

## **Influence of McLuhan's Theoretical Approaches and Technologies in Advertising**

## **Influencia de los Enfoques Teóricos de McLuhan y las Tecnologías en la Publicidad**

## **Influência de abordagens teórico para McLuhan e Tecnologia em Publicidade**

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### **Abstract**

This paper aims to become a theoretical reference for future researchers in this regard and in turn seeks to build new forms of thinking based on an analysis of the current state of art in the subject matter of study enriching it with the discursive argument from the interpretation and approach of the A reality studied with the main contributions of Marshall McLuhan in the theories of communication expressed in the evolution of technologies and how this has influenced advertising practice, bringing it to new technologies with an overwhelming practice by the increasing use of Is in the users. Several campaigns associated to the audiovisual practice in new technologies with a methodology of sequential and logical structure are presented as object of study as well as a guide for the approach of the investigation that relates advertising spaces with the theoretical foundations exposed by McLuhan.

**Keywords:** McLuhan, Advertising, New Technologies; Communication, Audiovisual, Campaigns.

## Resumen

Este artículo pretende constituirse en un referente teórico para futuros investigadores al respecto y a su vez procura construir nuevas formas de pensamiento basados en un análisis del estado actual del arte en la materia objeto de estudio enriqueciéndola con el argumento discursivo proveniente de la interpretación y acercamiento de la realidad estudiada con los principales aportes de Marshall McLuhan en las teorías de la comunicación expresadas en la evolución de las tecnologías y el cómo esto ha incidido en la práctica publicitaria, llevándola a las nuevas tecnologías con una práctica abrumadora por el uso cada vez más amplio de esta en los usuarios. Se muestran como objeto de estudio varias campañas asociadas a la práctica audiovisual en nuevas tecnologías con una metodología de estructura secuencial y lógica además de una guía para el abordaje de la investigación que relacione espacios publicitarios con los fundamentos teóricos expuestos por McLuhan.

**Palabras Clave:** McLuhan, Publicidad, Nuevas Tecnologías; Comunicación, Audiovisual, Campañas.

## Resumo

Nesta pesquisa destina-se como referencial teórico para futuras pesquisas a este respeito e, por sua vez busca construir novas formas de pensar com base em uma análise do actual estado da arte no assunto em estudo enriquecido com o argumento discursivo da interpretação e se aproximar do realidade estudada com as principais contribuições de teorias da comunicação Marshall McLuhan expressa na evolução da tecnologia e como isso afetou a prática publicitária, levando-a para novas tecnologias com uma prática esmagadora pelo uso cada vez maior esta em usuários. Eles são mostrados como um estudo de várias campanhas associadas à prática audiovisual em novas tecnologias com um seqüencial metodologia e estrutura lógica, bem como um guia para a abordagem de pesquisa ligando espaço publicitário com os fundamentos teóricos expostos por McLuhan.

**Palavras-chave:** McLuhan, Publicidade, Novas Tecnologias; Comunicação, Audiovisual, campanhas.

## Introduction

The different historical moments have determined and oriented the trends of all areas of human knowledge. The advances, the transformations and, above all, the new

contributions in research have generated profound changes in the way of appreciating reality and communicating this appreciation. It is for this reason that a chronological documentary review will allow to observe how these changes have permeated the communications from its origins to the incorporation of elements of high technology where the audiovisual receives strategic value when it comes to informing from new formats clearly well differentiated from the traditional ones.

Current technology has introduced significant variables in the communicative act. Geographical spaces and distances are no longer considered as barriers, nor is time and opportunity. All the devices that are currently used in communication orient towards an open and interconnected society. These devices are characterized by a high level of data processing and storage, the advantage of the interconnectivity favored by versatile platforms, the portability of the devices, the audiovisual transmission of high definition in real time, the implementation of geolocation. The truly amazing thing about technology, within reach of the informative fact, is the dimension of the devices used, they are increasingly smaller and can be mobilized personally with the user.

The massification, socialization and democratization of technological devices favor communication from places previously unimaginable and have penetrated to the homes converting them, in opportunities, in generating places and receivers of information with a view to reduce the barriers and added to the inclusive and participative tendency of the actual society.

In Ecuadorian society, in addition to this technology-changing reality, it is necessary to carry out a chronological study of communicational advances hand in hand with the socio-political positions of the nation in recent years.

In this regard, the contributions made by Isabel Ramos, Research Professor of the Latin American Faculty of Social Sciences (FLACSO), Ecuador, in her research entitled Trajectories of democratization and democratization Of communication in Ecuador (2013).

The Constitution of the Republic of Ecuador in its article 18 establishes the right of the hearing to:

Search, receive, exchange, produce and disseminate truthful, verified, timely, contextualized, plural, uncensored information about events, events and processes of general interest, and with subsequent responsibility

These changing realities in Ecuador pose a new perspective in the approach to a new way of advertising focused on the technological, legal and socio-political in the framework of the proposals McLuhan proposals, from the audiovisual to the transformation of the medium into message.

This worldview allows the development of an investigation to determine the validity of McLuhan's theories in current technologies and advertising. In this context, the most preponderant means are considered to be mobile devices in direct relation to electronic and / or digital telecommunications, which generate a new communication language and a new functional literacy approach. The interpretation of this changing reality is that globalization is not only in the economic but social order, organizing the communities towards a new approach to productivity: Knowledge based on timely communicational information.

