

Running head: PERCEPTION OF 360° REALITY

PERCEPTION OF 360° REALITY

360° TECHNOLOGY'S USE IN ADVERTISEMENT

A THESIS SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF ARTS

BY

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JULY 2017

**Abstract**

**THESIS:** Perception of 360° Reality: 360° Technology's Use in Advertisement

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**DEGREE:** Master of Arts

**COLLEGE:** Telecommunications

**DATE:** July 2017

**PAGES:** 117

This thesis examines the use of 360° technology in advertisements and how 360° commercials can affect people's understanding of his and/or her role in society. The application of 360° technology in an ad offers a wider view of the events taking place in the hyperreality of the commercial. The study looks at the hyperreality presented and the way it affects people in society. Some studies examine hyperreality in advertisements and the way that they can influence people's actions. However, this study looks at 360° technology in advertisements, a topic that has little to no research. The majority of the research on 360° technology pertains to how it is utilized in research fields, like marine biology. The advent of Virtual Reality Headgear, like HTC Vive or Oculus Rift, has increased the need to understand how this technology might influence people's perception of reality. The study uses past research that identifies what semiotics helped change the way in which people perceive their reality. To determine how this technology might alter people's perception the study uses post-structuralism to identify specific semiotics employed in 360° advertisements.

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## Perception of 360° Reality 360° Technology's use in Advertisement

**Introduction**

Virtual reality has always had a place in the fantasies of many people. For example, certain people interested in virtual reality desire an escape from the stresses of their everyday life. Audiences aspire to experience an event that they are not able to experience for various reasons. Examples of these experiences might be to travel the world of video games, to explore the depths of the sea, or travel the vastness of space; virtual reality will potentially allow participants to experience the scenery of another country without having to leave their home. Recent technologies have advanced far enough to create this immersive experience for people; technology such as Head Mounted Displays (HMD) (Halarnkar, Shah, Shah, & Shah, 2012). There are several different types of technology that possess the ability to immerse the viewer in a virtual world. HMD technology permits the population to experience this immersion is the 360° camera, or omnidirectional cameras as they are also called. An omnidirectional camera "is a camera with a 360° field of view in the horizontal plane, or with a visual field that covers a hemisphere or (approximately) the entire sphere" (Scaramuzza, 2014, p. 1). The use of this technology has become increasingly popular in multiple forms of media. For instance, 360° video has become a tool in the advertisement industry and has caught the public's attention because of its ability to provide an experience of a virtual world (Graham, 2016). However, like all new technology, the popularity of 360° video leads to questions about how this technology might influence the population.

Disney World uses 360° cameras, to provide people with realistic experiences during their rides and shows. In one of the exhibits, Disney World offers people a virtual tour of countries around the world in a theatrical setting (i.e. a movie theater setting). A show at Disney,

or a tour, was recorded with an omnidirectional camera that captured the majestic scenery of Canada. In the feature, the audience meet the Narrator, a Canadian national who has acted in many Disney films. The Narrator starts off with making a joke about the stereotypes that many have about Canada and then proceeds to correct them. He takes the audience through the terrain of Canada, meeting the people and seeing the many different cities throughout the country. In one section of the video, the audience is taken on a helicopter ride through some of the hill-covered landscape. The audience can view a 360° field of view and experience what it might be like to ride in a helicopter.

This exhibit becomes a realistic experience because of the video's ability to immerse the audience in the experience. The room, for Disney's tour, is set up with large screens that circle and wrap around the entire room. The audience is ushered into several rows with railing in front and behind the viewer. There are no seats in the auditorium, but this allows the viewer to turn their bodies around to see different aspects of the virtual tour. The effect of this arrangement causes spectators to feel like they are moving through the stunning terrain of Canada. Despite this feeling of realistically traveling through the landscape, the experience remained virtual. The ability of 360° cameras to create a realistic quality to a virtual tour makes the technology appealing to many different types of media, including advertisements.

The capacity to make a virtual tour feel real to the audience can become the key to advancing entertainment and fields of research into a new generation. This technology possesses the ability to change the way in which society views the world and can alter the way in which some research fields conduct investigations. It can potentially increase our capacity to collect data in some areas of research, such as marine biology. Not only does this technology have the capability to advance research, but it can also immerse the audience in a story such as, for

example, the Disney experience. This immersion increases the realism that the spectators experience when participating in the event. The versatility of this technology produces questions about how and where this technology might be used. Recently, this technology has become popular to use in media, including the advertisement industry. Ads pollute the entertainment industry, often displayed along with other forms of entertainment, such as television shows or even an online videos (Media Dynamic Incorporated, 2014). Advertisements are a source of influential media, or media that is meant to persuade an audience, which provides a source of entertainment and is used to help promote events, products or to raise awareness about issues in a way that entertains consumers.

### **Print, Radio, and Television**

The promotion of events and products have a long history that can be traced back to ancient times (Tungate, 2013). Ads have taken on many different mediums throughout its history. These range from print to video, analog to digital. With the advent of new technology, advertisements evolve to take on new forms that better target each generation. With the emergence of print, advertisements evolved from word of mouth to better adapt to the new source of information. Print-sourced information helped to reach a larger audience than what might be possible by spreading information using word of mouth. With the advent of the printing press information became more distributable and information was released in mass quantities (Billsus, Brunk, Evans, Gladish, & Pazzani, 2002). Many sources of entertainment can trace their beginning to the advent of the printing press, including newspapers, magazines, and of course advertisements (Billsus et. al., 2002). The printing press allowed ad agencies to disseminate information about products and events to the masses faster.

However, the information might not have reached as large a group as the producers

desired. Another factor concerning the use of print-source media is that it relied heavily on the publics' ability to read. If a person was illiterate, the message might never reach the individual. However, as technology progressed, advertisements found a new medium to help disseminate information and target mass audiences: radio. Radio allowed the consumer the opportunity to hear information about products and events. Advertisement agencies used the radio to reach a larger audience than what might have been possible with print-sourced media. The radio enabled the agencies to successfully disseminate their message to portions of the population who were illiterate (O'Barr, 2010). Radio continued to be a reliable medium to spread information about products and events, until the emergence of television. Advertisements still used radio to provide the public with information; in fact, ad agencies used radio to help establish brands in television (Tungate, 2013).

With technology such as television, advertisement agencies were now able to distribute information concerning a product or event faster and more frequently. Video-based ads also showed the message to the audience by using moving images, sound, and words in a way that entertained the viewer with a short story that exemplified the product. Whereas print media used words and still images, radio used audio and relied on the listener's imagination to provide information to the public. As television became more accessible to the public (i.e. more affordable) the chance of a household owning at least one television increased (Tungate, 2013). Thereby increasing the likelihood that an ad's message reached a significant portion of the public. Not only did it increase the chances of reaching a larger audience, but it also enabled ad agencies to target specific audiences. For instance, during a broadcast of a child's television show, an agency would make sure to air commercials that targeted children (i.e. toys or other products meant for children). However, the fact that the ad reached a larger audience does not

insinuate that the message was received by the targeted demographic. The possibility of not reaching the target audience was a disadvantage of print, radio, and televised advertisements. However, as technology progressed into a digital age, it became more likely that the ad's message reached the intended audience.

### **Digital Age**

One factor of the digital age is the Internet. The Internet allows individuals to quickly and easily access information from anywhere in the world. This includes providing consumers with information about products and events that the viewer might find of interest while potentially hiding information that the viewer might not find interesting. The ability for the viewer to only see what they might be interested in is a result of cookies, which are a text file created by websites (Cookie, n.d.). The text file contains search data captured from visited websites and stored on the consumer's computer (Cookie, n.d.). These files can be stored on a computer temporarily, for a single session on a website, or permanently and are used to trace what the user's preferences are when searching for products or information (Cookie, n.d.). For instance, if the consumer is looking for a specific product on a website, like Amazon.com, that information is likely to be saved in the consumer's browser history. When another site is accessed, it might access stored cookies from the user's browser history to display advertisements that the user might be interested in, such as similar products or other products made by the same brand.

Not only do cookies allow advertisers to consider what consumers have shopped for previously, but it also enables advertisers to consider the consumer's interest in media, such as TV shows or movies. The ability to analyze cookies and promote products and media according to a person's interest enables the ad agency to more efficiently target its desired demographic. When distributing advertisements about a certain product, it is important that the ad is received



by the intended audience or the audience that is more likely to purchase the product. With cookies, the ad is more likely to be seen by an individual who is interested in the product or events that might be connected to the item. For instance, Mountain Dew is connected to action sports events like the Dew Tour. PepsiCo, makers of Mountain Dew, has been a sponsor for the Dew Tour since the event's initiation in 2005 (Smith, 2012). People who are interested in action sports are the individuals who are most likely interested in events like the Dew Tour and products that have some connection to the sporting event. Therefore, if a consumer looks up information about action sports events, the individual might also begin to see advertisements for Mountain Dew or other products connected to the event, like ads for new equipment. This is the result of the cookies stored on the user's computer. Websites can access the stored cookies to understand a person's interest and preferences better, allowing them to tailor the user experience to the individual, which also enables ad agencies to reach their target demographic more efficiently.

Allowing ad agencies to reach their target audience effectively is not the only benefit that the Internet provides. The versatility of the web also allows new formats of media a place to display content. For instance, with the advent of 360° technology, 360° videos have become a new way to watch media. However, where viewers watch the videos produced by 360° technology is a different issue. Producers can use video websites, such as YouTube, which make it possible to display the 360° content. Not only do these sources allow for the content to be exhibited, but they also make it easy for users to access and enjoy the content anywhere. The accessibility and interactivity of the new format make it an appealing tool for entertainment and promotional video. The accessibility that the website provides combined with its use of cookies helps to tailor the user experience to the individual's preferences. This ensures that the 360°

content reaches the producer's intended audiences; provided the audience can afford the technology required to view the advertisements (i.e. a computer with Internet access) (Tungate, 2013).

The internet combined with the new technology, 360° cameras, is a tool that advertisers have begun to use to further the quality of the experience that they offer the public (Graham, 2016). The use of 360° technology does not just offer entertainment, but it also provides an experience for the viewer. For this reason, companies do not promote the advertisements in a typical way (i.e. trying to sell a product). Instead, the commercials are promoted as an experience, which the audience might not be able to have otherwise. An experience is an event or occurrences that the viewer can participate in to gain information and knowledge from. A 360° advertisement's event offers consumers a new way to enjoy and retain knowledge and information. However, 360° video technology is relatively new, and its use in the ad industry is a recent development. Because this technology and its use in the advertisement industry is novel, there are no studies on how this technology is utilized and the potential effect it might have or is having on individuals in society.

This study will explore the use of 360° technology in advertisements, and it seeks to identify how 360° cameras might reshape the way in which consumers perceive reality based on the ad's perpetuation of societal norms or expectations. This, in turn, could have an effect on society; it might affect people's understanding of their role in society. Based on what they see in the advertisements, it could change the way in which individuals interact with their environment and other people. The average adult is exposed to approximately 362 ads a day (Media Dynamics Incorporated, 2014). The number of ads a consumer is exposed to in a day, whether unconsciously or consciously aware, can potentially affect the consumers' behavior and could

lead individuals to imitate that which they see on screen. Studies have already shown that this technology can be used to help improve research in some areas of study, such as marine biology. However, the research pertaining to this technology is limited in other fields of study.

### **Literature Review**

There is a significant amount of research about omnidirectional technology. However, the majority of the research pertains to the technical aspect. The technical aspect is defined as research that discusses the design and specification of creating omnidirectional cameras. The remaining research is connected to specific fields of work and study. For instance, analyzing and developing video games or developing omnidirectional cameras that can be submerged underwater to help with scientific observation (Bosch, Gracias, Ridao, & Ribas, 2015). The investigations into the capabilities of this technology have led to many discoveries in the scientific and societal fields of study. The implications of these studies help to improve our understanding of how this technology can be used in society. Despite the implication, there was no research concerning the use of 360° technology in advertisements.

The focus of this investigation will look at how 360° technology is being employed in the ad industry. To do this, three things must be taken into consideration: how 360° camera technology operates, the *Mise en Scène* or the elements that are required for the video to hold the viewers' attention in a world accustomed to viewing media in a two-dimensional format, and the idea of hyperreality which will help identify the reality portrayed in advertising. Focusing on the 360° camera technology is important because it is how the omnidirectional footage is produced. Therefore, without an understanding of how it works, it will be hard to identify elements that might affect a person's perception of their surroundings, in other words, their reality. Along with knowledge of 360° camera technology, it is also important to understand what is put in the scene,

or *Mise en Scène*, of the omnidirectional footage. *Mise en Scène* is an essential element for understanding because it identifies what elements, like props, are placed within a two-dimensional scene that can and often do have an effect on the audience.

The main focus of this study is to identify how 360° advertisements might affect the way in which the audience view their reality. For this reason, it is also important to understand *hyperritualism*, also known as *hyperreality*; the display of a reality similar to what people experience every day but contains elements that are different or over exaggerated. In other words, it is important to identify techniques or themes used to portray new and exciting realities. *Mise en Scène* and *hyperritualism* have not been used to analyze media in 360° formats, but both have been used to analyze two-dimensional media and how it has affected society (Gibbs, 2002; Goffman, 1979). Because of the lack of knowledge about the use of 360° in media, more specifically in ads, these three factors will help to understand 360° advertisements and the possible effects on their audiences. Understanding past research will contribute to identifying key elements used in 360° advertisements.

### **360° Cameras**

360° cameras have a complicated and relatively new history in society. First, it is important to understand what the camera can do. A 360° camera produces an image or video that has a 360° turn radius, "the viewer can look around in a 360°, camera-registered, moving image" (Bleumers, Van den Broeck, Lievens, & Pierson, 2014, p. 800). This expansive view is produced using one of two types of cameras. This can either be a single-camera system with a curved lens or a multi-camera system with standard lenses. The single-camera system, also known as a fish-eye camera system, allows the viewer to see in a 360° field of view, but the camera system has a downside. The video that is recorded using a fish-eye camera often has some distortion that runs

along the edge of the screen. This means that as the viewer gets further and further from the center point of the camera, the images begin to compress into themselves; the video became blurry and stretched, like a person's peripheral vision, also known as radial distortion (Bosch et al., 2015). The multi-camera system, also known as a polydioptric camera, allows the user to view 360° footage by connecting some cameras together, usually six or more cameras, and having them point in a different direction. Each of the cameras captures video of a particular section in the scene. The captured footage or images are then stitched together to form a 360° video or image that allows the viewer to look around (Bleumers et al., 2012).

When the footage is combined to create this 360° video, it increases the audience's ability to interact with the world that the images show. The interactivity is one of the reasons why it is becoming more and more popular for multimedia applications. However, this footage would not even exist if it were not for the camera's ability to produce this 360° world. In order to accomplish an accurate representation of the world, the cameras have to be calibrated in a specific way. There are many ways in which a 360° camera system can be calibrated. For a camera like the Point Grey Ladybug 3 (see Appendix A), a six-camera system, there are two types of parameters that need to be calibrated: intrinsic and extrinsic calibration. Intrinsic calibration refers to the calibration of the images to make sure that they overlap correctly. What this means is that the pictures are arranged in a way so that they overlap without distorting the surroundings captured. The images are then analyzed for matches, the system of calibration discards "95% of the false matchings and discards about 8% of the correct matches" (Bosch et al., 2015, p. 6044). This process is continued until the first and second closest matches are found. The number of matches has to be equal to or greater than a fixed number of matches (100 matches), to be considered optimized for the intrinsic parameters. If the matches do not equate to

100 matches, the images are rejected. When using a multi-camera system, it is important to consider the geometric location of the cameras or the placement of the cameras in a circle.

The geometric position is presumed not to change in time, and "each camera has its independent coordinate system" (Bosch et al., 2015, p. 6046). An algorithm is used to calibrate the system. This algorithm works correctly if each of the cameras "acquire a recognizable section of the poster where one of the other cameras also acquires a different section of the poster simultaneously" (Bosch et al., 2015, p. 6047). In this example, the researchers used a sign that wrapped around the multi-camera system, but it is possible to use any recognizable surrounding. It is also important to understand that for the calibration process to be successful images must be taken all around the camera. If each camera takes a picture from the same side, the calibration process will not have any overlapping points to judge from (Scaramuzza, 2014). This step is necessary if the user is to capture footage that is not distorted and can successfully be stitched together to form a 360° video that the viewers can interact.

If the calibration process is done correctly, the cameras will produce 360° footage that contains no distortions and can immerse the audience in the world captured. After the footage is compiled into a cohesive video, it is then streamed to the public using applications like YouTube and Facebook. YouTube and Facebook are social media websites that can be accessed on several different platforms (i.e. smartphones, computers, and gaming consoles). However, to stream the video with an acceptable quality (meaning that the video is streamed without any distortion caused by the user's bandwidth), within the standard bandwidth constraints is difficult. One solution to streaming high-quality 360° videos within the bandwidth limitation is to render the video as the user tilts and pans across the footage. The viewer's viewpoint is the first to render as the video starts to play. As the user focuses on the subject within the current frame other aspects

of the video are rendering (Alface, Macq, &Verzijp, 2012). As the participants begin to move in a particular direction the video finishes rendering. This process allows for the video to transition smoothly without any distortion and allows the viewer to fully explore and navigate the video without requiring large amounts of bandwidth data. The smooth process of streaming the video allows the viewer to interact with the video entirely and therefore fully immerse themselves in the world that is presented.

Although the audience can interact with the world inside the video by tilting and panning, the user is still able to see and interact with their reality. For this reason, people have developed devices to help with the immersion quality of 360° videos. These come in the form of Head Mounted Displays (HMD's) also known as Virtual Reality Hardware (VRH). HMD's are important to consider when talking about the 360° video because it allows the participant to become fully immersed in the video; this immersion is the goal of 360° videos. Morton Heilig developed one of the first Head Mounted Displays. The HMD system used a magnetic tracking system to determine the direction in which the user's head is facing (Halarnkar et. al, 2012). However, the hardware itself was too heavy for the consumer to move about freely. While developers continue to find solutions to the weight of HMD's, they developed other systems that immersed the user in the 360° world. For instance, the CAVE Automatic Virtual Environment (CAVE) which was developed in 1992 (Mazuryk &Gervautz, 1996). However, the CAVE is not an HMD; it was a system that immersed the user by projecting the virtual world on a "10 ft<sup>3</sup> cube made up of screens" (Halarnkar et. al, 2012).

It was not until recently that technology became small and light enough to make HMDs that fit comfortably on the user's head. This has led to the release of new technology like the Oculus Rift (Metz, 2015). Compared to its predecessors, the Oculus Rift is more compact and

fits comfortably on the user's head. The HMD allows the user to immerse themselves inside of the 360° world fully. It is a simple matter of turning their head to explore the world captured by the 360° camera system. The ability to turn one's head and see what is around them without having to leave the comfort of their home is what makes HMD's so immersive and useful to creators of 360° footage. However, this also makes creating the footage a little more difficult. There is no longer a blind spot in the environment displayed on the screen. A place where the audience is unable to see because the footage only enables the viewer to see a two-dimensional image. Because the public is allowed to look around and view the environment with the 360-degree field of view, this blind spot no longer exists. This is where the challenge is when creating 360° footage. The production crew of the footage can no longer stand in the blind spot or behind the camera. If the crew were to stand anywhere on the set, it would take the audience out of the experience and degrade its immersive quality.

### **Mise en Scène**

Understanding the technical aspects or the production of 360° videos is important, but it is not the only source of information to explore. *Mise en Scène* is currently used to identify the subtle ways in which screen-based media, most commonly film, convey sub-textual messages. Any form of art, such as film, contains messages that have the potential to be internalized by viewers. Visual media, like ads, can be a powerful tool to manipulate the audience to believe different concepts, like societal stereotypes. *Mise en Scène* is used to identify and analyze the sub-textual meaning in visual media. In other words, *Mise en Scène* is used to identify elements placed in visual media that create subtle messages (Gibbs, 2002). These added elements have the potential to subconsciously influence audiences to internalize societal ideals, such as gender, race, power, class, etc. However, 360° technology will alter our understanding of *Mise en Scène*



and how it is used to communicate those subtle messages. As media begins to move from two-dimensional material to three-dimensional, it is important to understand *Mise en Scène* to identify how reading a scene will change with 360° cameras.

