too impressed right now. Yeah. Check you out. And I want to interact with you so badly because you're doing all these amazing gestures as well. It's so cool. But I read this article, from about 2020, and it



was a guy who worked for a management consulting group whose name shall never be mentioned. I don't know if this guy even works anymore, but he said, no way, there's no way people are gonna take up digital fashion. It's not going to catch on. No one cares about it. I'm speaking from my management consulting perspective, and I'm telling you people don't want to buy this stuff. Then boom, COVID-19 comes. We all go online. And what's the first thing that comes out of it? We've got to dress our avatar. What are we going to put on our avatar? How are we going to look when we go into these Zoom meetings? You know, do we put a cat on our head or do we put a cat on our face? What is it that we want to really be in this space? And so fast forward after the pandemic. And what happened during the pandemic was a million fashion companies, like the fabricants, dematerialize. Millions of different companies came out of this experience and they started thinking, well, if people want to dress their avatars, then maybe we should start to think about creating fashion.

Even Gucci and Dolce & Gabbana had a go and created the 10,000 dress, right? Which is an absolute, complete waste of time. I'll explain why in a little bit. But mostly, People were just having a go and it was really helpful. And at that time I started to pivot out of game development and started to use game development to create fashion, which I think is a really good place to be because what game technology is, is the lifeblood of everything from VR and AR to video games and metaverse and everything else. So if you can create using game technology, a 10, 000 Gucci dress and sell it inside a space where, you know, you've got a captive audience, then you win as a digital fashion organization. But there are a few caveats to that. So after the pandemic, what we discovered was, this is today's date, right up to now, 85% of all Generation Z users have avatars.

That is quite a statistic, and when I talked about this statistic in uh, a conference yesterday. It was a mic drop moment because that's 85 percent of their future luxury purchases, their future luxury consumers, and not one single digital fashion luxury or other outlet is creating for that 85%. They're creating for their small market share, their small margin, which is we've seen the physical consumer in luxury change from a 52-year-old woman to a 34 year old woman. But that 34-year-old woman, as far as they're concerned, is not a digital fashion user or wearer. Wrong. And so what we need to do now in the future is start to create for that demographic. And not just for luxury, for high street as well.

High street is like oversubscribed. It's suffocating and also it's not helpful to the planet, right? We're trying all these things with ESG to create sustainability and digital fashion is the thing that can convert those figures instantly from landfill to wearing in your inventory before you actually

Teemu Ollilainen

Yeah. Are there any, any good kind of, uh, case studies or individuals or brands who are actually doing it successfully at the moment?

Kelly Vero

Apart from NAK3D?

Teemu Ollilainen

Yeah of course, apart from NAK3D. That was implied in the question.

Kelly Vero

I mean, I think that, I think, you know, Metaverse Fashion Weeks give us an opportunity to have a look at who's doing what out there. I think one of the best use cases actually is with a couple of brands that we're working with at the moment. One of the brands is a company called Lulu Guinness and they do handbags. And what they've done is they've started to move away from the traditional photo shoot and they're starting to use our digital objects, instead of having like the traditional e-commerce photo. So digital objects now have more use cases outside of the traditional video game experience outside of the traditional AR or XR experience, right? Um, I think one of the big mistakes that a lot of these brands were making was they were doing relationships with platforms but not with all platforms. So now what we'll start to see is these brands concepting working at design level with companies like ours. There are loads Scooty is another digital fashion company, but they do lots of objects as well so they do household furniture. They're a little bit more like a Wayfair but for video games, which is kind of cool, but even those guys, you know we'll spearhead what the future of consumables will be like in a digital environment and a digital future.

At the moment the use case experience, to answer your question Teemu, is there's a lot of, uh, digital fashion that is a massive fail because it has no utility. It's not interoperable. You can't wear it everywhere. You can only show it to people on your phone. What's the point in that? But there are some opportunities like DressX where you can do an AR overlay of yourself wearing, you know, expensive metallic t-shirts and all that kind of good stuff. Again, it's a very limited use case, but at least they're experimenting and trying to move into that sort of space. I'm quite excited by the fact that if we use more game technology, that will create more interoperable opportunities. But for right now, this is still a very new concept to establish an existing brands and labels.