These changes require the understanding of new trends in the advertising era that orient neuromercadeo or neuromarketing, coaching, elevator pitch among other multiple that add to the traditional approaches of Marketing as an area of knowledge. Therefore it is necessary to establish the positions of McLuhan referring to the three eras of humanity, the media as extensions of man, and the medium as a message, in the formulation of advertising strategies facing the twenty-first century.

The following questions then apply:

¿Are McLuhan's proposals and theoretical approaches valid for generating integrated advertising approaches today?

¿Are these proposals feasible to achieve in the modernity an approach that allows the audiovisual in the integration of advertising proposals through the use of the technological advances in communicational matter?

How would this affect the traditional approaches of Advertising Marketing today?

## Reference Frame

"McLuhan explained that we were beginning to realize that new media is not always simply a mechanical gymnastics to create worlds of illusion, but new languages with unique powers of expression" (Reggini, 2011)

It is important to begin this section by reflecting on the approach that McLuhan (1992) put forward from the outset, "the media is an extension of man", a fundamental success not only to study how the media could or can have an effect as a transmitter of a message But on how the media themselves are message.

McLuhan in the understanding of the media as extensions of man, explains that all means are active metaphors to translate experience into new forms. He says: "The spoken word was the first technology through which we were able to distance ourselves from our environment in order to be able to read it in a new way, different from what we were doing" (McLuhan, 1992, 168).

If the means of communication is assumed to be a human function similar to that of the body, the message should be understood as something much more meaningful than in content or the information it contains, since it has other important attributes such as its potential to affect relationships in its direction and functioning.

In this context, for McLuhan the message is going to be valued in the measure of its repercussion on the daily dynamics of a specific society and the footprint that it has left in it. In such a way, the content becomes the screen or the curtain behind which the true intention of the transmitting medium is hidden, using the figure of a "Mask".

Usually we do not notice the existence of interaction between the media and, as they have a great impact on the interpretation that a subject does of its environment, when it is placed in the role of audience, resulting in that the content of any message ends up being less important than the medium itself.

McLuhan's basic thesis is best understood in light of the work of his colleague and Harold Innis, both Canadians. Innis (1950), cited by Fishman (2006), argues that social change is determined by communication technology. They believed that new media appeared to reach larger audiences and strive to do so at the highest rate.

In addition, these new media compete with the old for hegemony in society. In any given space of time, a form of mass communication is dominant in society. He observed that the media progressed through different stages, oral, letter and electronic every new technological evolution affects the social structure.

Innis's (Fishman 2006) analysis points out that print communication leads out of the communal aspects of oral culture, promoting nationalism, individualism, and scientific authority. An oral civilization is bound to succumb as it reinforces religious authority, whereas a written civilization is space-centric and allows the development of empire and bureaucracy.

In this interpretation, radio and television are space-oriented media and have the ability to create new forms of associations along spatial divisions. McLuhan accepts the basic thesis that Innis later disseminated, but McLuhan's work has a different emphasis and different results (Fishman 2006).

McLuhan took Sapir-Whorf's sociolinguistic discourse and applied it to mass communication. For example, the grammar of television, the sensorial proportions between hearing (oral) and vision (printed), at the same time the commentary on the power of smell and touch.

McLuhan believed that the media tended to rely on or rely heavily on one direction (eg, over-hearing). Therefore, for McLuhan a specific means of communication gives a

person a special way of knowing and understanding the world in greatly influenced in that special mode of communication.

One of the most important issues within McLuhan's work is his media treatment as extensions of the human body. Innis's adaptation of McLuhan's work resembled the media as extensions of the capacities and attributes of an individual person.

Just as clothing is an extension of the skin, the ax is an extension of the hand, and the car is an extension of the foot, the media is an extension of the mind. These media create perceptual environments, and these environments influence what kinds of events are identified as important and which stimuli should be ignored or ignored.

One of McLuhan's most shrewd remarks is that "... content serves as a distraction from the knowledge of how the medium is shaping the consciousness..." (Fishman 2006, 570) McLuhan's writings are full of dualisms: oral vs. written, Content versus form, time versus space, pre-written versus post-written, and printed vs. electronic.

Perhaps the most controversial of these dualisms is the difference between half hot half cold. A hot medium is one that provides a single definition of a situation and a large amount of data, which requires little effort on the part of the audience to assimilate the information.

McLuhan had five key ideas about television. First, for him, television was the dominant medium of the time. Television became a filter for many of his observations on the conflict between one medium and another, allowing him to update the first example he reviewed of the dichotomy between oral media and written culture.

Indeed, television had acquired extraordinary legitimacy during its coverage of presidential debates in 1960 and the subsequent assassination of Kennedy in November 1963, surprising intellectuals and policymakers by their percentage penetration of US households. UU (Fishman 2006).

Second, McLuhan could contrast the oral style of television against the hot style of a written culture. For him, television was the final example of a cold environment. It required the participation of the audience to follow the thread of the action. His ideas were multi-sensory and the interpretation of television programs was incessantly open.