When looking at how 360° video immerses the audience in the video, it is important to look at what is placed within the scene to keep the viewer perceptive of their surroundings. In other words, we need to understand a form of *Mise en Scène*, which has many different interpretations, but it means "to put on the stage" (Gibbs, 2002). The term *Mise en Scène* started in France, but in 1833 was translated into English. The term has its origins in theater, but with modern times it has been used to discuss the elements of film and other two-dimensional media, such as advertisements (Gibbs, 2002). Many different factors are considered when using *Mise en Scène* to critique a movie. These features are lighting, the human figure, the setting, and the composition (Gibbs, 2002; Pramaggiore & Wallis, 2008; Welsch, 1997). These elements are added to a film to convey a message to the audience without explicitly telling them the message.

Lighting is one of the key elements of a film that helps to transmit a message to the public. It contributes to conveying the mood of the scene and the mood of the characters (i.e. scared, happy, and sad). Because the lighting can send such a message, it is important to understand the types of lighting that are used in the scene. According to Maria Pramaggiore and Tom Wallis, "lighting exhibits three attributes: quality (hard and soft), placement (the direction from which the light strikes the subject), and contrast (high or low)" (2008). Using these attributes enable the audience to gain a deeper understanding of the characters, can highlight specific actions, and establishes the mood of the film (Pramaggiore & Wallis, 2008; Welsch, 1997). The first attribute of lighting is the quality, meaning hard or soft lighting. Hard lighting is used to create dark shadows onto a subject. Soft light is the opposite. Soft light is used to

highlight the actor or actress's features without displaying all of the unflattering aspects. This gives the audience the idea that the character is perfect. The direction in which the lighting is facing can also help convey a meaning to the public (Gibbs, 2002). For instance, depending on if the light is facing the subject directly or from the side, the shadows can convey placement in the room, or if the subjects are outside, the lighting can convey the time of day. It can be used to separate the character from the scene or be used to help them blend in.

This leads us to the contrast attribute of lighting and is one of the key factors when establishing a mood. The contrast contains three different types of intensity or lighting ratios: high-key, natural key, and low-key lighting (Pramaggiore & Wallis, 2008). High-key lighting is used to minimize any shadows in the scene (it is often employed in comedies). High-key lighting is often used to convey an optimistic or happy mood to the audience (Pramaggiore & Wallis, 2008). Natural-key lighting is used to give the characters more definition by creating light shadows. It helps to give the audience the impression that the character is in a typical situation. While low-key lighting is used to cast dark shadows and produces more contrast in the scene, this type of lighting is used to create a somber mood in films, or it can convey a sense of gloom depending on the genre of film (Pramaggiore & Wallis, 2008).

Like lighting, the human figure helps to convey a message to the audience. The human figure encompasses many different aspects, such as costume, makeup, and body placement. The casting of the actors is also an important aspect when looking at the characters in a film. For this reason selecting the right actor for the role is "one of the most important decisions a director can make" (Pramaggiore & Wallis, 2008). The actor is a paramount aspect of the film, without them, there is no character and no plot development. Auditions are usually held by a casting director to select the actor whom they believe will match the character's personality the best. The costume

design is also important for the look of the film. The costume can convey a multitude of information to the audience. For instance, if the character is wearing torn clothing it can express that they are poor or homeless. Vice versa if the character is dressed in a suit, the audience might identify them as a rich business person. In this way, clothing can convey a character's social status or working status within the film. The costume can also help the audience to identify the era and culture in which the story takes place. The figure or character placement and movement can also contribute to show the period and culture in the reality of the film. Actors and actresses need to be careful with their movement on the screen. Their placement and movement can "produce artful compositions, provide information about the characters and their relationships, develop motifs, and reinforce themes" (Pramaggiore & Wallis, 2008). Any movement on screen conveys a message to the audience, even if that message is conveyed subconsciously.

Throughout a film, the actor moves around within a particular region, or otherwise known as the setting. The setting's primary purpose is to establish a time and place, but it also allows for the actions of the characters to unfold (Pramaggiore & Wallis, 2008; Welsch, 1997). The setting is a vital tool used to alert the audience to the period of the film. It can be used to provide a variety of different information to the viewer. For instance, when the setting changes it alerts the audience to a turning point, offers information to the view that is hidden from certain characters, and can even help to influence a character's decision process. Not only does it help mark a change in the story line, but it can also help to evoke a mood in the audience. Because the setting can evoke an emotional response from the public, it is important for the director to consider the visual and spatial attributes of the environment (Pramaggiore & Wallis, 2008). The visual and spatial elements can help the audience foreshadow many different interactions between characters. For instance, if two characters were to meet each other in a dark alley, the

audience might think that they are plotting something mischievous. However, this altercation could go differently depending on the context that the public gets before the actual scene (i.e. other plot development that has happened in other settings).

Another device to help to relay information to the public is the composition of the film. Pramaggiore & Wallis (2008) define composition "as the visual arrangement of the objects, actors, and space within the frame." Placing these elements in a particular arrangement can often send non-verbal messages to the audience; it can be used to identify underlying themes and to produce stunning visual effects in the film. Looking at composition means to observe every detail held within the view of the camera; it means to look at the framing of the shots and what is contained within them. The framing of the scene is amongst the most important aspects of *Mise en Scène* because it dictates how much is seen on the screen. There are two types of framing to consider when looking at the film: loose framing and tight framing (Pramaggiore & Wallis, 2008). The amount of space shown on the screen can restrict other *Mise en Scène* elements mentioned earlier. For instance, tight framing limits the amount of space shown in the scene. The space shown limits the audience's view of the setting, and it also restricts the actor/actress's movement. If the character makes any significant movement within a tight framing, there is a chance that it will move outside the border of the screen. Restricting the audience's view of what is happening within the scene is done with a particular motive. The restriction could cause a sense of mystery or suspense or even curiosity (Gibbs, 2002). It can also help show intimacy between characters. If two characters are standing close to each other with a tight framing, it can show a deep intimacy between them. Whereas if they were in a loose frame, it would not have the same sense of intimacy: it might even portray a disconnection between the characters.

### **Hyperreality**

The purpose of this study is to look at how 360° camera's use in advertisements will reshape the way in which consumers perceive reality based on the messages of the media. To achieve an understanding of how media influences reality, it is important to look at what has already been said about this change in reality. This is referred to as hyperreality, sometimes known as hyperritualism (Goffman, 1979; Parry-Giles & Parry-Giles, 1999; Szto, 2013; Viens, 2014). When researching hyperreality, many articles examined hyperreality in concern to advertisements but did not discuss hyperreality in connection with 360° advertisements. Therefore, it is important to understand how hyperritualism is portrayed in non-360° ads. An understanding of hyperreality in current advertisements will help to identify elements of hyperritualism in 360° commercials.

Hyperreality is a postmodern idea that states, "because of the saturation of images in contemporary life, it is difficult to distinguish between what is 'real' and what is represented or mediated" (Parry-Giles & Parry-Giles, 1999, p. 30). In other words, hyperreality means that media shows a common reality that contains elements that are exaggerated or extreme versions of reality. The idea of hyperreality began with Daniel Boorstin's concept and concern that culture was threatened by the unreal portrayal of reality in media (Viens, 2014). This is evident in his book, *The Image: A Guide to Pseudo-Events in America*, when he asks, "Have we been doomed to make our dreams into illusions?" (Boorstin, 2012). Boorstin then goes on to explain the difference between dreams and illusions. People can distinguish the difference between dreams and reality; dreams are aspirations to which people can compare with reality (Boorstin, 2012). Illusions are different; illusions are images or pieces of media that people have "mistaken for reality," (Boorstin, 2012). Boorstin used the term pseudo-event to describe the spectacular events in public which had little to do with displaying reality and more to do with creating a moment of

entertainment for the audience (Boorstin, 2012; Viens, 2014). The term hyperreality was not used until later when it was coined by Jean Baudrillard (Viens, 2014). This term is used to describe the idea of reality constructed by media (Viens, 2014). Baudrillard looked at the concept of simulacra and simulation used in the media use to create content that sought to emulate reality. However, the media usually adds some exaggerated or extreme expression of reality that people typically do not experience in their everyday reality (Baudrillard, 1994). The exaggerated additions to the media could be a variety of different elements, such as props or actions. This is the reason why it is important to look at how media is portraying reality.

When looking at the reality contained in media, it is important to look at the semiotics (i.e. the picture, the appearance of people, and the phrasing) that are used in the media (Szto, 2013). In other words, it is important to interpret what is obvious and expose what is not evident, such as body language or non-verbal language (Szto, 2013). The body language can portray a variety of different messages to the audience. One of the biggest that is shown within media today is the use of body language to portray a sense of power or control (Baudrillard, 1994). There are many different ways that power can be used to convince or entice people to imitate the reality that they see in media. For instance, Baudrillard (1994) states the portrayal of power is used in political advertisements for campaigns. The display of body language is a major factor when looking at how the audience might perceive the reality portrayed in the commercial. Body language or non-verbal language can be used to convey more than just a sense of power to the public; it can be used to convey a message of joy, anger, and fear. An advertisement uses these feelings to convey a particular message. For instance, Truth.com Anti-Tobacco ads, meant to stop people from smoking, elicit feelings of fear and disgust to convince people to quit tobacco use and to keep adolescence from picking up the habit (Peachmann & Reibling, 2006).

Depending on the goal of the advertisement, the producer will aim to target a specific emotion using different elements, like non-verbal language.

However, the body language's display, like that of power, is often fake and can only be employed in the world that it is displayed. This is evident when Baudrillard (1994) states, "power itself ends by being dismantled in this space and becoming a simulation of power (disconnected from its ends and its objectives, and dedicated to the effects of power and mass simulation)." This means that the display of power in this version of reality ends in the advertisement; the power in the ad cannot be transferred into reality. Although, people try to emulate what they see in the media, because of the way that it can make them feel (i.e. the feeling of power or the feeling of joy or the sense of control) (Baudrillard, 1994). However, the display of power is a factor in an advertisement, but it is not the only factor when creating an artificial reality.

Creating this extreme version of reality relies on the scene or the setting that is depicted. These scenes add to the feel of realism in the advertisement, while at the same time adding an extraordinary aspect. The setting is important to consider because it allows the viewer to make a connection to what they see in everyday life. For instance, if the advertisement shows an ordinary office or a living room in a house the audience is more likely to make a connection with their normal lives. This connection can enable them to internalize the message of the advertisement. What this means is that the audience member might start thinking that because the location looks similar to one they visit regularly, the exaggerated events in the ad could happen to them. Also, the location might look similar to the audience's location in real life, but it will have some elements of hyperritualism that appeal to the viewers.

However, if the advertisement's setting is located in a reality that does not exist yet, for instance, a space ship, it is less likely to feel like it might happen, but this location can appeal to the

viewer's imagination. The appeal to one's imagination could inspire to try and emulate the actions of the characters in the advertisement or encourage them to find a way to escape their normal lives. Not only does the setting allow for a viewer to make a connection to a location in their daily lives, but it also provides context to events (i.e. what the characters are doing, how they are acting, and the action that is taking place) (Goffman, 1979). For instance, in one of the previous mentioned Truth.com commercials, the location is a city with massive skyscrapers and business towers. Based on people's past experiences, in reality, this place is meant to be populated with hundreds of individuals going about their day, shopping or working.

Although the site in the commercial depicts this stereotypical location, it is vastly different than what people expect. Instead of crowds of individuals going about their business, the streets are filled with people wearing white tee-shirts with two numbers with a forward slash on them, for example, 298/1200. The crowd makes its way to a large tobacco company's headquarters, where they stand for a few moments. Then as one, the entire crowd, except one person, collapses to the ground, dead. The individual left standing is holding a sign, big enough for the people inside the building to read. The sign reads, "TOBACCO KILLS 1200 PEOPLE A DAY!" (BJaraPSU, 2008). The person then flips the sign, which reads "EVER THINK ABOUT TAKING A DAY OFF?" (BJaraPSU, 2008). The Tobacco Kills ad is a perfect example of how slight alterations to an environment, while at the same time keeping it similar to a location familiar to the population, can affect how they might see reality. Seeing this presentation of people dying in this particular area makes it real to the viewers. This new reality caused, through eliciting the feeling of disgust from the individuals, the viewer to reevaluate how they perceived smoking and caused a decrease in people's intentions to smoke (Peachmann & Reibling, 2006).

The display of these elements of hyperreality takes place in many different forms of



influential media, such as political campaigns and product commercials. These types of media show aspects of reality but mix in events, places, people, and actions that individuals do not see or do in a typical day. Viens (2014) states that "we went from one dream, before images and pseudo-events and constructed realities took over, to the subsequent dream of hyperreality."

What this means is that the pictures portray a reality different from our reality and have the power to change how individuals think their reality should look. They then try to imitate the new reality as close as possible. For instance, the Tobacco ad can change the way an individual sees their habit of smoking and try to quite to prevent them from being one of the individuals dead in the street. Therefore, changing their past reality to a new reality, one that they believe will make them happier. This shift can be a change in an individual's appearance, to changing their attitudes, to even changing their dreams and goals. This is evident when Erving Goffman (1979) states that the "viewer is to engage knowingly in a kind of make-believe, treating the depicted world as if it were real-life but of course not actually real". This emulates a concern that many theorists share: the idea that media is never going to portray the "real reality" (Viens, 2014). Although, with the huge influence that media has over the portrayal of reality, how are individuals meant to identify the difference between real reality and hyperreality?

### **Methods**

This paper seeks to identify how omnidirectional technology's use in advertisements will reshape people's perception. This technology is new, and there are a limited number of fields that utilize it to carry out research or to produce entertainment. Therefore, there is little to no research on how this technology's use in the ad industry will affect society. This thesis will use a critical method of research, critical theory, more specifically poststructuralism. Critical theory was developed in the 1930's by scholars from the University of Frankfurt in Frankfurt, Germany and

was brought to America a decade later (Zou & Trueba, 2002). Critical theory is applied in the study of arts, social studies, and humanities, and early theorists used critical theory to "disrupt and challenge the status quo" (Zou & Trueba, 2002). It allows one to examine and explore cultural and societal meanings of artifacts, like media. Critical theory allows us to question what we initially thought the meaning of cultural artifacts were and to look further into their meaning. Critical theory asks us to reconsider what we initially believed to be true, to question our beliefs, and to examine the way in which people interact with material possessions and with others in society (Malpas & Wake, 2006). Critical theory contains many different methods of examination, including methods like poststructuralism, Marxism, feminism, and postmodernism that look at the underlying messages of information distributed in culture. In other words, these methods look at the textual and sub-textual messages contained in artifacts. Poststructuralists believe that language is not the only medium that offers a way to communicate with each other. However, the meaning behind a medium, like a language, only has significant meaning to the individuals within a particular culture.

Poststructuralism is used to identify meaning behind words, images, stories, and other forms of media by critically looking at the artifact being studied (Belsey, 2006). In other words, poststructuralists examine an artifact with a critical eye, finding meaning based on what is seen and not explicitly stated (i.e. poststructuralism looks at aesthetics, signs, and symbols that are utilized to convey messages without obviously stating what the message is). Poststructuralism was developed from the criticism of structuralism, which looks at the structure and how things are organized into meaningful articles. This means that scholars, in disagreement with structuralism, set out to identify its flaws. Two of the leading scholars that helped start this movement are Jacques Derrida and Roland Barthes. Structuralism studies the semiotics used in

text and media. This means that it examines the sign as a tool to structure the real that we know. Poststructuralism is much like structuralism in that it looks at the semiotics of a medium and how it is structured, but it also looks at other meanings of the text or media beyond societal assumptions and systems of knowledge (i.e. gender roles and race) (Belsey, 2006). Structuralism, on the other hand, looks only at the object being studied based on the current cultural and knowledge systems. It also confines the meaning of signifiers/signified to the signs and symbols of language. Poststructuralism does not restrict meaning only by the obvious meaning of signifiers. This is evident when Derrida (1978) states, in *Structure, Sign, and Play in the Discourse of the Human Sciences*, that "erasing the differences between the signifier and the signified...consists to put into question the system in which the preceding reduction functioned" (p.281). The signifiers are not confined to words, which only have specific meanings, they can have multiple forms and meanings.

This study will be looking at the many different types of advertisements that utilize 360° technology (i.e. 360° cameras like the Point Grey Ladybug 3). Therefore, the thesis uses poststructuralism because it is used to identify the semiotics or the signs and symbols used in the 360° media. Poststructuralism has been known to be effective when analyzing and discussing the effect of artifacts, such as print or two-dimensional media, on societal values. The addition of 360° technology is expanding upon the ideology of poststructuralism because the new format presents a new way of providing information to the masses. Therefore, the advertisements for this study will be examined with the critical eye; an eye that looks at the aesthetics, semiotics, and underlying sub-textual information contained in the ads. The selection process for the ads used in the investigation will be done in a specific way that will ensure the validity of the study.

There are many different elements to consider when selecting the data to review. The first

important aspect when looking at for the required data is the ease of access that people have to the material. For this reason, the study will collect the data from online sources that people have ease of access to because of technological advances. With the vast amount of information that can be found online, it is important to narrow this resource number of online sources that will be used. For this, the study will focus on internet sources that are used most frequently by people. More specifically the study will utilize YouTube and Facebook. YouTube alone is a popular source of entertainment for a large portion of the population with over a billion users who access their services (Statistics, n.d.). Combined with Facebook's average of 1.28 billion daily active users, these two sources reach an astounding number of people daily (Stats, 2017). The ability of these sources to reach over a billion users daily is useful to companies producing advertisements because it allows for content to be dispersed efficiently and it enables these companies to reach out to a large number of viewers. This makes it more likely that people will have found and watched 360° videos at some point in their use of these online sources.

Another factor in selecting these two sources to collect the data from is that these sources run an algorithm that allows other viewers to see the number of viewers who have watched the videos, this will allow for the selection of 360° videos that contains the most online views at the time of collection. These online sources also enable people to take the media with them, meaning that these online sources have mobile applications that people can use to take the media anywhere that they want. Not only is the ability to take the media with them a plus, but the internal working of mobile devices (i.e. the internal gyroscope that enable the mobile devices to use a QWERTY keyboards) enable viewers to rotate the view on the monitor by simply using their body and turning. As the audience turns, so does the picture on the screen, allowing the viewer to look at the scenery within the 360° footage. Even without a mobile device, the viewer

is still able to explore the surrounding area within the 360° field of view on a computer. The user simply has to use a mouse to navigate; this is done by holding down the left clicker and dragging the mouse across the screen. This action will allow the viewer to scan through the 360° environment of the advertisement.

The most important aspect of gathering the data from these online sources is the cost that is connected to collecting the videos. Each of these sources allows individuals to create online profiles free of charge. On top of the free profile, the viewers can watch any video on their database without having to create a profile (with the exceptions of Facebook) or pay a fee to watch. Creating a profile for each of these sources is simple and requires little time, it also comes with the perks that people without a profile cannot experience. With the free online profile, users can create watchlists or playlists containing any type of video that they might be interested. For instance, the user can create music playlist or a DIY (do it yourself) playlist. The ability to be able to create a profile allows the viewers to access the same video over and over again easily. What this means is that the individual can add the video to a specific playlist and find the video easier than having to search through the large expanse of video contained in the database.

However, the viewer has to locate the video before they can add it to any playlist that they have created. Each of these databases has many videos. Therefore the companies have a way of searching and sifting through the millions of videos that are contained in their database. These online databases use an algorithm that allows the user to search through a vast library of videos that are held on their servers. This algorithm allows viewers to type in keywords that the algorithm will use to search its database for and will then present the top videos that match the key terms the audience searched. The videos are arranged depending on how the viewer would like to view them. For instance, YouTube allows the viewer can choose to see top videos based

on rating, view count, upload date, and relevance. Facebook is similar in the ability to sort the search results. However, there is a slight difference. Facebook searches all content based on the keywords entered. This means that it does not only search for videos, but it also searches for pages and profiles that match. The viewer is then able to select if they are searching for a page, video, photos, shopping. Deciding to sort and limit the videos displayed by these factors help to ensure that the viewer can find what they want to see. Besides the ability to sort the video in this way, the online sources also allow the viewer to limit the number of videos displayed.

