

# More than simply to press a button: A reflection on spectatorship schemes and immersion in pervasive advertising

## Mais do que um simples apertar de botão: uma reflexão sobre regimes de espetatorialidade e imersão na publicidade pervasiva

**FERNANDA ARIANE SILVA CARRERA**, Universidade Federal Fluminense, Niterói, Brasil  
(fernandacarrera@gmail.com)

**THAIANE MOREIRA DE OLIVEIRA**, Universidade Federal Fluminense, Niterói, Brasil  
(thaiane.moliveira@gmail.com)

### ABSTRACT

This paper seeks to reflect on spectatorship regimes in the performing experiences offered by cyber advertising. From the concept of pervasive advertising –the one that occurs with the participation of the individual/consumer’s body and the appropriation of urban spaces– we try to discuss this consumption experiences as a social phenomenon, highlighting the symbolic importance that consumers’ behavior offers for advertising strategies. We also discuss the concepts of participation and immersion in this phenomenon, taking as its starting point the consumer experience in campaigns. To this end, we analyze two advertising actions: “Push to add drama,” by Belgium’s TNT and “Reignite your Va Va Voom”, by United Kingdom’s Renault Clio.

**Keywords:** affection, performance, immersion, pervasive advertising, spectatorship

### RESUMO

*Este trabalho busca refletir sobre os regimes de espetatorialidade nas experiências ofertadas pela ciberpublicidade. A partir do conceito de publicidade pervasiva – aquela que se faz com a participação do corpo do indivíduo/consumidor e com a apropriação dos espaços urbanos – busca-se discutir este consumo de experiências como um fenômeno social, destacando a relevância simbólica que o comportamento dos consumidores oferece à estratégia publicitária. Discute-se também acerca dos conceitos de participação e de imersão neste fenômeno, tendo como ponto de partida a experiência do consumidor nas campanhas. Para isso, analisam-se duas ações publicitárias: “Push to add drama”, da emissora TNT, da Bélgica, e “Reignite your Va Va Voom” da Renault Clio, do Reino Unido.*

**Palavras-chave:** afeto, performance, imersão, publicidade pervasiva, espetatorialidade.

### •How to cite:

Carrera, F.A.S y de Oliveira, T.M. (2014). Mais do que um simples apertar de botão: uma reflexão sobre regimes de espetatorialidade e imersão na publicidade pervasiva. *Cuadernos.info*, 34, 47-59. doi: 10.7764/cdi.34.541

## INTRODUCTION

On April 10, 2012, the TNT channel launched in Belgium a marketing action through the campaign “Push to add drama”. The action consisted of a striking arrow pointing to a button with the words “press for the drama” offering a “dramatic surprise on a quiet square”. Ambulances, fights, motorcycles, shooting, beautiful women and gangsters appeared in a chaotically choreographed scenario while the individual turned to show the viewer that suddenly invaded his day. In the end, a huge billboard is unrolled with the words “Your daily dose of drama”, signed by Turner Network Television (TNT). The cable channel specialized in films and series, created in the United States by Ted Burner in 1988 focused on entertainment for the young audience, between 18 and 34 years. Since then, the channel whose slogan is “We know drama”, has grown and it is present in most basic TV cable packages around the world. In Europe, the channel has invested for years, in local versions for countries such as Germany, Spain, and Sweden. TNT recently invested in other European countries, like the Benelux region. TNT was launched in April 2012 in Belgium and in January 2013 in the Netherlands, where they convey the campaign. The first in Belgium, received more than 47 million views in Youtube, while in the Netherlands, the video entitled “A dramatic surprise on an ice-cold day” had just over 14 million views.

In the second campaign, it is evident an attempt to broaden the interaction with the public while adding elements for the interactor to choose and insert it into the show, moving among the characters. It is evident a greater aesthetic investment of videos, implying camera filters giving the point of view of a shooter, effects of slow motion, and other visual elements that demonstrate care about the audiovisual material employee. The Belgian agency Duval Guillaume Modem realized both actions and productions. In its website<sup>1</sup>, the agency explains that the strategy applied in Holand was “to develop a piece that refers to the original, but presents new situations inspired by the content of TNT<sup>2</sup>. The Duval Guillaume Modem is self-titled an agency whose idea, and creative processes are the nucleus of its activities, seek to “blow up the line” where “each brand is a promise”<sup>3</sup>.

Those campaigns gained recognition in the area, and took nine Lions at the International Festival of Creativity in Cannes, five of them of gold; other awards at the International Advertising Awards and IAB Mixx, plus eight prizes at the European Festival of Creativity Eurobest in Lisbon. These campaigns were one of last year’s successful cases in which the experiential offering was the central element in the appropriation of urban spaces and everyday life, which we denominate pervasive advertising because it fits the ubiquity paradigm proposed by Weiser in 1991, as we analyze throughout this work.

