Homo consumens, ludus, and the Need for a New Relationship of Trust
Potential Ethical Issues Raised by the Advergames Phenomenon

Veronica Neri

University of Pisa, Lungarno Pacinotti 43, 56126 Pisa, Italy

veronica.neri@unipi.it

Abstract

In the contemporary context of the internet, advertising has had to refine its strategies to regain credibility in the eyes of its public. Among these strategies, an interesting case is that of advergames. These are communication tools that, thanks to their ludic and interactive aspects, can gain access more easily into the memory of individuals and re-establish a relationship of trust between individuals and advertising. This newfound relationship has, however, brought about the need

veronica neri

for reflection on the ethics both of advergames as well as in advergames.

Keywords: advergame, consumerism, ethics, *ludus*, trust.

———————————

Homo consumens, *ludus* in potreba po novem razmerju zaupanja. Morebitni etični problemi fenomena oglasnih iger

Povzetek

V sodobnem kontekstu svetovnega spleta je oglaševanje moralo izpopolniti svoje strategije, da bi spet pridobilo verodostojnost v očeh publike. Zanimiv primer med tovrstnimi strategijami predstavljajo oglasne igre. Slednje so komunikacijska orodja, ki lahko s pomočjo svojih ludičnih in interaktivnih vidikov lažje vstopajo v spomin posameznikov ter vnovič vzpostavijo razmerje zaupanja med posamezniki in oglaševanjem. Vendar novonastalo razmerje prinaša potrebo po etični refleksiji tako oglasnih iger samih kot znotraj njih predstavljene resničnosti.

Ključne besede: oglasna igra, potrošništvo, etika, *ludus*, zaupanje.

1. Advertising overload, between consumerism and spectacularization

In the contemporary context, consumption has become a *diktat* to which we find ourselves ever more frequently unable to resist. Almost half a century after the publication of *La société de consommation. Ses mytes, ses structures* (1970) by Jean Baudrillard and Guy Debord's *La Société du spectacle* (1967), the role of consumerism and the process of spectacularization of the world of consumer goods (which corroborates it) remain central in Western society. Furthermore, these are processes that are accelerated and reinforced by the possibilities opened up by the internet as well as by an increasing level of wealth that has stimulated controlled obsolescence mechanisms.

But what is meant by consumption and consumerism? Consumption can be understood as a *vox media*, a process that does not have an eminently positive or negative meaning *per se*, but which can be determined in one sense or the other depending on the context. From the Latin *consumere*, "to use," it is also, as Volli writes, linked to the verb *consummare*, "to sum up," and, therefore, "to bring to an end, to conclude" (Volli 2007, 26–27; Calonghi 1989, 641).

So, to consume means using a commodity or a product, but it may also be used to refer to the elimination of the commodity or of the product itself, either through wear and tear— when it needs to be bought again—or because it no longer responds to one's aesthetic standards or imaginary of reference,[1] thereby losing its symbolic value. A commodity that is still "useful" from the functional point of view—think of a piece of clothing—may therefore be replaced by a new purchase, because it is no longer in line with what represents a novelty or a certain status, and, therefore, the new item is considered to be of greater appeal, thus creating a never-ending vicious cycle. This brings us to the phenomenon of consumerism, that is to say, an increase in consumption "to satisfy the needs induced by the pressure of advertising and by the phenomena of social imitation which is widespread among large sections of the population." ("Consumismo")

It is therefore an incitement to purchase, in particular secondary goods, in the context of a society, in which we are witnessing a sort of democratization of the

111

---

1 For the concept of social imaginaries, cf. Taylor 2004, 33.

luxury commodity and indeed the commodification of society itself. This is what seems to be represented in the work of Andy Warhol, *Diamond Dust Shoes* (1980), which was created in a historical period of great increase in consumption.[2] In this way, however, society is divided into two: those who are able to absorb this process and those who, due to lack of means, cannot (Bauman 2007b, 55–56).