Not only do the sites themselves have search engines that allow content on their database to be found, but outside search engines can locate and display the links of where they are located. Google uses an algorithm that determines a website's relevance by analyzing the sources with over 200 different factors (Google, n.d.). A major factor is the PageRank of the relevant sites. PageRank is an algorithm used to rank the website based on the number of incoming links from other pages (Google, n.d.). The more incoming links contained, the higher the ranking that website has. YouTube, in particular, has a high PageRank because of a vast number of incoming links; this means that if a viewer searches for a video in Google, it will immediately display any relevant YouTube links first and then other links that pertain to the keywords in the viewer's search. Facebook, like YouTube, contain a high number of incoming links that it is ranked high on Google's PageRank. This makes it easier for the user to find and watch videos that are interesting. Each of these perks in the online sources, saving a video on a playlist and the algorithm that allows the viewer to search for videos easily, make it easier to watch a video multiple times if they wish. The ability to look at the videos as many times as they want to make these sources perfect for reviewing the material for this study.

There is, perhaps, one downside to using these sources to gather data for the study. The

sources allow millions of subscribers, viewers, and publishers to add new content to the vast library. Therefore, the library could contain hundreds, if not thousands of advertisements that utilize 360° technology in their video. The issue then is how to limit the number of sources pulled from YouTube and Facebook. This study will employ several restrictions to limit the number of videos taken from each source. The first is the date in which they were added to the library of each source. Each source, when uploading a video to their servers, has the option of adding details to the video. It even goes as far as to allow the user to pick the thumbnail or the first image that the perspective viewers will see. The publisher can add a name, short description, tags, translations (if required or desired), the type of license and ownership right, and much more. One of the elements that are added regardless of the publisher's choice is the date and time of the video's publication.

The second restriction placed on the data gathering for this study is the video must be interactive. In other words, the viewer must be able to interact with the video in a particular way. The viewer must be able to move the framing of the camera in some way, whether through the use of a Head Mounted Display (HMD) system, a mobile device, or with a computer mouse. Some videos contained within the library of the host servers claim to be 360° videos, but they lack the interactive quality of being able to rotate the camera. Instead, they offer the audience a view of a location with the distorted imagery of a panoramic fish-eye video. This allows the viewer to see the 360° environment, but it distorts the world that is shown. The distortion that occurs because of this style of 360° video alerts the viewer to the fact that the reality video is fake and therefore less appealing to watch the events that are happening within the video. Because of the effect that this has on the viewer, it is important to limit the data collected by the ability of the video to be manipulated by the viewer.

Based on this information it is also important to restrict the data by the perspective that the viewer can watch the advertisement. There are multiple different points of view in which audiences can watch a 360° video: fish-eye, little planet and normal. The normal way to watch is remarkable similar to the way in which the audience sees with their own eyes. The fish-eye is similar to normal, but there is a slight distortion in the view that is noticeable. The perspective of the little planet is vastly different from the previous two. The image is severely distorted and wrapped into the shape of a globe. This allows the viewer to view the entire perspective of the recorded images. However, it can be difficult to tell which way is up, down, right, or left. The distortion of the picture to form the little planet view of the video makes it difficult to absorb the message contained in the media. While the concept of little planet video is interesting, for advertisements, this can drastically hinder the purpose of the video.

The limits stated above will help to ensure that the most current and popular 360° advertisements are collected for the study. However, even with the restrictions placed on the collection of data, it is still possible that the search and collection of data will yield a significant number of videos that can be utilized for the study. Because of the copious amount of video available it is important to restrict the number of videos analyzed for the primary research of the study. The amount of data collected must be a manageable and adequate number of videos to provide an accurate analysis of 360° technology used in advertisements. Therefore, this study will use a total of six videos from each source. Acquiring six videos from each source will provide the study with a total of 12 advertisements to analyze. Using these restrictions when collecting data from YouTube and Facebook will drastically decrease the number of sources gathered from the vast libraries of YouTube and Facebook, while at the same time providing the best available content. Content that will enable the study to identify elements employed that



display a version of reality in which people try to emulate.

Using the methods above to collect the data for the study from YouTube include: 360° Celebra con Nosotros en el "Tour de la Botella Coca-Cola" or 360° Celebrate with us on the "Tour of the Coca-Cola Bottle," which is a Coca-Cola commercial that follows oversees the delivery of a shipment of Coca-Cola; Gatorade 360° Bryce Harper Virtual Reality Experience, which is an advertisement for Gatorade that utilizes the experience of a professional baseball player, Bryce Harper; *Stranger Things* | Virtual Reality/360 Experience [HD] | Netflix , which allows the viewer to experience the world of *Stranger Things*; Clash of Clans 360: Experience a Virtual Reality Raid offers a look into the world of Clash of Clans; Dew VR Bristol with Dale Jr YT 360 | Mountain Dew, which gives you a glimpse into the life of Dale Jr. as he drives to the NASCAR race track in Bristol; and Hyundai CRETA 360 Degree Video, which displays the quality and perks of owning one of their cars, the Hyundai CRETA.

The data collected from Facebook include: Deadpool 24/7, 360° a year, a 360° trailer for the Deadpool movie; Walt Disney World Presents: How to use 360 video with Goofy, which is a brief exploration with Goofy of Disney World; Battle continues on the streets of Jedha, which is a quick look at the new *Star Wars Rouge One* movie; NESCAFÉ #GoodMorningWorld 360°, which shows how people around the world enjoy their mornings and how much they like NESCAFÉ; Samsung #BeFearlessVR Experience, which promotes the companies Virtual Reality technology through VR experience that can be terrifying, base jumping; and 360° Tour of #HGTVDreamHouse 2017, which gives a short tour of a house that might be on the upcoming season of Dream House. Each of the videos collected from Facebook and YouTube meets the restriction stated earlier and also have the added benefit of being located easily and added to playlists or saved files on an individual's profile. Finding and collecting the data for the research

was the first step in the process of discovering how this technology will affect audiences' view of reality.

The next phase of the process is to begin reviewing the material that is collected from these sources. The first step in this process is to simply view the content as a prospective consumer rather than as a critical observer. The reason for this is it will provide an idea of how the advertisement makes the audience view the product or media being promoted. This will help with identifying what is used to make the viewer feel that way. After the initial viewing of the material, the same video will be watched two to three more times, but with a more critical eye. An eye that is looking for specific details contained within the video that elicit the initial reaction (i.e. joy, suspense, anger, and disgust) from the viewer. During the second and third time watching, the videos will be watched to identify particular techniques that are utilized within the video to create the feeling of a different but similar reality.

This process will take longer than simply watching the video. Each viewing after the first will be done with the specific purpose of finding and identifying ways in which the content is used to convince the viewer to participate in the end goal of the ad. This ultimate goal can be anything from convincing the audience to buy a product, to see a film in a theater, to purchase that movie on DVD/Blu-Ray, or to visit a particular location. The process of examining the videos might require the video to be paused, re-winded, and replayed several times to accurately discover the key elements used in advertisements that utilize 360° technology to promote the manufacturer's product. During the viewing process, notes will be taken to help pinpoint the tactics employed by the 360° ads that are similar or the same as other 360° videos that are analyzed. This will help with identifying methods of how 360° technology is used to increase the effectiveness of ad's persuasive arguments by creating a hyperreality that entices the audience.

## Discussion

360° technology combined with advertisements might affect how they interact with other individuals and how they view their role in society. Therefore, it is important to understand what the technology and producers do to create a specific look and feel to the ad. For this reason, the research not only looked into how the technology might affect individuals in society but also the techniques and aspects of the technology that enabled them to create an experience. Therefore, this chapter discusses the aesthetics used in the 360° ads to provide a deeper understanding of how this technology is currently being employed in the advertisement industry.

The first step to understanding how this technology can affect society is to look at the aspects and aesthetics that it offers to videos and the techniques that the producers use to create a convincing and realistic virtual environment. In the research conducted on the 360° technology employed in advertisements, several strategies were discovered. These strategies are applied to the videos collected and is meant to have an impact on how the audience is meant to feel about the product advertised and in persuading the viewers to participate in the consumption of the product. These strategies are a false sense of control, unrealistic objects, and dream events. Each of these categories comments on the way in which the developers utilize the technology and tactics that help to display a hyperreality that entices audiences to try to embody what they see.

### **False Sense of Control**

This section discusses advertisers' use of 360° technology to give the viewer a sense of control over the media. This power gives the audience the idea that they have control over what they can see within the virtual space of the video. The perpetuation of viewer control intrigues the audience, making them more susceptible to the idea of participating in what the advertisement is trying to convince them to do. For instance, the commercial could be asking

them to take part in going to see a film or purchasing a product. However, this portrayal of control causes the viewer to alter the way in which they see their everyday environment. There are several different ways in which producers use 360° advertisements to portray this sense of control. The biggest way in which 360° advertisements convey this idea of control to the audience is by allowing the viewer to explore the scene. The videos enable the viewers to do this by using their computer mouse or mobile device to rotate the camera within the scene. These two ways to turn the camera allow them to have control of where the camera is focused. This ability is entirely different from two-dimensional advertisements that force the viewer to focus on one location within the frame. The display of the frame is controlled by the movement of the camera (i.e. pan, tilt, and dolly movement).

In two-dimensional advertisements, the viewer has no control over which direction they are looking, within the framing of the video. This idea means that the camera angle is in a fixed position that the director desires and can be moved based on what they want the audience to see, when to see it, and what message they are trying to convey. In other words, viewers are unable to control what they are looking at, and therefore their attention is set in one particular place, in the case of an advertisement, it is configured to display the product being marketed. The angle and camera movement (i.e. pan, tilt, and dolly movement) used by the producers convey specific messages to the audience, making them feel a specific way (i.e. to buy a product or to participate in an action like seeing a movie). With 360° video, it is still the case that the position of the camera is paramount to how the viewer might interpret the message sent to the audience.

However, with 360° technology, the position of the camera is static and does not change according to the direction of the producers. The only way in which 360° cameras move is if there is a particular reason for it to change positions (i.e. if the camera is meant to follow a character

within the video or advertisement). Even if the camera moves, the position of the camera does not move in the traditional sense. The camera is typically fixed to a prop within the video and can be placed in two or more different location on that prop. For instance, in some videos, the camera is positioned both within a car and somewhere on the outside of the car. The camera is placed in this fixed position, but the camera records what is viewable within a 360° field of view. Being able to move the view of the camera's frame within a 360° field of view gives the viewer a sense of control over what they can see within the frame. The expanse of the view not only gives the audience control over what they can see, but it also makes the placement of the camera more difficult. The reason being that, if the camera is not placed in a specific location the audience might not be able to view every aspect contained within the site of the video.

That being said, if the position of the 360° camera is placed in a location that allows the viewer to see everything that the environment has to offer, the viewer is able to rotate the view of the camera and witness all that the reality of the video has to offer. The ability to rotate the camera leads the viewer to have a sense of control over the media and the world contained in the advertisement. The feeling of control that the ad gives the viewer enables them to feel that if they do participate in the call to action of the commercial, they might be able to experience those events in their everyday life. However, this is a false sense of control. While the viewer does have control over what they see within the world of the environment by rotating the view of the camera, they are unable to control any other aspect of the environment depicted in the video. The audience of the advertisement's experience is forced to follow the specific route that is laid out in the video if the action of the video dictates that movement. For instance, the camera moves if the 360° video is meant to follow a person around the environment or is static if the audience is forced to sit in one location and watch the events unfolding within the world depicted in the

advertisement's experience.

The advertisement for Gatorade, Gatorade 360° Bryce Harper Virtual Reality Experience (Gatorade, 2015), is a perfect example of the audience feeling a sense of control. The commercial's use of aesthetics positions the audience in such a way that it provides the viewer with a moderate amount of control over what is seen. The allowance of control is the reason that this ad was chosen. The advertisement starts off with the viewer locked in a position looking at a black screen in which they are instructed on how to operate the 360° experience. When the scene comes up the first thing that the viewer can see is the lights of a stadium; these lights lead the viewer to look at the individual standing in front of a dugout, Bryce Harper. The location of the camera is presumed to be the same fixed location as the start point of the commercial. As the viewer is enabled to look around, Bryce is giving a monolog about the situation that he is experiencing. He talks about how to handle the situation that he has described and tells the viewer how to manage this high-pressure situation on the baseball field and how he keeps calm in this heart-pounding situation. Harper says that in the end, "You gotta tune it all out because it's not about the lights and it's not about the scoreboard. It's about you and the ball. It's about trusting what you got inside" (Gatorade, 2015). As he finishes his statement, he walks up to the batting plate, walking directly toward the audience in the process.

Harper begins to glow, the background goes black, and all that the viewer can see is Harper walking toward them with blue sparks of light coming off of his body. As he walks closer to the viewer and the batting plate, the video transitions from a third-person perspective that enables the viewer to look at Bryce and the surrounding area, to a first-person perspective of the participant seeing the events unfold through Bryce's eyes. The camera takes Harper's point of view as he walks to the batters plate and becomes a fixed point for the camera. The new point-of-

view enables the viewer to become Bryce Harper as they watch the balls fly toward them. As the balls fly toward the audience, the background goes black, and all that the viewer can see is the pitcher and the ball. The phenomenon of the background transitioning to black and only being able to see the ball or tunnel vision occurs three times. On the final pitch, the Viewer/Harper swings at the ball and makes a home run hit. In the background, the audience hears the announcer proclaim "THE NATES WIN, THE NATES WIN" (Gatorade, 2015). As the commercial comes to an end, the camera stays in the fixed position of the batter's box. The screen fades to black as a Gatorade symbol is shown followed by, what appears to be, the game-winning baseball.

Throughout the advertisement, the viewer can direct the camera angle to look anywhere within the virtual environment. The audience members are even able to look away from the pitcher to the crowd of the stadium at any moment. However, looking in the direction that Harper would be looking is the most beneficial in the situation that the viewer is placed. Looking in this direction helps to give the viewer an idea of what it would be like to be a baseball star and in the case of this situation, what it would be like to be the hero of the baseball game. Being able to experience the thrill and the success of winning a national league game is a product of being able to control the direction of the view. This sense of control implies that the reason that Harper won the game is that the viewer enabled him to see the pitch by controlling the direction that they are looking and that the viewer can block everything out and focus on the ball which enables Harper to win the game. The sense of control that the audience gains from the experience that the video contains can make the audience believe that they can control events in reality, or in this case the hyperreality, of the advertisement. The experience leads to a desire to feel the same sense of control in their reality, and the commercial implies that if the viewer consumes the beverage of

professionals, Gatorade, they might be able to monitor events the same way they hit the game-winning home run. However, being able to feel like this from a drink is unlikely, nor is it possible to gain this from the sense of control that the audience feels. It is not the drink or the feeling of control that enables Harper to make the game-winning home run. It is the time, energy, and immense dedication that he has invested in practicing his craft. Making the viewer believe that if they drink Gatorade, they can gain some semblance of the life that Harper leads, alters the reality that they experience.

This belief that they can gain the same level of control that they had when pretending to be a professional athlete and use it throughout their everyday lives by drinking Gatorade is false. This false sense of control enables the audience to believe that they can easily handle a high-pressure situation like Harper. However, Harper had to work very diligently to gain the confidence and skill to handle a high-pressure situation that baseball players often find themselves in. Because the viewer is placed in a virtual situation that portrays the event happening to them and not Bryce Harper, the audience gains a sense of confidence (from the ability to control the media) that professional athletes acquire from years of practice and dedication. There are many elements that, even though they convey the ability of control, are also key factors that betray the viewers' sense of control. The first is the fact that that the video puts the audience in a position of power that audiences might not be accustomed (i.e. the audience are allowed to role play as a professional baseball player or any other profession containing some power).

The video allows the viewer to look around and to stand in the shoes of a professional athlete, like Bryce Harper. However, the position that the audience finds themselves in betrays their senses and the control that they believe to have gained. To begin with, the viewer is not the



one controlling the actions of the figure in the frame of the video; they are not telling them to move forward nor are they the individual swinging or not swinging the bat at a pitch. The most control that is provided to the viewer, during any moment of the video, is to adjust what they can view, but even this is dictated by certain elements in the advertisement. For instance, the viewer is almost forced to look in one particular direction when the screen goes black as a pitch is sent flying toward the batter/Harper. The screen going black is meant to direct the viewer's focus on the pitch, which, in turn, forces the viewer to remember something that Harper had stated earlier, it is about the batter and the ball.

Another factor that displays the viewer's lack of control is that the viewer is not able to move Harper's body, which is meant to feel like the audience's body. The inability to move Harper's body severely limits the actual amount of control that the public has while participating in the situation presented by advertisement. The video creates the illusion of being in control, which gives them a boost of confidence. The audience might not understand the difference between confidences gained through hard work, like the work that Harper put into polishing his skills as a professional athlete, and the confidence gained from pretending to be a different person in the hyperreality (or an individual in a hyperreal simulation). Instead, they might consider the sense of control that they gained through the illusion or simulation's hyperreality and use that false confidence to try asserting control in their actual reality.

An individual viewing the ad might feel inadequate or powerless in their life. This might stem from the individual's societal standing or social class. People with a low standing in society might feel inadequate compared to individuals in a higher position. This can affect their confidence. In fact, it might give them the drive to put themselves in situations that can produce the same sense of accomplishment as the simulation of winning a Major League Baseball game.

Taking this feeling of confidence and power from the advertisement's hyperreality can affect the individual's everyday life. This confidence can be a good attribute to acquire, even if it is from an advertisement, but in the case of this ad, the confidence and power gained are ideal for sports events, but not necessarily for everyday achievements. Not only is the confidence gained not appropriate for daily achievements, but it is also fake. As Baudrillard (1994) pointed out, feelings, including confidence and power, cannot be transferred from an ad to a viewer. If individuals were to rely on Gatorade for that feeling of confidence in their skills, they would lack real confidence in their actual abilities. In other words, it is confidence that was gained not through practice or education, but through false pretenses.

Other advertisements use this technique to convey a different message than "if you drink this you will be like a professional." In fact, the messages range in from "this product will bring joy" to "to come watch this movie, you will enjoy it," but the technique is still the same. The advertisements give the viewer a specific feeling through the sense of control that is offered by the ability to move the view of the camera by rotating the screen. The power to control the viewpoint entices the audience to take notice of the product, but it also helps them to forget that they are watching events unfold in a virtual video or a video that is made up of ones and zeros. In other words, the audience is controlling the eyes of a fake person in a fake world that portrays a hyperreality that is different from their own but contains elements that are over-exaggerated. For instance, there is a 360° Coca-Cola commercial, 360° Celebra con nosotros en el "Tour de la Botella Coca-Cola" (Coca-Cola México, 2015), that follows an employee delivering a large batch of Coca-Cola. The Coca-Cola commercial is a perfect example of providing the viewer with an experience that elicits feelings of joy and fun through the sense of control. The effect of the commercial makes it a perfect artifact to analyze.

The commercial starts off with the camera fixed in one position displaying a red screen with instructions on how to look around the environment. The video transitions to a location where a single character, the Coca-Cola deliveryman, is preparing to deliver an order of Coca-Cola. The site for the Coca-Cola commercial is a large corridor that leads one direction and contains doors to other rooms on the left and right side. As the video progresses, the deliveryman puts on a pair of headphones and begins to take his delivery down the corridor. The camera is placed in the middle of the pallet (in a static position) containing the Coca-Cola delivery. The placement of the camera is meant to provide the audience with a full view of the world surrounding the deliveryman. Like the previous advertisement, the viewer can control the camera's point-of-view and look at the entire world that our character is placed.

There is a significant difference between the Coca-Cola commercial and the Gatorade commercial. In the Cola commercial the video does not transition to a different viewpoint, or to the perspective of the deliveryman. Instead, the viewer is in a fixed position riding the pallet of Coca-Cola and following the employee. As the Coca-Cola employee is walking down the hall, a door to the right labeled 17a, opens, releasing a group of people, who appear to be dressed in 80's style clothing, who begin to dance around the delivery happily. The dancing diverts the viewers' attention from the Coca-Cola deliveryman and entices the audience to follow the movements of the people surrounding the deliveryman in the hallway. During the viewer's control of the camera's movement, the viewer can see that door 17a is not the only door that was opened to reveal a group of people. In the background door eleven, on the other side of the hall, is opened and a stream of people barge into the hallway with the Coca-Cola employee and the others.