These ideas were discontinuous and non-linear, giving the characteristics to the television of a mosaic. Television creates what McLuhan called the "Mirror of ear-vision," because the eye never receives a full picture of the screen, just as the ear never receives a word isolated from a torrent of speech (Fishman 2006).

Third, McLuhan argued that television reinforced the need for "deep empathy and participation," especially among young people who were most frustrated by the print

media. For McLuhan, television supported a shift from printed media separation to continuous participation and the hitch that television stimulated (Fishman 2006).

Fourth, McLuhan sees television as an audio-tactile medium rather than a visual one. This was a counterintuitive concept. For McLuhan, an individual person decodes 525 lines per second into a quick makeover on a television screen and the eye acts as if it is touching the idea and recreating its main features.

This is assimilated as if an artist were creating a piece of sculpture. In a written medium, the eye and brain work together to create the information; On television, the eye works with the brain and hand together to assemble the points of a cathode ray gun into a meaningful idea.

Fifth, McLuhan sees television as a unifying medium. It reverses the process of fragmentation and specialization that the written media promotes, reinforcing a perfect network of experiences and provokes a global village, recreating the five senses of pre-writing and pre-print culture. The auditory and the sense of touch have awakened again, therefore, they are reintegrated into sociable life.

Nevertheless, McLuhan was distrustful of the content of the television. He was worried about the numbing effect of television programming. Due to its constant state of change resulting from the 525 lines of information per second, television deprives the audience of closure, creating high sensory demands on people who may require a conclusion or a fixed idea.

## **McLuhan and the theories of active audiences**

While it is true McLuhan did not address this issue in his writings, he spoke of cold and hot media and the participation that audiences held with them. According to this author it is possible to differentiate a cold medium from a warm one based on the dimension of the information reproduced by it and the level of interaction of the users of the same to feed the process.

McLuhan (1977) clearly explains this difference using the example of the telephone, which in his opinion is a warm medium or a medium of low definition, this because the ear only receives a small amount of information, since the spoken word is A medium where very little is provided and much that the listener has to assemble from it.

As the author Cornejo:

The parameters to be measured to define whether a medium is cold or hot are: the opening of the medium, the degree of participation that allows the user, or the human faculties it extends, and the density with which it compromises those extensions (Cornejo 2017).

Thus, for McLuhan, there are means that require the intensive use of a single sense, providing content in an accelerated and continuous way, which prevents the audience from completing in message, it would be categorized as high definition or a cold medium.

On the other hand, there are others where the user must involve several of their senses and link more fully with the message, having to some extent to complete it, is the case of television that is identified as a medium "low definition" or medium hot.

As McLuhan (1980) puts it with the following example

(...) sculptural images of undefined contours compel the viewer to play a role of active participation. When Africans see films as if they were contrived contours, in which they are to be actively involved, we are amused by the incongruity. Working from effects rather than from causes, which, as we have seen, is common among the Russians, was for us a new procedure at the end of the nineteenth century (p. 27).

In relation to this, Soberón (2005) goes on to explain that McLuhan realizes the potential of communication technologies to induce cultural changes, since the human mind remains linked to the previous environment for a long period, dealing with ideas and problems Of the past, largely obsolete. Thus, it is sought to adapt the old responses to the new situations. The content of the new medium is usually, at the beginning, product of the previous era.

It is important to note that the theory of active audiences as it raises:

The more radical Marxists accuse the active audience of having deserted the paradigm of ideological power of the media, and instead adopted a populist ideology of audience with power. In general they are accused of being idealists, not considering what the material basis of society demands, and not looking at social injustices (unemployment, exploitation, concentration of power) or the role of ideologies. They also value popular culture too much. They accuse them of ending up celebrating the supposed creativity of the audience (page 46) without any criticality (Terrero, 2006).

## **Towards phenomena in social networks**

After moving through McLuhan and his almost futuristic vision of technology, we have to focus on the change or turn of the audiovisual media, these two types of order are just different perspectives. The decision to incorporate certain things as actors or not (human or nonhuman) is an open question, it is a decision that depends on the perspective of the observer chosen as the starting point.

Social order and natural order are just ways of seeing things. But the role of history in an explanation of the technological phenomenon tends to be lost in this type of approach, which directs its attention to the synchronic analysis of extended social



networks that may include all kinds of personal participants in circumscribed community contexts.

However, for Scherer-Warren, Ilse and Rossiaud (2005) the deepening of the study of collective actions holistically and social movements has since the 1970s incorporated the analysis of networks as a great step forward, especially in The branch of sociology, through the consideration of theories of "new social movements" and "mobilization of resources."

Its use in the understanding of the political groups in the framework of the so-called "information society" is relatively recent, specifically in the decade of the 90, requiring a more thorough approach. It is worth differentiating between groups in a network and a network of social movements.

In effect, a "collective network" is defined as the connections of different agents or entities that wish to transmit content, in an intuitive way through the use of technical networks. These communicational organizations are constituted into parts or elements (nodes) of a larger network of social movements.

Castells (2000) exposes The "networks of social movements" are complex social networks that go beyond forms limited in practice and articulate allegorically, fraternal or strategic individual agents and collective representations, whose self-definitions are incorporated into a dialogical process.

