



MEMORY SWITCH WITH USE OF REMARKETING® BACK TO THE CONSUMPTION OF GAMES OF CONSOLES

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ABSTRACT

We present here a synthesis of our research on the consumption of symbolic goods represented by the digital cultural market (MCD) process of digital games (HEINICH; SHAPIRO, 2013), provoked through the Memory Trigger with the use of Digital Marketing, focused on the follow-up ecosystem of console games, since it is the segment that in its production chain depends primarily on the retail market as a sales showcase. Our object of study is used by e-commerce, such as digital marketing, so it is the core of our discussion, involving consumer culture applied in the ecosystem of consoles, being also of our interest due to games are articulated and design an affective memory in several social environments, since it is a household appliance or considered as a sociotechnical (FARIAS, 2015), since the games developed for these kits are symbolic goods of great importance for this market. Advertising is also part of this symbolic universe by offering narratives about the world and things and how to use them, guiding behaviors, thoughts, feelings, and values.

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INTRODUCTION

The digital marketing solution in the case studied was offered by the Google group, in the AdWords environment, as banners ads on Red Display partner sites, through the Remarketing® tool (GOOGLE, 2017) for the sale of consoles. The consumption of such products has grown considerably, according to data presented in this work, without conventional forms of advertising being triggered, such as television, print, on the streets, etc. We seek to understand Remarketing® as a Memory Trigger or Consumer Induction Trigger (ALVES, 2017) and as a new form of digital marketing strategy,

including its various advertising and advertising tools in the way it has been used in the marketplace cultural digital game consoles. This Memory Trigger will be analyzed as an advertising strategy, such as the provision of a reminder that, despite its supposed simplicity, triggers a complex series of mnemonic associations linking the potential buyer to the product. The main objective of this work is to investigate Remarketing®, as a new form of advertising strategy, as a Memory Trigger, in the way it has been used in function of the Digital Cultural Market (MCD) of consoles. That is, the analysis is based on the interpretation of the triad: consoles games, digital marketing and memory. In the case of memory, more specifically, it is taken from the way that Remarketing® functions as a reminder of the prior interest in the product in question, but also how the desire for the game refers to a series of affective memories, sociability, relating to playing. The global gaming market is formed by the following ecosystem: 1) Console; 2) PC box; 3) Massive Multiplayer Online Games

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(MMO); 4) Digital TV; 5) Download; 6) Streaming; 7) Mobile & Casual; and 8) Serious. The organization of ecosystems can be formed by certain business models, companies, genres, investors, technologies, publishers, aggregators, events, segmentation of publics and operating systems (ALVES, 2016). The consumption of such products has grown considerably, according to data presented in the last Mapping of the Brazilian and Global Digital Games Industry (FLEURY *et.al*, 2014). In 2013 the total sale of the games surpassed the phonographic industry and presents an average growth of 7.7% per year, superior to the global film market (FLEURY *et.al*, 2014). In the same way that has occurred with the publishing market (THOMPSON, 2012) and cinematographic (MARTEL, 2013), in order for the new titles to obtain the expected sales success, a high investment in marketing is necessary, especially online (CARDOSO; NERY, 2017). This time, we sought to investigate the effects of using marketing (specifically Remarketing®) as a reminder (trigger and / or induction) of memory for potential consumers of consoles. Digital media is able to activate consoles' consumer memory with this advertising and marketing strategy used by MCD in this class of symbolic goods, impacting on sales through reminding of buying intentions or interest in content. How can a mere corner image have the power to lead to shopping? This is a commercial use, strategically thought of the trigger of memory or trigger induction of purchases. We consider Remarketing® to be a marketing plan for any online business, especially e-commerce, but in this study it was applied in the digital gaming trade, specifically in the console ecosystem. We can say that Remarketing® is a repetition of marketing use focused on the same type of product aimed at potential buyers, that is, when there is a visit to an e-commerce site, and after the user leaves that site and goes to another, the feeling of "persecution" is felt: banners and advertisements of virtual stores that the potential consumer may have visited or searched on different pages that he accesses appear.