The deliveryman continues down the hall as the group of individuals begins to dance around him, but then the movement of the pallet suddenly stops, and the position of the camera

becomes static. The sudden stop draws the viewers' attention back to the front of the pallet where the Cola-Guy is supposed to be pulling shipment. The new direction of the camera allows the viewer to see more people, who came out of the door marked 16, flood the hallway and also start to dance in front of the delivery. The deliveryman stops to shake hands and talking with one of the men. In the background, the viewers' can see another door, marked 15, open to reveal even more people. At this point, the deliveryman is surrounded by individuals dancing, having fun, and enjoying life.

After the interaction with the male dancer, the Coca-Cola employee continues his journey down the hall. The viewers continue to follow him, reinitiating the camera's movement down the corridor. People continue to dance and follow his movements until they reach a red door marked "Salida" at the end of the hallway (Coca-Cola México, 2015). In front of the door, there is a shadow projection of a figure dancing on what appears to be a stage (from the dress of the shadow one can assume that it is a female figure). The Coca-Cola employee stops in front of the red door and picks up a six pack of Coca-Cola and follows the dancers into the door. The viewers stay behind as he makes his entrance through the door. Once the deliveryman is through the door, the video fades to red and displays the Coca-Cola logo.

Like the Gatorade advertisement, the viewer is shown an environment that they are not accustomed to, in this case, the environment of what appears to the backstage area of a large concert hall or stadium. Moreover, like the Gatorade advertisements, the Coca-Cola commercial allows the audience to control the direction in which the camera is facing at any given time. The ability to rotate the camera, to view all of the interesting and joyous people in Coca-Cola advertisement, gives the viewer the power to dictate what they are watching. It allows them to focus on specific elements contained in the video (however, the advertisement is proficient in

directing the viewers' attention to where it is needed and where the producers want them to be looking). The sense of control gained from the 360° video lures the audience into the party. It gives them the sensation of being in the world and participating in the events of the reality or hyperreality of the commercial. However, similar to the previous commercial the sense of control gained from the advertisement is false. The viewer might be able to control where they can look in the commercial, but even this is limited.

The commercial implies that the audience is in control of the direction of the camera by the ability to click and drag the image or by moving a mobile device, but this creates a problem of how to hold the viewers' attention. The commercial answers this by adding movement to the video. For instance, the movement of the camera. The viewer can move the viewpoint of the camera, not its position. The 360° camera is in a fixed position on the pallet containing a load of Coca-Cola. The viewer is unable to move from that fixed point, but if the audience were unable to follow the main character of the video, they would lose interest and quit watching. The deliveryman is used to pull the pallet and, therefore, drawing the viewers along with him. This movement is so subtle that the viewer does not think about how they are moving down the hallway; they believe that they are walking down the hall. The sense of walking is done unconsciously (who thinks about how to walk after they have mastered the action) and helps to perpetuate the feeling of control that the viewer feels during the advertisement. However, this sense of control is false because the audience is not in control of when the pallet is in motion. The commercial shows people coming out from different doors, but the viewer can only see what is in the hallway, they do not have the ability to walk over and look behind a door. Despite this evident lack of actual control over the movement within the environment, the subtle movements, that feel natural to the audience, allow the viewers to feel immersed in the environment. This

immersion makes the viewers feel like they are participating in the fun events taking place; the audience is experiencing the events.

This sense of participation through the control the camera alters the way in which viewers see the world around them, the world that they interact with on a daily basis. The experience can lead the viewer to internalize subtle messages contained in the ad. For instance, the commercial displays the character in a specific way according to societal norms. For example, the men are only dancing with women, and both men and women are wearing clothing that is perceived as appropriate for their gender (i.e. women are wearing dresses). This display of societal norms and the sense of participation gained from being able to control the camera might cause the viewer to believe that stereotypical gender roles are connected to their level of happiness. According to Baudrillard (1994), the viewer might try to emulate the joy that is displayed in the hyperreality, but that feeling is fake. The internalization of societal norms based on the fake experience will be discussed further in the next chapter.

### **Unrealistic Placements?**

This section looks at another element that helps to add to the reality portrayed in the world of the advertisement. This element is the placement of unrealistic objects within the ad. These items are used to make the environment feel more realistic to the viewer. The elements add to the realism of the commercial because the objects are not so different from items that the audience might use and interact with daily. These objects can be a multitude of different items, and they can be animate or inanimate. These elements are utilized to add a sense of realism to the virtual environment and are used to intrigue the audience, making them more susceptible to the idea of participating in what the advertisement is trying to convince them to do. However, this is also a major factor when manipulating the world and the type of reality displayed within the

video (i.e. it could portray a reality similar to what audiences see every day or is it somewhat exaggerated, in other words, a hyperreal environment).

The effect that these factors can have on the reality that is shown in the video can also affect how the audience experiences reality outside of the virtual world. This makes it useful when trying to convince or persuade an individual to participate in what the advertisement desires of them. For instance, the commercial could be asking them to watch a television show premier or purchasing an object. This element is so effective that it is used for both two-dimensional advertisement and 360° advertisement. However, the way in which the items are displayed is dictated by different elements for each form of media. In two-dimensional ads, these features are driven by the position of the camera and how the director wants to frame the scene. In the case of a two-dimensional advertisement, the objects placed within the scene need to be arranged in a specific way so that they are all contained within the frame. This can be challenging because 2D advertisements are limited the expanse of the view.

That being said, two-dimensional advertisements have the added benefit of using different types of lenses, which can either restrict or permit more room within the frame for the placement of objects that help portray reality in the world of the ad. The ability to swap out different lenses allows the producers to have space within the frame to display what is needed to convey the message that they are trying to transmit. For instance, if they seek to sell a specific product, like Mountain Dew, and want to convey a sense of adrenaline rush when the consumer drinks a Mountain Dew, they might display a view of an individual participating in an extreme act, such as skydiving. However, to show this, they need to add the proper elements like a parachute, a plane, and the product that is connected to the event. How much of the item is shown, is dictated by the camera placement and the type of framing. 360° advertisements are

meant to be read differently because of their lack of the conventional framing two-dimensional ads are forced to consider when creating the commercial.

The 360° advertisement has the benefit of not being limited to a set frame size. Because of that, the restrictions of what producers can place within the commercial is less strict than that of the two-dimensional ads. The advertiser can add or subtract any elements that they want because they are not restricted to the size of a single frame and instead have the visual expanse of 360° point-of-view. However, this can be a hindrance if the 360° ad is not careful with what and how much they add to the commercial. For instance, the ability to add elements might overwhelm the audience when they are looking around the environment. Also, unlike a two-dimensional ad, 360° advertisements do not have a blind spot that enables them to hide objects, which could subtract from the video's authenticity. For instance, producers do not want to see production lights, c-stands, dollies, crew, or any other object used for the manufacture of the video.

A 2D video has a large blind spot that allows the crew and production equipment to be hidden from the view of the audience. However, this is not the case with 360° video which has a small blind spot at the bottom of the camera system. 360° video might have a small blind spot, but it is not big enough to hide the production crew and equipment. This aspect of 360° technology does not make it impossible to keep the world of the ad untouched by the reality of how it is produced. There are ways around not being able to hide the equipment and crew behind and underneath the camera. The lights, for example, can be integrated into the environment as light fixtures within the room or hidden behind props that have a place within the scene but also are big enough to hide them. The crew must have all unnecessary items hidden, elements that perpetuate realism must be placed, and the actors must be in their designated location. When the



camera is rolling, the crew, director, producer, and other members of the production crew must hide behind an object that blocks them from the view of the camera, like a wall. These are ways for the production crew and equipment to hide from the omnipotent eyes of a 360° camera easily, but this is not the only production presence that has to be aware of the camera's capabilities. The set design crew or the crew that designs the environment of the virtual world must also consider the vantage point of the camera.

The expansive view that the eyes of the camera offer the viewer forces the designers to look at how the elements added to the video might look in the 360° view instead how it would look in the two-dimensional radius of a traditional camera. Anything that looks out of place in this realistic version of reality might hint to the audience that the reality of the video is fake and not worth paying attention to the message conveyed. The ability to hinder or elevate the message being transmitted makes the placement of objects (inanimate and animated) an important aspect to consider when designing the world and reality of the advertisement. The more real it appears to the viewer the more convincing the video might be. Therefore, it is important not to display something that is not overly unrealistic to the environment of the video, but it is important to add elements that help to convey the desired mood and add to the hyperreality of the world, whether it is realistic or unrealistic. The unrealistic or over-exaggerated elements need to blend into the reality so that they do not seem out of place. This way they do not subtract from the value of the reality depicted in the advertisement.

The 360° commercial for Disney World, titled Walt Disney Presents: How to use 360 videos with Goofy (Walt Disney World, 2015), is a perfect example of adding elements that are slightly over exaggerated. However, the added elements are not too over the top that they devalue the advertisement. In other words, they do not make it obvious to the viewer that they

are trying to persuade them to participate in the action of the ad. Disney World is a place where the characters of created by Disney come to life to bring joy to the lives of people of all ages (men, women, boys, and girls). The exaggerated elements contained in the commercial combined with 360° technology is the reason that this commercial was chosen for analysis. The 360° commercial helps to show that the World of Disney is truly a magical place where people of all ages can come and enjoy spending time with their family and friends if they are willing to pay. However, this commercial is different from their past advertisements that Disney has displayed to the populace; this commercial not only offers a glimpse into the experience that Disney World offers, but the commercial is also an experience to enjoy brought to the viewer by Disney.

The commercial starts off, similar to the previous commercials, with an introduction screen that states that this is a 360° video with instructions on how to properly view the experience. However, this commercial has a voice-over narrations that states that this video is a 360° experience. The screen then fades to black and fades into what appears to be a scientific laboratory, with the voice-over saying "Here at Walt Disney research labs, we put some our brightest minds...uh, we put researchers on the newest technologies, including 360° video, a magical way to experience our four parks" (Walt Disney World, 2015). As the voice-over is explaining where they are, Goofy is rummaging around the lab, looking through all the equipment that the audience can only assume is new technology and lab equipment, like chemistry chemicals and test tubes. Goofy continues to look through the lab until he finds what he is looking for: a transporter which he then activates. The device begins to produce bright sparks of light that take the audience to a new location within the four parks of Disney World.

The first location is the Seven Dwarfs Mine Train in the Magic Kingdom Park, where the viewer is placed on the ride for a short period before Goofy reactivates the transporter. The next

location is still in the same park, but the audience is taken to the Princess Fairytale Hall where we meet Queen Elsa and Princess Anna. The next location is the Jungle Cruise where the viewer is taken on a boat ride through a jungle in the same park. Goofy activates the transporter again, taking the viewer to a different park, Disney's Hollywood Studios. The first location that the viewer is taken in this park is The Twilight Zone Tower of Terror where the audience is greeted by ghostly looking figures dressed as hotel attendants. In fear Goofy activates the transporter again sending the audience into a pitch-black room, a door opens to let in some light, revealing that they are high up in the Twilight Tower of Terror about to be dropped.

When everything goes black, the audience is transported to the Rock 'N Roller Coaster Starring Aerosmith, where the audience sees the roller coaster launched into a tunnel. Goofy presses the button again and the viewer is taken to Expedition Everest in Disney's Animal Kingdom, where we are just in time to watch a group of people come out of the mountain and around trees that surround it. Goofy activates the transporter taking the viewer on to the expedition ride. As the ride starts to descend backward, the all-familiar sparks of light are displayed on the screen, and the viewer is taken to the Kilimanjaro Safaris, where they get to see a baby Rhino with its mother. The announcer asks Goofy to take them somewhere else, and the group is transported to the Test Track in EPCOT, where they can enjoy a test drive in the sun. Before the ride is finished, Goofy takes the audience to the center of Magic Kingdom park, where we meet Donald Duck, Pluto, Mickey, and Minnie. Goofy starts to hit the transporter again, but Mickey stops Goofy and convinces him to halt the tour. As the group starts to walk to the castle in the background, the screen fades to black and reveals Disney's iconic "THE END" lettering on a black and red background.

This commercial does an excellent job of keeping to its proclamation of using 360°

technology to provide an experience to the viewers, and it does in such a way that creates a desire in the audience to make the experience a reality. It does this by displaying and placing elements that people do not get to see or experience on a daily base; in fact, the only way that they can experience them is by visiting Walt Disney World. The first location shown in the experience is the lab where we see Goofy looking for different technology to display to the viewer. This place in itself is unrealistic to what we expect a laboratory to look. As the viewer looks around the location, they can see a representation of Da Vinci's Vitruvian Man, with a big difference. Instead of the usual representation of a human man, the viewer sees a comedic drawing of Goofy, as the main subject, on a chalkboard with, which the audience can assume, are different scientific sketching and equations. However, it is unclear if they are real because there are elements that are clearly comedic, like the drawing of pie, not the numeric number, but the picture of a delicious slice of pie. All of these elements drawn portray an extraordinary mind solving world problems. The realistic details, what the audience would expect to be on the blackboard in a lab, combined with the comedic drawings help to portray the amazing World of Disney. As the public continues to look around, they can identify elements that they would expect to find in an actual laboratory but mixed with out-of-place items that help to portray the cartoon world that Walt Disney has created. These added items alert the viewer to the fact that it is not a top-secret government lab, but a fun and exciting lab of Disney World.

The most important and unrealistic element that is added to the set of the lab is the object that Goofy is looking for at the beginning of the video, the transporter. This transporter has the ability to teleport Goofy, the Narrator, and the audience throughout the four parks of Disney World. The transporter is also the only constant factor throughout the advertisements experience; it is the only unrealistic device that shows up in every location that the audience is taken to

because it is the device responsible for taking the audience on the tour of the parks. However, this device does not exist anywhere in the world and, therefore, it is an unrealistic prop designed specifically to entice the viewers to believe in the magical hyperreality of Disney. However, these are not the only props contained in the commercial that, although unrealistic, do not detract from the hyperreality portrayed by Disney's advertisement. For instance, when the group is taken to The Twilight Zone Tower of Terror where they are standing in what appears to be a hotel lobby.

This section of the location in the video uses a variety of different elements that help to portray a particular reality for the experience, but an individual would not normally see in reality, other than the one created by Disney. The most prominent element that pops out to the audience is the set design of the ride. Instead of the traditionally elegant decor that viewers would normally find in the establishment of a classic hotel, like marble floor, a beautiful Victorian fireplace and handwoven rugs, the hotel is decorated to entice the audience to feel a sense of fear and terror. The couches in the background look old, worn, dilapidated, and covered in dust. The plants that are located throughout the lobby look dead and are covered in cobwebs. The tables, chairs, and dishware are all covered in dust and cobwebs. In fact, the abundance of cobwebs helps to give the hotel an abandoned feeling. The added elements exemplify what Boorstin (2012) called the pseudo-event or an event that is meant for the entertainment of the audience. The props are added to create a terrifying moment for the audience.

To further add to this sense of terror, all of which are meant to add to the experience of the ride, there are also people dressed in a specific way to give the riders and, in this case, the viewer a sense of terror. They are dressed in old outdated and scary red hotel outfits. Combined with makeup that is meant to give the actors a ghostly appearance, help to set the atmosphere of

a horror experience. These factors contribute to the ambiance, but the performance of the actors themselves contributes to creating the perfect mixture of fear and suspense within the riders and the viewers of the 360° experience. These elements make the reality portrayed in this section of the video feel real to the audience. The actors implement different techniques that help to portray this feeling. For instance, one of the male actors is dressed in an old hotel uniform and is slowly coming closer to the viewer. As he is slowly stalking closer to his prey, a creepy smile slowly crosses his face, and he puts his hands together and begins to slowly tap his fingers together in a mischievous fashion (he looks as though he is plotting against the viewer). The actor's non-verbal body language as Szto (2013) suggests, is paramount in providing the viewer with a sense of terror.

As the actor gets closer and closer to the viewer, Goofy gets scared and pushes the activation button of the teleportation device. However, instead of taking the group away from the Tower of Terror, it brings the viewer, narrator, and Goofy closer to the real terror that the ride evokes in the riders. The teleporter takes the viewers to the top of the Tower of Terror. Fleeing the lobby of the hotel just to end up in the scariest section, helps to add to the experience. On top of the action of fleeing the scene, the tour group ends up precisely when a door opens to reveal how high the group has traveled, displaying the majestic view that not many get to see other than the riders of the Tower of Terror. In the next moment, everyone on the ride is thrown into darkness. Before the audience can see the outcome, the tour group is transported to another location. All of these elements contained in this moment of the tour experience help to add to the hyperreality that Disney is trying to get the audience to briefly experience not only in the ride but also in the 360° advertisements experience.

Disney uses unrealistic objects, like the clothing and the teleportation device, to create a

fantasy world that contains all the different Disney characters and enterprises created by Disney, but other commercials use them to convey a feeling to the audience that makes their product appealing. A perfect example of this is the commercial for *Star Wars Rough One; The Battle Continues on the Streets of Jedha* (*Star Wars*, 2017). The 360° commercial uses unrealistic props and characters to create the reality of the *Star Wars* universe. This use of unrealistic elements is the reason that it was chosen for this study. This commercial envelops the viewer in the world of movies and *Star Wars* by giving them a glimpse of an upcoming movie and how it is made. The commercial starts off with a black screen with a title template for *Star Wars*, but this one holds the title for the new addition to the universe, *Star War Rogue One: Behind the Scenes with Gareth Edwards* (*Star Wars*, 2017). The screen fades from black, and the viewer is taken to a street on the planet of Jedha. Immediately the audience can see that the streets are busy with action and as they look around, Edwards begins to talk about character design.

The scene starts off as a calm and natural. The crowds in the street are casually walking to their destinations. However, within seconds this peaceful environment erupts into chaos when a loud bang is heard (this sound is to simulate explosions that are placed in the final version of the film), and people start running and fleeing the scene as fighting between Storm Troopers, and Resistance fighters shatter the peace. Now since there is so much going on in the site, the viewer does not know whom Edwards is talking about in the beginning. The video adds a pair of lines to solve this issue. The lines draw the viewers' attention to the two characters hiding behind a device (it is not clear what the device is, but it is just a prop used in the action of the scene). The two female characters hiding helps to exemplify the danger of the location. With the two character's location established the viewer starts to look around at for the reason why they are hiding. In the background, past the two hiding, the audience can see Storm Troopers firing

blasters down the street. As Edwards's talks about the originality of these two character designs, the blaster fire directs the viewers' attention and makes the viewer look down the alley where the blaster fire is aimed. As the audience moves the camera to look in the other direction, the scope of the fight is revealed. Storm Troopers are firing at the assailants and trying to protect a vehicle containing cargo. The vehicle slowly moves to get into a better position, but the Storm Troopers are pinned down. Before there is any resolution to the events displayed in this behind-the-scenes experience, the narrator, Edwards, gives one final comment and the video fades to black displaying the same logo as the beginning of the video.

This commercial shows the making-of the new addition to the *Star Wars* universe. It also shows an accurate representation of the iconic universe where the different objects contained in it create the unrealistic-futuristic reality. Because this is not meant to be a representation of the world we live in today, these objects (people, costumes, props, and vehicles) do not feel out of place to the audience. In fact, they only help to further immerse the viewer into the reality of the ad and the film. This advertisement takes place in one location and does not give the viewer the full scope of the reality portrayed in the movie, but it does work to entice the viewer to watch the new addition to the universe. This commercial offers the audience the best of both the real world responsible for creating the reality of *Star Wars* and the hyperreality of that universe. However, the appeal of both realities does not subtract from the desire this commercial creates within the viewer. On the contrary, it adds to the desire to see the film in a theater.

The video gives the audience a piece of information about the reality of *Star Wars*, in this case, the details about new characters, while at the same time adding information as to how the universe, created by George Lucas, is brought to life on the big screen. In the video, Edwards talks about one of the downsides of one of the many action scenes, like the one displayed in this



short preview. This downside is the fact that the display of these amazing characters are fleeting and the audience does not get to inspect the intricacies of the character. However, this behind-the-scene video allows for a more detailed look at the many different characters of *Star Wars*. This 360° video only offers a brief look at one group of characters, but it is enough to create a desire in the audience to do two things. The first is to see the new film, *Star War Rogue One*, in theaters. The second, to see the full release of the behind-the-scenes, detailing the designs and looks of the different characters, for the film. Each of these characters and creatures helps to create and simulate the reality of the *Star Wars* universe.