This process is composed of: a) social, ethical, cultural or political-philosophical affiliations, that is, the constitutive origin of the movement; B) reciprocity, pacts, delimitation of the scenario of arbitration and intransigence before the position of adversaries and the instruments of segregation, domination or systemic marginalization, that is, build their adversaries; C) feasible alternative scenarios are proposed in order to modify their current situation, that is, they define their objectives, or outline a proposal for the movement.

For Wolton, on the other hand, these two types of order are only different perspectives. The decision to incorporate certain things as actors or not (human or nonhuman) is an open question, it is a decision that depends on the perspective of the observer chosen as the starting point.

Social order and natural order are just ways of seeing things. But the role of history in an explanation of the technological phenomenon tends to be lost in this type of approach, which directs its attention to the synchronic analysis of extended social networks that may include all kinds of personal participants in circumscribed community contexts.

These communicational organizations are constituted into parts or elements (nodes) of a larger network of social movements. Castells (2000) exposes The "networks of social movements", on the other hand, are complex social networks that transcend organizations empirically delimited and that connect in a symbolic, solidarity or strategic form individual subjects and collective actors, whose identities are becoming a dialogic process.

According to Marques-Pereira / Raes (2004) this notion involves: "The recognition of historicity and the contingent nature of claims and rights. This also implies breaking with the idea that there are natural, immanent, universal normative standards free of temporal and spatial constraints.

## **Methodology and Research Design**

The present investigation considers all the instruments of Documentary Design, in this sense the investigative process is based on the search, obtaining, analysis of data and information derived from sources and printed materials or other types of documents and according to the circumstances the possibility of Consult experts in the area of research. A consideration of the author of the present investigation is that an analysis of the current state of the knowledge or of the art of the studied subject is made with a view to consider the opinions of diverse authors and to construct through interpretative approaches the positions on the part on the part of the investigator.

According to the reality investigated, the data and information considered for this study comes from primary and secondary sources, contained in textbooks, electronic publications obtained from search engines with academic rigor and of advertising spaces considered of importance for the development of the Same.

### **Data collection techniques and instruments.**

In order to consider the theoretical approaches of McLuhan, the information will be obtained through the consultation or bibliographical revision of his most important works, as well as the positions posed by various authors and researchers. The bibliographic review can be obtained both through physical texts and books and electronic publications available on the network through specialized search engines and academic rigor. In the same way, the information of the advertising spaces will be the chosen one coming from means of communication current with technological characteristics that allow the integrated publicity.

For the analysis of the advertising chosen at the discretion of the researcher, an Advertising Analysis Sheet will be used, which will contain the following elements that will favor the analysis:

**Table 1. Operation of variables**

VARIABLE	OPERATIONAL DEFINITION	KIND	CLASSIFICATION	CATEGORY INDICATOR	MEASURING SCALE
<b>Technologies in the current integrated advertising</b>	The new integrated forms of advertising are impacting all the current media favored by information and communication technologies.	Dependent	Quantitative Keep going	Degree I: Technological advances in current media.  Grade II: Advertising spaces with integrated advertising	Type I: Scope and Availability of highly-skilled media.  Type II: Effectiveness of integrated advertising.
<b>McLuhan's theoretical approaches to advertising</b>	McLuhan's theoretical approaches to describe the human interconnection on a global scale generated by the electronic means of communication.	Independent	Quantitative Keep going	Theoretical Approaches	McLuhan concepts about the mass media and the information society, such as the Gutenberg Galaxy, the Global Village, the differentiation between hot and cold media and the description of the media as extensions of the person.

Prepared by the Author

For the purposes of analysis, 4 campaigns will be evaluated characterized by being interactive and experiential within the framework of the considerations of integrated advertising. The ads in question are:

1. The cashier of happiness Coca Cola, available in <https://youtu.be/dS5mcwbpRE4>
2. Coca Cola can to share. The can is divided into two. Available in <https://youtu.be/2ErOq3mBeAc>

3. Coca Cola free for dancing. Available in [https://youtu.be/ugS6\\_C2MDts](https://youtu.be/ugS6_C2MDts)
4. Love is felt in the heart or not, do you feel?. The best advertising for Coca-Cola Version: Latinoamerica (Winner of an Oscar Or - Best Short Film) Available in <https://youtu.be/rd-FXB-phCw>

All these campaigns were presented at international events in the area of publicity resulting some of them finalists and other winners of international awards.

The analyzes of these campaigns are then carried out using the tab selected for these purposes:

## Findings

### Case 1:

#### *ADVERTISING SHEET:*

#### *The Coca Cola Happiness Cashier*

Figure 1



Available <https://youtu.be/dS5mcwbpRE4>

### 1. TECHNICAL ANALYSIS

Product type: Soft drink

Product type: Soft drink

- Brand: Coca Cola
- Sector: Food and Beverage
- Duration: 2:58 minutes

### 2. DESCRIPTIVE ANALYSIS

- Short description of the product announced: Coca Cola, refreshing drink that unlocks happiness.
- Highlights of the product:
  1. Product that favors social integration
  2. Product that generates happiness
  3. Product accepted and known by all

### 3. FORMAL ANALYSIS

1. Analyze the iconicity of the advertisement: It is a recording of a real fact, is drawn from real experiences using people and not animated images, the landscape is completely urban city, advertising is available through a computer or other mobile device With access to the network
2. The advertisement presents plausible, familiar, surprising images.
3. The rhythm is sequential, money is withdrawn with an end and the purpose is verifiable for the fulfillment of it.
4. Totally vivid colors, especially red, however, the polychromy is total.
5. Music is an adaptation to the advertised object, is used in the background and represents the different moods product of the community interaction presented in the advertisement.
6. Participants of both genders, the way of dressing identifies citizens located in a capital, the age goes from young, young adults, older adults with expression ranging from surprise to happiness and gestures appropriate to these moods.