Teemu Ollilainen

I totally agree. I think, uh, the main problem is that, like you said, the interoperability like, like if I buy something in somewhere, I cannot use it in my Team's avatar. You know, I buy some shirt somewhere within the game. I cannot use it with my team's avatar. I have to, you know, that needs to be solved first before it kind of will take off properly.

Kelly Vero

We're solving it Yeah, we're solving it. That whole interoperability discussion is very important because we've talked about NFTs, you know, extensively, and we'll continue to talk about NFTs, and I think that the NFT play is an important one because that's the passport to all of the different use cases, platforms, and distribution that we can create.

Anything that we can do that's going to stop people from just abject going into a high street store, purchasing landfillable items and then wearing it for a season and throwing it away. I'm all for it. I am all for it. Remember that also physical retailers and physical manufacturers, they have to create an opportunity where there are less returns because returns equals landfill. That's not a good thing. At the moment, there are a lot of people saying we can save you 25 percent of all your returns. That's a complete and utter lie. All retailers want is a 1 percent saving and that will change their ASG completely. So this kind of sustainability question can be solved at source as I said, with digital fashion, all digital fashion, any consumer products can be solved by digital really easily. And then we won't have to be so wasteful. Don't forget that the more that we see things, the more that we want things. So if we're moving things even faster than FMCG. That's a real problem for us as consumers because we just want, it's like the McDonald's of purchasing, right? Yeah, we're just running like constantly and we're going crazy for every single type of consumable. We don't have to slow it down. I think it's kind of good that we're creating constantly and pivoting towards our user, but I think it's bad if the ongoing effect on that is climate change, global warming, problems with landfill.

Rebecca Davey

Kelly, what you mentioned earlier, the Gucci dress, the 10,000 Gucci dress, and that was a complete waste, and why do you think that?

Kelly Vero



I think it's because it was so limited. Because it was like, so there's a couple of problems that fashion developers have to solve. And that is, if you use a cell phone, a mobile phone, if you want people to look at your stuff on the mobile phone, you need a really good AR try on. All the AR try ons that I've ever seen look like hell. So it doesn't matter whether I'm wearing a 10,000 Gucci dress, I'm still going to look completely stupid because things aren't anchored properly, it doesn't fit my body correctly, my size is wrong, so, you know, my Lara Croft boobs are just hanging out of the sides of the dress. It's quite embarrassing.

And I think Gucci's biggest limitation is Gucci. Because Gucci sees themselves as being a technology company, Burberry is another example of this, and they are technology companies, but they're not harnessing the power of technology to drive their offering forward. You know, if you create the 10,000 dress, you're just creating an expensive press release, right? But it gets you into the hearts and minds of everybody who wants to own that 10,000 dress, and that's it. Nothing else really happened. I can't wear it in Call of Duty. I can't wear it in Decentraland. There's no place for me to wear it apart from to show it on my phone. Maybe try and plug it into a snap lens, possibly, if that works. But another problem is if you use like heavy meshes, heavy textures, etc, you're going to burn this baby up, a battery that goes down fast is not a good battery to have in your phone, right? But you can't help it because someone's giving you a 10,000 dress that just so happens to weigh about one gigabyte worth of rendering. So that's really problematic down the line, unless we find ways to make it more efficient, it's pointless even having it.

Rebecca Davey

I mean, correct me if I am wrong but from my point of view, from the branding side of things, surely for brand owners, that is kind of a very pivotal way of selling the virtual clothes, right? Because you haven't got the texture or the quality that might make you buy a Zara top over a H&M top. You're you're just going basically on the name and there's less of those factors to weigh into the selection process. So the role of the brand is possibly, and the AR experience is probably more important than the actual item itself,

Kelly Vero

Yeah, no, no, I think you're absolutely right. I think we're putting way too much stock, kind of into the technology because what we want people to be able to do is because we eat with our eyes, right? So we want people to see that thing and then really want that thing.



