

Voices in alliance and voices in confrontation: the authorship in the discursive fields of contemporary advertising production processes¹

Vozes em aliança e vozes em confronto: a autoria nos domínios discursivos do processo de produção da publicidade contemporânea

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Abstract *The discursive chain of advertising is going through a phase of re-configurations. The scenario of a profusion of voices, mingled with consumer engagement in productive processes in search of self-representation, transforms the advertising deeds. It is a communicational phenomenon that violates pre-established concepts, among them the notion of authorship applied to advertising. As a guiding perspective – tensioned to the French Discourse Analysis of Pecheutian orientation – has been the focus on cyber-advertisement as a preamble to examine the conditions of production of the advertising narrative. The reflection of the digital interactivity is the strengthening of the authorship in the dimension of the subject-consumer.*

Keywords: *Authorship; Advertising Discourse; Advertising Creation; Subject-consumer; Cyber-advertisement*

Resumo *A cadeia discursiva da publicidade atravessa uma fase de reconfigurações. O cenário de profusão de vozes, mesclado ao engajamento do consumidor nos processos produtivos em busca de autorrepresentação, transforma o fazer*

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publicitário. É um fenômeno comunicacional que viola concepções previamente estabelecidas, dentre elas a noção de autoria aplicada à publicidade. Como perspectiva norteadora - tensionada à Análise de Discurso francesa, de orientação pecheutiana - tem-se o enfoque na ciberpublicidade como preâmbulo para examinar as condições de produção da narrativa publicitária. O reflexo da interatividade digital é o fortalecimento da autoria na dimensão do sujeito-consumidor.

Palavras-chave: *Autoria; Discurso publicitário; Criação publicitária; Sujeito-consumidor; Ciberpublicidade*

From the virtual consumer to the actual consumer, from the absent presence to the powerful presence

The production of meaning provides an interface between consumption and speech. Pêcheux (1993) defines speech as an effect of meaning between interlocutors. As for Canclini (2005), he understands consumption as a set of cultural practices in which meanings and senses are constructed. Martín-Barbero (2013), in turn, considers consumption as producing meaning.

It is this broader notion of consumption that we join in its symbolic dimension. We do not refer to consumption in a narrow sense of purchasing products, in a simple relationship between needs and assets created to meet them, in their commercial aspects. Consumption, according to Canclini (2005), exceeds the materiality of goods and involves the symbolic consumption. By extension, we are not addressing the consumer of a certain product in their economic facet. We are thinking about the consumer of the advertising discourse, in a communicative exchange between an author and a reader, between an advertising professional individual and the consumer individual of its narrative.

Such understanding lends itself to a reflection on the relationship between advertising professionals and consumers of the statements created by those, conventionally made possible via imagery, as it is by the anticipation that the advertising professional builds the effect-consumer, which constitutes the senses of their speech. Thus, the subject-consumer is crossed by imagery through the advertising speech production process, causing a change of meanings in creative ideas during the process, (re)appropriated to this projected consumer (HANSEN, 2013).

Displacing a thought by Indursky (2001, p. 36) for advertising, we would say that under the advertising professionals' creative ideas resound their interlocutor, who is established "under the modality of an absent presence." However, given the changes caused by the socio-technical mediation of media devices (FAUSTO NETO, 2010), it seems that an "absent presence" becomes a powerful presence, thanks to the

“new communicational space” woven with “connections, flows and networks” (MARTÍN-BARBERO, 2014, p. 133).

The literature, under many different inclinations, attests contemporary modes of interaction, be them the Convergence Culture (JENKINS, 2008), the Participation Culture (SHIRKY, 2011), the Power of Crowds (HOWE, 2008). Subsequently, traditional advertising is impacted, as well as its way of relating to the consumer of its narrative – no longer just the idealized, silent, absent one. Neither of the productive chain of the advertising work is immune because the speech production status changes. The game of the advertising creation process has its space of (re)negotiations and (re)formulations enhanced.

Pêcheux (1993), in 1969, was the one who introduced the notion of production conditions. We could define, together with Orlandi (1993) - who continued in Brazil the Discourse Analysis developed in France by Pêcheux -, production conditions (PCs) as a comprehensive situation of speech production, which includes the historical and social contexts, the discursive situation, the speakers, the speech object. To better understand the voices that get in the production process of the advertising discourse, our attention falls in particular on the speakers, who are part of the PCs proposed by Orlandi (1993) as a circumstance that determines the production of speech.