The campaign entitled “Reignite your Va Va Voom” of Renault Clio car, produced in the UK, is along the same path of the pervasive experiential offering, consisting of an engaging performance for the interactors, we will discuss another case of producing affections and spectatorship schemes in this growing genre in contemporary advertising.

The integrated experiential campaign had as elements, two viral videos, and an interactive video. Viral videos showed two men in a car, and two women in another to do a test drive. They are invited to hit the “Va Va Voom button” of the New Renault Clio<sup>4</sup> car. When they push the button, the whole environment turns into a stage design that simulates and plays with French stereotypes: A baguette seller, love, cafes, pubs, cabaret dancers or French shirtless young men dancing around the car. At the end of the show, the stage is removed and substituted by a billboard reading “Reignite your Va Va Voom.”

The video “Two unsuspecting girls take the New Renault Clio for a test drive” had to date, more than one million views on Youtube<sup>5</sup>. The video whose drivers were men had over three million accesses. However, under a claim of objectification of the female body by the image of cabaret dancers, it was removed from the video sharing channel after a case carried by the Advertising Standards Authority. Nevertheless, It was posted a new video, on July 16, 2013, and the dancers scenes cut and edited. Instead of those scenes, appears a panel stating that “drivers experienced a Va Va Voom test. Unfortunately, we are not allowed to show this part. We can only suggest making a test drive by yourself”<sup>6</sup>. Since then, the video received 58,000 views.

The concept of the campaign, created by the Manning Gottlieb agency in partnership with the video producer Scorch London and the social marketing agency Unruly Media, is developed around the idea that the car of Renault can turn any test driver in an unforgettable experience. Playing with the car stereo and the old French slang burlesque era, in addition to the specific geographical identity of the automobile factory, the Va Va Voom had been rescued earlier by Renault, with the campaign “What is Va Va Voom?” created by Publicis London. The campaign attributed “Va Va Voom” to something persuasive, exciting and sexually attractive. Then, the idea of this amazing campaign is that Va Va Voom feeling can be reignited at any time by simply pressing a button to have an unpredictable and remarkable experience<sup>7</sup>.

Initially, we can observe two types of spectatorship regime offered by the experiences described above. Assuming that in TNT –a TV channel with mainly, a fictional program schedule – case, the spectatorship regime implies immersion and expectation: The campaign invites the interactor to enter the fictional universe, to become part of the narrative proposed by the campaign through a physical engagement. However, an immersive television experience also implies the ability of the performer, in who rests the cognitive engagement through the intimate reception of the fictional experience. In the case of the automobile, the campaign implies attention schemes, suggesting a passive and immersive spectatorship even if automated, as an inherent part of the activity of driving.

Our central question is the experience that can be offered by the pervasive publicity, considering elements constituting the experience consumption. We argue that the immersion process, one of the categories of this type of experience offer by pervasive advertising, is a phenomenon not the direct opposite of absorption. Although, in some areas such activities are presented as an absurdity, we argue that there would be elements congruent with their interactional arrays. Therefore, we will perform a reflective study based on the assumptions presented here, taking into account the cognitive skills of the individuals interacting in the process of engagement and immersion in this type of publicity pervasive and performative, characteristic of the internet advertising.

## PERVASIVE ADVERTISEMENT IN THE INTERNET

In 1991, Mark Weiser, a researcher at the Palo Alto Research Center (PARC), coined the term “ubiquitous computing” (also called “ubicom”). The term defines a new paradigm in the computing scenario, inside a conception that computers should, in an invisible form, be part of everyday life, so that individuals/users would not notice their existence. The researcher predicted two principles, already noted in contemporary times: the first concerns to the device and its adaptation in dimensional terms. According to Weiser, the technologies would become smaller and smaller, allowing its portability. The second principle refers to the technologies ability to infiltrate the everyday life so that its users ceased to notice them and “only when things disappear, we are free to use them without thinking and thus, focus on new goals” (Weiser, 1991, p. 03). Weiser’s assumption applies to the idea that technologies would be everywhere, performing their tasks integrated into human actions. As the author points out, “The most profound technologies are those that disappear. They are interwoven into the fabric of everyday life until they become indistinguishable”. (p. 01).

With the mobile technologies and wireless networks proliferation, the Wi-Fi and 3G technologies together with other devices such as smartphones, the notion of the internet connection, or cyberspace, begins to undergo significant changes. Previously, it was necessary to be at some fixed point to have a network connection via wired connections. Since then, the interacting individual navigating the web could do it virtually anywhere, *i.e.* configuring a generalized connection, and in André Lemos’ words (2009), altering deeply the conception of “virtualized body” from the traditional thought developed at the beginning of the ‘90 decade. This paradigmatic change, beyond its economic transformation and in the way to access the network, also brought significant changes in the perception processes of the physical space, through which those the internet users circulate daily using locative media. It also enables new schemes of spectatorship, as technologies were earning new appropriations and forms of consumption. These technologies promote a reconfiguration of urban space itself, hybridizing

and connecting it to the virtual world, in a spatial reconfiguration through technological handling of locative media as advertising strategies.