But we're not providing the technology to harness the potential of that thing on our bodies as avatars. So I guess, to them, like I said, it's an expensive press release. To them, it probably doesn't really matter. But to us as consumers, it really does. Because if I can only use my Todd's shoes in an AR try on that I just sort of have fun with my friends about, it's not really worth it. I want to be able to have it everywhere because if I bought a pair of Todd's loafers, I'd be wearing those Todd's loafers when I come and meet you for a coffee, in London or come to see you in Helsinki, uh, Teemu. So I think it's important to think about what the individual use cases are for the consumer as a whole and not just create things that extend our ego.

Teemu Ollilainen

Yeah, and I think we have been talking a lot that using avatars and metaverse and all that, but maybe just for someone, if maybe someone is listening who doesn't know, maybe what the metaverse itself is, hence it's a sort of a big buzzword going up everywhere. Nobody, well, on my opinion, nobody knows how to define it, but how would you Kelly define the metaverse and kind of for someone who is new to the concept itself in this context that we are talking about.

Kelly Vero

I get asked all the difficult questions in this podcast. I'm not coming back for season two, okay? I think the metaverse is a really simple concept to explain. It's a shared online experience. So the shared part is the community, the online is the technology that we use, and the experience is what we feel when we're there. So whether I'm competing with Becca on how many steps we do a day on the old Fitbit or whether I'm going into Horizon Work Rooms with you, Teemu and the cat. You know, I'm doing something that's metaversal. The problem is, is that we've created these very walled gardens for people to have these shared online experiences in when actually we're in the metaverse when we connect with each other and technology. Um, and it's about harnessing, accessing that in various different ways and using different tools and tool providers like Spatial8, right?

Teemu Ollilainen

Yeah, yeah, for sure. I think it's a, uh, It's quite ambiguous concept. People kind of see it in a different perspective, but I think your explanation was very good on a high level that people get what it means and kind of how to how to kind of approach it more easily, but maybe related to that is kind of the fashion that we have been talking about the avatars and our identities and kind of the



way we kind of want to portray us in in in the virtual world is kind of a talks about our personalities, what we believe in and whatever. How do you feel about the metaverse? Does it provide us a more liberated space for fashion experimentation and kind of trying out everything? How do you see that?

Kelly Vero

Yeah, more than anything I've ever seen in my entire career. And I think one of the reasons why is because of what I've said previously, you know, we're looking for the best version of ourselves. And at our very heart, we are all narcissists. So the ability to be able to spend an hour, two hours on just making, just getting like Becca's bit of hair just right, you know, we already know that she's got the funkiest hairdo in the world ever, but being able to have that hairdo in the Metaverse, which that will be my next hairdo, by the way, um, being able to have that hairdo in the Metaverse, but just get it right so it just sits correctly, and it suits my face. That would be the impetus of me as an individual, a user or a consumer, spending time with that, that hairstyle, and then going into VDOS as soon and saying, I want to have this hairdo, please. Do it for me now. That's the difference, right? So whether we're playing RPGs in video games, we're going to spend a long time deciding which type of class are we. If we play Skyrim, you know, are we going to be in the Thieves Guild? Because if we're in the Thieves Guild, we've got to look a particular way. Or are we going to be in the Mages Guild? Are we a Breton or are we an Elf? You know, what type of individual are we? And that spills into our real life. So now the metaverse comes into play, we're looking for the realist version of ourselves or the version of ourselves that we want people to see us as because we're narcissists. So it's important now more than ever that we both look good, but that that looking good for me anyway, as a creator and somebody that works in this space is looking good on an affordable and inclusive level. I do not want to spend 400 or 10,000 on a Gucci dress. I don't want to spend anything between five or 10 on an outfit. So what we wanted to do at NAK3D was make fashion more affordable anyway. So luxury fashion doesn't cost any more than 10 inside the Metaverse or inside a video game. And that's really important to me because I'm the girl that spent years and years spending an hour every month reading through the pages of Vogue, looking at various things. Would that fit me? Of course it's never going to fit me. Can I get that Chanel jacket? No, of course I can never have that Chanel jacket. Now I can because digitally I can wear anything. And remember that one hour in Vogue, I'm going to go into Call of Duty and play for eight hours. And nobody is advertising a single piece of clothing to me in there. Until now and we're going to see from now on that eight hours gameplay is going to be



filled with a variety of different opportunities to buy inside the game. That changes everything for the consumer and for the brand.