Given the numerous possibilities of naming the consumer in cyber-advertisement (speaker, receiver, user, developer, sharer, prosumer, co-producer, co-creator, co-enunciator, amateur, hyperconsumer), we find support on the notions of a virtual reader and an actual reader proposed by Orlandi (1993). The virtual reader is the one to whom an author writes and to whom he assigns certain knowledge, opinions, preferences, experiences. It is a designed reader. As for the actual readers, they are those who actually read the text. The virtual reader is “a reader who is constituted in the act of writing itself,” from the image that the author has of their possible interlocutors, who can have the image of an “accomplice” or an “opponent” (ORLANDI, 1993, p. 9).

The communicability model in a network, interactive and connective, displaces this accomplice or opponent from the imageries to the sphere of what is real, now ensuring them greater visibility and presence strength. The speaker is presumed as being real and not only symbolic. Consider this: the actual consumer unfolds in two orders, the consumer of the strategy (accomplice) and the consumer of the resistance (opponent). From the point of view of the Discourse Analysis, they would be, respectively, the fully identified and subjugated consumer and the counter-identified consumer with the dominant meaning in advertising communication. Both, as well as the virtual consumer, constitute a consumer-author, but with different speech operations.

Thus we come to the authorship and its social character, the perspective that matters to us in this text. With the circumstances of production of the advertising discourse enhanced by the digital interactivity, the authorship is strengthened in the dimension of the actual consumer. As has already been demonstrated (HANSEN, 2013), the virtual consumer already holds the authorship, given that, although fictional, is a constitutive part of the speech. In the scenario of cyber-advertisement, the actual consumer is also raised to a consumer-author status; although one cannot ignore that they already exercised the authorship even before the digital social networks. However, “the recent changes in communicative contracts of the advertising discourse” (CASAQUI, 2014, p. 33) expand not only the dialogue with the audience to which the advertising statements are targeted, but also the circulation of speeches (both advertising speeches as the advertising consumers’ speeches).

Thus, the instability and the social character of the meanings reveal the urgent need to investigate the issue of authorship in the discursive field of advertising. Therefore, it is under the aegis of the notion of authorship that we shall join discussions about the advertising discourse consumer transfigurations, handling the bewildering narrative hybridizations that mix the functions of reading and writing, i.e., of readers and authors.

Individuals and meanings in movement in cyber-advertisement

Our goal is to reflect on the subject-consumer – constitutive of meaning in the production process of the advertising discourse – who experiences the authorship through interaction environments that opens new discursive spaces. We think it is unwise to aim the statements as products, ignoring the production process. In this sense, we approach the creation in advertising in a discursive perspective, as a complex process of production of meaning, in which the advertising professional and the consumer are present as individuals. “How to look at the statements (as ‘products’) without looking at their modes of enunciation (as the ‘production’ itself)?,” asks Atem (2014, p. 128). This would ignore the individuals participating in the creation of the statements.

It is known that the meaning is not an exclusive property of the text and of whom produces it. The meaning is the result of the interaction of the readers with the texts. According to Martín-Barbero (2014), mediations are the place where meaning is granted. That is, the effect of meaning is not given a priori, but in the interaction condition. “Producers and consumers of ‘texts’ [...] participate in the production of meanings and significances” (HARVEY, 2007, p. 55).

The communication process is active and interactive by nature. Technology, when offering the technical conditions for the individuals to collate meanings, potentiates something inherent in human beings, given that, according to Shirky (2011), human beings are social creatures who value a sense of connection. Technology refers today to “new modes of perception and language, new sensibilities and scriptures” (MARTÍN-BARBERO, 2014, p. 79).

The interaction logic credits an unprecedented expressiveness to a restricted speaker, making them join with growing power the advertising communication arena. They are “new dialogues established between consumers and advertising agencies’ clients within the digital platforms” (COVALESKI, 2014, p. 157), restructuring the communication contract in building the advertising discourse. It should be briefly recalled

how the creative advertising system is configured. Let us immediately add that it is not being replaced, but expanded in the light of the concept of cyber-advertisement, which is to try to “show its continuities and breaks with the traditional model of Advertising” (ATEM, 2014, p. 138).