The notion of pervasiveness, the nucleus of this study, is not limited to the use or ownership of this kind of locative media, but considering its quality to spread, to infiltrate, to penetrate, to be present at the same time everywhere. It tends to spread or to extend fully through various channels, technologies, systems, devices. We are investigating advertising campaigns infiltrated in urban areas, in daily lives of consumers, using ubiquitous technologies and locative media. These advertising campaigns, which are part of what we call pervasive publicity, infiltrate urban areas seeking to frame affections through performative experiences involving individuals, promoting social, spatial and temporal expansions. (Montola, Stenros & Waern, 2009).

Unlike the "Guerrilla Marketing" (Levinson, 1994), the pervasive advertising is not a confrontation, nor yet has as a principle, the survival of small businesses in a highly competitive market where fighting is necessary. It did not struggle but seeps in urban areas, in individuals' everyday, offering other temporalities beyond that those experienced in daily life, in a space-time suppression shared socially. By pervasive advertising, places drew before between material and digital, online and offline environments lose their references and merge into new experiential offers proposed by cyber publicity. Nonetheless, the notion defining the boundaries between the ordinary and the performative of pervasive advertising is not unmasked. The connections with reality are well understood, and it is established a fictional agreement for maximizing the experience promoting its happening in a satisfactory manner, for both the individual consumer and for those who offer that improvised staging within the boundaries of the scenography design.

After the popularization of the internet, advertising began its transformation by communicational production. At first, in the phase called Web 1.0, companies began a race to win a place in the virtual scene, through institutional and promotional sites. Now in the XXI century, in which is called Web 2.0, advertising requires another attitude from the companies about their communication and marketing strategies. In this cultural moment, the sender pole is

released, and potentially, everyone become creators, producers, editors and content distributors (Santaella, 2008). The advertising has revised its scheme of interaction with the consuming public, taking into account the current role that it is playing in the new communication scenario.

Before, the individual consumer was framed in an amorphous mass, reduced to a content receptor of communication scenes whose production was restricted to large conglomerates of media companies. With easier access to technologies, as happens with software and gadgets, as well as the popularity of systems connecting to the internet, the new interactor is transported to the pole of media enunciation (*cf.* Anderson, 2006; Jenkins, 2008). The interactors can manage their image and produce their contents, this a critical issue for the cyberculture consolidation, affecting directly another advertisers' position when they are designing communication strategies. Underpinned by the triad interactivity, experience, and engagement, this new advertising pursuit is classified as cyber-advertising based on this concept. The experiential consumption supports this triad, a phenomenon we will analyze deeply at once.

## THE FOUR REALMS OF EXPERIENTIAL CONSUMPTION

Got to the point where consumption pervades all life, where all activities are linked in the same combinatorial manner, in which the channel of satisfactions is previously drawn, hour by hour, in which the involvement is total, fully air-conditioned, organized, culturalist. (Baudrillard, 2005, p. 19; emphasis added).

According to Silva *et al.* (Silva *et al.*, 2010), we are experiencing a third phase in the history of advertising where the logic ruling is a technological, social and cultural convergence. To the authors, the aspects of contemporary advertising are related to a total experience with the brand, following an increasingly sensory trend. "To teach to consume is no longer informing physical and rational attributes. Is to provide to the public, a totally involving experience" (Silva *et al.*, 2010), thus providing an experience inside media environments (Pereira, 2008) that converge not only on media but in the very daily lives of consumers.

By this logic, the convergence happens both in the media supports that are being structured, as well as in the conduct of individual consumers, who appropriate and create different forms of consumption, and go to “almost anywhere in search of pleasant experiences they wish” (Jenkins, 2008, p. 27). After a period in which the advertising played the role of a pedagogic agent about the product being sold, and later as a reformer of concepts to add to those products, the advertising began to be ruled by the experience. To the authors, today the brand is central to the pedagogy of current consumption process. Accordingly, Bernd Schmitt (2000) highlights three trends for the new millennium marketing: the supremacy of the brand, the technological ubiquity, and the communications and entertainment ubiquity. Such trends are the fundamentals in marketing underpinned in experiences.