Teemu Ollilainen

Yeah, and that kind of leads into the kind of virtual fashion marketplaces that that might be quite diverse market in a sense that you could buy it from inside the game there would be online places where to buy them the garments, you know Microsoft will start to sell them soon.

Kelly Vero

Well, that's what we did so we patented that um that technology at NAK3D, so we actually built the sales data directly into the clothing and that will help brands to be able to find their clothes online much easier and also find consumers because the demographics are changing, you know, every hundred years, women's bodies are measured to see how much they've grown. Every hundred years, that doesn't have to happen anymore. In the digital space, we can look at how we're changing as individuals and people, and then we can start to really find clothes that fit us. That means no landfill.

Rebecca Davey

Yeah, I mean, that's absolutely fascinating. I love that from my trademark perspective, it opens a whole can of worms about how brands, protect their trademarks. I know we touched on this a bit in another episode, but if you, you're looking at covering digital goods, digital clothing, that falls in an entirely different classification than your normal clothing. So you would need additional protection for that to be able to enforce or protect your digital clothes, your digital handbags and digital shoes in the Metaverse. So that kind of opens a whole lot of consideration for brand owners. But, you know, it sounds super exciting. I do wonder, even on the sustainability point, are people still going to want those physical, is it another expense? Like, I'm going to go and buy my normal clothes and now I've got to clothe my avatar. Or do you see the digital fashion kind of taking over and we're just going to be like in white tees and joggers at home?

Kelly Vero

I think probably you're right. I mean, if you've ever taken a bite out of a burger from a fast food outlet, and then 30 minutes later, you thought, I'm really hungry again. That's digital fashion. I think we, we might have kind of, closed the circle on sustainability by using digital fashion because



whereas before we'd see that Gucci dress and we'd be like I've got a rush out to the store and go and buy that Gucci dress. Well, yeah, that's great but now I think what people are doing is saying well, I got that Gucci dress, it was okay, but now I want something else I want the Todd's loafers. I want the Louis Vuitton speedy. I want the, you know, Zara blazer. I want the classic, uh, Buchla Chanel jacket. These things now are sort of pretty ephemeral. They're quite transient. I would say, like, the digital fashion, in a sense, has got that now sort of trashy element to it where things look garish and absolutely awful. So why would a lot of people even bother keeping those things apart from in their inventory? If you've ever played a video game, you have swords that you start with at the beginning of the game that you never use again when you become, when you level up, when you become more amazing. And that's digital fashion. We're not going to be wearing that 10,000 dress. We're going to be looking at the next thing, the next thing, the next thing, because that is going to level up our avatar.

Teemu Ollilainen

Yeah, I totally agree. Like it's, uh, in digital world, I think it's like, like something new every day or not maybe every day, but almost every day kind of, that's why it needs to be kind of, uh, the price it needs to be something that you can actually afford to get even on a daily basis.

Kelly Vero

It has to be affordable. It has to be affordable because we live in a world at the moment where, you know, we're going through a cost of living crisis globally. This is not just a thing that's happening in one corner of the world. Our economies are all over the place right now. Even in Finland. So I think that one of the things that we've got to do really is create this affordable and inclusive and accessible space with which we can be our best selves. Because God knows it's hard enough right now in our physical space to be our best selves. I think that, you know, the way that consumables or wearable skins, etc, are developing, it's allowing us to not have to fight that brinkmanship battle. I think it's allowing us to all be on the same playing field if we want to. Very level. And I like that. I don't like it when, you know, people are very elitist about what it is that they're wearing and you can't join their club because you haven't spent 480 dollars on a metallic headdress. I don't care about that. The reason why we started NAK3D actually was we wanted to dress people that were going to job interviews during the pandemic in affordable filters so they could just wear a suit if they couldn't afford to go out and buy a suit.