The virtual consumer already interferes in the production process of advertising communication via an imaginary formation. Here it is worth mentioning Pêcheux (1993) and his thesis that all discursive process supposes an anticipation of the representations of the speakers, on which the discourse strategy is based. The discursive strategy of the anticipation provides for the possibility of responses and directs the advertising arguments, that is, the idea resulting from the advertising discourse production process is conveyed only from this image constructed, produced by a gesture of interpretation from the advertising professional. It is because of these imaginary anticipations that the advertising professional builds the effect-consumer, projecting a homogeneous image in relation to consumers that make up its target audience.

We recognize such a standardization movement of the everyday imageries as part of the discursive functioning of the advertising production system, which also draws on research with the target audience and the tests of statements. However, such expedients never assured control of the meanings. In fact, it was never more than a control effect, a traditional advertising effort in building an idealized reality for the advertising discourse.

For Atem (2014, p. 132), “From the linear flows of the traditional Advertising, from the advertising agencies’ client to the consumer, we go to more circular flows, like in dialogues,” until then an effect, which now are established and have continuity from the expression from consumers reflecting a speech (advertising) from advertising agencies’ clients, entitled to replies and replications. The continuous flow reflects an ideological incompatibility from the actual consumer towards the virtual consumer. Considering that the virtual consumer is imagery from the advertising professional, the advertising discourse circulates and finds numerous actual consumers, different from each other, who effectively

interact with the advertising communication and can produce an interpretation which departs from the desired meanings.

As a result of the gap between the virtual and the actual consumers, there is the gap between the speech desired by the advertising professionals and the effective speech in the subject-consumer. As a result, the advertising communication is subject to much criticism and challenges, with advertising agencies and advertising agencies' clients having to explain immediately why now "there are new voices able to speak and to be heard [...] new possibilities of interaction among consumers and brands, generating a new discourse" (COVALESKI, 2014, p. 157).

Resistance and strategy: the actual consumer in the advertising discourse

The new marketing reality amplifies an existing voice, the voice of consumers of the advertising communication. Verbs such as like, comment, share, label and evaluate indicate actions by a consumer increasingly aware and critical of the advertising discourse, which increases the interaction unpredictability. Jenkins (2008) reports that consumer's participation may be feared by some and welcomed by others. Jenkins' thought is useful because it leads to a double movement in the advertising field: the consumer's resistance to the advertising discourse and the strategy of approaching them to the advertising discourse. The resistance comes from the individuals. As for the strategy, it originates in corporations, incorporating the subject-consumer.

Here we identify a resistance movement, in which speeches are primarily spontaneous demonstrations by consumers and not by businesses; and also a strategic movement of reinvention of the advertising system, which encourages the production among professionals and amateurs. Openness to participation can be understood as a threat – a confrontational relationship (opponent) is established with consumers – or as an opportunity – an alliance relationship (accomplice) is established.

Under an angle, the advertising industry realized it could incorporate collaboration into its strategies, encouraging public participation in the

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creation of the advertising discourse, and may have adopted such behavior in response to a resistance speech from this same audience. Among the attempts to invest in a dialogue with consumers, we highlight co-creation. In cyber-advertisement the consumer “is called to participate in advertising campaigns, to co-build their narrative, to be a co-enunciator of the brands”, says Atem (2014, p. 131).

Co-creation comes from the idea of companies working with their audience chain, which may include customers, employees and suppliers. In the process of creating advertising, in particular, it brings consumers within the idea generation process. Co-creation, by way of illustration, is what was done in 2013 by Brazilian advertising agency Loducca with (wireless service operator) Nextel Communications, Inc., when anonymous people inspired new commercials of the brand. Actually, it was more than inspiring. Ordinary people, necessarily Nextel’s customers, were invited via the Internet³, in the relationship action entitled “Nextel: Tell Your Story,” to describe an actual story relevant to their life. The narrative, besides being based on actual facts of overcoming challenges, should not make any specific mention of Nextel, its brands, services and products. We would say that this was the briefing informed to the wireless service operator’s clients, who could voluntarily participate. The activity was intended to choose actual stories for Nextel’s advertising communication.

The stories told by Juca Varella, Diego Reeberg, Ethel Rosenfeld, Fabiano Moreira, Juliana Motter, Fábio Leão and André Vianco were selected, produced and broadcast. The character of each commercial would help write the script, co-creating with the advertising agency. In this recent case of advertising strategy, participatory creation is evidenced, in which people from outside the advertising field assist the advertising agencies in the task of creating, engaging and actively contributing.