Also, according to the author, it is possible to segment the experiential marketing strategies from their ultimate goals. Proposing modules for strategic experiences, he defines them in Sense, Feel, Think, Act, and Relate. The first type of experience, Sense, attempts to bring together senses providing a unique sensory stimulation with the brand. Feel is an attempt to achieve the emotional aspect of the individual’s relationship with the company, stimulating the growth of positive feelings regarding the brand. Think is the rational appeal, aiming to consumers’ cognitive stimulation, presenting experiences producing creativity and thought. Act is the stimulus for individual action, in which he feels able to build, produce of its own, reaching individual alternatives for their problem resolution. Finally, Report is the combination of all the other modules with the addition of self-esteem improvement, with a focus on the characteristics of each experience (Schmitt, 2000, p. 82). It can be stated that the module Feel is prevalent in the set of experiences offered since the emotional factor plays a critical role in the individual’s engagement with the fictional universe created by the brand in those environments.

In agreement with this, Joseph Pine II and James Gilmore (1998) state that

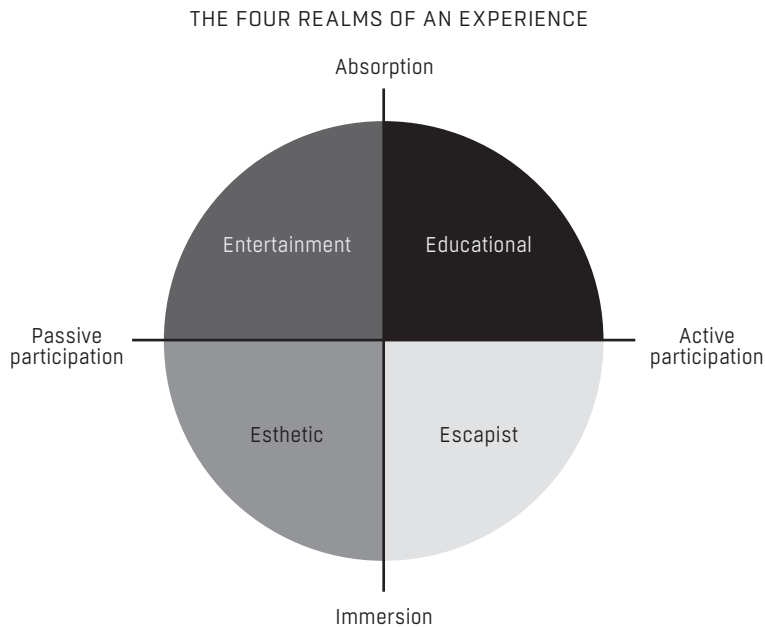
an experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible and experiences memorable. (p. 106)

That is the principle ruling the experiential marketing, and pervasive advertising is one of its arms. Also according to Schmitt, the experiential marketing, which he calls experimental, has an aesthetic that encompasses a trampled pragmatic framework in sensuality, feelings, thoughts, acting and relations. It is promoting experiential hybrids (that act on two or more kinds of related experiences) and holistic experiences (involving all the five types of experiments cited by author). In appropriating this categorization, it is possible to deduce that pervasive advertising is always a holistic experience since bodily senses and kinesthetic are convened to a totalizing experience, with an acting performance by the interactors, building a relationship of affection for the experiential consumption.

According to Pine II and Gilmore (1998), new technologies allowed the emergence of various kinds of experience, such as games, virtual reality, and chat rooms, among others. The authors present four areas of experiential consumption, which define its frames from forms of active or passive participation. The vertical axis is a focus on absorption experiences representing the people mental alertness, and immersion, based on the individual physical presence during the experiment (see Figure 1).

The authors present two dimensions of the customers involvement from the participatory activity performed: passive and active. For them, in passive participation, individuals do not intervene directly in the event, acting as observers or listeners of the event. At the other end, in active participation, customers have a fundamental role in the performance producing the experience. There is still, according to the authors, the dimension describing the connection or environmental interface that connects customers to the manufactured event. At both the ends, there are absorption and immersion. Although a proposal for proper categorization for knowledge about the experience, the authors did not provide more detail about the concepts they present. Regarding passive participation, scientific field rejected it because every experience enables participation, even cognitive, by the interactor in its interrelationship with the objects around him. Also the concepts of immersion and absorption, ignoring different areas of classical knowledge tradition that discuss the theoretical implications thereof, and which we will discuss later.

Figure 1. The four realms of experience, according to Pine II and Gilmore



Source: Own elaboration.

From these dimensions, the authors define four categories of experience. The aesthetics pragmatic frame concerns with the dimension based on elements involving the individual decision making to enter or to remain in the purposely manufactured environment to provide a pleasurable experience. The escapist experience refers to the immersive capacity in the proposed activities. In this domain, the focus is to propose activities and situations allowing an active individual participation during the experience. To the authors, the education experience has an essentially grounded nature of active participation, requiring the full individual participation, demanding a sensory and emotional investment from the customers. In the amusement dimension, Pine II and Gilmore indicate that this is the most passive aspect of the experience.