7. Coca Cola uncovers happiness, but the ease of selfless sharing to make happy by surprising different groups of people with some kind of need for care.
8. The sound text is very friendly and pleasant, it identifies the moods of the participants in the promotion.
9. The predominant planes in the image are natural scenarios of a city, a commercial center with ATMs, streets run by ordinary citizens, sports courts suitable to the urban environment located in condominiums.
10. The slogan is Coca Cola Uncover Happiness

#### 4. CONTENT ANALYSIS

1. Its presentation is made through:
  - a) Speech-Story: combination of testimonial presentation of the product and stories in the third person.
2. Narration is carried out through the text-image relationship.
3. The information:
  - b) The announcement presents technical information about the product announced that is the use of the ATM taking the necessary steps to withdraw the money with options of use of the same identified with social needs to meet. All this with the sponsorship of Coca Cola through participatory elements using current technology, there is no missing data to make interpretive message and no competition with another product but only the ability to meet social and participatory product.
4. Resources used properly convinced of social integration that provides sharing the product.
5. The announcement is made in an iconic Christmas date, time sharing and happy time.

#### 5. TARGET AUDIENCE THE ANNOUNCEMENT? (TARGET)

Actually, both genders, all ages, from all social, cultural, social and economic profiles,

#### 6. PURPOSE

The goal is to obtain and manage resources to share and generate happiness in a world with diverse needs for satisfaction. The message includes everyone and for everyone.

## Case 2:

### *ADVERTISING SHEET ANALYSIS*

*Coca Cola can to share.*

*The can is divided into two*

Figure 2.



Available <https://youtu.be/2ErOq3mBeAc>

#### 1. TECHNICAL ANALYSIS

**Product type:** Soft drink

**Product type:** Soft drink

- Brand: Coca Cola
- Sector: Food and Beverage
- Duration: 1:37 minutes

#### 2. DESCRIPTIVE ANALYSIS

- Brief description of the advertised product: Coca Cola is a refreshing drink that allows sharing to create bonds of friendship and happiness
- Features that are highlighted product:
  1. Product global brand present in all nations of the world
  2. Product for the entire family with friends in all regions of the world
  3. Product that favors sharing happiness and union without any distinction.

### 3. FORMAL ANALYSIS

1. Analyze iconicidad Ad: It's a recording of a fact, is made from real experiences using people rather animated images, the landscape is diverse and features from all regions of the world, is citadino and totally urban, advertising is available through a computer or other mobile device with network access.
2. The announcement presents plausible images, family, surprising in different cultural and social contexts,
3. The images alternate rhythm and logical sequences to share the product generating happiness to share with friends, families, co-workers, boyfriends etc.
4. The predominant color is red announcement that characterizes the product, however, the colors of nature in day and night environments appear highlighting that day or night in a park, or in a factory or in a restaurant is possible share and enjoy a part of happiness.
5. Music is an adaptation for the advertised product, is used in the background and represents the different moods of Community product group interaction presented in the announcement by sharing the product to generate satisfaction and happiness.
6. involving people of both genders, the dress identifies citizens located in a capital, age ranging from children, youth, young adults, older adults with expression ranging from surprise to happiness and appropriate gestures to these states cheer up. The announcement emphasizes intercultural highlighting the characters distinct ethnic and social characteristics, but within a framework of unity, satisfaction, integration and happiness.
7. Open a Coke and share happiness, regardless of race, sex, religion, age, social, cultural, employment status, for sharing the product integration is favored and therefore happiness.
8. The sound text reflects the joy of sharing and be happy.
9. The planes that dominate the image are natural scenery of a city, parks, factories, busy roads, buildings and skyscrapers, restaurants open.



10. The slogan message is in English, to translate is a Coke and Open Happiness Share.

#### 4. ANALYSIS OF CONTENTS

1. His presentation is done by:
  - a) Speech-Story: testimonial combination of product presentation and stories in the third person.
2. The narration is effected through the text-image relationship.
3. Information:
  - b) The announcement presents technical information about the advertised product which can be purchased anywhere in the world through various means, either in restaurants, devices (machines) personal access and mechanized, street vending, etc. industrial production in high-technology factories and distribution in land transport is observed, comes in metal cans that can be shared between two people of a different standard mode, there is no missing data to make understandable the message and no competition with another product but only the ability to meet social and participatory product.
4. Resources used properly convinced of social integration that provides sharing the product.
5. The announcement is made in a context of intercultural integration.

#### 5. TARGET AUDIENCE THE ANNOUNCEMENT? (TARGET)

Actually, both genders, all ages, all social profiles, religious, cultural, labor, social and economic.