In such a context, advertising, with its increasingly spectacular representations, constitutes the *princeps*, the main tool for consumer persuasion. However, despite its now-accredited social legitimacy, advertising often comes cloaked in a negative veil. With its increasingly penetrating and viral strategies, advertising has had to adapt to the internet and the new communicative horizons that this has opened up. We are in an era, not only of *information overload*, but also of *advertising overload*. This informational and, consequently, emotional overload, due to the incessant repetition of messages, can take away the initial pleasure of novelty and surprise and lead to the individual's gradual loss of interest in a message. The individual thus risks distancing themselves from a type of communication that seems to be taking on the appearance of undifferentiated "noise." We need new strategies that can stimulate interest, by conveying not vague information, rather specific information targeted to the person as an individual, whilst also recognizing, however, that they are part of a complex and articulated community.

Ever more common among recent advertising strategies are those that aim to combine the advertising experience with the fun and exciting experience of games. These are what are referred to as advergames. This is a new frontier of advertising that, in many ways, is changing the paradigms of advertising itself. Accessible also on the internet, they reach their commercial objective by means of interaction, entertainment, and the achievement of the game's goals. They develop over a wider time span than that of commercials on TV or on the web, which are getting ever shorter, in order to adhere to the time constraints of the mass media. This wider time span allows the person to reflect, even to choose, and with greater awareness, since they remain inside the application for longer.[3]

2 Ink printing and diamond dust on paper (101,6 x 152,4 cm). Private collection.
3 About game and entertainment in mass media, cf. Luhmann 1996, 95 ss.

What would seem worthy of investigation in the current scenario, therefore, is whether, despite the increasingly pervasive nature of advertising, the advergame phenomenon is simply another tool that stimulates consumerism and controlled obsolescence mechanisms, or whether it could constitute a more effective and ethical tool to convey messages of commercial and/or social interest for the well-being of an ever larger community. Therefore, in light of these new ludic strategies offered by digital technologies, is the catastrophic vision of Baudrillard still valid, according to whom advertising will bring about its own demise? Is the more general vision of Anders valid, whereby the consequences of technologies are getting out of hand? Or, conversely, do these ludic avant-gardes offer a new advertising perspective for inciting responsible consumption and spreading social values by establishing a new pact of trust between those involved?

2. Advergames. Beyond consumerism

First of all, we need to understand exactly what *advergames* are, and what features characterize the latest digital advertising trends, in consideration of the possibilities they could offer in terms of ethics.

They are based around *ludus*, games, which, as Fink observes, constitute an "oasis of joy" (Fink 1957), a space separated from everyday reality, a magical space, as Huizinga writes. They aim to promote a commodity/product/service or value via an action seemingly detached from the sales context, without wishing, therefore, to appear intrusive (Huizinga 1939). Furthermore, these games, just like advertising, evoke a world of joy: but while games attempt to make this world come alive through a simulation, advertising on the other hand promises to provide this joy through the experience of buying and consuming. It is in a sense a double form of consumption: both, of the game and of the commodity.

It is a strategy dating back to the end of the 1990s, and, represents, as the term itself suggests, the combination of *advert* "directing focus,"[4] and *game*.[5]

113

---

4 For the etymology of the term, see Neri 2014, 9–10.
5 The term "game" ("gioco" in Italian) in this context would seem to derive from *ludus*, which refers to a game of action, rather than from *iocus*, which suggests a practical

The expression was coined in 1998 by Dan Ferguson and Mike Bielinski, the pioneers of a new *videogame* dimension. Their first brainchild was a parodic *videogame* that was spread via *email*, starring Bill Clinton, then president of the United States of America (Giovagnoli 2011, 104).

By *advergame*, more specifically, we mean an interactive game aimed at promoting the image and visibility of a brand, a commodity or a service, conveying advertising messages, through a variety of methods (Romano 2014, 87). These are applications that generally fall into two categories: the first includes advertising messages and/or the presence of the *brand* or commodity within the *videogame* reality, during the narration, perhaps even using the product as a (direct or indirect) protagonist of the game; the second, instead, introduces the advertising, or sometimes just the *brand* or the commodity, immediately before or immediately after the *videogame* experience, or else in neighboring spaces such as next to the on-screen image for accessing the game.[6]

As well as guaranteeing a contained diffusion of the advertising message, *advergames* do not appear so intrusive in the eyes of the player/user, precisely because of the ludic-emotional contextualization. The message can also be (re) designed at any stage to change those aspects not appreciated by the public, thus enhancing their effectiveness.