The co-creation strategy produces affective and meaningful bonds between brands and consumers, institutions and individuals. However, through it one attempts to promote a revival in the generation of ideas,

³ Nextel: Tell Your Story. Available on <<http://vc.nextel.com.br>>. Access on December 4, 2015.

since the process by which advertising professionals create is repetitive and aim reproduction (HANSEN, 2013), resulting in creative tiresomeness. An outsider tends to bring a different look and opens avenues for experimentation. Diversity is what is advocated by Capote Filho (2014) when arguing that a heterogeneous creative group looks at the problem from different points of view, generating hypotheses of richer answers.

Santaella (2013) notes that the collaborative problem solving by all teams' work results in collective construction processes called inter-creativity processes, which are reciprocal cooperation networks. Cooperation in the intellectual framework for the creation of new ideas causes changes in the way of thinking up the advertising creation process, affecting labor relations. It gives the impression, precipitated, of outsourcing the creative department by the advertising agencies. Despite the profusion of voices, consumers are indeed producing together with the advertising professionals, but under the supervision of the latter, since they are the creative professionals that make up the final version of the advertising communication. Thus, advertising professionals are the curators of ideas in co-creation initiatives, responsible for directing the creative work, organizing it, and maintaining its operation.

Whereas people do not always know how to participate, the professionals are needed at every step, taking on the task of managing and directing the collective production. When performing the curatorial activity, the advertising professional coordinates the participants' efforts in a management oversight work that ensures the advertising agencies' clients' objectives. To the extent that there is a formally managed production, we could say, adapting from Casaqui (2014, p. 46), that the advertising professional individual "builds the logic of transformation taken as a collective deed, in which they put themselves in the leading position" of the process.

In situations of co-creation, such as the one by Nextel, the format of collaborative projects is planned by the advertising agencies in partnership with the advertising agencies' clients, and the content is created by the consumer. This forces us to advance in the reflection to show

that the production does not take place outside of professional practices and routines. It is not amateurish, although the model involves professionals and non-professionals. Nor does the creative effort by amateur consumers is free, because the individual whom we deal with here is the individual of the Discourse Analysis of Pecheutian orientation – not a free individual, master of their actions and their will, the core of their speech – but a social and off-center individual, undergoing the intervention from the unconscious and the ideology. Therefore, the subject-consumer is subjugated to the discursive formation in which they are inserted, saying only what it allows and hence to a dominant ideological formation. In other words, they are subjugated to the dominant position regarding advertising and, by extension, the dominant sense.

When examining an action of co-creation, we cannot ignore that, despite the immersion in the subject field of the other, the communication strategy does not deviate from the directions desired by the advertiser, mediated by the advertising professionals. It is a strange new hybrid that gives voice to the consumer to follow what is already laid. So much so that when editing the ideas the advertising professionals are the ones who take control, editing according to the advertising agencies' client's point of view, in a sly enunciation game.

The narrative structure on which the consumer works and creates is previously established by the advertising professionals, according to the advertising agencies' clients' trajectory and their brand. This structure is maintained and respected, respecting the original narrative. Thus, the blurring of boundaries between the internal elements and external constituents of the co-creative speech is clear. However, the internal logic prevails and consumers, as a condition for participation, are confined to an experiment with a predetermined script, reveals Shirky (2011). Creativity “lets it fly, but determines the descent procedures. In soil, it requires going through customs, is critical and rigorous, rules out fragile ideas or just beautiful and useless ones; it calls for changes” (CAPOTE FILHO, 2014, p. 130).

Incorporating the consumer to the production processes is viewed by Casaqui (2014) as part of a brand advertising strategy whose watchword is convergence. In his critical eye, the author maintains that the meaning of the coproduction makes up the logic of the communicative contracts, being nothing but a “dialogical game” arising from an “imagery of the shared construction” (CASAQUI, 2014, p. 40). We would add that it is the advertising system developing by adopting other techniques for the creation process, while, however, resorting to old procedures that hide the corporations’ true face. The interaction, strategically hidden as horizontal, is absolutely vertical. Whereas “the corporate culture simulates its openness to society” (CASAQUI, 2014, p. 46), the subjection is done more subtly, turning the subject-consumer into an important ally in the advertising plot.