Based on cognitive theories, we propose a review of Pine II and Gilmore diagram to address the experiential consumption. Our theoretical incursion begins by claiming that every perceptive act is an active activity, as already pointed Henri Bergson (1999) in the early XX century, saying that perception is conditioned more to an action than to the knowledge. Accordingly, Pierre Lévy (2000) points out that:

an information receiver, unless he is dead, is never passive. Even sitting in front of a TV with no remote control, the receiver decodes, interprets, participates, mobilizes his nervous system in many ways and always differently from its neighbor. (p. 79).

Thus, passivity is a term that exists only in a situation of absolute inertia, without infringing the action, and limited to objects and inanimate beings. Thus, we assess that activity as the essential principle of all participation. On this basis, we discard the dichotomy “active participation versus passive participation” proposed by Pine II and Gilmore in the diagram for the understanding of the experience consumption.

We intend to discuss another dichotomy that concerns to the poles, seen as opposites, between absorption and immersion. The immersion concept passes through several fields such as literature, films, visual arts, and since the second half of the XX century, the virtual reality. For Arlindo Machado (2002), there are two types of immersion: the observer point of view as the interactor representation within the scene, or via an internal point of view by the effect of the subjective camera. However, the immersion process presented has a very flat place in the theoretical discussion and needs to be studied deeply.

Brown and Cairns (2004), dealing with immersive process specifically for games, understand the immersion as an involvement degree with the game that varies according to attention and participation degrees with the game. To the authors, there are three levels of immersion: engagement, absorption, and total immersion. At the first level, players require investing time and attention to master the game. At absorption level, players are emotionally involved; regarding the third level presented by the authors, the total immersion one, the game is the only important element for the player, who develops empathy with the characters and the virtual atmosphere.

However, this triadic view of Brown and Cairns seems to imply that the immersive process is linear, in which the deeper immersion level is concurrently linked to an interactor greater time investment (as a player). The authors seem to ignore the principle governing the interaction itself in defending the existence of total immersion, concerning to its presence in public timelines spaces. As Laure-Maure Ryan stated, "the ocean is an environment where we do not breathe. To survive diving, we must take oxygen from the surface, stay in touch with reality" (Ryan, 2001, p. 97).

Identifying three distinct categories regarding the concept of immersion is possible. The first of them concerns to its structural dimension, in which sensuality is the first referential. The second dimension, called diegetic, is attributed to emotional involvement characterized by a narrative. The third refers to mental and psychological absorption undertaken by attentional and/or cognitive process (*cf.* Rock, 2011).

As we have seen, absorption is not a phenomenon opposite to immersion but a component element of the immersive process. Again, we highlight the weakness of the experiment conceptual diagram presented by the authors. Moreover, we argue that the immersion is a cognitive process that is not unidirectional. On the contrary, there are no immersion levels according to the interactor's time and emotional investment, but a continuous negotiation with its surrounding reality. The subject enters the manufactured environment, whether be a real one or set design, but is fully aware of his psychological faculties about everyday reality he lives and to the manufactured reality he entered. We realize that pervasive advertising is capable of stimulating the three types of immersion mentioned above: sensory,

diegetic and emotional. The sensorial type of immersion, promotes a total stimulus on the subject's body present in the manufactured environment, including the own kinesthetic required by the performance. Is when advertising can turn a brand into a narration (diegesis), building a fictional universe from its identity, of its notion, that occurs the subject interactors/consumers diegetic immersion. Moreover, the emotional type, through the affections of those acting on the scene, as also of the subjects whose performance and performativity is reduced to the act of viral sharing the audiovisual records generated from prior experiences, is promoted by the advertising campaign.

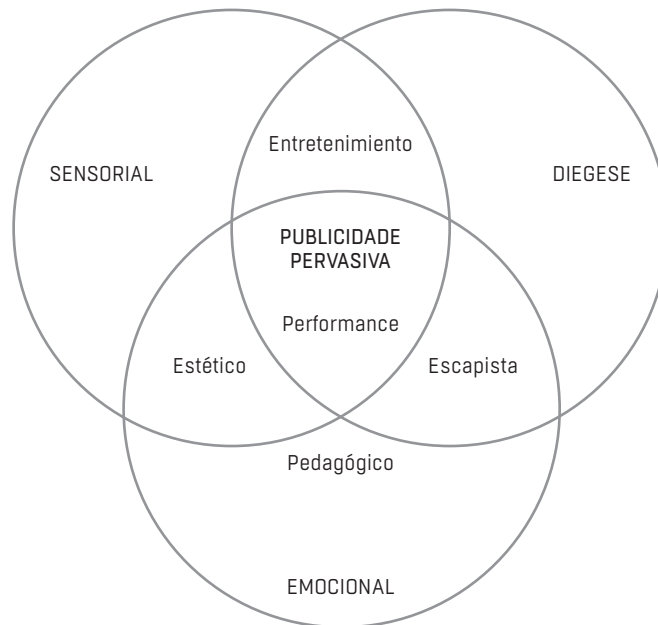
Once deconstructed the main basis of dimensions presented by Pine II and Gilmore, the categories of experiences lose their support, but not their identity. In other words, we argue that categories, aesthetic, escapist, educational and entertainment exist, but not in their lock relations from the dimensional dichotomies exposed by the authors. We also note that, when diluting the primary dimensions of experiential consumption diagram in question, it may be possible in a further research, to identify other experiential categories. We perceive, for example, in pervasive advertising another element placed within the consumer experience: the performance.