The audience knows that the world depicted in the 360° video is fake. To the viewer's knowledge, the unrealistic alien characters contained in the video do not exist in reality. However, the actions of these figures, add a humanistic element, which helps to create an authenticity to the universe's reality. The actions that contribute to adding a humanistic element to the video is the individuals ducking in cover behind an unrealistic prop. This action is done to avoid blaster fire and convey a sense of danger or possibility of death. There are also characters in the video, Storm Troopers, which help to add to the realism of the universe. The Storm Troopers are clearly in a struggle to protect what supplies on the vehicle transporting them. The Storm Troopers are running for cover or firing their blasters at the assailants. These actions help to add to the chaos of the fighting and the believability of the video. This believability creates a desire in the audience to see the film, which can be done by seeing the movie in theaters.

The characters actions are not the only element that adds to the reality of the universe contained in the commercial. The design of the aliens help to add to the reality that the world displayed is not presented to portray the viewers' reality, rather is it meant to show the events happening in a different reality. From the brief glimpse at the characters contained in this short

video, the audience can grasp the time and effort that goes into creating a believable character. In this case, the voice over, Edwards, is talking about the intricacies of the character design and how much time and effort go into applying the proper amount of makeup to create a realistic figure.

Without the amazing efforts and talent of the character and makeup specialist, the reality of the movie and short video would collapse. The audience would take notice of the world, and the immersive quality of the video would be affected. The world would cease to be realistic to the viewer and therefore, stop being an entertaining experience to the audience. The entertainment factor is the principal purpose of the product being promoted, without it, no individual would want to see the movie.

Another element that helps to add to the realism of the universe created is the props contained in the video. These objects, like the exaggerated technology, shown within the brief look of the movie help to create the reality of the iconic *Star Wars* universe. The most notable prop in this video are the blasters. The fire from the blasters is to help direct the viewers' attention and contributes to simulating the chaos. Throughout the landscape of the video, there are characters holding blasters and firing in one specific direction, down the alleyway. This helps to focus the viewers' attention to the main conflict in the video, the Storm Troopers defending the cargo transport. The blasters are just guns, but they are unrealistic because what the type of ammunition is different from lead bullets; blasters are designed to fire lasers. However, the ammunition is not the only quality that is different from guns in reality to the blasters in the *Star Wars* reality, the look and design of their build are also different.

Although the shape of the blaster closely resembles that of guns today, the look and design of the blaster are different (see Appendix B). There are many different versions of the weapon (i.e. pistol, rifles, assault rifles, and submachine guns) and each has a correlating blaster.

The only similarity between categories of guns and blasters is the shape that they each take. For instance, the pistol's size and the most basic shape looks to fit perfectly in one hand while the blaster equivalent is the same. However, this is where the similarities end, looking at more than just the basic shape and size, the two are vastly different (see Appendix B). The props, costumes, characters, and actions accentuate the events making them more believable. As Goffman (1979) pointed out the addition of these attributes allows the viewer to make connections between the hyperreality of the ad and their reality; thereby increasing the viewer's investment into what is seen in the 360° commercial. The use of clothing, props, actions, and characters to entice the viewer's investment to the reality of the ad will be discussed further in the next chapter.

### **Realism of a Dream Events**

This section discusses the use of dream events to manipulate the reality portrayed in an advertisement. This strategy offers the advertisers limitless possibilities to promote their products. The reason that this is limitless is that anything a person can dream up with their imagination can be considered a dream event, which can range from fantasy (i.e. a world with elves, troll, dwarfs, and humans) to events that could happen in real life, such as a promotion at work. All of these events can be connected to some product being promoted. This is a technique that is used by advertisers in two-dimensional advertisements to help promote a product as being more than simple. For instance, Coca-Cola is not just a drink that people can consume; it is a drink that can bring joy to the consumers' day by just taking one sip of the drink. The same technique is used in 360° advertisements. This method is not only is used to bring a sense of realism to the ad, but it is also used to add wonder to the reality of the commercial and, in turn, to the viewer.

The addition of dream events in two-dimensional advertisements add wonder, and a goal

for the viewer to achieve, but the events displayed are unrealistic and have a dream-like quality. In 2D advertisements, this quality is consistent throughout the entire advertisement. In fact, the viewer, instead of experiencing the events first hand, ends up remaining a third-party viewer. In other words, the viewer is only able to watch the experience happen to the characters in the advertisement. That being said, there are ways that 2D advertisement can place the viewer in a first-person position. This is achieved by using a point-of-view (POV) shot. The POV shot is a shot that gives the viewer a chance to experience what a character is going through in the dream event. The camera is placed in a position that replicates what the character is seeing in the moment of the transition from a third-person perspective to the character's perspective. Despite this giving the viewer the ability to see from the character's perspective, it is not the same as the viewer experiencing the event. The viewer is going through the event vicariously through one of the characters in the video. Forced to view the events from the perspective of the character and not being able to look around limits the videos ability to portray realism. 360° videos, however, allow the viewer to transition from the third-person perspective to become an individual separate from the characters, experiencing the events first hand.

360° technology's ability to make the viewer feel as if they are taking part in the events of the advertisement give the dream events a more realistic feel. The transition from the third-person perspective to the first-person perspective, effectively placing the viewer in the environment and, despite the event having a dream like quality, gives the video a more realistic quality to the ads event. The realism of the dream event is an added quality that 360° video offers the viewer that 2D advertisements are unable to offer. However, the dream event is contained in both 2D, and 3D advertisements are similar, but the technology of the two different types of media are different. 360° advertisements have the advantage of portraying the dream event as an

experience, which in turn gives it a more realistic quality; the audience can experience the event in the first person. Whereas with two-dimensional advertisement the viewer remains separated from the dream event. This separation from the event makes the event less realistic because the viewer is forced to take on a voyeuristic perspective, instead of participating.

360° experiences allow the viewer to become a character involved in the event. The audience is not assuming the role of an established character that is introduced to the public before displaying a POV perspective. With 360° video, the viewer is established as a character within the dream event, and the interactions that are occurring throughout the experience include the audience. The spectator becomes a participant in the conversation. 360° advertisements achieve this by being able to place the viewer in a first-person perspective from the very beginning of the ad. The technology's ability to position the viewer in a single location is one of the qualities that makes the dream event in an advertisement seem realistic. Not only is first person perspective an added benefit of 360° technology, but the control that the viewer has over the image also helps to add realism to the dream event. This control allows the user to feel as if they are the avatar that is participating in the dream event. The capabilities of 360° technology add elements to the advertisement that make the dream event feel more real than what 2D commercials are capable of doing. However, the aspect of the technology that allows for this increase in realism is often coupled with a technique used in both 2D and 3D advertisements. For the viewer to feel as if they are taking part in the unrealistic dream event, the participant has to feel as if other elements in the video are interacting with them as a character and not a bystander who is eavesdropping.

In 2D commercials, the use of a POV shot is used to make it feel like the viewer is taking part in the events. However, 2D advertisements use other methods to create this feeling in the

audience. One of the major methods used is a dialog that is meant to give the viewers a chance to interact with other characters taking part in the dream event. For instance, once the camera transitions to a POV shot, characters and other elements (i.e. animals and props) start to converse with the viewer as an individual participant. This simple implementation of dialog helps to immerse the viewer in the world, which, in turn, promotes a specific product. The technique can also be applied to actions and movement used to interact with the viewer. These actions are used to immerse the viewer in the video, but they are also used as a tool to move the POV perspective around the surroundings of the event.

Just like with two-dimensional advertisements, 360° advertisements use the same technique to immerse the viewer into the reality of the ad. However, the use of this technique is more efficient in the 360° video. The technique of dialog and actions use to interact with the viewer have some success in 2D video, but the viewer is constantly aware that the dialog and actions are directed at the individual, whose identity they have assumed. The audience's awareness of the person causes their experience to feel fake; the dream event loses its realistic quality. 360° advertisement uses these techniques, but the experience is different from that of 2D video. The dialog and action used to interact with the audience is directed at them and not a character that they are eavesdropping. Therefore, the response to the dialog or the action is taken by the viewer. For instance, if a character in the video told the consumer that someone was looking at them or if they are pointing out a specific aspect of the event (i.e. the drop of a roller-coaster), the viewer is the one to control the camera and look in that direction. This response to the dialog or the action of someone pointing in a different direction adds to the realism of the environment because, in response to the action of a second party, like an individual pointing, the viewer would look in the direction that the person individual pointed.

The ability to respond to an action of a person provides the viewer with a realistic experience that causes the reality and dream event in the advertisement to seem more realistic. However, being able to respond to the interaction of a character of the dream event with an action (i.e. moving the camera) is the only way that the viewer can respond. The viewer is not able to converse with the individual as a way to respond limiting the way in which the advertisement can immerse the viewer. The character of the video can only interact with the audience in a way that enables them to respond without detecting the unrealistic aspect of the event. The response has to feel natural and not forced. Otherwise, the viewer could become aware of the unrealistic aspect of the event. This, in turn, limits the ability of the ad to convince the audience to consume what they are advertising. However, if used correctly, these techniques can be used to immerse the audience in the commercial's reality.

The 360° ad's experience, *Stranger Things* | Virtual Reality/360 Experience [HD] | Netflix (Netflix, 2016), is a perfect example of using actions and dialog to direct the viewers' attention and create a response that immerses the user in the dream event of *Stranger Things*. The 360° video's ability to immerse the viewer in the reality of the dream event is the reason it was chosen for this study. The 360° advertisement experience for *Stranger Things* starts off with the viewer looking at a white screen with the Netflix's logo. As the video progresses, it transitions from a white screen to a dark living room. The audiences' view is limited in the dark room, but there are strings of Christmas lights and other dim sources of light that provide the viewer with some illumination of the surroundings. As the viewer looks around the empty room, they come across a wall in the living room with the alphabet written painted on it. The viewer can hear the voice-over of a female character in the *Stranger Things* reality. From the voice-over, the viewer learns that she is a mother and is looking for her missing son, Will. The concept of a

missing child helps to give the viewer an idea of the plot of the advertisement's experience.

When she finishes talking, a flashlight begins to shine light from the left of the screen to the right. As the light moves across the wall with the alphabet, the black lettering disappears, and red lettering on the wall appears. Instead of the whole alphabet appearing in red, the only letters are R.U.N. The light continues to move around the room as a mysterious force knocks over objects on a book shelf and a picture on the wall. When the light comes to a hole in the wall, the viewer gets a quick glimpse of someone or something, but the movement is so fast that we cannot identify who or what it is. Objects continue to be disturbed throughout the house as the light stops at an entryway to another room. In the room, the light there is dim and adds to the sense of terror. As the viewer makes their way to the entryway, there is a loud bang, and the light over the dining room table suddenly starts to swing. The light gets much brighter than what it used to be, and the viewer can see the inside of the dining room. The viewer inches toward the dining room following the movement of the light and sounds.

As the audience get closer to the dining room, a phone begins to ring in the background. The ringing of the phone draws the audience's attention and the flashlight moves to look down the hallway. The viewer slowly makes their way down the hall toward the phone. Besides the light pointing at the telephone, the rest of the hallway is pitch black, and the viewer is unable to see any doors or exits. Slowly the audience gets closer to the phone and picks up the telephone. The voice of a small boy is heard through the phone, which is assumed to be the voice of the missing boy. The boy gives a warning to the audience, "Hello, can you hear me? *Mom?* You have to listen! He's here! *Inside the house!* Turn around! He's behind you!" (Netflix, 2016). As the viewer turns around and looks down the hallway, they can see the shape of a human figure that is silhouetted by the dining room light. Suddenly the figure begins to stalk towards the



viewer. After two steps the figure disappears, reappearing directly in front of the audience with its mouth wide open, teeth showing, and unleashing a terrifying-monstrous scream. After the very quick glimpse of this horrific creature, the video cuts to a black screen with the title of the series. The title, *Stranger Things*, and, “NOW STREAMING ON NETFLIX” are displayed (Netflix, 2016). The experience exemplifies how 360° videos can use action and dialog to immerse the viewer in a virtual reality and how this immersion can make the experience feel realistic.

The video provides this sense of realism by using both dialog and action to direct the viewers’ attention to the desired location and to create a more realistic experience. The voice, in the beginning, delivers dialog that alerts the viewer as to the major plot of the experience without giving away too much of the plot. It also explains the purpose for the alphabet: to communicate. The flashlight is used to direct the viewers’ attention toward the action in the experience. As the viewer follows the light through the house, they come into visual contact with mysterious actions, like the removal of a picture and seeing a glimpse of a creature. The light directs the viewer’s attention to the action. The viewer controls the camera and directs it to follow the light. This idea of following the light gives the audience the idea that they are controlling the light. The sense of control adds to the realism of the environment and the experience.

The movement of the light in the dining room entices the audience closer to the next stage in the video. The disturbance creates a sense of curiosity in the viewer, which causes them to move in that direction. The viewer is not moving with their own feet, but this does not matter in the case of this dream event. The minor movement does not alert the audience to the false reality of the experience. Instead, it adds to the realism because it is an action that the viewer would make if they were placed in a similar situation outside of a virtual realm. For this reason,

the mere action of moving towards the disturbance is natural. The simplicity of walking is a natural action. Therefore, the fact that they are not physically moving does not subtract from the realism of the experience.

The second stage of the video begins as the viewer steps into the hallway leading to the dining room. As the viewer makes the motion of moving into the dining room, a phone begins to ring in the background. The flashlight turns to point down the hallway toward the ringing phone. The darkness of the hall serves to force the viewer to focus on the phone. The ringing gives the audience a reason to walk down the corridor, which is a natural movement. The viewer would normally make a movement towards a ringing telephone to answer. The natural feel of the action causes the audience to believe that they are the ones controlling the motion because they are experiencing the reality of the ad. However, the movement down the hall also leads to the final stage of the video.

The last stage of the video is where the viewer feels what it is like to be immersed in the *Stranger Things* experience. It is also the stage where the audience discovers that the lady's son is alive. This discovery is made when the audience picks up the phone. The action of answering the phone is an action that people have been trained to do when they hear a phone ring and has become a natural reaction. However, the boy talking on the other end of the phone line disrupts this natural action by delivering a warning instead of a casual reply. This warning serves to elicit a response in the viewer. The reaction that the video is seeking to elicit is the action of turning around. The boy warns the audience that there is someone behind them. The warning serves as the reason for the viewer to refocus their attention elsewhere, turning to look down the hall and discovering that they are not alone. The motion of turning around is a normal reaction to the warning. The boy's voice on the phone sounds urgent and scared. In response to the sound of his

voice and the warning, the viewer turns around without having to think about the action. The subconscious act of turning around makes the unrealistic event seem realistic. The ability to make the unrealistic feel realistic, causing the viewer to immerse themselves further into the hyperreality ads experience.

*Stranger Things* does an excellent job of using action and dialog to immerse the viewer in the virtual dream event. Despite the viewers understanding that the reality portrayed in the video is not realistic, the event feels realistic because the dialogs and action interact with the viewer. The viewer's interaction is rewarded with new information which, in turn, leads the viewer to provide further responses until the ending of the experience. The interaction causes the viewer to forget what is real for a brief period. The effect is the cause of postmodernist's concerns about people's ability to distinguish between reality and hyperreality. Not being able to differentiate between the two realities might cause the viewer to emulate aspects of the false reality (i.e. internalizing stereotypical societal roles like gender roles). The effect that this might have on society will be discussed further in the next chapter. The *Stranger Thing* video uses action and dialog to immerse the viewer into the reality of the ad, but other commercials also use these techniques to elicit viewer interaction. A perfect example of this is the advertisement Clash of Clans 360: Experience a Virtual Reality Raid, which uses dialog and action to direct the viewers' attention causing the viewer to interact with the dream event.

The ads use of action and dialog to elicit a response from the viewer is the reason that it was chosen for examination. Clash of Clans is a two-dimensional Massive Multiplayer Online Game (MMOG) that is played on mobile devices. The concept of the game is for a player to build their village, build the village's defenses and to build an army for attacking and battling other players. Players attack other players, and the other defends their village. The winner is

determined by if the attacked village was demolished or if the village was successful in defending. The ad's experience is used to illustrate the dynamics of this game by placing the viewer in a situation of defending a village. The video starts off with a black screen, the sound slowly fades in, and the viewer can hear birds peacefully chipping. The screen then slowly fades from black to look at a female archer in a tower overlooking a small village. A little blue butterfly slowly flies from the right side of the screen to the left. Following the butterfly, the viewer sees two giants stalking toward the walls of the village.

The Archer moves from her seated position and announces the type of attackers heading toward the village, "Giants and Wall Breakers...Great!" (Clash of Clans, 2015) and then proceeds to take aim at the oncoming attackers. The Archer begins to launch arrows at the Giants, and to the right, the viewer can see a wizard launching the fireballs. The Giants make their way past the wall and start to attack the archer and the viewer. However, the Giants are killed before their attack can succeed. They are blown up, and the screen is temporarily taken over by the flame, but this is not the end. The Archer announces that "We got more troops coming!" (Clash of Clans, 2015). In the background, the viewer can see hot air balloons with skulls flying towards the villages. As the air balloons approach, the Archer says, "Get ready!" In response, the wizard stands in a superman pose and states, "I was born ready!" (Clash of Clans, 2015). He then proceeds to launch fireballs at the air balloons knocking several out of the sky but misses one.

The air balloon floats across the screen, and the viewer can see a skeleton dropping bombs. Before the skeleton can finish dropping a bomb, he is blown out of the sky by cannons placed along the wall surrounding the village. As soon as balloon hits the ground attackers jump over the wall. The Archer announces, "And now we have Hog Riders!" (Clash of Clans, 2015).

As she finishes her statement the Riders are launched into the air back over the wall, and she says, “I think we got this!” (Clash of Clans, 2015). The Riders land on the other side of the wall, disintegrating into a puddle of purple ooze. Suddenly dark clouds form over the village, the archer makes a statement, “Unbelievable” as a bolt of lightning obliterates the wizard (Clash of Clans, 2015). She then looks past the viewer and announces, “That’s a dragon!” (Clash of Clans, 2015). Following the dragon, the viewer sees the village being decimated. Big numbers appear over the village counting down from three. Once the countdown is done, three stars are displayed, two of which are filled with gold. The Archer states, “At least we didn’t get three stared.” (Clash of Clans, 2015). After the statement, the video fades to black.

Like the video for *Stranger Things*, the Clash of Clans video uses both dialog and action to entice the audiences to interact with the video. The interaction makes the video feel more like an experience rather than an ad. The experience begins with a butterfly flying into the audience's view and across the screen. The action of the butterfly flying across the screen directs the viewers' attention to the left where they can see enemies approaching the walls of the village. The advertisement uses the movement of the butterfly to entice the viewer to look in the direction of the incoming attack without explicitly telling them to where to look. The viewer moves the camera to follow the orientation that the butterfly is moving. The natural flow of the movement causes the viewer to become immersed in the experience. The reality that is displayed in the commercial becomes believable to the viewer. They are no longer looking at the screen of a device; they are working to defend their clan.

The butterfly helps to start the video and to alert the viewer to the attack, but the same technique is used to inform the audience about the other creatures attracting their clan. There are several cases where the victory over the enemy draws the attention to different locations on the

battlefield. One such action is the destruction of one of the air balloons. During the fight, one of the balloons is overlooked by the magician and is destroyed by cannon fire from the ground. The carnage of the air balloon falling to the ground brings the viewers' attention to a section of the village as a group of Hog Riders jump over the wall. The Hog Riders attack fails and directs the viewers' attention to a different location of the battle. The Riders are launched through the air and land on the other side of the wall where they dissipate into a purple liquid. The movement of the Riders flying through the air causes the viewer to move their point-of-view to look over the wall, where they see dark clouds starting to form in the sky above the village. This is an ominous sign that something big is going to attack the village. However, the viewer does not look in the direction that the assault is taking place until the Archer makes a comment.

This moment of dialog, where the Archer states, "Unbelievable," directs the viewer focus on her, which in turn enable the viewer to see the lightning strike down the Magician (Clash of Clans, 2015). After the Magician is struck down, the Archer announces that an enemy is approaching. This simple statement is followed by her hand pointing in the opposite direction that the viewer is looking. At this moment the commercial uses both action and dialog simultaneously to alert the viewer to the presence of a new enemy and its direction. The action and the dialog provoke the viewer to change their viewpoint and turn around to look at the dragon. The viewer turns around just in time to see the dragon descends from the sky, breathing fire. As the viewer turns to follow the movement of the dragon they can see the destruction of buildings in the village. The video uses the action to direct the viewers' attention, but the dialog is a major factor in alerting the viewer to the presence of an enemy. The warning of the enemy's approach is meant to exploit the audience curiosity to see what is coming. The action serves to direct the audience's view in the right direction.