Rebecca Davey

Pretty awesome.

Kelly Vero

Still do that now.

Rebecca Davey

That is so awesome. And I think as time goes on and more and more things go into the virtual world for people like me, I don't, I'm not really a gamer. So it is kind of, some sometimes can be hard to, to kind of identify where this would be kind of relevant to like mainstream. But I think it's more and more things kind of go that way you can kind of see the value of investing or, you know, kind of dabbling in digital fashion, and the importance of that, and so yeah, really excited. I think I need to just get myself an avatar, to be fair.

Kelly Vero

But I think there are some pitfalls, right? Yeah. really big pitfalls. Where there are challenges. Teemu with his Avatar.

Where there are challenges, there are, sorry, where there are opportunities, there are also big challenges. I think one of the biggest challenges is actually what you said, Becca. It's like figuring out what those demographic tranches look like, and how we're going to cross the chasm, is a really big one. And then I think another huge one is, we're not thinking about it now, but how are we preparing for the next pandemic? Because this is not the only pandemic that we're going to live through. And we need to think about figuring some bits and pieces out. Technology, especially, always leads the way in these spaces, and then we all follow.

But actually, what we're looking at this time is. We're more focused on how young people have survived the pandemic, how Gen Z are operating within this space. Not every Gen Z, in fact, not that many Gen Zs play games, to be honest, compared to our generations. What we find is they all still have avatars. They all still want to have a presence if they want to be there. And we're not prepared for that. We're not prepared for it at all. And I think this poses a real challenge because this will separate the demographic age genres. It would define the ages very clearly. And then when we will we stop selling to boomers, will we stop selling to the Generation X and the millennials?



Yeah, we probably won't sell to them as much, but will we be focused solely on Gen Z? Absolutely, because we want to create future loyalty. And that's hard, because you've got to get all of these brands and all these people up to speed really quickly.

Rebecca Davey

So what are the, how do we in terms of ongoing efforts, what are we seeing kind of companies do and brands do to kind of, do that? Is it just targeting the Gen Z? Um, how are they, they, you know, how do people like me kind of get involved in that? Like,

Kelly Vero

Well, I think one of the key things is what Teemu talked about earlier, and that is really establishing what this metaverse is, and how we're going to grow it and what tools and devices we're going to use within it. You know, how are we going to access fashion for everybody? How are we going to make this universality of digital fashion a realistic possibility for people of our sort of demographic, especially because we're the ones that are the laggards at the moment. We're hanging behind. I think that video games would be a great way of doing this because a lot of us spend a lot of time on this and we do know that the mobile industry is one of the biggest industries in the world across the board in terms of entertainment. So whether we're downloading apps or we're playing video games on our phones, there is an opportunity for us to all have that connectivity, whether it's you playing against a 12 year old or whether it's me, you know, creating for you in that space. We're even seeing courtrooms inside Horizon Workrooms. So we know that the entire legislative area of life, which you're involved in, is also moving into that space. And so because of that, we're starting to change the way that we think. But it always comes from education, and it always comes from experimentation.

And then when that dust settles, then, you know, these evangelists start to appear from these various corners of the metaverse. And they get us to join in. They start doing the dance, and then we follow them. And I think that that's the, the mode of transport, you know, that we'll use will probably be this, this will be your gateway drug into the metaverse for sure.

It won't just be on PC because we're not just on PC right now. We're living our day to day in the physical realm. We're still having face to face conversations. I will be coming to London to have a cup of tea with you. I will be going to Helsinki to do heavy metal karaoke with you. So, you know, until that's taken away from me, you know, that those things will still be happening. And while that's



happening, we're not thinking about what's happening in the digital space, but that's still alive. So we have to make sure that we prepare, for that. And it's not preparing for the worst, it's preparing for the best case scenarios, actually.