Hence, the player makes use of the advertising information depending on the various levels of the game and the play mode, for example, single player or multiplayer, as a personal challenge or mere *divertissment,* simply for fun.

Free access via internet (*wireless advergames*) also allows us to play anywhere. Companies offer free *videogames* in return for the potential player/ viewer registering on the access platform: for the company this means having data available to understand the needs of the potential buyer; for the player/ consumer this aspect increases the propensity to play the game, at the end of which, depending on the score, they may receive *gadgets* or other *benefits*.

114

---

joke or a prank. Cf. Calonghi 1989, 1494, 1614.
6 The aptly named advergames are games which last for a few minutes and revolve around a *brand*; a variation on this is to embed either static logos of the brand or short ads within the game. These can be *modified* at any stage and may vary according to the geographical location of the player (c.d. *ingame*). Cf. McStay 2016; Romano 2014, 97 ss; Fincanon 2017.

This dynamic and interactive dimension means that through "acting" the message may be memorized more quickly. It therefore appears to be a tool which manages to keep the subject's attention well beyond the conventional thirty seconds duration of more traditional TV commercials. The users, that is to say the players, associate the dynamics of the *videogame* to the advertising message. This often stimulates them to return to the game over time and strengthens the power of the *brand*.

In order to engage potential interlocutors informally and playfully, the *brand* is therefore promoted on an experiential basis, albeit an experience which is always "controlled." *Advergames*, as defined by Svahn, are "games wholly, partially or at least to some degree designed to carry a message designed to persuade the player to change a behaviour in the world outside the magic circle of the game."[7] It is therefore a *game* with a highly performative mission.

Their nature may vary, according to the classification of Chen and Ringel (2001), being more pronounced along one of three dimensions: associative, illustrative, or demonstrative. The first type associates the *brand* with the lifestyle and imaginary simulated in the game, aiming for a sensory and emotional involvement; the second allows interaction with the product and its specificities, thus illustrating it; while the demonstrative *advergames* describe the goods and their characteristics during and, indeed, via the game (Svahn 2005, 188).

The relationship between game, *brand*, and communication strategy is extremely complex and, in order for the *advergame* to meet the criteria of a good *videogame*, these three aspects must be well calibrated, otherwise the message risks being forgotten or failing to convey a clear meaning. The message manifests itself during the unfolding of the game and through the harmony between its elements triggering, contemporarily, both negative and positive emotions. The negative feelings are often generated by a situation that cannot be resolved, the positive ones by the solution to that problem, thanks

115

7 The author adds that "[a] goal-directed and competitive activity conducted within a framework of agreed rules wholly or partially designed and produced with the intent of actively or passively assisting in the carrying and dissemination of a message designed to persuade the player to change a behaviour in the world outside the magic circle of the game." (Svahn 2005: 187–188)

to the magic object represented by the commodity/service being advertised.[8] Emotions certainly play a major role in this context. They push the player towards a particular action, as indeed the etymological origin of the term suggests, from the Latin *ex*, outside, and *movère*, to move, literally "to bring out," "to dislodge," in the broader sense, "to jolt," "to shake" (Fiorino and Fussi 2016, III).[9]

It is precisely for this reason that these are tools, which cannot only strengthen the image of a *brand*, but can also convey ideas and values on issues of social interest or on controversial issues, thus raising people's awareness on certain stances.

This has therefore led to what are also known as *activism games*, *political games*, or, above all, *anti-advergames*. They are ecosystems where an idea is promoted which is coupled with a fun activity, one that facilitates the process of internalization, and with a *brand* or commodity/product that is associated with this idea (Fabris 2002, 585–588).