MATERIALS AND METHODS

As a methodology we adopt the reflexive sociology of Pierre Bourdieu (2002), in the understanding of the way in which the cultural field is composed in the interface with the economic field, but also in the way in which the author discusses the symbolic good as a way of conducting behavior, this, object of disputes in relations of power. "Here, not only do games relate to the symbolic, but the advertising activity itself, since its main strategy is to contribute to the formation of narratives that give value and meaning to material and symbolic goods" (CARDOSO, NERY, 2017, p. 810). According to Costa (2007, p. 7), "Creative industries can now be considered all productive spheres that bring together creativity, cultural and economic value, resulting in an extraordinary list of items, such as handicrafts, jewelery, video games, among other types of contemporary cultural production." The artifice currently underway in the Digital Cultural Market (DCM) can be defined as "[...] a dynamic process of social change, through which new objects and practices emerge and through which relationships and institutions are transformed" (HEINICH, SHAPIRO, 2013, p.15). As for the criticism that the MCD of the games suffers still today, the same seeks to give its answer through well defined actions. In this conception, the MCD of games is a main actor in this process of transformation, mainly in technological and artistic investments and competences, primarily in the ecosystem of consoles (ALVES, 2016).

When we talk about game-oriented software and hardware trading, we seek to address issues of consumer culture linked to the postmodern society, or postmodern era, that moves toward a post-industrial order (CARDOSO and NERY, 2017). Featherstone (1995) perceives the use of technologies, such as the use of games, and their digital language applied to the dissemination of symbolic goods, while at the same time it is possible to perceive the use of digital games for the dissemination of brands and products, which is also ratified by Miskolci (2016). Souza and Quandt's (2008, p. 28) thinking corroborates and defines this question: "A social network or community produces and preserves a cultural, non-material limit that imposes restrictions on the behavior of its members." The use of digital advertising has revolutionized not only cultural capitalism in general, but above all the dissemination of the global digital cultural market of games from the Remarketing® solution (GOOGLE, 2017).

So far, there have been no studies produced to understand this new form of digital advertising, as it impacts consumption in this field of symbolic products (consoles). Therefore, we seek to enter this perspective from a universe that has been taking a relevant economic "place" for this consumer culture. In other terms, we seek to understand Remarketing® as an advertising strategy that may be contributing to the consumption of different goods, including games, assumed here as symbolic goods, as defined and discussed by Pierre Bourdieu (CARDOSO and NERY, 2017). The consumer culture of digital games indicates that, despite the lack of studies aimed at proving the qualitative impact of the use of games, there is a growing number of users and supporters around this creative industry, and that the volume of values tends to a vertical vector of billions and billions of dollars each year (MELLO; ZENDRON, 2015). Segmentation and the diversified MCD of games takes different platform methods. As for the consoles, in the 7th generation, Wii sold a total of 99 million units (44%), followed by Microsoft Xbox360 in 30% (74 million, 30%) and Sony PS3 (72 million, 29%). The sale of more than 19 million Kinect, accessory that allows the capture of motion data, helped the Xbox360 and sales of casual games. The console software market fell in 2013, but an 8th generation console cycle was started by Wii U in 2012 (5.2 million units) with Sony PS4 (4.1 million) and Microsoft Xbox One (2, 9 million), showing growth in the fourth quarter of 2013. By the beginning of 2014, this latest generation of consoles had sold approximately 14 million units (CARDOSO, NERY, 2017). The formation of a set of consecutive stages, until the creation of a final product, the consoles game production chain, consists of "[...] various technological, artistic-cultural and business agents present in the value creation chain two games [...] ". This also includes "[...] retailers and developers, as well as consumer cleavages. [...]" (ALVES, 2016). It should be noted that independent studios are not tied to platform manufacturers. The virtual stores (.com), through the publishers and developers, or by manufacturers of consoles, or even by the distributors that act even in physical stores. Casual games are practical and easy to use, and simple and fast fun, not presenting difficulties for users, while social games seek to increase the degree of communication between users, and in general used in social networks. Console manufacturers develop, publish and distribute their games in such a way that they generate an integrated verticalization of the ecosystem. However, major international developers edit and distribute their own games. Another potential for the console and PC Caixa commerce is that the hardware brings libraries and game