The dialog plays a key role in helping to convey a sense of realism in the dream event of the advertisement because of its ability to interact with the viewer. The advertisements environment is constructed with a cartoon style. The cartoon style of the advertisement makes it obvious that the audience is not in a realistic environment. However, the style of the video does not hinder the experience or the believability of the commercial. The dialog is one of the techniques that helps to prevent the cartoon style from altering the audience from the unrealistic aspect of the video by contributing to direct their view and, in turn, create a stronger experience. The dialog, like the action in the video, causes the viewer to interact with the hyperreality portrayed in the video and transforms the unrealistic environment into a believable and fun dream event. The commercial does not try to convince the audience that it is anything more than a game world, but this is precisely why the technique of using action and dialog helps to immerse the audience and establishes realism in an unrealistic dream event.

For instance, the dialogs distinction between the differences in the enemies helps to differentiate between friend and foe. This distinction between friend and foe makes the audience more invested in defense of the village. The viewer's investment is focused on the protection of the village, which increases their immersion into the 360° experience of the advertisement. The immersion causes the viewer to forget that the event is unrealistic. The commercial's effect can hinder people's ability to distinguish between real and fake, which could cause the viewer to internalize messages such as societal stereotypes that are portrayed in the ad (i.e. class roles). The internalization of societal beliefs might affect an individual's interactions within society, which will be discussed further in the next chapter.

### **Effects**

The effects that the techniques discussed above can have on the audience might alter

many different elements of the audiences' identity. The feeling of control that the public gains from the ability to move the camera might change an individual's perspective of one's role in society. However, the manipulation of the camera is dictated by what role the individual believes they should play in the commercial. Depending on which character the individual identifies with, the portrayal could affect how the individuals perceive the role that they have in society. There are many different details that a character can possess that can make them relatable to the individual such as occupation, gender, sexual orientation, and race. Each of these components could be a specific aspect of a person's identity. If a character in the commercial possesses qualities that the person is watching possess, they might find the character relatable. For instance, a female might identify more with the female character in the commercial, but she could also identify with the male character. This could also be the case for a male individual watching a commercial. He might identify more with a male character in the commercial, but he could also identify with a female character. Being able to identify with a character in the advertisement makes that entity more relatable to the audience. The relatability of the character makes it easier for the obvious message of the ad (to buy a product or to participate in an event) to be received. However, it also makes the social messages of the commercial easier to accept as well.

Whether it is a conscious or unconscious acceptance, the relatability of the character can make social values easier to accept, be it a positive or a negative. The acceptance of a message, in turn, might alter the way the audience interacts with other individuals throughout their day. These interactions could have a positive or negative impact on both parties involved in the interaction. Whether the interaction is positive or negative is dependent on how the message that is displayed and how the message contained in the advertisement is received by the individuals



watching. For example, if the commercial portrays a situation that perpetuates a stereotype for a specific race, like Asians being good at math (stereotypes should not be perpetuated, but they are often used in media) in a comedic way, the stereotype might come off as entertaining. However, for individuals with Asian ancestry, the perpetuation of this stereotype might not be taken as humorous. In fact, this stereotype could be viewed as racist and a way to segregate a group of individuals.

The public might see advertisements everywhere; they are seen on television, the internet, the radio, magazines, and billboards. Moreover, some of the advertisements use societal beliefs, such as stereotypes, to sell a product. This is often the case if the advertisers are trying to market to a specific demographic. Commercials target a specific demographic of individuals that the producers believe will be interested in participating in the task that is asked, like purchasing a product. For instance, diaper commercials are meant to target parents who have recently had a baby. The commercials often show the mother's interaction with the baby and not the fathers. The reason for this is because for a long time women were considered the primary caregiver for a child. This idea is a gender role stereotype that is placed on women. Commercials often portray men and women acting, behaving, and personifying a way in which they are meant to appear like men need to be masculine and women feminine. In fact, there are many cases where a product is advertised as being just for men or just for women. However, this is a false stereotype that is perpetuated in ads. For instance, in a Carl's Jr., BBQ's Best Pair, commercial women are hyper-sexualized to appeal to the male gaze (Carl's Jr., 2013).

The advertisement starts off with a female character walking up to a barrel grill cooking what looks to be a type of barbecue. The female is wearing short shorts and a bikini top. The commercial cuts to a close up of her brushing on some barbecue sauce on pork meat. The

commercial then cuts to her using her fingers to wipe off some barbecue sauce that landed on her bare stomach. She then precedes to lick her fingers, removing the sauce in a sexualized manner. After she finishes, the camera switches to a lower angle that encompasses the entire grill, but instead of seeing the grill, the audience is looking at another female approaching the grill. This angle only gives the viewer a view of the female's bottom in tight fitting short shorts. As she walks closer to the grill, the viewer can see more of the girl and what she is carrying, a tray full of burgers and buns. As she walks up to the grill, the two women stare each other down. This initial interaction alerts the audience to an impending conflict between the two women.

The commercial progresses with the two women going about their cooking, each eyeing the other, but there is no conflict yet. This is not a normal cooking session between two beautiful ladies; the women cook while at the same time portraying a hypersexualized show. For instance, in one of the scenes before the conflict starts the girl cooking the burgers leans over the grill to flip a burger. A simple unsexual act, but she exaggerates the movement and lifts up her leg drawing the viewers' attention to her butt. Along with the over-exaggerated movement, the camera angle changes to display her body sexually by cutting to a close up of her toned stomach covered in sweat. The conflict begins when the girl cooking the burger throws a burger onto the side of the grill with the barbecue pork, interrupting the cooking process of the other female character. This starts a conflict where the girl cooking the pork slams the barbecue brush onto the pork splashing sauce onto the other cook.

The burger cook takes a finger and removes the sauce from her cleavage, and then the two women begin to bump into each other. The camera switches to a lower angle that has nothing to do with the women but serves the purpose of further hyper-sexualizing the women. The camera angle switches to a view of the two characters legs not only showing the girls

wearing short shorts but also wearing high heels. The outfit is unusual for the event in the ad and would make participating difficult. This county fair type of event would normally call for comfortable footwear, shoes that an individual can comfortably stand in all day. The camera then switches to an angle of the two girls bumping into each other one more time. During this final bump, the girl cooking the pork accidentally dropped some pulled pork onto one of the burgers. After seeing what has happened, the two girls look into each other eyes pleased with the creation of a new type of burger.

After finishing two of the burgers, the girls wrap their arms together (like a married couple locking arms during the cutting of the cake) and take a bite of their new creation. Men, wearing tee shirts and aprons, stare at the show in a trance with their mouths open. The camera then switches to an extreme close-up of one of the girl's lip with barbecue sauce dangling. The angle switches again to reveal that the female characters are sitting down on a bale of hay. One is leaning back with her legs outstretched. The other female character bends over with one knee on the hay bale and the other on the ground. She has one hand on the hay bale for support as she whips the barbecue sauce off of the other characters lips. As this is done, the male characters take either a photo or video of the hyper-sexualized event. The commercial ends with the Carl's Jr. logo and slogan, "Eat like you mean it," appearing on a blank white background (Carl's Jr., 2013).

This commercial is a perfect example of how gender roles can and often are portrayed in advertisements and media. In the case of this example, the gender roles portrayed in the ad, display of how both men and women should look and act in society. The ad displays of one aspect connected societal beliefs concerning gender roles in society, sexuality. The Carl's Jr. commercial portrays both the men and the women in specific roles that compromise their actual

roles in society. The commercial hyper-sexualizes one gender while making the other out to be a group that objectifies the opposite gender. This commercial makes this point by over-exaggerating elements of action and use of the camera to personify what it believes is the ultimate and sexy women. The main purpose of the commercial is to sell more burgers at Carl's Jr., but the way that it achieves this is by perpetuating a societal standard that men and women of society might believe they need to personify. For instance, the way that the female characters in the commercial are dressed is hypersexualized for the activity that they are participating. This is especially true for the way in which they are cooking on the grill.

The costume for the two individuals consist of: shorts that are too short and reveal the bottom portion of the buttocks, bikini tops that display a generous portion of cleavage to the audience, and high heels. This style of clothing is not intended to be worn for the purpose of creating a delicious meal. In fact, if this hyper-sexualized event took place in the reality, the two women might have been burned by the fire in the grill, especially with the over-exaggerated movements that were performed. These movements are meant to be seductive towards the male gender. For instance, in one section of the video the girl cooking the burgers bends over the grill to flip one of the burgers in the back, but this movement was not necessary. In fact, it was used to emphasize her buttocks, not the object she is cooking.

In the last portion of the video, the two girls are eating their new creation. However, instead of sitting at a table and eating, the two women are eating on hay bales, displaying what society has labeled the sexiest and seductive aspects of their body (i.e. legs, breasts, and buttocks). They even add elements of female on female action, which is meant to be attractive to the opposite sex. This takes place when one character leans over and slowly whips the barbecue sauce off of partner's lips and licking her finger. To emphasize that this is meant to attract the

opposite sex, the commercial displays two men not only watching the action occurring but also recording the sensual display. The way in which the women are portrayed in this commercial perpetuates the idea that women are to always look sexy for men and act in a specific way to attract male figures. The camera angles and the female character action help to perpetuate this idea, but the way the men act also contributes to the perpetuation this belief.

The male characters in the Carl's Jr. commercial not only help to dictate how women should dress and act in society, but they also establish a gender role for the men in society. In other words, it dictates how men should act and what they are supposed to be sexually attracted to (i.e. legs, butt, and breasts); this in includes the idea that men are meant to be attracted to females and vice versa. Unlike the women in the commercial, the men are dressed in what might be considered normal attire for barbecue. The male characters are wearing jeans, tee-shirts and an apron. Their appearance makes the men more relatable to the audience because the way they are dressed might be seen in public. Whereas the female characters are wearing something that the viewers might not typically see in their everyday lives. The relatability of the two male characters is essential in displaying the proper way of how a male figure should look and act in society. When the male characters are first shown in the commercial, they are standing in front of a table with their mouths agape staring at the two female characters during their conflict. The look of lust on their face helps to promote the idea that men are meant to be attracted to women who dress and act in a sexual manner.

The stereotypical gender role that men are intended to play is emphasized again when they are shown in the last portion of the commercial. Now instead of being mere voyeurs of the conflict between the two women the men are portrayed as single-minded. The men are portrayed as idiots who only care about capturing videos of the hyper-sexualized performance. In the last

scene of the commercial when the two female characters are sitting on the hay bale, the men take out their phone and take pictures and videos of the two characters. This act implies that the men are immensely attracted to the female characters and have a desire to continue their roles as voyeurs after the hyper-sexualized performance is finished. The act of taking pictures and videos instead of completing their previous task of cooking helps to display that the sexual objectification of women is more important than all other duties.

The display of gender roles in this ad reaffirms societal gender norms by using the actions of both the female and male character and the use of the camera movements (i.e. the different camera angles that are used to extenuate aspects of the female figure, such as breasts, legs, and buttocks). In this example, the audience is passive observers of the roles that the characters are portraying. In other words, they have no say in what they are observing, when they can observe, and for how long they can watch because the camera's viewpoint is dictated by the director of the video, not the audience. However, if a commercial that portrayed stereotypical gender roles were produced with 360° cameras, the audience would transition from passive voyeurism to active voyeurism. This new role of being an active participant in the commercial has the potential to increase the effectiveness of delivering the subtle societal messages and can increase the chances that the messages ideals are accepted. In other words, the stereotype contained in the message might become a part of an individual's identity and can alter the way in which they view their role in society.

A 360° commercial can arguably increase the chance that the person watching might, either consciously or unconsciously, absorb the messages because the technology might make it more difficult for the viewer to disconnect from the experience. The possible difficulty to disconnect from the ad is similar to the repetitive exposure to ads. Advertisements often display

the same commercial multiple times, and with adults being exposed to approximately 362 ads in a day, there is a chance that the audience is exposed to the same commercial multiple times (Media Dynamic Incorporated, 2014). This repetitive viewing might increase the chances that the viewer absorbs the messages. Based on the possible outcome of repetitive exposure to two-dimensional ads, one can argue that the inability to disconnect from the experience might increase the chance that the multiple messages contained in an ad are absorbed.

The elements that are contained in the two-dimensional advertisement for Carl's Jr. can also be implemented to produce a 360° experience involving gender stereotypes. Take a similar commercial concept that is used in the Carl's Jr advertisement, but manufactured in a 360° format. This concept becomes a perfect example of how the display difference might increase the effectiveness of the same message. Moreover, because of the inherent ability of 360° technology, the capacity to direct the camera where the viewers desire, the message might affect how the viewer receives the message and might cause the audience to internalize the gender roles portrayed. The commercial contains all of the same elements, but the camera is designed so the viewer can see within the 360° field of view. The commercial starts off with the camera hovering over a beach towel with a Carl's Jr. bag off to the side and a view of the ocean. As the viewer takes in the scenery, they see a figure walk out of the water and onto the beach. The viewer can see that it is a female character dressed in a two-piece swimsuit, as she approaches the towel. However, the bikini top is barely big enough to cover her breast and shows more cleavage than needed. The bottom of the swimsuit is just as revealing without showing every aspect of the female figure. She is walking directly toward the camera, but at a slower pace while she runs her hands slowly comb through her hair trying to wring out all of the water.

At this point, the viewer is focused on what they believe is the most interesting event in

the commercial. The movement makes the viewer concentrate on the figure in front of them absorbing the hypersexualized look and movements of the actress. Since the viewer is focused on the approaching figure, they see her get on her hands and knees to crawl the last few inches to the towel. At this moment the camera switches to a side view of the actress and the to-go bag. Slowly she opens the bag and looks at the wrapped sandwich with an almost sexual desire. At this moment the viewer hears a sound behind them. They turn the viewpoint of the camera to look in the direction of the sound and see a man, wearing a tee shirt and swim shorts, staring at the female character as she interacts with the prop. The male character's jaw drops, this makes the viewer curious to see what caused this reaction and look back toward the female character. She has changed position. She is now sitting with one leg extended and the other with her knee raised to form a triangle.

The character has her back arched with one hand on the ground and the other holding the burger and moving it slowly towards her lips. The camera changes position to the other side of the actress and is now offers a close-up of the female figure. The camera angle also displays the male character staring at the female character. The angle also allows the audience to move the camera around to gaze at specific body parts of the female character. As the female character takes a bite of the burger and loud crunch is heard, the sound is enough to make the audience refocus their attention. The actress has her head tilted back, and the burger is hanging over her mouth as she slowly takes a bite. She slowly pulls the burger away from her mouth as closes her eyes to savor the taste. As she is chewing the man makes a comment about how good the sandwich looks, the camera switches to a viewpoint looking directly at the female figure as she smiles and winks at the man. The commercial then fades to a white screen displaying the new burger with its slogan underneath.



This commercial is an example of how hyper-sexualizing the female role in society can be portrayed with 360° technology. This is not that different than how gender is portrayed in 2D ads, but the message is received differently. The costumes and actions of the characters in the two commercials are similar in the fact that they both display a hyper-reality where females are meant to be objects of the male gaze and give the impression that women are supposed to look a specific way to attract the male gaze. However, the audience is allowed to focus on different elements contained within the omnidirectional video. Despite the fact of having a choice of what to look at, but because there is little else of interest on the beach, the viewer is more likely to focus on the actions and figure of the female figure. The female character becomes the primary focus, and because of the directed focus, the viewer is more likely to observe her hyper-sexualized performance. The viewer might explore, with their eyes, the female's body, looking her up and down, and possibly focusing on one aspect of her figure (i.e. her legs, buttocks, and her breasts). When directed the male character also becomes a person of interest for the viewer to observe. However, the moments where the viewer looks at the male character are short, but it is long enough to deliver the societal gender role message. The male figure is depicted as an individual who desperately attracted to the female character and cares about nothing but observing her.

In both the 2D and the 360° commercial the female figures are depicted in a hyper-sexualized manner, but in other commercials, the roles might be switched, and the male is portrayed in a hyper-sexualized manner. In these commercials where the roles are switched, the female figures are often admiring the men, who look a specific way. The men are often very fit and toned with six pack abs, have a tan, a hairless chest, and perfect hair. The roles portrayed by both the male and female characters become objects of the male gaze and objects of desire. This

desire might be because the audience would like to have a body like the individuals portrayed or the male and female characters might become objects of the audiences' sexual fantasies. The desire to look like the people in the commercial might cause the viewers to internalize the idea that this is how men and women are meant to appear in society. This desire stems from the belief that the viewer must look a certain way to attract the opposite sex. The internalization of the gender roles and whether or not the viewer believes they match the appearance might change how individuals believe others perceive them (i.e. attractive or unattractive). If the individual believes they do not match what is observed, their self-confidence might decrease and, in turn, might hinder their interactions with others. If they do match, the individual might have an increase in confidence, which might positively affect their interactions in society.

That being said the hyper-sexualized portrayal of men and women is only one aspect of how gender roles are portrayed in society. The societal beliefs of gender roles are not limited to the representation of hyper-sexualization. In fact, an ads simulacrum can also represent how men and women are meant to act at home. For instance, ads might portray the female figure as the caregiver of a child and the male figure as the breadwinner. However, in today's society, these roles can be switched; the men are the caregivers, and the women are the breadwinners; the two roles might be split equally between the two parents or the child might have two fathers/mothers. It can be argued that a corporation's perpetuations of these gender roles, whether hyper-sexualized or mother/father figure, can manipulate people in society to try to emulate the roles seen in an advertisement.

It can also be argued that regardless of whether or not the person matches the portrayal of gender roles, an individual might consider the portrayal of gender stereotypes an accurate representation and forget the historical progression of gender equality. In other words, people

begin to believe what is represented on a screen rather than what they know based on historical events. Theorist, such as Baudrillard, were concerned about the possibility of technology causing this change in the populace. They were worried about the corporate abuse of technology and how that abuse would affect the populace. 360° technology's ability to provide a relatable experience for the viewer can arguably multiply the possible effects. Now the viewer is able to participate in the perpetuation of the societal norms. The viewer's participation in the ad might cause individuals to internalize and emulate societal beliefs that exist to objectify both women and men in society; a concept that people in today's society should be beyond.

The concept of gender stereotypical roles being internalized and affecting how an individual interacts with others in society, is also applicable to other societal stereotypes, like racial stereotypes. Similar to the tactics of commercials targeting demographics using specific gender role stereotypes to sell a product, commercials also use stereotypical racial roles. Racial stereotypes contain pieces of information about a group of specific people who share certain characteristics with other individuals. For instance, a race of individuals could share skin tone, hair type (i.e. color and texture), and facial features. The use of racial stereotypes might be utilized because a product is targeting a specific racial demographic. In either circumstance, the use of stereotypical racial roles in a commercial has the power to influence the way in which an individual might interact with a member of a specific racial group. The internalization of racially biased stereotypes might also affect how a member of a racial group acts around people who are considered outsiders. In other words, an individual's perceptions of how they are viewed might affect how they act and treat people who do not share similar characteristics.

A perfect example of racial stereotypes portrayed in an advertisement is a commercial that came out for Mountain Dew (MD) (Mountain Dew, 2016). The commercial for Mountain

Dew was released in 2013 as an online advertisement, meaning that it was only available to view on the internet. After its release, the commercial began to make headlines as sparks of outrage were voiced about the implication of the secondary message. The ad portrayed a racist image of black men in society. The commercial portrayed African American men as violent and disrespectful criminals. The commercial is a sequel to a previous commercial promoting Mountain Dew. The first commercial stars a goat who acquires its first taste of MD. This drives the goat into a frenzy to obtain more, to the point of attacking the waitress who provided the Mountain Dew. The MD sequel stars both of the goat and the waitress characters. The commercial starts off as with two silhouetted figures standing in front of a window. This window looks into a room with a police lineup of five black men and a goat standing in front of a white wall with black lines. The men in the lineup are facing left, and as the camera pans into a closer view of the goat, the men turn to face directly toward the window.