In contrast to the camouflaged horizontality, in which “breaks are not sought but confirmations, concordances, and no dissonances are” (CASAQUI, 2014, p. 35), a new discursive space is born, facilitating expressivity in a more horizontal way – a characteristic of the cyber-advertisement discourse. This new interactional dynamics is based not only on the absent presence of an imaginary consumer but on the powerful presence of an actual consumer who does not adhere to the strategy and the call from the advertising agencies’ clients to coproduce the advertising discourse. Thus, a counter-identification is introduced in relation to the vertical interaction and to the dominant direction in the advertising narrative and resistance is settled.

In contact with advertising, the actual-resistant-consumer disrupts everything that was orchestrated by the professionals. More than that, they challenge the advertising agencies’ clients and are not only challenged by them, in an inside-out movement. This reverse flow overcomes the traditional structure of the communicational contract, of an indirect nature, marked by the lack of conversation among the interlocutors. With the advent of the Internet and the online social networks, direct and spontaneous interventions by the individuals in the pre-addressed fields to advertising agencies’ clients in eminently corporate domains have intensified.

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Of course the consumers' spontaneity of manifestations should be examined with reservations, because what is spontaneous can be inserted into the advertising strategy, a recurring tactic from advertising agencies' clients and advertising professionals to raise visibility through a controversial speech. Although it is difficult to assess spontaneity in all resistance situations to which we have access every day, we cannot therefore simply deny it. Proceeding in this way (re)institutes a romantic view from the illusion of considering that advertising is immune to counter-advertising and to having its knowledge put into confrontation. In the discursive perspective, it is unthinkable that the universal knowledge of a particular discursive formation is not called into question, i.e., that the dominant meaning in the advertising discursive formation shall never be destabilized by putting its ideology into question. If it were so, the discursive formation would not be understood as heterogeneous.

Besides causing tensions, interventions not planned by the advertising agencies' clients carry with them damage and enemies to their brands. This is what shows us, as a study unit, the beer brand Skol 2015 Carnival advertising campaign⁴. The impact of the sentence, "I have forgotten the word No at home" in their ads was not positive and generated protests in digital social networks, broadcast by the press, after two young ladies – advertising professional and illustrator Pri Ferrari⁵ and journalist Mila Alves – posted pictures (Figure 1) making an intervention that altered the original message.

⁴ Skol now preaches carnival with respect. Available on <<http://www.meioemensagem.com.br/home/comunicacao/noticias/2015/02/13/Apos-protestos-Skol-muda-pecas-de-carnaval.html>>. Access on December 6, 2015.

⁵ It was possible to hear Pri Ferrari at the event, "Let us talk about gender in advertising?", promoted by the Grupo de Planejamento e Atendimento do Paraná (GPAPR; Group for Planning and Serving in Brazilian state Paraná) on March 19, 2015. Available on <<http://www.facebook.com/events/392828084224070>>. Access on December 5, 2015.



Figure 1. Pri Ferrari's Facebook page print screen

Source: <http://www.facebook.com/priferrari22>. Access on December 6, 2015.

As shown in the image (Figure 1), the post had 8,505 shares, 590 comments and 26,948 likes. Due to the disapproval of their advertising content in social networks, Brazilian brewing company Ambev changed (Figure 2) the props of the controversial advertising campaign after the accusation of irresponsibility for making rape apology. The replacement of the advertising material was disclosed by the company after complaints about the advertising discourse went viral on social networks. Skol not only accepted the audience's dissonant discourse, accepting the presence of this party, as it appropriated the dissident speech to explain and justify: "We were warned on social networks that part of our communication could result in a dubious understanding. And out of respect for diversity of opinion, we shall replace the current sentences for clearer and more positive messages."⁶

⁶ Skol shall change controversial advertising campaign. Available on <<http://www.meioemensagem.com.br/home/comunicacao/noticias/2015/02/11/Skol-vai-mudar-campanha-pol-nica.html>>. Access on December 5, 2015.



Figure 2. New advertisements of communication for Skol Carnival 2015

Source: <http://www.meioemensagem.com.br/home/comunicacao/noticias/2015/02/13/Apos-protetos-Skol-muda-pecas-de-carnaval.html>. Access on December 6, 2015.

In order to examine the subject-consumer in the contemporary context of the digital social networks, we present what happened at Carnival 2015 with the brand Skol, a fact that confirms the phenomenon efferescence on screens. The negative impact that surprised the advertising professionals and the company's management proves the unpredictability in communication and the lack of control of meanings attributed to the advertising discourse by the subject-consumer in their gesture of interpretation. As it deconstructs and destabilizes a surface that looked so well structured by advertising, it establishes the conflict between the speech desired by advertising professionals and the effective speech in the actual consumer.