collections, which in turn can also create distribution channels and subscriptions. That's what happens with Microsoft's Xbox Live, which in 2012 had 40 million subscribers. That's why major technology corporations are active in this field, such as Microsoft, Nintendo, and especially GAF A (Google, Amazon, Facebook and Apple), which are the four fantastic ones, being the largest group of digital technology companies in the world that are purchasers and content licensors (MARTEL, 2016). The digital cultural market has a high degree of digitalization, and the cultural market of games is 100% digital, that is, it is transmedia, it is present in all technological supports, especially in smartphones, considered the mobile game ecosystem which grows the most, is therefore the most promising (FLEURY *et al.*, 2014). The Internet Management Committee in Brazil (CGI.br) affirms this growing application of the mobile by the majority of users of games in Brazil, being considered the largest potential consumer market in the world. However, the ecosystem of consoles continues to grow, despite the expansion of the mobile and the high cost of hardware and software to maintain the ecosystem of consoles. The retailers have difficulties in the sale of the consoles, because the competition is quite significant, being a very complex and very branched chain, due to the large number of virtual stores and agents involved in the commercialization and distribution of their products (MELLO; ZENDRON, 2015). IAB Brazil (Interactive Advertising Bureau) has conducted research on digital media investments. It is interesting to see how the other traditional forms of marketing and advertising have retracted and advanced the digital form, according to the UK economy. Apart from all this, we noticed that the investments in digital marketing have significant and encouraging numbers, because in 2016 reached the house of R \$ 11.8 billion, in the year 2017 advanced to R \$ 14.8 billion, impacting a 26% , and the expectation is to achieve a tranquility of R \$ 15 billion, since it represents 1/3 of the advertising investments in Brazil (IABBRASIL, 2017).

To get into the discussion, much of the reflection of digital marketing lies in the background of rational, advertising, marketing, who nourish themselves with the data we generate, and therefore with our memories, a memory in the broad sense, a volume of information, as in the case of the Big Data, that they become a "monster" that feeds of all sorts of information that are transmitted in the Internet, therefore in specific social networks. Something around 80% of the value of information and content distributed and generated in social networks is generated by ordinary people, normal users of these technologies, non-expert consumers, not by journalists, nor by web designer, much less by filmmakers, not by is by experts in images, neither content writer nor reports, but this majority of information is generated by "lay people", that is, by us. Therefore, Big Data feeds on this information, providing support for supplying company strategies, reordering user profiles or potential consumers, and being decoded with suggestions for products and / or services for offer content.

At first, the theoretical basis of the process of artificialization of the symbolic good and of the consumption culture of the games was made, and afterwards, data were collected about the MCD of digital games, describing how the "world" of games is organized, specifically the ecosystem consoles and their market share of sales. In the sequence, we verify the structuring of this MCD, characteristics, examples, actuations, chain of production, etc. Finally, we analyze the degree of digitalisation, degree of innovation and the degree of digital convergence of games. From this, we were able to understand

how marketing and digital advertising are being used by the DCM in the Brazilian panorama, specifically Remarketing®, to explain and analyze how Remarketing® works and its different strategies and forms of presentation. We note the mark-in investments that the DCM typically applies, specifically retailers. Finally, we examine how memory theories explain this phenomenon from some of its main theorists: we approach the intergenerational and affective memory between father and son in the consumption of games, and finally, we analyze how Remarketing® works as a trigger for the activation of in the case of the consumer of games, pointing to a certain trigger of induction of purchases, boosting the consumption of this symbolic good, based on the diverse theories of the memory. The way to maximize sales, more than ever, needs to be the space and time of the business, whether it is face-to-face or mediated by technologies, as in this Remarketing® situation. According to Bourdieu, to do science is necessary "to avoid the appearances of scientificity, to contradict even existing norms and to challenge the current criteria of scientific rigor" (BOURDIEU, 1989, p.42). Based on the above statement and thinking about Bourdieu's reflexive sociology, we will analyze our object of study so that it is possible to explain how this solution of retargeting influences the behavior and decision of the potential consumers of digital games of consoles, impacted by the already Trigger from memory.