These are complex applications that can be adopted in different ways. They therefore require ethical reflection from multiple perspectives. Starting with that of the strategies used and the extent to which these can be concealed, as well as that of the actual messages conveyed and the consequences that certain activities can lead to. They are obviously subject to the deontological regulations of the country of creation, for example the Italian Digital Chart ("Advergame"), but they must also respond to criteria and values that make the implementation of good communication possible. This is communication which should aim at building understanding between the actors involved and promoting critically informed choice on the part of the *Homo eligens*, *à la* Bauman (2005, 33), regarding the goods being advertised.

116

---

8 According to a narrative which often follows the actantial model, cf. Volli 2007, 74 ss.
9 About emotions, in particular, see: Deonna and Teroni 2012.

3. Games and interaction. Towards a new relationship between individuals and advertising

From a strategic point of view, games and interactivity represent two of the aspects that most contribute to the effectiveness of the advergame (Bittanti 2004; Patti 2018). The game, as Huizinga wrote, constitutes the foundations of a culture (Huizinga 2002, 55), the "primordial impetus of [a] civilization," according to Caillois (Caillois, 2000, 6), opening up new stimuli, skills, and knowledge. Objective reality can be simulated or modified according to the objectives of the game or, conversely, fantasy environments can be created in which the computer language and the narrative attract the user into "another" universe, with its own rules. In both cases new imaginaries are formed, or pre-existing ones are corroborated, to open up new experiences and explore new possibilities. This happens through, referring again to Caillois, *agon* and *alea*, *mimicry* and *ilinx*, that is to say competition and chance, mimicry and a sense of excitement in the face of risk and the unknown.

Access to these realities through the internet has strongly changed the contemporary advertising scenario, making it more interactive and opening it up to an increasingly wider public, including young people and children. It also requires us to pay greater attention to the rules of the game as well as to what is being promoted.

As regards the interactivity, the sense of "being there" generated by many applications counteracts the risk of addiction produced by the more traditional mass media, as it stimulates involvement and, therefore, emotions. It creates the illusion of actually participating in the virtual experience. It permits the transmission of knowledge and perceptions from the virtual context to the real context, enabling a *learning-by-doing* paradigm (Carrozzino 2017, 14–15). In other words, it offers the possibility of developing one's own ability to act within the virtual space (Slater 2007, 281–303), thus strengthening the effectiveness of the virtual reality. On the basis of such involvement[10] the message enters the memory, to be recovered at an opportune moment through the replication of certain relationships established during the game (Codeluppi 2011, 17).

---

10 According to the theory by Ekman 1999, 45–60.

The individual is fascinated whilst having fun at the same time, which then encourages them to talk about the brand being advertised, developing what becomes a true network, sometimes even a community. Nevertheless, in using *simulacra* of the merchandise, the risk is that the advertised good or brand may be forgotten.

Therefore, a double gratification is made possible through the advergame: the first, deriving from completing the game itself; the second, concerning the possibility of actively resolving the anxiety that seems to subside only upon the purchase of the commodity. The merchandise thus becomes, *à la* Séguéla, a sort of star with which the individual can interact.

The salient features of this type of advertising, compared to the more traditional commercials on TV or on the web, therefore, are that it allows the establishment of further relationships between individuals, merchandise, companies, and advertisers. But how can these relationships become deeper and continue over time, hence establishing a renewed relationship of trust?

Certainly, the fact that these applications are *entertainment* tools does lessen this pressure to consume which society continues both to fuel and, at the same time, to be subjected to. In this way, through *storytelling*, which stimulates pleasant memories and encourages reflection,[11] a responsible purchase can be suggested. In this sense, the messages conveyed take on vital importance. They are not only, therefore, eminently commercial messages, but also cultural, social, civic, that is, they promote not only commodities, but also values and ways of living. Indeed, there are some specific cases which are interesting, among others the advergames created by some food companies promoting a healthy diet, or others on the prevention of diseases, such as the application promoted by AIRC (Italian Association for Cancer Research) in which the player is tested on their ability to choose food and drink according to its ability to protect against tumors.[12]

The videogame experience certainly offers the possibility of giving meaning to one's own action within the interactive space on the basis of a structured