#### 6. PURPOSE

The main purpose of the ad is to open a Coke and share the happiness within a framework of eliminating differences of all kinds.

The main purpose of the ad is to open a Coke and share the happiness within a framework of eliminating differences of all kinds.

### Case 3:

#### *ADVERTISING SHEET ANALYSIS*

#### *Coca Cola free to dance*

Figure 3



Available [https://youtu.be/ugS6\\_C2MDts](https://youtu.be/ugS6_C2MDts)

#### 1. TECHNICAL ANALYSIS

Product Type: Drink Soda

Product Type: Drink Soda

- Brand: Coca Cola
- Sector: Food and Beverage
- Duration: 1:44 minutes.

#### 2. DESCRIPTIVE ANALYSIS

- Brief description of the advertised product: Coca Cola is a refreshing drink that gives you energy for generating dancing couple bonds of friendship and happiness
- Features that are highlighted product:
  1. Product that energizes children and adolescents
  2. Product available on machines with easy access
  3. Gives you the energy to share with friends and enjoy a good dance

### 3. FORMAL ANALYSIS

1. Analyze iconicidad Ad: It's a recording of a fact, is made from real experiences using people rather animated images, the landscape is unique to a modern shopping center highly transited population mostly teenagers, and specifically South Korea. The atmosphere is totally urban dweller and, advertising is available through a computer or other mobile device with network access.
2. The announcement presents credible, youth and surprising images.
3. The rhythm of images and sequences in the ad is an alternative, each pair of children and adolescents when entering a space shopping center are with an interactive giant screen at once is a machine that dispenses soft drinks from Coca Cola to young couples who follow a few dance steps and reaching pass the test receive a drink.
4. Analyzes the color: The predominant color of the ad is the red with white background that characterizes the product, however, the colors present in the ad are those of adolescent school uniforms, white and dark blue, illuminated center environment business is sober.
5. Music is an adaptation for the advertised product, it is used in the background and represents the different moods product of the giant community group interaction presented in the ad through the steps suggested reaching dancing on the screen
6. The characters are mostly teenage students, however, also preschool and school age, of both sexes, school uniforms and gestures of expression are specific to children and adolescents.
7. Analysis of the text written if it appears. Koreano text that is Coca Cola translating your refreshing drink is available in vending machines that provides you with energy to dance. The text represents the compensatory dynamics of energy and dance, energy drink provides announced.
8. The sound text reflects the joy, the energy generated when dancing to enjoy a surprise reward.

9. The plane dominates advertising is exclusive of a modern mall with different scenarios.
10. The slogan is Coca Cola is available in your soft drink vending machines that provides you with energy to dance.

#### 4. ANALYSIS OF CONTENTS

1. His presentation is done by:
  - a) Speech-Story: testimonial combination of product presentation and stories in the third person.
2. The narration is effected through the text-image relationship.
3. Information:
  - b) The announcement presents technical information about the advertised product which can be purchased at any mall through vending machines and that its composition produces energy for dancing and other activities, there is no missing data to make understandable the message and no competition with another product but only the ability to provide energy to dance and enjoy.
1. Resources used properly convinced of the power supplied by the product to dance and enjoy the moment
2. The announcement is made in a framework of participation that are infantojuvenil that stage of his life are able to achieve the difficult steps proposed dance.

#### 5. TARGET AUDIENCE THE ANNOUNCEMENT? (TARGET)

School population with predominance of adolescents of both sexes, with its own cultural, social and economic profile of a large city.

#### 6. PURPOSE

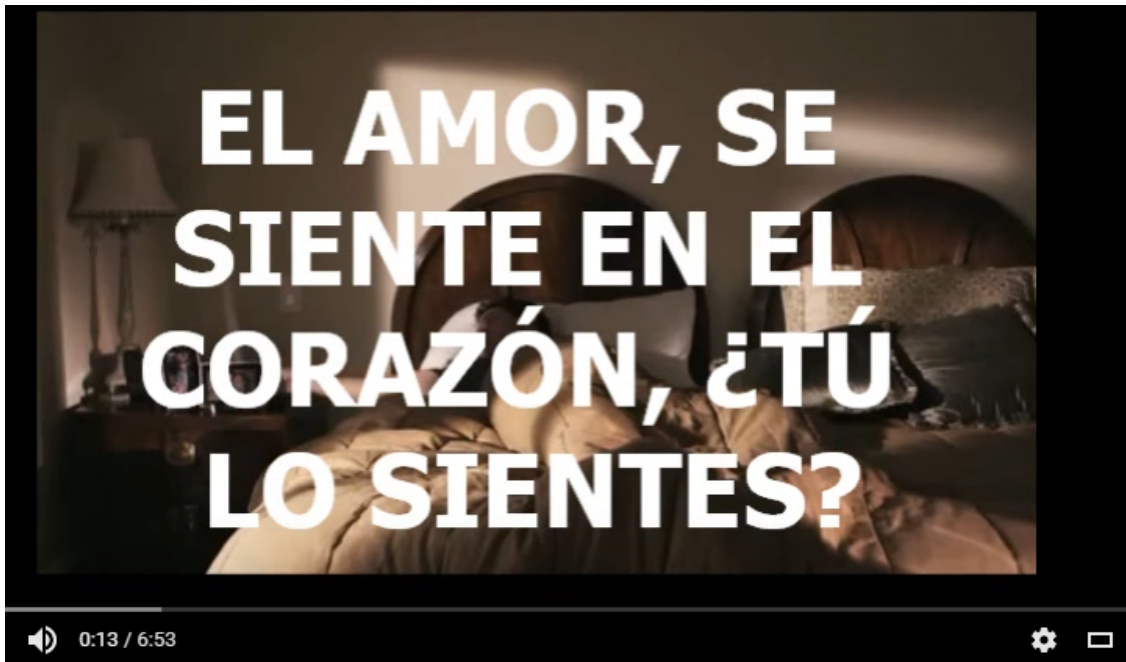
The aim is to follow the steps suggested dance across the screen to be rewarded with a refreshing and energizing drink like Coca Cola. There is a very close relationship between the announcement and preferences of adolescents.