RESULTS AND DISCUSSION

How to explain this phenomenon of remembrance and recall that possibly the digital marketing triggers in the accomplishment of a pre-intention or not to acquire a console game, as well symbolic? This digital marketing strategy, that is, Remarketing® is taken here as a strategy for triggering memory and directing behaviors, thus constituting itself as part of the universe of symbolizations: both the digital marketing strategy itself and the product commercialized, the consoles games. The symbols, according to Elias (1994), concern written language, material things, as well as images. The way Remarketing® approaches people with their ways of using discount promotions and payment possibilities, using ads with succinct texts, as well as using predominantly consoles, has the potential to activate a series of memories in individuals: whether it is the memory of the existence of the product (or even the information that it exists), or the memory of the desire to buy it by bringing back ads from sites that have actually been visited, or an intergenerational and affective memory of models of previous generations. Users of past decades are provoked to consume through memories that they store in their memories through images. The Trigger of Memory can be explained from what the French philosopher Paul Ricoeur (2007) discusses about remembrance and trace associated with Bourdieu's contributions, in dealing with objects as depositaries and activators of meaning, which brings us back to his discussions and Elias on the symbolic. When we think of advertising images as activators of meaning, this is how the Memory Trigger supposedly works, we must associate recollections recovered with the awakening of the desire for consumption.

The games are artificialized through the projection of affective memory in a familiar environment, in the home, because it is a domestic appliance and a sociotechnical one (FARIAS, 2015), being handled also by families and friends in living environments such as restaurants and schools. It requires a

greater level of attention, the domain of gameplay, the competition from the users from the most violent games to the most refined games, such as those of strategies. An example of building affective memory is between father and son, and in this respect we can mention FIFA Soccer, considered one of the most used in familiar environments: "At the top! Fifa 18 is the best selling game on PS Store 2017 [...]. Football franchise still had previous edition in the 'Top 10' "(E-GAMES, 2018). Intergenerational knowledge is transmitted through thought and language, and access to memory takes place through images stored in it. Now, such language may well be the digital language of generations of past islands, specifically from the last four decades, being transmitted from parents for children, since access to these technological resources is already part of our social habitus of entertainment, as we could think from Elias (1992). The mobilization of the memory of the games passes through empirical data, such as: in the case of the use of consoles, an affective aspect of triggering of memory is the relation of parents and children playing together, becoming the only ecosystem of games with that aspect, because allows for the sharing of information, establishes a very frank, direct and playful emotional exchange, all of which constitute a fund of fundamental memory since the end of the 70's. In this we realize that in recent years the most outstanding museums in the world were those of technology: there are museums in which content itself is science and technology, and there are museums that in all interfaces are mediated by technological aspects, such as the Football Museum at the Pacaembu stadium in São Paulo. The object here is football as a sports memory, the consumption of that language as a specific cultural and symbolic good, therefore, as an experience and as a specific narrative. The motivation is to experience a historical narrative of football, however, accessing the football experience through technological languages. Kicking the ball, a screen opens in front of the person and a goalkeeper projects to defend it, thereby improving and stimulating more and more the search for these memories.

The games enter into this discussion, they even populate a museum that is their own, because the object itself is itself, while there are museums in which they are used with their language to disseminate and access other content. These contents are incorporated into the game language in such a way that they are developed essentially by the ecosystem of consoles, since it is creative, more consolidated, more amplified, facilitating that the public made up of children, adolescents, young adults and the elderly can become familiar with the most diverse contents of past centuries. We tend to consider technology as electronic technical artifacts such as computers, smartphones, tablets, smartwatch, smartglass, smart TV, but artifacts like network and embroidery are considered technologies. Therefore, there is the crystallized know-how that is embedded in a technological memory, since there is a habitus in this social environment of users (BOURDIEU, 1989). In speaking of intergenerational memory, we recall that the memory of the generation of the 80s and the present generation are very different in their habitus (BOURDIEU, 1989). "[...] We need to consider that individuals are born in peculiar societies. The habitus, therefore, is constituted from cultural goods, precedent to the individual, in a continuous process of transformation and with the capacity to transmit knowledge in an intergenerational perspective "(LACERDA, 2015, p.98). The important thing here is to show how this type of equipment facilitates the