118

---

11 Referring to the traditional paradigms theorized by Floch (1990) and Greimas (2000, 249 ss) respectively, the semiotic square and the actantial model. Cf. about narratology also Bal 1987.
12 Cf. "Embrioni"; Lombardi 2010, 218.

simulation, and indeed outside this space, since it is also able to show a new vision of reality based on the satisfaction of real needs, and not merely those that are induced and secondary. By moving in this direction, a renewed pact of trust can be established between individuals, companies, goods/services/products/public value, and the advertising itself. And on the basis of this pact, advertising can return to its original role, that of informing. What needs to be created is a new experiential literacy in which, as McLuhan said, "the medium is the message" (McLuhan 1964, 9).

4. Strengthening the relationship of trust

Trust, that is to say the "entrusting," on the part of the individual, in someone or something (in a company, a brand, or a testimonial for example) represents a fundamental aspect of every relationship and communicative action, even in the context of videogame advertising.[13] The creation of a relationship of trust represents the guiding principle and the objective of a "good" advergame, the incentive for a possible future purchase. This is particularly the case in this age of sudden change, in which it seems equally difficult to colonize a new share of the market as it is to strengthen the existing link with a consolidated public. This involves both a feeling and an act (Natoli 2014, 6) towards something/someone in whom we place our trust, knowing, nevertheless, that we are running the risk of not achieving the desired solution to our needs, which we imagined would be satisfied. This risk can lead, consequently, to a betrayal of trust.

If this understanding is broken, negative consequences may follow both for the company, which loses credibility and therefore profit, but also for the individual who will not have had their needs met and will feel betrayed. The penalties imposed may depend on state regulations or deontological rules, but in the specific case of advergames, what matters most is the feeling of loss of trust, of no longer being able to believe in the unfulfilled promise, exactly as

119

13 On the theme of trust in today's society, cf. Botsman 2017, "Introduction"; Natoli 2016.

with social relationships, friendship, work, etc.[14]

It is a process that is reciprocally nurtured and that is created, initially, during the course of the game and, subsequently, in the context in which the potential purchase is made.

And it is in relation to this pact, a sort of "social contract" *à la* Rousseau (Nodari 2014, 17–18), that advertising can achieve an increase in individual consumption even in light of a reflection on collective consumption. An increase that is certainly facilitated by "word of mouth" via the internet, which allows the advertising message to be disseminated in real time and to a potentially ever-wider public.

This sharing of the ludic experience increases the confidence that individuals place in the product and, therefore, increases its value; the more people use it, the more the consumer product (the video game) becomes widespread and advertises other consumer goods (the advertising), offering an advantage in terms of the social recognition of the goods as well as an economic advantage. It also stimulates a return to the game for mere fun, further reinforcing confidence in the product and in the company that promotes it. And this aspect is even more important in a communicative context which, as Morcellini writes, tends to devalue interpersonal trust, in order to enhance that in oneself (Morcellini 2013, 88). The risk is of reflecting oneself in the communicative context as if it were a mirror, in a self-referential way, in a process of "individualization of individuals." Instead, even with advertising, particularly when interactive, it is necessary to establish a dialogue, and indeed the *ludus* stimulates a relational approach even among the interlocutors.

5. Conclusions. Towards a prospective ethics of the advergame

The *advergame*, like any other communication tool, can be used correctly or incorrectly. Companies can choose whether to utilize it to reinforce contemporary radical consumerism or whether to "ethically" communicate

---

14 Important here is the etymology of the term trust. It can be linked to the radical Indo-european *bheidh/bhidh*, also to the Greek verb πείθω ("persuade," whereas in the form πείθομαι it means "I allow myself to be persuaded," therefore "I obey") connected with the noun πίστις, "trust," and also "faith." Cf. Fortson 2010, 279 ss.

a product, respecting the criteria of truth, loyalty, and honesty promoted by European directives and deontological guidelines; and also whether to use it to spread messages of commercial and/or social interest, to help individuals make responsible choices, or even to improve the conditions in which we live in today's society, both online and offline.