The camera then cuts to each man in the lineup, each holding a nameplate. The male character wearing a green do-rag and sunglasses holds a nameplate that says LBOY. A man dressed in a white shirt is holding a nameplate that says, LIL MUSTY. The next man is wearing a do-rag and a flannel shirt, holding a nameplate that says LAMOAHN. The camera changes to a man wearing a beanie holding a nameplate that says TINY. The last human character is dressed in a cameo do-rag, white tank top, and is holding a nameplate that states his name is BEYONTE. The camera switches to the final character, the goat, who is standing in the middle. The goat is wearing a name plate that says FELICIA. In the background the audience hears a police officer state, "All right ma'am, we have them all lined up." The camera switches to display the character talking and a female character, the waitress, covered in bandages. The officer says, "Nail this little sucker. Come on, which one is he?" (Mountain Dew, 2016). The camera switches to look at

the lineup. The police officer states, "Point to him!" At the moment the police officer finishes talking, the goat says, "Eh, it's me. You should have gave me some more" (Mountain Dew, 2016). The camera switches back to look at the waitress who has a terrified look on her face, questioning what she should do. The camera switches back to the goat and then back to the female character. She is so scared that she states, "I don't think I can do this" (Mountain Dew, 2016). The officer encourages her to stay calm and point to the perpetrator.

The camera changes perspective to the goat as he says, "You better not snitch on a player" (Mountain Dew, 2016). The comment makes the waitress more emotional and again voices her apprehensions. The officer tries to encourage her again by implicating LBOY. The goat makes another comment, "Snitches get stitches, boo" (Mountain Dew, 2016). The officer then helps her again by implicating the goat. The camera switches back and forth between the goat telling the waitress to keep her mouth shut and the terrified expression of the waitress as she screams "NO." The goat makes a threatening remark as the female character freaks out and screams "I can't do this, I can't do this! No! No! No!" (Mountain Dew, 2016) and flees from the room. The officer takes a drink of Mountain Dew and states, "She's just got to do it" (Mountain Dew, 2016). The commercial ends on a black screen with a picture of the goat with the words "To be continued" and his voice in the background saying, "You're never gonna catch me!" (Mountain Dew, 2016).

This commercial is a perfect example of perpetuating a racial stereotype that might alter the way in which others see people within specific racial groups. In this commercial, the racial stereotype that is being depicted is about African American males. In particular, the commercial is displaying a racially biased stereotype that all black men are criminals. This is evident in the way the male characters are shown and the fact that there is no representation of other racial

groups in the lineup. On the other side of the mirror, the detective is a white male. Not only does the commercial portray black men and white men in a particular light, but the first person implicated by the white police officer is not the goat, but LBOY. The implication of LBOY gives the impression that only black males are criminals and that they are judged based on outward appearances. The group of men portrayed in the lineup accounts for a small portion of the population, but the message implies that all black men are criminals, which is a false assumption. However, the message about this racial group might be internalized and create a false idea that all black men are criminals. The internalization of this message, consciously or unconsciously, might degrade the quality of the interactions that the members of a racial group experience. For instance, an individual of that group might experience racial slurs or be excluded from professional opportunities.

The commercials display of this stereotypical archetype for a racial group can reaffirm the societal perception of a criminal's appearance. The commercial reiterates this concept by using props, costumes, and dialog. Similar to the example for gender role stereotypes, the viewer is a passive observer of the event. The passive observation of the message allows the viewer to see the message being displayed, but they might be more aware of the false perpetuation of the racial stereotype. That being said, the message is still internalized by the viewer, but they might be more conscious of their interactions with members of that racial group. The viewer's internalization and belief in what is seen on a screen can cause people to forget about historicity and the fact that crimes are not committed exclusively by a specific race. In other words, the passive observer's internalization of the message still affects the way in which individual's perceive and interact with others in society. Based on past arguments presented by theorists like Baudrillard, the possible manipulation of the viewer through visual media is arguably more

effective when the ad is presented as a 360° experience. The reason for this is that the viewer transitions from a passive observer to an active observer. The active role can make it harder for the viewer to disconnect from the ads experience.

The active role that the viewer takes on puts them in the environment and can drastically alter the way in which the audience receives and interprets the message. Depending on the effects this new format has on the message, the viewer might internalize the reproduction of racial stereotypes, which might interfere with how an individual interacts with others in society. A 360° commercial can multiply the chances that the audience might absorb the message because of its ability to provide the viewer with an experience. This quality makes the commercial more immersive by allowing them to participate in the event, whereas a two-dimensional commercial only allows the viewer to observe the events taking place in the commercial (Baudrillard, 1994). The technologies ability to provide an immersive experience alters the way in which the audience receives the messages contained in the advertisement.

The change in the way that the messages are received might make the viewer more receptive to the stereotypes portrayed in the ads. If the same concept, portraying African American men as criminals, were displayed in a 360° format, the message would be received as if they viewer had a firsthand experience with a violent criminal. The viewer might use this experience to dictate any further interaction with a racial group. In other words, the viewer might consider the event in the commercial as a past experience and judge other individuals based on that experience. However, this would be a false internalization of the events taking place in the commercial. The experience that the viewer believes he or she had was virtual and never actually happened. This means that the audience accepts the false reproduction of racial stereotypes based what they remember seeing on a screen.

Imagine if the previously mentioned commercial for Mountain Dew was redesigned as a 360° commercial. Although it would contain many of the same elements as the two-dimensional ad, the 360° ad would also contain different elements that provide the user with an experience. The plot of the commercial would stay the same. However, the aesthetics would be altered to provide the viewer with an experience. The aesthetics (i.e. the camera angles and the edits) are meant to display the events to the viewer. Unlike 360° aesthetics, 2D aesthetics are not intended to provide an experience rather they are designed to be observed. The most important factor when providing an experience to the audience is to put them in the event as a character. This can be done by changing the style of camera angles and movements and the number of edits used in the commercial. The commercial would start on a white screen with directions on how to experience the commercial. As the commercial fades into the scene, the viewer is placed with a direct view of the five men and the goat lined up on the wall.

The commercial has a short pause before any dialog is delivered. This pause provides the viewer with enough time to identify the men in the lineup. This also provides the viewer with the time to focus on what the men are wearing and read the names: LBOY, LIL MUSTY, LAMOAHN, TINY, and BEYONTE. With the time provided, the viewer can focus on the oddity in the room, the goat, FELICIA, wearing a black suit. In the background the audience hears a police officer state, “All right ma’am, we have them all lined up.” On this question, the viewer changes the direction that they are facing to see whom the officer is talking. At this moment, the viewer comes face to face with the battered waitress, and in that instant, the viewer understands what is going on and why they are in a police observation room. One of the characters assaulted the lady. The officer says, “Nail this little sucker. Come on, which one is he? Point to him!” The police officer moves his hand up, holding a Mountain Dew, and points into the room. This brings



the viewers' attention to the men and goat standing in a line. The goat says, "Eh, it's me. You should have gave me some more." Hearing the comment makes the waitress whimper in terror directing the viewers' attention back to the female character. The waitress looks at the viewer and states, "I don't think I can do this."

The officer, standing directly behind her, encourages her to stay calm and point to the perpetrator. In the background, the goat makes a comment about snitches, which causes the waitress more distress. The waitress hesitates, and the police officer tries to encourage her to pick the culprit by implicating the man wearing a green do-rag. The viewer looks in the direction that he is pointing to see the black man wearing a green do-rag, LBOY. The viewer begins to closely analyze the man, carefully looking for any hint that he is the culprit. However, the goat again makes a comment, "Snitches get stitches." The dialog directs the attention of the audience back to the goat. The officer tries again to implicate one of the suspects by naming the goat. The dialog directs the viewers' attention to the officer trying to get the waitress to identify the perpetrator. As the waitress looks toward the viewer, the goat makes one final menacing comment and the waitress screams "I can't do this, I can't do this! No! No! No!" The waitress quickly leaves the room. The viewer follows her movement to the exit. The officer states, "She's just got to do it." The viewer turns to the officer and sees him taking a drink of Mountain Dew and looking in the direction of the lineup. The goat makes one final remark. This dialog directs the viewers' attention to the goat, who sounds pleased with himself. The commercial ends on a black screen with a picture of the goat with the words "To be continued" and his voice in the background saying, "You're never gonna catch me!"

Turning the Mountain Dew commercial into a 360° advertisement changes the way the viewer interprets the messages and the purpose of the commercial. The advertisement now feels

like it is meant to be an experience and not an ad promoting Mountain Dew. Although the truth is that the video is intended to be an advertisement, the viewer's interpretation of the video being an experience changes the purpose of the video. Instead of trying to sell a product, the advertisement is promoting an experience, and Mountain Dew just happens to be a prop in the commercial. An advertisement as an experience is a new way producing ads, and because it is new, the audience might not understand that the commercial is a fake experience and not a true experience (an experience that they physically had and virtually). The inability to identify the fake aspects of this experience might cause the viewer to internalize the virtual experience as a real event, in which they participated. The feeling of involvement in the event, in turn, causes the viewer to judge real experiences with specific groups based on what they have seen during the virtual experience.

The viewer's belief in the reproduction of societal norms rather than historical events might cause them to see any member of a racial group as violent criminals. This could also mean that any stereotypical interaction contained in the ad might be considered a firsthand experience that audience members use to judge future interactions with individuals in society. For instances, the viewer might feel as if the African American male is not trustworthy. This viewpoint might alter the way in which that individual interacts with a person matching the racial stereotype. For instance, if a person of a racial group was applying for a job, the employer might not view them as trustworthy and pick another individual for the job. It could also affect non-professional interactions with a member of a different racial group, such as the audience member avoiding or going out of their way to avoid a member of that particular racial group. The racial stereotype portrayed in the commercial could also affect the members of that specific racial group. The racial stereotype could, if internalized, affect how they believe other perceive their role in

society. For instance, they might not apply for a job because they think the people view them as nothing more than a violent criminal. Alternatively, they might not believe that they deserve a promotion, despite their work ethic, because the individual might believe that others do not see them as being capable of more.

However, notwithstanding the feeling of being part of the event in the commercial, the audience are still a bystander of the event. This means that the experience the audience believed that they experienced is an event that the viewer was only able to witness and was not able to participate. For instance, the only moments where the audience has any interaction with the events taking place in the commercial are the moment where the waitress looks directly at the viewer for, what seems like, their support in picking out the culprit. Other than these moments in the commercial and being able to look in any direction, the audience has no other involvement or interaction with the events in the ad. Also, the interactions experienced in the commercial are not initiated by the viewer. Instead, they are initiated by a specific character in the video. The audience is not able to encourage the waitress, talk to the police officer, or select the culprit. Because of the lack of ability to initiate interaction with the characters or props in the commercial, the audience is still a bystander of the event.

Since the viewer remains a spectator of the event the experience that they believe they have gained is a false interpretation of their role in the commercial. However, because the advertisement feels like an experience, the viewers' are more likely to internalization the actions and dialog in the commercial. The viewer's internalization of the action and dialog increases the likelihood that societal stereotypes, such as racial stereotypes, might continue to be present within society. This effect could increase the chances that the audience might conform to the role that they believe they fit. For instance, a black male might internalize the idea that he is viewed

as a criminal. These societal stereotypes imply that individuals of a specific group are meant to act a specific way. If they do not conform to those stereotypical roles, the individuals are considered abnormal, or they are considered the exception. The placing of racial stereotypes and their continual perpetuation might cause the individual to feel a heavy burden. The burden that the viewer feels is caused not only by the perpetuation of the stereotype but also social interactions with individual who believe that there is truth to the societal stereotypes, adding to the burden of conforming to the stereotype. The alternative to not trying to conform is to become an outcast, an oddity, or the exception in society; these individuals might even be considered an oddity to individuals within the same community.

The corporate perpetuation of racial stereotypes that exist to degrade and humiliate specific groups is appalling in the today's society. Today people live in a society in which many individuals, like Martin Luther King Jr. (MLK), fought to eliminate racial prejudice. However, the reproduction and portrayal of racial stereotypes as a form of comedic entertainment continues the cycle of racial representations that degrade groups of people. The corporate visual reproduction of racial groups in a comedic light disregards historical progression. The comedic representation is utilized by corporations to manipulate consumers into developing an interest in their products. However, developing an interest in the product is not the only outcome of the ad, the reproduction of racial stereotypes in advertisement perpetuates false information about groups of people. The ads disregard historical truths to create a hyperreality that has little to do with historical fact and is purely meant to entertain.

Several theorists, such as Baudrillard, postulated that the corporations' abuse of visual technology might cause people to believe what they see on a screen rather than historical facts (Baudrillard, 1994). In other words, theorist, like Baudrillard (1994), were worried that the

continuous use of visual technology to portray reality would cause a change in the population. The ability of 360° technology to place the viewer in an experience can effectively multiply the possibility of an individual emulating what is seen on a screen. It can be argued that the emulation of these false roles can alter the way in which people in society view others in society. An altered view of a group in society, in turn, might affect the way in which an individual interacts with others in society. The belief in and emulation of racial stereotypes disregards the efforts of civil rights activist, such as Martin Luther King Jr. The perpetuation of any stereotype, not just gender and racial stereotypes, can have the same effect on an individual. This effect can, in turn, alter the way an individual inside or outside other groups interacts with other people.

These societal stereotypes cover a broad range of characteristics including, but not limited to cultural, sexual, and religious stereotypes. All of these stereotypical roles are portrayed in some way to the public through media, including advertisements. Ads do not create societal stereotypes. However, ads do perpetuate ideas and concepts that have already been circulated throughout society. Advertisement and other forms of media use these societal beliefs to their advantage; using the societal beliefs to target specific audiences seeking to persuade them to purchase the product being promoted. However, the perpetuation of the societal beliefs connected to specific groups of people increases the likelihood that an individual within any grouping might internalize the stereotypical societal standards contained in the message. This means that a person might conform to common societal beliefs.

The effect of the messages contained in the advertisement can increase in potency with the implementation of commercials being 360° experiences. These 360° experiences are debatably easier to internalize, thus increasing the chances of an individual conforming to a societal belief portrayed. Whether consciously or unconsciously, the viewer's incorporation of

biased and untruthful societal standards into their psyche alters the way the individual perceives their role in society. The change in perception can, in turn, affect the way in which the viewer interacts with others in society and their perception of how others interact with them. The individual might analyze every detail of communication, verbal and non-verbal, (i.e. avoidance) to judge how people within society view or perceive them. This, in turn, alters the way they might interact with members of a different societal group who match a specific racial group.

### **Conclusion**

The idea and concept of being fully immersed into a virtual world and being able to experience events that normally would never happen is a dream that many have shared and desired to make a reality. With the advent of 360° cameras, those aspirations have become a thing of the past. This technology allows the audience to experience events, worlds, fantasies, and lifestyles that are different from their own, all without having to leave the comfort of the home. Because of the immersive quality of the technology and the ability to provide an experience, the use of it has become increasingly popular in the media industry. In particular, the technology has become increasingly used in advertisements, but they are not promoted as a form of advertisement. Instead, they are promoted as an experience that is brought to the audience by a company selling a product. For instance, the Walt Disney Presents: How to use 360 video with Goofy is promoted as a how-to video that displays how 360° video works. In the process, the video also mentions that this tutorial is also meant to give the audience an experience. Despite the presentation as being a harmless experience that seemingly for free, the video is an advertisement intended to entice the audience to visit the theme parks.

Ads that utilize this technology use it to provide the viewer with an experience. A prominent quality of this technology is the ability to control the direction of the camera. This

ability allows the viewer to be immersed in the virtual world and to participate in its events. In other words, it provides the user with the capacity to experience some event through a virtual lens. The ability of this technology to provide the viewer with an experience means that the content can become more potent. Its ability to consciously or unconsciously alter a person's perspective can make the audience more susceptible to the message of the commercial, whether that be to convince them to buy a product or participate in an event. Instead of just watching the message as a bystander, the audience can interact with the message and the events taking place. Now the viewer becomes a character in the video.

Immersing the viewer in the video as a character is done by using attributes of 360° technology and transforming two-dimensional techniques to enchant the viewer. By utilizing 360° technology and techniques used in 2D videos, the producers provide the viewer with a realistic experience that might convince the viewers to participate in the action being advertised. Convincing the audience to take part in the message of the commercial is a minor effect of what this technology might be capable of achieving. In most cases, an advertisement contains multiple messages, one being to convince the audience to participate in an event, the other can be a multitude of different elements, such as displaying societal norms. In other words, advertisement, as well as other forms of media, might contain messages of how people are meant to act in society.

However, because there are multiple messages contained within an advertisement, it is possible that the viewer might be focused on just one message; it is possible that the more subtle and covert messages contained in the ads are missed by the viewer. That being said, advertisements clutter the entertainment industry and often display the same commercial multiple times (Media Dynamic Incorporated, 2014). And with the average adult being exposed

to approximately 362 ads in a day, it is likely that the viewer is exposed to the same commercial several times (Media Dynamic Incorporated, 2014). Therefore, it is possible, if not likely, that the viewer is exposed enough times to, either consciously or unconsciously, receive the multiple messages contained in the ads. These messages might become more ingrained in the audience psyche. This, in turn, alters the way in which they perceive their role in society and, therefore, how they might interact with others in society. Because of the possible outcome of the ad, it is important to understand the different elements that are used to create a 360° video.

A major component of the 360° video is its ability to enable the audience to control the direction of the omnidirectional camera. In other words, the viewer can look throughout the environment of the video by moving the camera in the direction that they want to look. Capturing the entire surrounds of an environment is an inherent quality of 360° cameras. The 360° camera is designed specifically to allow a person to search around an environment. There are two different types of camera systems that allow for a 360° turn radius, the multi-camera design, and the single-camera design. Both cameras have the ability to provide the viewer with an experience. However, the single camera system has a flaw that can ruin the experience for the audience. The single-camera system is cameras that use a curved lens to capture 360° footage. The curved lens can capture the entirety of an event, but it also distorts the image quality on the edge of the screen. In other words, the further the viewers' look from the center of the picture, the more blurry and stretched the image quality becomes. The multi-camera system allows the user to view 360° footage by connecting six or more cameras together. Each camera faces a different direction and is tethered together to capture a small section of the surroundings. The captured footage is then stitched together to form a 360° video.

The formation of a 360° image without any distortion increases the ability to interact with



the virtual environment without losing interest. If there is any distortion in the video, the viewer might lose interest in the ad. For this reason, it is important to make sure that the calibrations for a 360° camera system are properly done. The calibrations allow for the image on the screen to contain little to no distortions that might cause the viewer to lose interest. The purpose of any video is to be watched by an audience, but if the public is not interested in the video, then the video is useless. However, if the video is free of distortions, then the viewer is more likely to stay immersed in the virtual reality. The deeper the viewer's immersion into the reality of the video is, the more it might cause the viewer to feel like the events are an experience.

There are many different aspects that help create the ads virtual experience. Critical theory, more specifically poststructuralism, was used to identify these aspects and to postulate how they might affect the viewer. Poststructuralism has been known to be useful and effective when analyzing and discussing the possible effects of an article. It is used to identify meaning beyond the messages that are explicitly stated. In other words, poststructuralism uses a critical eye to examine the artifact for a meaning behind the words, images, stories, technology and other aesthetics used to create the artifact. Using poststructuralism to look at the advertisements critically helped in identifying common aesthetics, semiotics, and underlying messages contained in the videos. It also helped to identify how the experience provided might affect the viewer's societal beliefs.

Because of its ability to provide the user with an experience, 360° technology has become increasingly popular for advertisements. The experience makes it easier to provide the viewer with an engaging story that might make it simpler to convince them to participate in the action advertised. The techniques used in 360° advertisements are designed specifically to immerse the viewer in the world being portrayed, for this reason, they advertisements are not portrayed as

commercials but as experiences brought to the audience by a specific brand. Not calling the video an advertisement ensures that the viewer might not be deterred from participating in the experience. The techniques that are used to make sure that the viewer feels the experience are a false sense of control, the realism of a dream event, and unrealistic placement.

The technique used to provide the viewer with a false sense of control is the ability to move the direction of the camera. This allows the user to move the camera in the direction that is of more interest to them. For instance, if there is an explosion that occurs to the left of the viewer, they might alter their attention to look in that direction to find out the cause of the disturbance. However, after analyzing several different 360° commercials, the ability to move the direction of the camera does provide the audience with a fraction of control, but the majority of the control is still held by the producers. In other words, although the viewer can control the direction of the lens, the producer is still able to direct the viewers' attention. To ensure that the viewer is acquiring the information and messages that the producers want them to obtain, specific audio and visual elements are implemented. For instance, in the Gatorade commercial the viewer can freely direct the lens of the camera to observe the stadiums surroundings. However, when the viewer transitions into the role of Bryce Harper, the viewer/character can still direct the lens of the camera, but if the viewer is not looking at the pitcher, their vision goes black. The black screen is meant to make the viewer look in all direction to find a source of light. This visual tactic is used to bring the viewers' attention to the pitcher. With the viewer focus on the pitcher, the audience can experience what it might be like to be a professional baseball player in a high-pressure situation.