constitution of an affective memory with the games, in the measure, especially, that it incites the collective game, not only individual, allowing even the competition in collective competitions of persons physically close to distance, demystifying the image that games are insulating or social individualizing, however, and can be seen by the collectivizing character of it (ethnographers call it an aggregate character). Regarding the projection of the disappearance of the consoles, that they are with the days counted, perhaps there will be other mechanisms that will replace them in their technological evolution, giving continuity to the transfer of knowledge and memory of this generation of users of technologies, that made the consoles symbolic goods of high value (symbolic and economic).

One way to realize this is by observing the practice of a wide range of people who are going to camp at events to compete and compete with each other through games or cheer for the various participants and teams. In this way, the consoles are related to this collective gameplay, with the organization and promotion of national and international events of people leaving their homes, where people exchange the comfort of their homes for days of adventure. They are professionals who earn high amounts of money with awards and high sponsorships. "The growth in public also has increased in prizes in competitions: the international championship of Dota 2, for example, gave more than [...] R \$ 66 million in prize" while [...] the Championship Brazilian Footballer gave just over \$ 63 million to the winner "(IQ INTEL, 2018, p.1). E-sports are a reality, fans of all kinds of games and all regions of the planet follow the tournaments and cheer for their favorite teams, filling traditional sports venues such as gyms and stadiums. The main national and international e-sports championships and competitions held throughout the year are: Call of Duty, CS: GO, Dota 2, FIFA 2017/2018, Hearthstone, Heroes of the Storm, League of Legends, Overwatch, PES, PUBG, Rainbow Six: Siege, Street Fighter, StarCraft 2, Counter-Strike: Global Offensive, Defense of the Ancients 2, Pro Evolution Soccer 2017/2018 (E-SPORTV, 2017, 2018). How do console games retake a collective dimension, including football games, Olympic-like games, when they gather audiences to cheer and celebrate the squabbles and titles? How has this console technology survived in the face of this expansion of new digital technologies (mobile devices)? Generations of the consoles evolve, although their connection remains with the TVs and they continue being a game to be used in the residential environment, above all, but can be used in platforms of MMO and in collective, referring to a memory collectively constructed (HALBWACHS, 2013).

The memory of game and play is also constituted from the mechanisms of transmission and, therefore, learning of a given mode of gameplay, which can occur through the relationship between parents and children, brothers and friends, but also in the visualization of videos on social networks to realize how game experts realize their strategies and understand the gameplay techniques employed. Exposures in public places of consoles of previous generations, on the other hand, stimulate a recall of games used by generations of users, from places of memory, in the case of a virtual and physical "place", either permanent or temporary, such as museums and exhibitions of consoles, residential rooms, sports arenas for competitions ... Our analysis direction is therefore formed by the triad: consoles games, digital marketing and memory trigger, in the way they dialogue with each other and enrich the discussion on

the consumption of this digital cultural market. As for the question of the sociability that games provoke, it is a new memory that is solidifying in a generation very different from the generation, for example, of the 80's and until the middle of 2000, but the permanence of the game allows the generational link and the understanding of the continuity of the games and the sociabilities that sustain despite the changes there perceivable. This memory owes its existence to Web 2.0 or popularly known as Deep Web, from 2007 to the present day, with social networks and the transmission of live videos using streaming technology. In addition to these factors, we must consider that in terms of information technology and digital communication, there has been a very great advance in speed and quality for ever larger demands of multimedia data.