From a strictly commercial point of view, the advergame by its very nature is not aimed solely at promoting consumption. It certainly tends to promote an imaginary, a commodity, to maximize a brand, but it also provides the company with information about the players, its potential consumers. This data is fundamental to the development of more effective advertising strategies aimed at satisfying the evolving needs of the public over time.

But it can also be used to persuade in an indirect and cunning way, offering a partial view of the goods being promoted and therefore inducing an irresponsible or futile purchase.

At this point then, there are some considerations to be made, both from the point of view of the ethics *of* the *advergame*, that is the motive behind the design of certain video games, but also in terms of the ethics *in* the *advergame*, that is to say the "rules of the game," of those principles on the basis of which the actions within the advertising space are carried out (Triberti and Argenton 2013, 126–133).

In light of the above, from the point of view of the ethics of the advergame, the games themselves should be based, firstly, on a policy of trust, stimulated not only by emotions, but also by rational reflection, secondly, on those principles and values that are in the interest of the greatest number of interlocutors. The company must find a balance between the advertising objectives and the generation (or perhaps simply the strengthening) of the relationship of trust with its public. This can be achieved by admitting, for example, that certain data necessary to register for the gaming platform will be re-utilized, and by stipulating how this will happen.

However, it is important that this level of trust remains minimal, since an excess, even of trust, can lead to deviances or to fatuous fanaticism (Augè 2014, 36).

Once trust has been gained, these channels can go beyond *divertissement*, mere entertainment, to promote values of common interest, but also to form social networks and, contemporarily, a social capital (Dahlgren 2013, 23).

They can turn into a true public *agora* for discussing the game, the message conveyed, the brands, the commodities, etc. A true community in which there is dialogue and "sharing." Consumption thus fits into a framework of participation in a highly articulated digital life, in which "consuming" a game also stimulates another type of "consumption."

In this way, as Baym stated (2010), a subjective civic empowerment can be fostered. And here we enter into the sphere of the ethics in communication: the reflection upon those principles that are applied within advergames and within the communities that are generated by them. Principles upon which behavioral patterns are based that could be applied even in objective reality.

These are therefore performative tools, as with all types of advertising. However, in this context it is not so much the advertising that seeks the players, rather the players who, attracted by the game, seek the advertising and immerse themselves in it. And once they are inside it and part of the community that can develop around the brand, a dialogue and an exchange of reflections takes place.

122   On this basis, the advergame is a tool that, if created ethically, could promote responsible consumption or strengthen networks of values, both economic and social, in the context of a more participatory society. Advergames therefore that would somehow take the form of special, *serious games* (Sawyer 2007; Loh, Sheng and Ifenthaler 2015, 6).

But we must also take into account another aspect of the *ludus*, already underlined by Caillois, who was referring to the traditional game, namely, the propensity for illusion when taking on the role of another person. Upon entering into the game *(in-ludere)* one enters an ambiguous dimension in which there are also risks. And wearing this mask is what allows us to go further, both in our reflection and in our actions. Yet, unlike the game *à la* Caillois, the advergame aims for a specific outcome. This, however, must not completely override the element of the game itself. It is an activity which is therefore neither entirely useful nor entirely productive.

However, the positive aspects of the advergame only reach that part of the public that has a certain mastery of digital tools. It could therefore represent a closed instrument, purely for a niche market, or it could become a tool for education or for the development of digital skills. Today's technological society

is deepening the "Promethean shame" theorized by Anders. This is the gap felt between the increasing autonomy of the techno-economic system driven by the internet and that of the individual, who may lose control of the technology that he himself is using.[15]

A good advergame could therefore be configured as a "humanist advertisement," adhering to the meaning that Augè offers of "humanist," allowing the subject to question, to be aware, stirring their curiosity and desire without this spilling into fanaticism (Augè 2014, 31 ss.). Moreover, the *ludus* enables us to relate during a moment when tension is released and in which the mind is free from prejudicial thoughts. This is what allows a freer capacity for choice, focusing not so much, and not merely, on emotion, but also on rationality.