The visual tactic of making the surrounding, except for the pitcher, a black screen helps to ensure that they viewers' attention is directed where the producers intend. The direction helps

the viewer to take full advantage of the experience being offered by Gatorade. In fact, if the viewer does not look around to find the light, they might miss the entire purpose of the commercial. Also, because a blank black screen is not interesting to watch, the viewer is more likely to move the direction of the lens to find something more interesting, that being the pitcher throwing the ball at the viewer. If the viewer is looking at the pitcher, they are taking full advantage of the experience offered. The visual aesthetic of the black screen helps to ensure that the audience looks where the producer desires. This also assures that they viewer might absorb the message of the commercial; buy and drink Gatorade. Not only does it help to guarantee that they viewer will receive the message, but it also contributes to ensuring that the viewer experiences everything that the commercial has to offer.

However, this might not be the case. Because the viewer can control the direction of the lens, they are not forced to focus in any one direction. That is to say that there is not a person sitting with the viewer forcing them to look in a specific direction at a given time. This means that the viewer could, if they wanted to remain oblivious to the main message of the commercial, look in a direction that has little to nothing to do with the plot of the commercial. The viewer could, if they so choose, turn the lens of the camera to watch factors of the video that have no purpose other than to add to the aesthetic of the surroundings; this addition only serves to improve the realism of the environment. This decision is left to the audience, and if this is the case, they lose all information concerning the story and underlying messages (the messages concerning selling a product). This is an option that is provided to the viewers', and it is entirely up to their discretion whether or not to follow the audio and visual cues in the video. However, if they chose not to follow the audio and visual cues of the commercial, the video might become uninteresting and, therefore, might not be as compelling to the viewer. Another factor that helps

to immerse the viewer in the environment of the 360° commercial is the realism of a dream event. The strategy of using a dream event in an advertisement offers the creators a limitless number of possibilities to promote their products. The reason for this is that a dream event can take place in a fantasy world containing elves, dwarves, trolls, and humans to a real world event that could happen in reality, such as a promotion at work. These events help to provide the viewer with a story to follow and connect with the product being sold. The portrayal of a dream event is a tact that is used in two-dimensional advertisements but with the implementation of 360° technology the audiences' perception of the event changes. The dream event in a 360° commercial provides the viewer with a virtual experience that might not be possible in reality. However, the event that takes place in the advertisement needs to have some semblance of realism to keep the viewer immersed in the dream event.

One of the ways that 2D advertisements try to immerse the viewer into the story of the ad is by using Point of View (POV) shots. These shots are used to place the viewer into the perspective of a character within the commercial. In other words, the technique is used to make the viewer feel as if they are participating in the dream event. However, the viewer is aware of the fact that they have not become a character within the commercial, rather they are being shown the perspective of an established character. In a sense, the viewer becomes an eavesdropper, watching the life of a character unfold and not taking part in the event. This fact decreases the viewer's immersion in the advertisement. The audience is still a spectator of the commercial. Taking on the role of spectator reduce the realism of the dream event. The decrease occurs because the viewer becomes aware of their surrounding and can identify the likelihood of the dream event is happening to them. The experience of the commercial becomes fake, and the dream event loses its realistic quality.

360° technology takes the audience out of a spectator role and places them in a participatory role allowing them to interact with elements within the ad, such as other characters, props, and animals. In 2D advertisements, the viewer is shown the main character of the ad before the switch to POV shot. In the case of 360° ads, the viewer is immediately placed in a dream event as a separate entity from others in the environment. In other words, the viewer is a character who is participating in the action and not a bystander of the events. The participatory role of the viewer adds to the realism of the dream event because instead of looking in on a character interacting with the environment, the viewer is the character interacting with the people and environment of the video. The viewer can react to a conversation or action taking place in the advertisement without the knowledge that they are eavesdropping on a previously established character.

The commercial for *Stranger Things* is a perfect example of this aesthetic increasing the realism of the dream event. The viewer is immediately placed within the environment as a separate character in an imaginary world. The commercial uses dialog and action to interact with the viewer causing the viewer to interact with their surroundings. The first thing that the viewer can hear is a woman's voice asking for her son to talk to her. The next element that interacts with the viewer is the Christmas light placed around the alphabet painted on the wall. The lights tell the viewer to run, and at that moment strange things start to happen around the environment. The next thing that interacts with a viewer is a flashlight that circles the room and moves around the house. These events cause the viewer to progress throughout the house trying to find the cause of the commotion.

The strange events lead the viewer throughout the virtual space, which keeps the viewers' attention focused on the events and the environment and not the fact that both are fake and

unrealistic. The viewer's attention to and interaction with the environment improves the chances of the dream event feeling realistic. The feeling of realism is what enables the audience to forget about reality and focus on the experience. The audiences' perspective of being a character and interaction with the environment keeps the viewer focused on what is seems real in the video and away from reality. This viewer's continued focus on the realistic qualities of the video keeps them immersed in the plot and the messages of the commercial. This, in turn, increases the likelihood of the viewer might internalize the experience of the commercial as an experience. Internalizing the commercial as an experience might also increase the viewer's willingness to comply with what the ad is trying to convince them to achieve (i.e. buying a product).

However, the viewer's immersion in the video might not necessarily result in the consumer being convinced to follow the request of the advertisement. In the case of 360° video, the technology is still new to the consumer population. Because of the novelty of the technology, many viewers' might only be interested in 360° video because of the ability for the video to feel realistic and to provide an experience. That is to say that they do not care that the message is brought to them by a specific brand selling a product. The only thing that they care about concerning 360° technology is the concept of being able to move the focus of the lens using their head or mouse. This concept not only provides the audience with a virtual experience, but it also provides the viewer with a new way to watch or experience a story. This fact might be the reason why 360° video appealing. Although the audience might just want to experience the story portrayed in a commercial and do not have an inclination to participate in the action they are asking, the experience of the commercial might still have some effect on the viewer. The effects of the experience could persuade the viewer to participate, but they might not be aware of the action. In other words, they might be taking part unconsciously.

To help increase the possibility of the viewer, either consciously or unconsciously, participates in the actions being asked in the commercial, the content creators include another element that helps to increase the experience. This element is the placement of unrealistic objects within the virtual environment. The objects placed within the virtual environment are meant to help portray realism in the commercial. The more realistic the video is, the deeper the experience for the viewer. Which, in turn, benefits both the viewer and the content creator. These props can be a multitude of different items, and they can be animate or inanimate objects. These objects help to portray a sense of realism in the video because the props are items that an individual would normally interact with in the environment portrayed. For instance, if the event of a commercial takes place at a barbecue, a grill and grilling utensils would be common tools to have. If the characters in the video were using some other type of tool, like a screwdriver, the event would instantly feel unrealistic to the audience. The unrealistic aspect of cooking with a screwdriver would instantly make the audience feel uncomfortable and pull them out of the experience. For this reason, it is important to use props that an individual would most likely find in the reality of the video.

This is also the case when adding props to a fantasy or fiction based commercial. In these scenarios, the added elements need to have a connection to the reality being portrayed. For instance, in the commercial promoting *Star Wars Rogue One*, the objects, inanimate and animate, are designed in a specific way to portray the realism of the fictional universe. The guns have a resemblance to the guns people see in reality (i.e. handguns and machine guns), but they have futuristic elements that make them more believable in *Star Wars* universe. The guns are not the only objects that relatable to reality, the vehicles also resemble what the audience sees in their daily life. Designing the props to resemble objects, in reality, makes them relatable to the

public, which, in turn, makes the commercials feel realistic. However, some instances require the exaggerated props to add to the reality and make the experience unique for the audience. For example, in the commercial, Walt Disney Presents: How to use 360 video with Goofy, the addition of the teleporter adds to the magic of Disney. Adding this magic provides the viewers' with a unique experience that they would normally never be able to experience.

It is necessary for the video to contain elements that add to the realism and deepen the experience. Therefore, any object that can cause disillusion in the audience must not be shown. An example of the type of object is any production equipment, like lights and stands. With two-dimensional video hiding these were as simple as placing them out of the view of the camera lens, but with 360° videos, the production crew and equipment are unable to hide behind the camera because the camera can see in all directions. Therefore, it is important for the crew to cover up any and all trace of equipment. For instance, when lighting the environment, the crew has to arrange the light in a way that they appear to be a part of the environment. If they are separate from the environment, it could hinder the immersive aspect of 360° videos. Hindering the immersive side of the video might have adverse effects on the message of the ad. For instance, the lack of immersion in the video decreases the experience. This, in turn, could result in the purpose of the commercial, convincing the audience to participate in an action, moot.

The experience that the public desire is dictated by how real the experience feels, the more realistic, the better the experience and vice versa. The objects contained in video help to make the virtual environment seem realistic, that being said, the items added to the commercial might not hold any relevance to the audience. If this is the case, the added props would only decrease the realism for those audience members. The audience might not even notice the props contained in the video and only pay attention to the experience. The viewer does not care about



the props; they only care about the experience contained in the ad. However, even if the audience does not notice or pay attention to the objects contained within the scene, they subconsciously accept their role in establishing realism. If the props are not in the environment, they might start to feel that something is off about the experience. This, in turn, decreases the audience's immersion in the world, which alters their experience.

The purpose of an advertisement is to try and convince the audience to participate in some action (i.e. buying a product like food or tickets to a concert). Therefore, it is important for the commercial to engage the audience. For 360° advertisements, it is important that ads offer the viewers an experience. The deeper the experience, the more likely they are to internalize the message and participate in the action that is being requested. The viewers' internalization is a positive for the content producers, but it also contains a negative side effect. Often time's commercials use societal norms, like societal stereotypes. These societal stereotypes can portray certain groups in a negative manner and might cause interactions within society to change. Depending on the stereotype portrayed in the commercial, the effects could result in negative interactions between different groups within society. One such stereotype that can affect societal interaction is gender role stereotypes.

Gender role stereotypes dictate how men and women should look and act within society. These roles have changed over time, but the portrayal of female and male roles still impart limitation on individuals. However, the way in which many of the characters, male and female, are portrayed in society carry distinguishing factors that if men and women did not adhere to the standards, they would be considered abnormal or outcasts. One of the gender role typing that is portrayed is the male and female sexuality. The commercial for Carl's Jr. is a perfect example of how men and women are perceived in society (i.e. how they are meant to look and act for their

specific gender). In the commercial, the female characters act in a specific way that is intended to entice sexual desires from men. In other words, they are wearing clothes that show more than necessary for cooking (wearing shorts, which displays the bottom of their butts, and bikini tops). The way that the women are dressed portrays a specific role for a female figure to emulate. This commercial is one example, but several commercials imply that women need to look and act in a hyper-sexualized fashion and men in a masculine manner. This commercial displays the way in which women and men are meant to act to attract the opposite sex and how they are supposed to act in the public eye.

However, this might not be the case, men are not necessarily attracted to what is portrayed, and they might not even be attracted to the opposite sex. This concept that women and men are meant to be attracted to specific quality or the opposite sex is a forced role; a societal standard that is placed on an individual because they are born with specific body parts. Not only does the commercial show the stereotypical ideal image for attracting the opposite sex, but it also meant to display what the opposite sex is supposed to be attracted to in the opposite sex. Not only is it showing women what to wear to attract men, but it also shows men what they are supposed to be attracted to in a female and vice versa. This can be a detriment to how an individual sees themselves in society. Depending on if they feel they match or do not match the ideal image, the message could have either a positive or negative impact on the individual's psyche.

Male and female groups are not the only group that can be affected by societal stereotypes, racial groups are also affected by the way in which society views specific racial group roles. When portraying racial groups in society, the stereotypes often take on a false truth that many believe the entire group emulates. These false truths give people the impression that

all the men and women of the group act in a specific way, excel at distinct activities, or like certain foods. These racial stereotypes have the ability to make people outside of the group perceive individuals negatively. For instance, the Mountain Dew commercial mentioned earlier portrays black men in a derogatory way. The commercial distinguishes black men as violent and disrespectful criminals. The role that is portrayed was not created just for the Mountain Dew commercial, in fact, it is a role that has been perpetuated in many other forms of media.

However, the perpetuation of the negative role degrades individuals standing within society. The negative portrayal can affect how individuals outside of the racial group view individuals within the group (i.e. passed over for a job or inappropriate racially slanderous comments). Not only does it affect others perception of individuals within the group, but it can also affect individuals within the group. The perpetuation of a specific stereotype might cause an individual to internalize the idea that this is how people view them and, in turn, change how they interact based on the preconceived notion that people view them in a negative light. This side effect can also affect the way in which they perceive themselves. The change in self-awareness and awareness of how other might view them could have an adverse impact on an individual's life, affecting how they live and how they act within society. It might even lead to a self-fulfillment of the stereotype that is seen within society. Meaning that the individual would start to act the way they are expected based on the stereotype.

The change in a person's behavior based on the societal stereotypes seen in media and advertisements do not only affect gender and racial groups within society. The stereotypes that are portrayed in advertisements can cover a multitude of different types that exist in society. All of which can have an impact on the psyche of individuals. The commercials display societal beliefs of how individuals, who are categorized in a specific group, should behave in public and

dictate what they should like or dislike (i.e. the color pink is for girls or boys should like girls and vice versa). The societal values can make a person emulate the men and women that they see on television; to have the same body type, to have the same skin tone, and to live an exciting life. However, the life that consumers see in advertisements are false, despite the fact that they are meant to closely resemble reality to feel more realistic and obtainable to the audience.

Perpetuating false realism in the commercial helps to persuade the viewer to participate in the action being asked, but it also maintains the idea that the social stereotypes contained in the ads are honest representations of how individuals should act in society. Combining false realism with 360° technology's ability to provide the viewer with an experience increases the chance that the viewer might internalize the societal messages.

Portraying groups of people in a specific way and providing the viewer with an experience might make it easier for the audience to internalize societal stereotypes. If the public were to internalize the societal message based on the false experience from the 360° commercial, they might treat encounters with specific groups based on the false experience. In other words, they would use the 360° commercial as a firsthand experience and not a virtual experience to judge further interactions with a specific group. However, the judgment would be based on a false portrayal of a group in the commercial. Judging a group based on the stereotype contained in advertisement or media could cause tension during interactions and, in turn, might affect how individual view their role in society.

The use of 360° technology in advertisements can perpetuate societal stereotypes, which might alter the way in which people interact and change their perceptions of their roles in society. However, the use of this technology might have a different impact other than negatively impacting people's perceptions of others in society. This technology can provide viewers with an

experience, and that experience does not have to provide the viewer with a false understanding of a cultural group (i.e. gender, race, and religion). In fact, the technology could be utilized to provide the user with an experience that could enlighten them to how another individual lives. In another word, this technology can let someone experience what it is like to live with an ailment or disability. The ability to give the audience a quick experience of what it would be like to live their daily lives with a disability or ailment might help to bring awareness of what it would be like to live with an ailment or disability. This, in turn, might alter the way they view and treat an individual who lives with the challenge every day.

If the audience were able to experience what it is like to live with a permanent ailment or disability, even for a short three minute period, the experience might change the way that they treat or view individuals within society. This is similar to the way the audience might internalize a societal stereotype, but the way in which the message affects an individuals' interaction is slightly different. Internalizing a stereotype that degrades a specific group creates a negative image that people might use to judge members of that group. This might create tension or conflict during personal interactions. Providing the viewer with an experience that lets them walk a mile in someone else's shoes, gives personal insight into what it is like to live a different life. This, in turn, might create a positive influence on the individual. This positive impact might cause the viewer to be more considerate when interacting with others in society; they might not be so quick to judge a person that they do not know. In this way, the commercial's experience could improve interactions within society, rather than having the possibility of harming or hindering an individual's interactions.

The potential in the way 360° technology might affect an individual's perception of others in society and their placement or role in society based on 360° advertisements are all

speculation. The research conducted in this document looks at the techniques utilized in commercials to provide the viewer with an experience. This experience is beneficial for the purpose of convincing the audience to participate in an action, but it can also affect the way in which the audience behave in society. Depending on the experience the outcome could have a positive or negative impact on how an individual perceives their role in society and how they view others roles in society as well. However, the research conducted focused solely on the 360° technology use in the commercial industry and how that might factor into altering how an individual interacts with others in society (i.e. communication and actions). Because the research looks at the content how the individual might change based on the experience, it is missing research that looks solely at the person and how they interact with others after the experience.

The focus of this thesis looks at aesthetics of a 360° video and how they provide an experience that might alter a viewer's perspective of others and themselves and how they interact in society because of that view. Because the research is missing the aspect of studying people, it is not clear how exactly the viewer might change based on the experience or if the experience can affect how an individual interacts with others in society. To understand more about how this technology might impact the audiences' interactions within society and how the stereotypes shown in the commercials might affect their self-perception more research is needed; research that analyzes how individuals interact after the commercials experience. The direction of the research for this topic needs to involve people as a research subject. Adding focus groups or interviews with viewers can increase researchers understanding of how the use of this technology in ads might affect an individuals' understanding of their role and how they interact with others in society.

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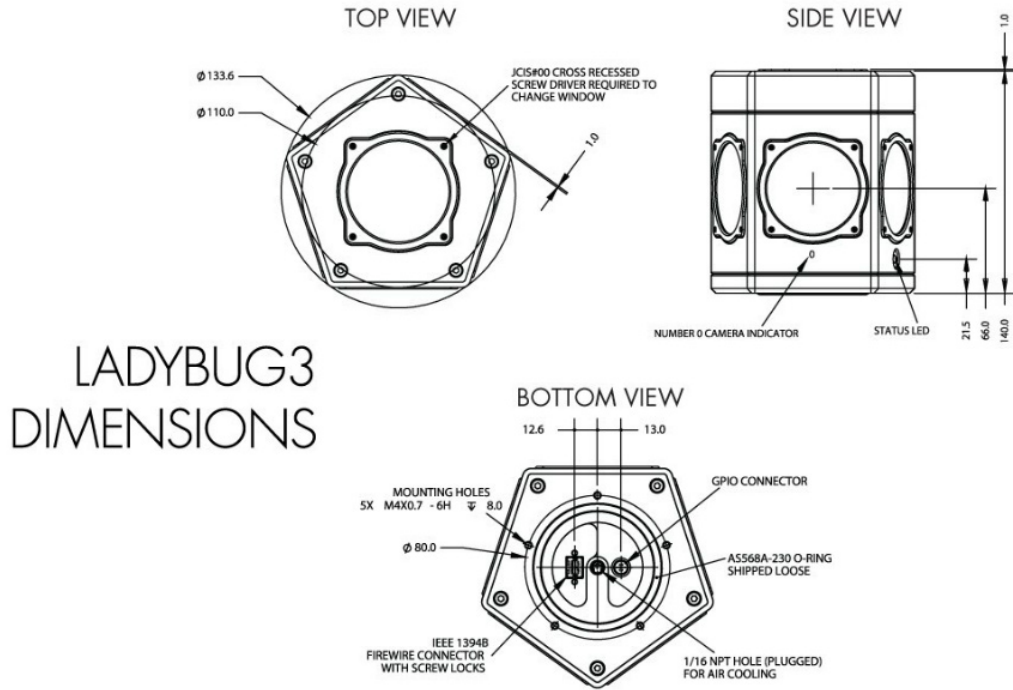


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Appendix A



LADYBUG3 DIMENSIONS

Above: Dimensions for Ladybug3 (FLIR, n.d.a).

LADYBUG3 HARDWARE

Six Sony 2.0 MP 1/1.8" ICX274 CCDs, total 12 MP

Six 3.3 mm focal length microlenses covering >80% of the full sphere

15 FPS JPEG Compressed  
6.5 FPS Uncompressed

Weather-resistant case

Direct FireWire connection

Synchronize to external trigger or light source



Above: Ladybug3 hardware specification (FLIR, n.d.b).

**Appendix B**



Above: *Star War* Launch Bay Han Solo's Blaster (Quarax, 2015).



Above: Danish 9 mm Bergmann M19910/21 pistol, right view (Costas-1963, 2008).