**Case 4:**

***ADVERTISING SHEET ANALYSIS***

***Love is felt in the heart, do you feel?***

Figure 4.



Available in <https://youtu.be/rd-FXB-phCw>

**1. TECHNICAL ANALYSIS**

**Product type:** Soft drink

**Product type:** Soft drink

- Brand: Coca Cola
- Sector: Food and Beverage
- Duration: 6:53 minutes.

**2. DESCRIPTIVE ANALYSIS**

- Brief description of the advertised product: Coca Cola is a drink that enables you to identify love at different stages of life.

- Features that are highlighted product:
  1. Product that evokes the friendship and love
  2. Product favoring parental relationship
  3. Disfrutable Product at different stages of life

### 3. FORMAL ANALYSIS

1. Analyze iconicidad Post: It is a very real message, if it is a recording of reality, the landscapes are the everyday life of a father and son, one working and one study and mobilize public transportation for their activities, it is not made from animated images, and can be seen computer, or other mobile communication devices.
2. The announcement presents credible, familiar and surprising in the context of the identification of love in different stages of life images.
3. The rate of the images is sequentially until you can clearly identify how you feel love and how it relates to a product.
4. The colors represent low tone clear and cold, alternating with the colors of public transport, so far where the elements that identify love appear.
5. Music is an adaptation for the purpose announced and used background, can identify different emotional moments of the participants, from waiting until finding love.
6. It is an ad where the characters are of both genders, clothing is associated with school and work activities of the characters. Adults children alternate, their expressions are original and adapted to the stages of life of the characters, like dress and speech.
7. Analysis of the text written if it appears. It is an advertisement for countries like Venezuela, Colombia, Peru, Argentina and Chile, and the initial message is love is felt in the heart, ¿do you feel? and the final message is Feel You too Open Happiness is a story that allows us to appreciate the love of friendship and to a woman by a child and an adult living with the absence of the mother figure (child) and a wife (adult)
8. The sound in this announcement text is spoken and musical, and identifies the stages of the characters.
9. The type of planes that dominate the image are predominantly urban use school transport and public service.
10. The slogan has two stages feel love in your heart, do you feel? (Initial and final, Feel You too Open Happiness

### 4. ANALYSIS OF CONTENTS

1. His presentation is done by:
  - a) Address: testimonial product presentation or in person.
2. The narrative:
  - b) Analysis of the text. The text states clearly the guidance of a father to a son on how to identify your loved one from a feeling that comes from the heart.
  - c) The relationship between text and image is appropriate and proportionate.
3. Information:
  - d) Determines No technical information about the advertised product.
  - e) It highlights the parental relationship and the evocation linking the product with love in times of relative solitude by the absence of one of the members of the family in this case the mother-wife. some data that should appear to understand the message and no reference to the competition gets, because what prevails is the feeling of love is omitted.
  - f) The resources used to convince of the benefits of the product to evoke the need to love and be loved is enough.
  - g) The announcement is made in the context of the emotional relationship of a father with his son to help clarify the feeling of love for her tender age.

#### 5. TARGET AUDIENCE THE ANNOUNCEMENT? (TARGET)

It is addressed to all people if sex difference, age, cultural, social, economic profile, having the need to define love and then identify it and enjoy it evokes a refreshing drink.

#### 6. PURPOSE

The aim is to identify love as pure and disinterested feeling that comes from the heart at any stage of life according to the context of that stage.

### **Discussion of results**

Analysis of these advertisements indicates and points to the integral participation of consumers in the advertising act, practically incorporates and becomes protagonists of the announcement. Experiential, participatory persuasive and makes them a clear tool that will favor consumption and consumer preference, as these are not strange and alien the announcement, but active participants thereof.

In this regard, the mechanism or tool to achieve the attention of the announcement and therefore the product is visualization, which involves the use of graphic elements of

visual character to intentionally attract consumers. In this regard it seems to merge the medium with the message, or vice versa.

Advertisements beyond their impact on the integrated commercial group were presented in global media major impact, such as YouTube and social networks, this generated an impact beyond the integrated group, doing some who watched the videos, generating an indirect interaction.