Bibliography | Bibliografija

"Advergame." *IAP. Istituto dell'Autodisciplina Pubblicitaria.* Accessed June 30, 2019. https://www.iap.it/digital-chart/advergame/.

Anders, Günther. 2002 (1956). *Die Antiquiertheit des Menschen. Bd. I. Über die Seele im Zeitalter der zweiten industriellen Revolution.* München: Verlag C. H. Beck.

Augè, Marc. 2014. *Fiducia in sé, fiducia nell'altro, fiducia nel futuro.* It. Translated by F. Nodari. Roccafranca: Massetti Rodella.

Bal, Mieke. 1987. *Narratology: Introduction to the Theory of Narrative.* Toronto: Toronto University Press.

Baudrillard, Jean. 1974. *La société de consommation.* Paris: Gallimard.

Bauman, Zygmunt. 2005. "The Individual under Siege." In Bauman, *Liquid Life*, 15–38. Cambridge-Malden, Mass.: Polity Press.

---. 2007a. *Consuming Life.* Cambridge: Polity Press.

---. 2007b. "Together apart." In Bauman, *Homo consumens*, 55–68. Gardolo (TN): Erickson.

---

15 "Promethean shame describes the growing unease of man in relation to the height and perfection of manufactured products, attesting to their ontological superiority a gap which grows bigger day by day." (Anders 2002, 29–30).

---. 2008. *Does Ethics Have a Chance in a World of Consumers?* Cambridge, Mass. - London: Harvard University Press.

Baym, Nancy. 2010. *Personal Connections in the Digital Age*. Cambridge: Polity Press.

Bittanti, Matteo (ed.). 2004. *Per una cultura dei videogames. Teorie e prassi del videogiocare*. Milano: Unicopli.

Botsman, Rachel. 2017. *Who Can You Trust?* London: Penguin Book.

Caillois, Roger. 1958. *Les jeux et les hommes. Le masque et le vertige*. Paris: Gallimard. [Italian translation: Caillois. 2000. *Gli uomini e i giochi. La maschera e la vertigine*. Translated by L. Guarino. Milano: Bompiani.]

Calonghi, Ferruccio. 1989. *Dizionario Latino-italiano*. Torino: Rosenberg & Sellier.

Carrozzino, Marcello. 2017. "Nuove tecnologie per le *Humanities*." In *Nuove tecnologie, immagini e orizzonti di senso. Prospettive interdisciplinari contemporanee*, ed. by Veronica Neri, 11–36. Pisa: University Press.

Chen, Jane and Matthew Ringel. 2001. *Can Advergaming be the Future of Interactive Advertising?* New York: <kpe>.

Codeluppi, Vanni. 2011. "Baudrillard o la deriva della pubblicità." In Jean Baudrillard, *Il sogno della merce*, 1–18. Milano: Lupetti.

"Consumismo." *Treccani*. Accessed July 1, 2019. http://www.treccani.it/enciclopedia/consumismo/.

Cova, Bernard, Alex Giordano and Mirko Pallera. 2012. *Marketing nonconvenzionale: viral, guerrilla, tribal, societing e i 10 principi fondamentali del marketing postmoderno*. Milano: Gruppo 24 ore.

Dahlgren, Peter. 2013. "Reinventare la partecipazione. *Civic agency* e mondo della rete." In *Comunicazione e* civic engagement, ed. by Franca Faccioli and Roberta Bartoletti, 17–37. Milano: Franco Angeli.

Debord, Guy. 1967. *La societé du spectacle*. Paris: Buchet/Chastel.

Deonna, Julien A., and Fabrice Teroni (eds.). 2012. *The Emotions. A Philosophical Introduction*. London: Routledge.

Ekman, Paul. 1999. "Basic Emotions." In *The Handbook of Cognition and Emotion*, ed. by Tim Dalgleish and Mick Power, 45–60. New York: John Wiley & Sons Ltd.

124

"Embrioni in fuga." *La Molleindustria*. Accessed June 30, 2019. http://www.molleindustria.org/embrioni/gioco.html.

Fabris, Giampaolo. 2002. *La pubblicità. Teoria e prassi*. Milano: Franco Angeli.