The performative experience marks a new cycle in the constitutional process of cyberculture itself. More than to performing in virtual or digital spaces, now it is evident the need for material presentations. By presence we understand, through the contributions of Hans Ulrich Gumbrecht (2004), as results of the relationship effects that a subject establishes with the world, and that occur through intense experiences of his body with material forms.

According to Paul Zumthor (2000), the performance is connected not only to the body but, through it, to space. That bond valorizes the notion of theatricality. Recognizing the fictional space and in a tacit agreement with it, the interactor conveys its actions according to the performer. To the author,

in this case, theatricality seems to have emerged from the spectator knowledge, since he was informed of the theater intention towards him. This knowledge changed the approach, forcing him to see the spectacularity where previously there was only an event. He turned into fiction what seemed to emphasize the everyday. (p. 49).

Figure 2. Experiential triade diagram



Source: Own elaboration.

Thus, the theatricality conception lies in the interaction between the performer, the spectator, and the semiotic space. However, this space is, first of all, manufactured space for the experience in question. In pervasive advertising, the manufactured space is governed by the brand, due to its ability to transform itself into a narrative universe, which can involve the individual in the performance action emotionally. Based on the previous discussion, we propose the following diagram, liable to new entries according to the advancement of future research in which we will diagnose different types of experiences. (See Figure 2).

More than the interactor subject performance put into play, the experience offered incorporates other agents, and this implies other spectatorship schemes. The individual is not an actor on the scene, but the observer who shares the performance records of the subject in the manufactured experience, viralizing through social media the role of the first subject of the performance action. Thus, the performative should be viewed as the execution of an action, in the performance domain, inside a pragmatic framework artistic and theatrical, which considers the body as a support, as expressed by Ervin Goffman (2010), one of the pioneers who introduce the concept of performance in social studies:

A performance may be defined as any activity of a given participant on a given occasion that serves to influence, in any way, any other participant (...).

I have used the term performance to reflect all activity of an individual that occurs during a period marked by its persistent presence in front of a particular group of observers and has some influence on them. (pp. 15, 22).

Thus, the key aspect of the performance, based on the Goffman definition, is the presence of a subject before an observing public. Also according to this approach, Feral (1982) defines three key features of performance: the performer's body, his performance and the construction of space.

However, the performative is the verification of the performance, the understanding of what was executed on stage. It has a tradition within the field of literary studies, having Austin (1975) as one of its defenders, who defines the performative act as an overlap between the signifier and the signified, understanding them as locked statements. The performativity refers to a thoughtful insight of speech acts, on the statements. In this way, there is a direct relationship between spectatorship regimes, in which the memories of the interactors are updated, with every incident on



the event. This perspective is closer to the insight of performance in Zumthor (2000), as well as the player's role in the act of reading in Wolfgang Iser (1996), to inferring that the reading process is governed by the significant interaction between the work structure and its receiver.

We took as a starting point the theoretical framework presented so far, to understand the subjectivities involved in the immersive process during a performance. Also, to understand the performativity present and experimented among those agents involved in pervasive advertising, having as analytical corpus the campaigns "Push to add drama" of TNT and "Reignite your Va Va Voom" from Renault Clio, mentioned above.

### A SIMPLY TO PRESS A BUTTON

Recognizing the pervasive advertising as a communicational strategy anchored by dynamics specific of interactional persuasion, it is understandable the possibility to perceive it additionally, under the bias of social life logic. From this perspective, the effects of immersion and engagement are also closer, since they are constructed on the interaction ties in co-presence foundation. Furthermore, it is believed that even those which enter as spectators, by the mediation of this kind of advertising (such as through YouTube), obey to behavioral manners similar to the interactional order. Therefore, the aim of this work is to analyze the two cases mentioned herein, also from the assumptions of Erving Goffman and his micro-sociology of life in the society.