Teemu Ollilainen

Yeah, one thing I actually my final thought on the fashion thing is that you were talking about, experience in the metaverse or the fashion through the mobile phone, but now the industry is going towards the smart glasses and moving, moving towards that slow, but sure that you would be consuming all your digital content using your eyewear. We all already wearing already that. So that's easy for us, you know, it just comes, it comes naturally. But, uh, the thing I have been pondering, I don't know what would be your thought Kelly is that I have been thinking that, uh, one added value for, for experience in digital world using smart glasses while you are walking down the street is that you can actually not only see what people are wearing, but you can choose what they are wearing as well. In a sense that, yeah, it's a reverse kind of thinking.

Kelly Vero

That's kind of really cool, isn't it? Because you could sort of dress people. I mean, come on, as women and men, we've all run out of dates before, halfway through when someone is wearing like the worst pair of shoes ever, or a terrible shirt or tie. I know I have, many, many times. But wouldn't it be great if I could dress my date in clothes that I really want them to wear? Yes indeed!

Rebecca Davey

I'd be concerned about what they'd dress me as. I think that would be a bit more concerning.

Kelly Vero

I think we can guess, can't we? I think we can guess what goes through a man's mind.

Teemu Ollilainen

No, that wasn't the point. I was thinking like Matrix style. Everybody looks like Mr. Smith or whatever.

Kelly Vero



But you know what? You make a really good point here because I think digital signposting, you know, is really going to lead the way when we're wearing these wearable kind of glasses on the streets. And you're right, that whole business that Meta went through with the Ray Bans when they were doing their stories, who knows what's happened to that. But certainly there's a big brand that partnered with another brand to do something interesting with tech. I still believe that one of the things that we've really got to get right is tech because as a 50-year-old woman, one of the things that I really can't do is spend time in VR. It makes me really dizzy and it is a proven issue that women over a certain age, the minute that our hormones kind of go out the window. We start to have problems with balance. And so because that balance is a problem that's inside our pituitary glands or whatever, we can't spend time in VR. So that's got to be figured out. AR's pretty cool, but it looks really trashy right now. That's got to get figured out. Mixed reality is a bit of a dead concept unless you're in industrial or in an educational setting. That's got to get figured out.

The only thing that we can really put our, our heart and soul into is the things like Vision Pro that is creating a kind of 3D internet for us. You know, this universal scene descriptor opportunity, um, which is a format that's been used inside Vision Pro gives us a golden opportunity to create much more interoperable opportunities where we can take that, what we see through the lenses directly into video games. But I'm sure you'll talk about that in your series.

Robecca Davey

Kelly, I, I could talk to you about this for weeks. I honestly could. This is such an expansive topic that just covers everything. But I think we probably ought to close up now before we go on for another hour. Um, but listen, thank you so much for joining us and to talk to us about this. You are an absolute wonderful, so knowledgeable, um, and I just think you're great, so thank you so much for talking to us.

Kelly Vero

Well, I've had a really amazing time, and I tell you, the star of the show here has definitely been Teemu because he has been absolutely consistent throughout this entire conversation in wearing the most incredible outfits and having the best avatar.

Robecca Davey



But you know, I feel a bit hard done by, because had I just known, I wouldn't have prepared. So, um, yes, well done, Teemu, but next time. Watch out.

Kelly Vero

Oh dabs for everyone. Thank you so much. Oh, thank you so much. I really enjoyed it. Um, and yeah, let's do this again. I think this is a fantastic series and I'm super excited to see and listen to some of the other speakers in the rest of your series.

Rebecca Davey

Thank you, Kelly. And we are watching you closely to, for all your updates and all the wonderful stuff you keep doing. So thank you so much.

Thanks for listening. For more information on all of these topics and to keep an eye on future episodes, make sure to visit our fashion hub on the Marks and Clarks website.

You can find the link in the bio of this episode. See you again next time on the Blurred Lines podcast.