Fincanon, Jason. 2017. *Flash Advertising: Flash Platform Development of Microsites, Advergames and Branded Applications*. London: Taylor & Francis Ltd.

Fink, Eugen. 1957. *Oase des Glücks. Gedanken zu einer Ontologie des Spiels*. Freiburg/München: Alber.

Fiorino, Vinzia and Alessandra Fussi (eds.). 2016. *Emozioni, corpi, conflitti*, Pisa. Edizioni ETS.

Floch, Jean-Marie. 1990. *Sémiotique, marketing et communication*. Paris: Puf.

Fortson, Benjamin W. (ed.). 2010. *Indo-European Language and Culture: An Introduction*. Hoboken: Wiley Blackwell.

Giovagnoli, Max. 2011. *Transmedia Storytelling. Imagery, Shapes and Techniques*. Pittsburgh: ETC Press.

Greimas, Algirdas Julien. 1966. *Sémantique structurale. Recherche de méthode*. Paris: Larousse. [Italian translation: Greimas. 2000. *Semantica strutturale: ricerca di metodo*. Translated by I. Sordi. Roma: Meltemi.]

Huizinga, Johan. 1939. *Homo ludens*. Haarlem: Tijeenk Willing. [Italian translation: Huizinga. 2000. *Homo ludens*. Translated by C. Van Schendel. Torino: Einaudi.]

Loh, Christian Sebastian, Yanyan Sheng and Dirk Ifenthaler (eds.). 2015. *Serious Games Analytics: Methodologies for Performance Measurement, Assessment, and Improvement*. New York: Springer International Publishing.

Lombardi, Marco. 2010. *La creatività in pubblicità. Manuale di linguaggio multimediale: dai mezzi classici al digitale*. Milano: FrancoAngeli.

Luhmann, Niklas. 1996. *Die Realität der Massenmedien*. Opladen: Westdeutscher Verlag.

McLuhan, Marshall. 1964. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill.

McStay, Andrew. 2016. *Digital Advertising*. Basingstoke: Palgrave Macmillan.

Morcellini, Mario. 2013. "Le cose della comunicazione che non abbiamo capito." In *Comunicazione e civic engagement*, ed. by Franca Faccioli and Roberta Bartoletti, 86–96. Milano: Franco Angeli.

Natoli, Salvatore. 2014. *Perseveranza. Fedeli alla meta*. Roccafranca (Brescia): Massetti Rodella Editori.

---. 2016. *Il rischio di fidarsi*. Bologna: Il Mulino.

Neri, Veronica. 2014. *Etica della comunicazione pubblicitaria*. Brescia: La Scuola.

Nodari. Francesca. 2014. "La *chance* della fiducia umanista." In Marc Augè, *Fiducia in sé, fiducia nell'altro, fiducia nel future*, 5–19. Roccafranca: Massetti Rodella.

Patti, Isabella. 2018. *Serious game design*. Milano: Franco Angeli.

Romano, Giuseppe. 2014. *Mass effect. Interattività ludica e narrativa: videogame, advergame, gamification, social organization*. Milano: Lupetti.

Sawyer, Ben. 2007. *The "Serious Games" Landscape. Instructional & Research Technology Symposium for Arts*. Camden: Humanities and Social Sciences.

Slater, Mel. 2007. "Reinforcing Spirals: The Mutual Influence of Media Selectivity and Media Effects and Their Impact on Individual Behavior and Social Identity." *Communication Theory* 17 (3): 281–303.

Svahn, Mattias. 2005. "Future-proofing Advergaming: A Systematisation for the Media Buyer." *Proceedings of the Second Australian Conference on Interactive Entertainment*. November 23–25, 2005, Sydney: 187–191.

Taylor, Charles. 2004. *Modern Social Imaginaries*. London: Durham.

Triberti, Stefano and Luca Argenton. 2013. *Psicologia dei videogiochi. Come i mondi virtuali influenzano mnte e comportamento*. Milano: Apogeo.

Volli, Ugo. 2007. *Semiotica della pubblicità*. Roma-Bari: Laterza.

126