The evolution of digital games and the transmission of this habitus of using them, passing from one generation to another, narrowing the leisure practices, has a backing in Bourdieu's theory (2001). Digital marketing enters this process, as it is a means to catalyze sales numbers, stimulating the consumption of consoles, since we understand that intergenerational memory exists previously as a determining factor. The strategies provided by Remarketing® are the stimulus vectors to provoke or further incite the users' desire to consume (digital players) through the trigger of memory triggered through an image of a console. The traditional Web as we know it, it's nothing like Web 2.0. In addition there is the well-known Deep Web. As we have seen, Deep Web would be a way of escaping Google's "clutches," because Remarketing® acts precisely in this common Internet environment to deploy cookies to our devices, thereby tracing, identifying, tracking, pursuing prone consumers of consoles, as we have studied here. The journalist, writer and senior researcher at the Institut de Relations Internationales et Stratégiques (IRIS) in Zurich, Switzerland, professor Frédéric Martel, in his book *Smart: What You Do not Know About the Internet* (2016), deals with the great power that clusters of companies of the digital area have in the present day, without we realize until limits can reach. Governments in some countries are struggling through legislative regulations (as in the case of Brazil, through the Internet Civil Framework) in their powers and bodies, but the challenges are unattainable due to the high complexity of the information volume, high speeds networks can reach, and their incomprehensible algorithms at the level of users and lay institutions, among other barriers. For Martel (2016), the Internet is in a process of accelerated globalization. It is clear that "there is a global struggle involving governments, innovation organizations and specialized companies to control the production, distribution and display of audiovisual content, especially in relation to the vectors of cinema, games and the internet" (BARBALHO, ALVES; VIEIRA, 2017, p.56). The researcher Martel (2016) argues that the internet is more geolocalized to the detriment of globalized. In his statement, he uses the terms border and frontier to respectively relate the physical boundaries and symbolic reference. The frontiers of the Internet, for Martel (2016), are mainly represented in the languages and then in the cultural sphere to which it belongs. In his sentence, it defines: "[...] I can summarize that, for me, the Internet has no borders, but borders" (MARTEL, 2016, p.12). Already "[...] knowledge is less and less made to be reflected and discussed by human minds, increasingly made to be recorded in information memories manipulated by anonymous forces, first and foremost states" (MORIN, 2007, p. 12).

In order to arrive at the issue of clusters of large digital companies (as previously commented on by GAFA) that further boosts the consumer DCM of technological resources, it is indispensable to highlight Martel's (2016) statement when he makes an essay on the Chinese digital market, its enormous digital economy. We need to provide here a brief overview of the Chinese Internet, describing its three major companies in the area: Baidu, Alibaba and Tencent (BAT). While BAT had already focused its respective businesses on distinct sectors of the online economy, Baidu for research, Alibaba for e-commerce and Tencent for gaming and instant messaging, the proliferation of mobile devices in China has introduced new territories to be conquered. By the end of 2014, BAT had made a series of investments and acquisitions to compete aggressively with each other and with other competitors in the emerging mobile space (ZHU, SMITH, 2015). In addition to GAFA, such as Netflix, Airbnb, Tesla and Uber (NATU), we point out that these companies are not computer, internet and Web operators, as we are aware of in GAFA (Google, Amazon, Facebook and Apple), but used by users of digital solutions, which lead to a radical change in traditional business models.

They flirt with Web giants such as Microsoft, BAT, GAFA in terms of revenue, and they provoke visceral reactions from governments over their near-instant destruction of economic and social models in the world of work (a "world" that for centuries and centuries, the company, the salaried market and the duly regulated labor law were unchanged). It is about putting in direct and instantaneous relationship of individuals, offering paid services, and accessories for their main activity (or even becoming a unique activity within the legal framework of the auto company) with other individuals, "clients". The costs are incomparably lower than the usual rates in traditional sectors (anything that affects costs, social charges) (ASSIST, 2018). Martel (2016) analyzes the main consumer markets of the DCM, highlighting primarily the European with the extensive use of Google search engine and the trend towards services with the technology of streaming. Martel's analysis (2016) gives us an important clue to understand that Google through its Remarketing® tool reaches virtually every consumer market, given that Europe is the largest and has a search engine failure, leaving a gap for Remarketing® to work extensively. When analyzing the potential Brazilian digital consumer market, we note that there is a limitation of internet speed, since the technologies commercialized here are very expensive in relation to the European continent, among others, being undoubtedly a major problem of public telecommunication policies, as well becoming a relevant bottleneck in this consumption process. It should be noted that the console is an artifact, the games that are developed for this platform are marketed in the form of copyright, since they are software, and another thing is the consumption that it measures, what type of consumption users do from it.