According to Goffman (2010), the mere physical presence of the other is crucial for to change or the maintenance of behavioral choices. It is possible to define two types of structures guiding social experience: a focused interaction and a blurred interplay. The individual understands that to enter in one of these situational contexts; the communicative act will be marked by particular meanings, triggering specific social skills. Thus, the blurred interaction occurs between those who are co-present but get other attentional focus. In this case, there is awareness of the other's presence, but there is not a spoken communication between them. This type of interaction is common between strangers meeting them in public places. "We do not know these persons, but we can make inferences about them by what they look like and how they are acting." (Smith, 2006, p. 37). On

the other hand, the focused interaction occurs when there is first engagement between the actors, and they maintain a mutual attentional focus. In this case, one of the individuals opens a conversation from an outgoing signal, and it is up to the other to continue or not, the proposed interaction.

The engagement itself begins when this opening is recognized by the other, which returns a signal to his eyes, voice or posture to indicate that is available to the other for purposes of an eye to mutual eye activity -even if it is only to ask the initiator to postpone his request for a hearing. (Goffman, 2010, p. 104).

Inside this perspective, it is clear that the two cases analyzed here, obey to diverse spectatorship regimes, which are also associated with particular social dynamics in its inspiring action. In "Push to add drama" of TNT case, especially in the first video ("A dramatic surprise on a quiet square"), it is understood that the participant's immersion is reduced to a self-representation as an audience of a scene that is established in front of him, which is consistent with the tele-expectation experience. The participant's body acts on a displayed object, assigning pragmatic frames that decode the visuals, audiovisual, textual, narrative and aesthetic elements presented, without perceiving an agency behind the work.

When later TNT of the Netherlands produced a video tied to the same experiential paradigm of Belgian action in "A dramatic surprise on an ice-cold day", it updates the interactional status of the subject in interrelation with the fictional objects in common with spectatorship experience of watching the common audiovisual productions of the channel.

In this case, there is no direct interaction between those attending and those representing the spectacle. Therefore, it is understood that this kind of spectatorship from the blurred interaction idea, since entering the fictional world with passive systems of physical interaction. Nevertheless, it is undeniable the existence of a certain cognitive engagement of the viewer that does not allow his total passivity. That is, by triggering cognitively the social structures that define a behavior in front of what a person sees, the individual who takes the role of audience acts and reacts according to cultural assumptions established in its interaction context. Thus, his body immersion, by itself, is already a way of acting, "although an individual can stop talking, cannot stop communicating through

body language; it is necessary to say nor the right thing nor the wrong. The individual cannot say anything". (Goffman, 2010, p. 45).

When the individual participant decides to push the button to "add drama" where he, despite not knowing what will happen exactly, obeys to different behavioral modes, diverse of those that would be triggered in common contexts. That is, to hear gunshots and do not take distance, for example, or to bend down, perhaps by the knowledge that the situation would not allow the use of real bullets<sup>8</sup>. Thus, their choices regarding the representation occurring in front of him already reveal the impossibility of thinking his spectatorship scheme from a complete passivity notion. "The involvement held by an individual within a particular situation is a matter of inner feeling. The evaluation of participation needs a fundament and is based on some form of outward expression" (Goffman, 2010, p. 47).

It is undeniable that there is more immersion when there is more engagement, both cognitive as corporeal. Thus, when analyzing the case "Reignite your Va Va Voom" of Renault, it is noticed that the participant finds himself physically inserted into the dramatic backdrop built, being an actor with which the other actors interact directly. In this case, his spectatorship follows similar logic to the idea of focused interaction (Goffman, 2010), since their participation is not just represent an audience, but just one of the factors for the success or failure of the plot. Moreover, the act of pushing the button, in this case, does not prepare the viewer for the sense of what will happen, since the individual expects to be one of the additional functions of the car. In this context, the breakdown of expectation is even greater, giving rise to an experience that reaches other levels of immersion and other significance reaches.

Therefore, it is clear that focused interaction between participants is revealed by the direct exchange of glances between those who are representing the communicative action. For example, the individual, who is willing to do the test drive<sup>9</sup>. As well as by direct immersion in the plot happening there (when one of them delivers a baguette<sup>10</sup> to a participant, for example). To be directly involved in the scene launches another interactional structure that determines the individual choice of his social behavior. In this case, to whom found himself inserted into the fictional universe belongs the decision to participate approving what is happening or even to withdraw the place causing that the scene loses sense. Thus, his active participation is critical to the performance that

does not qualify as mere spectatorship predominantly passive. In this case, it is more evident the operating characteristic of the spectator, who reveals himself as an actor at the beginning of the social interaction representation, based on the event unpredictability.