Questioning the brands in the cyberspace reaches the apex when it generates different impacts from what was expected by the advertising enunciation strategies. In the scenario reported about Skol, another factor gains strength: immediacy in communication. The answer on the Web is very fast, almost instantaneous. The replacement of the advertising campaign took place in the same week when it was released. Participants in the digital world not only give an actual feedback as they change the form and/or content in real time. Therefore, the advertising

professional who in the traditional model of advertising was informed of the echo produced by the enunciations on consumers and would gradually modify their assumptions for future creation processes now (re)organizes the speech right away (Figure 3, highlighting what we marked with a red rectangle).



Figure 3. Pri Ferrari's Facebook page print screen

Source: <http://www.facebook.com/priferrari22>. Access on December 6, 2015.

At the end of the day, another logic is established for making the advertising communication, and it particularly affects the dimensions of the work in the advertising creation. In the context of cyber-advertisements, the creative work product is changed when it is already “on the air” and no longer while it is being processed. Here is a change in the production mechanics of the advertising discourse. Significant changes on creative routes are imposed on interactions already underway, with the advertising campaign already being broadcast, approved and paid by the advertising agencies' clients.

Understanding this advertising communicational movement from digital mediations, where everything is likely to be readily reacted to

and, consequently, modified, adapted, transformed in real time and in the speed of the Internet, it should be in the list of (pre)occupations for advertising agencies' clients, advertising agencies and advertising professionals. If nothing else, because the repercussions around advertising campaigns are recurring and hard-hitting, reflecting on the advertising industry by giving the creation process an uninterrupted basis.

These cases motivate us to reflect on the strengthening of authorship in the dimension of the actual consumer. Prior to the technological revolution of recent years, the advertising professional would hardly directly⁷ interact with this consumer. Today, as digital social networks allow people to express in intense, spontaneous and instant ways, new discursive spaces and interaction environments were created, new and more individuals take the place of authorship in the production of the advertising discourse, interfering with the generation of ideas, that is, with the movement of meanings in the advertising creation process.

The consolidation of a consumer-author in the production process of the advertising discourse

From the interaction practices in cyber-advertisement emerge traces of new and more voices to experience the authorship in the advertising speech production process. Along with the other voices (the advertising agencies' clients, the virtual consumer, the customer service staff, the planning, creation, and media staff) who stand in such process, the actual consumers share the authorship with all the other individuals. Despite being something that once was already possible, now it proves to be a reconfigured operation in view of a modified discursive situation in which the forms related to the dialogue are new.

⁷ Although it is the exception – because it was created to provoke the resistance – it is worth remembering the advertising communication by global fashion brand Benetton Group S.r.l. in the 1990s. At least two advertising campaigns of the clothing brand aroused social reaction: a set of billboards showing the picture of a black woman breastfeeding a white child, in the Brazilian city of São Paulo, was graffitied to protest the sentence, “Never again a wet nurse.” As for a billboard showing the kiss between a priest and a nun caused a protest with bombs in the Benetton store in Rome (AUGUSTO, 2004).

In the advertisement creation process, authorship circulates among the individuals as an empty seat to be filled. That is, they are authors at a given time, in a given place, because the authorship is temporary (HANSEN, 2013). It is a passage area, not permanent. Floating, ephemeral, fleeting, as a way of being an author, transferable at each stage of creation. And now another phase of circulation and composition of the meanings acquires new dimensions and greater importance: the verdict of disapproval or the request to change the idea that came from the advertising professionals is given by actual consumers not on surveys and discussion groups to test, enhance, or discard ideas, but in real time and recurrently.

If, as well as the advertising agencies' clients, the actual consumer has the power to veto ideas – a power in theory in the scope of the businesses – be it to disapprove or request amendment, “prohibiting them” to remain in circulation, of course it happens to occupy a place of authorship, with transition in authorship. From the moment when they take responsibility for directing the meanings, participating in the exclusion of ideas – as well as the construction of other ideas – the consumer exerts pressure on the advertising professional's speech.

The difference, compared to advertising professionals and the advertising agencies' clients, lies in the phase in which the advertising consumer inhabits the empty place of authorship: it is with the advertising communication in the street, in circulation, after – internally – approved, paid and conveyed. That is, the advertising project does not come out of the agenda, it is on standby because at any moment any changes can be requested or material created can fail, even when already made available for consumption. It seems that in contemporary advertising communication it is before the eyes of the general audience that the production process of statements takes place.