The development of the cultural market of digital games has an articulated dimension with the audiovisual and being part of it. This has a powerful link to game movies, series, especially with this series format model that takes the games as references, such as some series of movies that are on this path: *Assassin's Creed*, *Resident Evil*, *Final Fantasy*, *Max Payne*, *Hitman - Mortal Kombat*, *Lara Croft - Tomb Raider*, *Need for Speed*, *Prince of Persia - Silent Hill*, *Splinter Cell*, *Sly Cooper*, *The Last of Us*, *Uncharted*, *The Division*, *Metal Gear Solid*, *Super Mario Bros.*, *Doom*, *Street Fighter*, *Angry Birds*,

Warcraft, among others. As we have seen, the MCD of games, primarily consoles, because it is much more complex than the others, is without a doubt the one that has a ramification of products that stimulate more and more its consumption. With respect to a certain consumer culture, as Slater (2002, 32) states, it is "to regard the dominant values of a society as values that are not only organized by consumption practices but also, in a sense, derived from them". The console is a device that is in the home environment, in the televisions of the houses, besides accessing the internet, since the last generations offer shopping environments, as well as platforms to play online between multiple players, being different from other ecosystems of games, and the ability to install several other applications, providing other utilities to this device. The articulation of memory with the question of digital marketing that is characteristic of the internet, the sense of intergenerational memory, which involves a repertoire of identity, taste, belonging, is inherent in this context of online memory in gigantic databases.

The memory is related to the sociability that the games provide, the specificity that requires how to interact through the affective memory and the access of videos in Youtube to learn how to play certain game, because there are specialists in gameplay; or perceive other families using the game, having a very pleasant interaction in the family environment. Another relationship with affective memory is on exhibition in public places of consoles of previous generations, allowing a remembrance of games that many had used in past decades and referring to a collective memory, and a place of memory, in the case a virtual "local", linking to digital marketing - Remarketing® with the memory trigger, also called a shopping induction trigger. The scope structure that we are dealing with, the memory, its use, the sociability that games provide, the specificity that it requires as interacting in games through the affective memory between parents and children, we notice in examples, such as: social networks to realize how game experts carry out their strategies and understand the gameplay techniques employed. The collective memory is sent when there are exhibitions in public places of consoles of previous generations, stimulating a remembrance of games used by generations of users, and becoming a place of memory, in the case a virtual and physical "place", as the museums and exhibitions of consoles, residential rooms, sports arenas for competitions. Remarketing®, as a Google solution and considered the largest "search engine" on the Internet, represents a significant impact on the consumption process, even being more used in the European market to the detriment of the North American (MARTEL, 2016). "Even when it rests on naked and raw force, that of arms or money, domination always has a symbolic dimension" (BOURDIEU, 2007, p.209). The memory trigger through Remarketing® appears as a suggestion / stimulus to purchase or consume this symbolic asset that is the ecosystem of consoles today and thus helps us to understand market relations, and to what extent they change already which is a digital cultural market related to consumer practices dating back to the end of the 1970s to the present day, but which reshapes consumer relations beyond the universe of the games themselves. The issues in this market bring us a new reading, by the consumption itself, but above all, it is important to realize how this object is sold, how the market creates strategies to reach such a specific audience that built a unique relationship with it.