All listings evaluated in this research the twenty-first century, reflect the most effective features of integrated advertising, because they are advertisements for Coca Cola, deodorant AX and the Rijksmuseum, they have achieved real, participatory and multiplier effect audience on the content of the advertising act. The integration was total in each of the ads and reading these videos aimed at companies and global brand behavior and sometimes local have begun to consider a cutting-edge advertising business within the framework of the integration and participation of consumers, public in the message of the ads, technological elements used for this current, highly known for their versatility, portability and connectivity. In this sense it is intended as the incorporation of current online video and its association with devices with a view to achieving interactive experiences.

In this sense, advertising considers it important that the online scenario changed in substance and form the advertising industry. The purpose of this type of advertising, such as we see in the videos analyzed, generating an oriented sustained consumption in purchase intent for products no longer outside, but products that invite you to participate in experiences that captivate consciousness the appreciative senses and sensations. In this vein, the videos presented in this research are designed to achieve acceptable and successful results in advertising campaigns conducted into a framework of high creativity, innovation and integration, that under the demands of consumers who need an efficient approach products through advertising that considers part of it. The ultimate goal, the reading of this reality is that advertising should take advantage of the benefits and advantages of digital media.

It seems that the theoretical considerations concerning the McLuhan (hot or cold) media charge value to the contents and the form of integration participatory consumer-viewers-players advertising script. McLuhan futuristic warnings about the cultural changes that cause communication technologies have the actual force that tried to point out in his original works.

Before the globalizers effects of the economy and all areas of knowledge and information, announcements raised in this analysis contemplated and are immersed in McLuhan's postulates concerning its concept and contribution of the Global Village. This philosophical contribution certainly was parked, maybe a little stopped because the speed of communications raised by this author and philosopher was related to contemporary



media to their formulations futuristic character. As a paradigm of the concept of Global Village, he was elected to the satellite communication as the preferred means of mass of the time. Given this example, there are now technologies that exceed the criteria underpinning television as the paradigm of mass communication. The present society is a society media characterized by high speed interconnection supporting communication directly and instantaneously without barriers associated with distance and generating a global awareness worldwide.

Ads from Coca Cola transcend any distance or communication barrier, despite being conceived and carried out in different borders and cultures the message is highly understandable, all ad elements point to a globally accepted consumer that identifies consumption with energy, solidarity, enjoyment, companionship and happiness. On the other hand, the message AX deodorant fragrances stimulate the masculine impulse of seduction no matter the location or culture or economic barrier. In both scenarios involving consumers as actors makes clear message that consumers want efficiency in the message and the means used to it.

In this regard, the contributions of McLuhan allow us to understand clearly how the media extend the sensitivity of the senses of man for creating a world-oriented behavior consumption conceptualized products as global products and communication sense of humanity in this sense.

McLuhan concepts about Global Village today charged the validity of futuristic thinking of its author. Perhaps unwittingly he delved into a description of humanity and its complex social fabric of the twenty-first century. He suggested scenarios that are of global domination on a global scale today. Global Village is a concept that has permeated all scenarios of knowledge and behavior of humanity. There is no scenario that has not considered this proposal even without plantearsele not knowing its origin. Today we think with the intention locally to act globally. Today there is talk of a restrictive adjective to a locality, today we speak of world citizens. As a corollary it would consider the geopolitical bipolarity of the McLuhan era gave way to the current geopolitical multipolarity in finding local solutions, but global reach, within a framework of shared responsibilities.

## Conclusions

In Ecuador, the Law of Organic Law of Communication (LOC), its regulations, hand in hand with the Constitution of the Republic, as well as municipal ordinances and other legal elements contemplated in Codes of the Republic, support the creation of all institutional For the control and management of the media and advertising activity.

The LOC includes all regulations for the production of national advertising and audiovisual scenes in national advertising, which must be produced by Ecuadorian natural

and juridical persons (whose shareholding is at least 80% of Ecuadorians or foreigners legally residing in Ecuador) And prohibits the importation of advertising pieces produced abroad.

For the purposes of the LOC, advertising production means television and cinema commercials, radio spots, photographs for static advertising, or any other audiovisual material used for advertising purposes.

The Ecuadorian Society, like the rest of the regional and continental community, is committed to the multimedia production of communicating and transmitting messages through (mobile) devices that seem to be part of the personality and daily life of users with technological characteristics of Portability, integration, connectivity and availability.

Advertising messages chosen to evaluate are considered part of the integrated advertising, because in addition to technological priority, they also do so in the approach of the product and the message to the client in a framework of participation, converting all the elements of the Advertising in a part of the advertisement and guiding consumers to a preference awareness for what is known, experienced and enjoyed in a framework of responsibility.

The display element of the evaluated ads directs the use of the same to reach the attention of the advertisement and therefore of the product through graphic elements of visual character to intentionally attract the consumers.

The integrated advertisements observed in the ads evaluated exceed any distance or communication barrier, despite being conceived and made in different borders and cultures the message is highly understandable.

The use and incorporation of online video and its association with devices to achieve interactive experiences favors advertising in an integration framework.

McLuhan's concepts and theoretical foundations related to futuristic scenarios of mass communicative integration are valid in 21st century society and especially in the media. Advertising uses the mass media to reach preferences for consumption of internationally standardized products and supports McLuhan's concept of Global Village.

Integrated advertising, McLuhan's postulates and the trends observed in the analyzed videos are compatible in a high technology framework to reach consumers through products that stimulate their consumption.

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