We are witnessing the expansion of the advertising discourse mode of production and with it the strengthening of the consumer-author in the advertising creation process. As the meaning is changed, and the person in charge for the deviation generates a new subject-author, the consumer of the advertising narrative is raised to such a condition. In

all individuals involved in the advertising project there is an instance of authorship, which goes from one hand to another, according to the discursive stage, and at each new stage the voice of one of the speakers stands out, giving rise to a discursiveness that brings with it a new copy-right registration.

Thinking the issue of authorship involves establishing a connection with the interpretation. I am here considering, based on Orlandi (1996), the interpretation as a burst of effects of meanings, both in production and in reading texts, and authorship as a form of articulation and displacement (more or less) of meanings in a given direction (MITTMANN, 2011, p. 100-101).

Authorship is an intense activity of construction, deconstruction and reconstruction which consumers increasingly incorporate. Whenever the consumers' interventions emerge (whether online or off-line) an author breaks out, imposing significant changes in the actions in progress, appropriating the advertising agencies' clients' and the advertising professionals' voices to (re)define speeches and displace meanings.

Of course, we are referring to the actual consumer of the resistance order, the counter-identification to the traditional rules of the advertising game. However, the actual consumer subjugated to the strategy has not been despised. Although, as we have already seen, in different circumstances they have also begun to climb the condition of producers of meanings. The caveat is that the discursive co-creation is a "joint activity that enacts its connection to the corporate environment" (CASAQUI, 2014, p. 47). Even then the subject-consumer inserted in the co-creation strategy, the hybrid and collaborative production activity, does not remain without questioning the traditional notion of authorship as a purely human and especially individual activity.

In the case of the advertising discourse creation process, there is not a single author, in spite of the effect-author making it look like there is someone responsible for the creative idea. Recognizing the perspective of other individuals who make the process a joint creation, authorship is shared, consisting in intersecting many subject-authors and, of course,

different types of knowledge. All this leads us to the notion of a collective authorship, one that proposes to be collective since its inception and, at its end, jointly carries the match of the function-author to the effect-author (HANSEN, 2013).

From the perspective of the Discourse Analysis, there is not a greater or lesser degree of authorship. This undoes any questions about a discrepancy of authorship between the two types of actual consumers. The consumer subjugated to the strategy lives under the illusion of empowerment, having their narrative production molded from the desire of brands and corporations. In turn, the consumer resisting to the acceptance and embedment of the advertising discourse leads the interaction and the meanings produced in it, beyond the strategy and what is pre-cast, marking the discursive field as a dispute territory. Demonstrations erupt in digital social networks; with them an author breaks out and also the mode of production acquires novel traits.

Although in one there is a full subjection (identification) and in the other there is a counter-identification (acting on another position-subject and subjugated to it), in both situations there is authorship. This equates to countersigning the triple authorship (HANSEN, 2013) shared among the advertising agency professionals, the advertising agencies' clients and the consumer – real and imaginary. Considering that the speeches are created and transformed also in the digital universe, the authorship is further diluted by absorbing voices in alliance and voices in confrontation.

The authorship cannot be focused on only one party, whether the advertising agencies' clients, the advertising professionals or the consumers. It is in the dynamics of the interaction among these parties. Thereby an intricate authoring process is formed. Thus, more than justifying Mittmann's (2011, p. 92) statement that the authorship "takes places precisely in and by the game of otherness," our reflection clarifies the notion of a diffuse authorship, shared by the agency, the advertising agencies' clients and the consumer of the advertising enunciation, i.e., the subjects involved in the advertising speech production process. The advertising creation professionals should work on the boundary between

their own authorship and “another” authorship, taking on a share of authorship.

With the various ways of making communication take shape, the activity on the digital social networks is reshaping the notion of authorship (GONTIJO, 2004). In this sense, we consider relevant to approach it to the subject-consumer in the discursive fields of advertising, for the marketing, cultural and social transformations operated through technology lead us to deeper concerns about roles previously established, here including the authorship. Thus, when discussing the reconfiguration occurring in the world of advertising work, we hope that the arguments presented here raise new debates, thus fulfilling our task of investigating actions and movements of meanings that generate transformation in the lives of individuals and institutions.

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