By also analyzing the spectatorship schemes of those who watch the advertising video at YouTube channel, for example, it is remarkable that immersion takes place from other enunciative configurations, but not least associated with social life logic. It is evident that a mediated audience enters in the fiction by someone else's body, but finds him immersed in an "identified interactivity". Then immersion anchors by the identification with another participant, who represents those people watching. To recognize ourselves in another who is participating actively in the fiction is the first step for the individual to merge the two realities, allowing his indentation in that simulated universe. There is a sense of closeness by the similarity of "social fronts" (Goffman, 1985, p. 23), that is, physical and behavioral attributes that define the identity references of actors in the social environment. It is clear, therefore, that engagement is produced by cognitive legitimation means, by the performative through which the individual uses his socio-cultural expectations to admit the other as his representative. By the time this legitimacy happens, the immersive process takes place in a more fluid and lasting way.

## FINAL CONSIDERATIONS

The pervasive advertising, as a supporting of the experiential marketing, has as a principle, the ability to infiltrate urban areas, the consumers' daily lives using or not ubiquitous technologies or locative media. These advertising campaigns are seeking framing affections through an involving performative experience with the interactors, offering immersed pervasive experiences to consumers. With this work, we try to discuss, from a theoretical perspective, about the affections and subjectivities present in the interaction with the experiential offer of pervasive advertising. We can deduce that no two people may have the same experience because each experience is unique and derives from the interaction between the staged and manufactured event, and the individual's emotional state.

While traditional offerings are external to the buyer, the experiences provided by pervasive advertising are inherently individual, in the sense of emotional

effect, despite a structure built by social expansion both in the performative action itself, as in the act of sharing the other's performance in social networks. Contributing to the studies on consumption, we seek to dilute some conceptual boundaries appropriated in dealing with the experience, questioning some of the fundamental principles, including elements hitherto not studied, in searching an understanding of the interaction processes in experiential consumption, such as performativity and performance.

In this scenario, these notions acquire a differentiated space in the social representation game, once triggered in participative and interactive dynamics looking for the success of an advertising strategy. Thus, the shades defining the engagement experience and immersion obey to different meanings, constructed by the actors of the social situation, revealing that participation awareness goes through interpretative schemes of memory that are fundamental to the subjective construction of experiential entrance.

From the two cases described, we can perceive the contextual character of pervasive experience,

depending on trade strategic intentions, of course, but also revealing a viewer power to act. He finds in itself, although veiled by the spectator immersive experience with few opportunities for corporeal and performative engagement, the occasion to act regarding the success of that situation, reacting to the meaning production that could only happen in his personal file. Thus, even when limited to technological mediation that prevents him from participating actively in the action, the individual viewer, driven by the contemporary cultural context rules, finds a performative way to enforce his experience: the identification of the other and the combination social facades, entering the constructed universe to discover his immersion. Moreover, it is still the action of sharing and the consequent exposure of the meanings produced in his subjectivity that the individual circumscribed by the mediation register his importance to the success of that experiential strategy, unveiling communicative possibilities that go beyond the space-time boundaries that demarcate a particular social situation.

## FOOTNOTES

1. <http://www.duvalguillaume.com>
2. Available at: <http://www.duvalguillaume.com/news/2013/01>
3. <http://www.duvalguillaume.com/news/about>
4. Despite criticism about the female body objectification in one of the videos, as a curiosity, the video that has larger viewing is precisely that of male dancers, with over a million views on Youtube on the official channel of the automaker. But the video of dancing women received so far 58 000 views.
5. Date of measurement: November 19, 2013.
6. See minute 1:44 <http://goo.gl/o6BKjn>
7. <http://www.renault.co.uk/reignite/>
8. See 1:11 minutes
9. See 1:36 and 1:42 minutes
10. See 1:02 minutes

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#### ABOUT THE AUTHORS

**Fernanda Ariane Silva Carrera**, Universidade Federal do Rio Grande do Norte, Natal, Brasil. (fernandacarrera@gmail.com). Professor at the communication department of Universidade Federal do Rio Grande do Norte; Ph. D. in Communications at Universidade Federal Fluminense; M.A. in Communications and Contemporary Cultures by Universidade Federal da Bahia. Graduated in Social Communications with a mention in Publicity and Advertising by Universidade Católica do Salvador. Dr. Carrera is a member of the Research Group in Consumption Rhetorics (UFF).

**Thaiane Moreira de Oliveira**, Universidade Federal Fluminense, Niterói, Brasil (thaiane.moliveira@gmail.com). Professor at the communication department of Universidade Federal Fluminense. Ph. D. in Communications at Universidade Federal Fluminense; M. A. in Communications by Universidade Federal Fluminense. Graduated in Social Communications by Universidade Estácio de Sá. Dr. Moreira de Oliveira is a leader of the Laboratory of Applied Research in Narrative and Transformations of the Audience (LABNaT).