We maintain that Remarketing® as a Memory Trigger at the same time as it is considered a new format of marketing ingenuity, embracing its multiple advertising and advertising mechanisms as it has been applied in favor of the Digital Game Market of consoles, has favored the increase of the desire for the continuity of consumption of this symbolic good, even being part of it, since Advergaming covers the digital marketing itself. The success of Remarketing® is high, such as the appearance of a memory that, despite its supposed intelligibility, performs a puzzling chain of mnemonic relationships that connect the prone consumer to consoles. We intend to affirm: Digital media can activate the memory of consumers of console games with this advertising and marketing strategy, used by MCD in this class of symbolic goods, impacting on sales through the remembrance of intentions of purchases or interest in the content. How can a mere corner image have this power to lead to shopping? It is a certain commercial use, strategically thought of the Trigger of Memory. We sought to highlight the range of interests in games, primarily the ecosystem of consoles, because the complexity of researching them from the point of view of language, the production chain, as to financing, from the predilections for consumption, led us to realize that the affective and intergenerational memory is fundamental to the place that it occupies in the market. The work has had a great challenge, but it has brought us a reward by articulating the established triad: the relationship of digital marketing - Remarketing®, memory building and the ecosystem of console games - is something very unique.

To conclude, it is relevant at this stage to realize that the virtual world or the digital world escapes from any control and / or understanding of its operating dynamics and its limits of interactions that it provides. People are viewed merely as profiles of potential consumers or agents useful for electronic device interconnection systems that have large corporations that dominate the mass of information now residing in the virtual cloud. The technological solutions of information technology evolve at an amazing pace, so that professionals who graduated within a decade, being isolated from information and innovations in this period, would have an immense difficulty understanding and understanding the advances that every day arrive in our hands. It is becoming naturalized that when a user enters any site and expresses their preferences of consumption for some circumstance, there is a persecution for the consumption stimulus, although it occurs in a silent and seemingly discreet way, although insistent. In our study, we turned to console games through Remarketing®. Everything is just the tip of the iceberg in the digitized world, since we are experiencing a powerful transition that is going unnoticed in the scientific field: all this change of cultural capitalism and its relation to the power of digital. We observe that, contrary to what our sense of greater "freedom" can provide, the degree of autonomy of the people (users of digital technologies) is decreasing, since the big corporations of this branch are more and more in the control of relations commercial and social issues without due control or perception on our part.

Conclusion

We conclude that the image of the consoles on the web pages using Remarketing® seems to us to be enough to trigger the different memories connected to the games, even in a non-reflexive way, and this is in the order of the relation, for with

the sociabilities involved, of the pleasure connected to the game allowing the possible consumer (since there is usually no advertising of consoles and games on TVs and printed) articulates the new apparatus to previous experiences related to the games (or expectations of experimenting with the game), whether in public or private environments, allowing the image on the Internet to also trigger a series of emotion memories to be integrated into the "new" console in a prone purchase through e-commerce. After analyzing the different sociabilities that console games provoke in generations of users and their enthusiasts, such as the affective memory of family and friends and the intergenerational memory, we realized that the taste of consumption by this ecosystem of consoles would not be sufficiently fired of form unique and exclusive through a memory trigger or induction of purchases. We believe that it is even stimulated by digital marketing, but it is still a resource that contributes to the increase of purchases of this symbolic good, considering that the marketing itself is a symbolic good also inserted in this process. In this digital cultural market, it uses technological digital resources to the benefit of e-commerce retailers, and more broadly to its Digital Cultural Market.

We analyze the interpretation of the triad: consoles, digital marketing and memory. The same is taken from the way Remarketing® functions as a reminder of prior interest in the type of product in question and, on the other hand, as the desire for the game refers to a series of affective memories, of sociabilities, referring to the play. This strategy is not imposed in a taxing way (often it is screen-picture), and its effectiveness seems to be partially explained by this, allowing the consumer to remain with his "alleged" freedom to buy or not. The potential consumer is prompted by a small "reminder", which may even seem unpretentious, but within this strategy it may be appropriate and acceptable to consumers who do not give up their freedom of choice. With this reminder, a whole range of past experiences and future expectations related to the product are triggered. Corner image, therefore, acts as a trail that the potential consumer articulates to other experiences in a complex web of remissions that involves the past lived and the desires of future making the Trigger image a potential trigger of affections transmuted in desire of purchase.

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