

## Science in advertising narratives: strategies in free-to-air TV

### Ciência em narrativas publicitárias: estratégias na TV aberta

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**Abstract:** *In this paper, we present nine strategies of science usage in TV advertisement. Understanding advertising as a narrative articulated to our daily lives, therefore, a mediation of communication processes and a constructor of patterns, we develop the research following the proposal of Motta (2013) for the communicational analysis of the narratives. Based on seven analytical movements, we identified the following strategies: (i) the scientific components; (ii) the scientific environments; (iii) the invitation to experimentation; (iv) the relation with innovation; (v) fiction and reality; (vi) the scientific animations and illustrations; (vii) the specialist and scientist characters; (viii) the celebrity characters; (ix) and the non-specialist characters*

**Keywords:** *advertising; science; narrative; free-to-air TV.*

**Resumo:** *Neste artigo, apresentamos nove estratégias de uso da ciência em anúncios publicitários televisivos. Entendendo a publicidade como uma narrativa articulada ao nosso cotidiano, portanto uma mediação de processos de comunicação e uma construtora de modelos, desenvolvemos a pesquisa seguindo a proposta de Motta (2013) para análise comunicacional de narrativas. A partir de sete movimentos analíticos, identificamos as seguintes estratégias: (i) os componentes científicos; (ii) os ambientes científicos; (iii) o convite à experimentação; (iv) a relação com a inovação; (v) a ficção e a realidade; (vi) as animações e*

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*ilustrações científicas; (vii) os cientistas e especialistas como personagens; (viii) as celebridades como personagens; (ix) os não especialistas como personagens.*

**Palavras-chave:** *publicidade; ciência; narrativa; TV aberta.*

## Introduction

We do not always perceive how much science is present in the daily life through advertisement (CASALLAS-TORRES, 2012; PITRELLI, MANZOLI e MONTOLLI, 2006; SIBILIA and JORGE, 2016). However, if we think about it, we can easily remember of products advertised as the most recommended by specialists, with innovative formulas and/or able to transform the daily life. Therefore, the use of science in advertisement narratives is not something new but makes us think about how these promises advertised are “materialized”, for example, by the presence of characters of specialists or the demonstration of reactions in our body.

In an analysis of the schedule of Brazilian network TV as a whole, a quantitative highlight was found in advertisement regarding other television categories in which there are references to science (MALCHER et al., 2017).<sup>3</sup> Since then, our efforts were unfolded into a new research, in which we seek to understand how science was used in television advertisement narratives shown, in the period between June and November 2013, in commercial breaks of Record Belém and TV Liberal, in Belém, PA.

Among our results, coming from the concept of advertisement as an element strongly articulated to the market and the daily life (TOALDO, 2005; GOMES, 2008; PIEDRAS, 2009; TRINDADE, 2012), we identified nine strategies of use of science for the construction of advertisement narratives. In this article, our focus is to present and discuss these strategies; in order to do that, we will resume some steps configuring the research in order to clarify how it was developed until its results.

## Approximations in the advertisement research

As a starting point, we understand that the advertisement narrative has as the main goal the seduction. In order to do that, it uses strategies

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that may get their interlocutors involved. When we see advertisement as a market action (GOMES, 2008) that aims to constitute processes of communication through strategies that articulate the context of its production/vehiculation, we go beyond its economical function: we get in its quality of mediatic and cultural product that is inserted in the daily life, configuring perception and practices of subjects that they can involve.

Toaldo (2005), Piedras (2009) and Trindade (2012) emphasize the importance of this market dimension of advertisement for its insertion in the daily life. Thus, when we study advertisement, “we can know ourselves, as if we are watching, in a screen, our lives reproduced in fragments (ROCHA, 2006, p. 2).

In Toaldo’s (2005) study, which analyses the Brazilian context through advertisement pieces, we have advertisement as mediation of moral values that articulates with other instances that weave the social field. When considering that the values present in television advertisement narratives relate with the scenario in which we take part, Trindade (2012, p. 177) also emphasizes that “there we have a mediation”. Therefore, advertisement searches, in our daily lives, for elements in which we can identify ourselves in, so we can recognize ourselves and participate of what is proposed by it, giving meanings to practices coming from what is publicized. That necessity of being constituted and constituting the daily life tends to build models in a relation of consumption of goods (TOALDO, 2005; PIEDRAS, 2009; TRINDADE, 2012).

Perceiving advertisement as mediation and building models privileges the analysis under the perspective of communication as a process, because we understand that the reconfiguration of meanings and practices derives from identification and negotiation. Thus, advertisement introduces news and reinforces what is latent, bringing meaning on the daily life and making sense to be inserted in it. This link makes us think on how science is strategic for advertisement narratives, because this knowledge is not detached from our practices and its presence in our lives is alters with time but has continuities when it is about “illuminating” the

world. This is a clue that science has, in our society, an important role, otherwise it would not involve the consumers with the advertised products and certainly would not be a recurring strategy for advertisement.

## Methodological procedures

Our research, derived from a previous project, begins with the already collected advertisements<sup>4</sup> and we refined this corpus for the established goals. Considering the proposal that the advertisement is the element that not only interrupts, but overall, sews the television schedule together (PIEDRAS, 2009; TRINDADE 2012), we analyzed 83 advertisements inserted in commercial breaks,<sup>5</sup> that were organized by categories of advertised products (Table 1).<sup>6</sup>

We understand that the analysis of television advertisement narratives from the notion of advertisement as mediator and constructor of models is consonant to Motta's (2013) preoccupation of investigating the narration under the communicational gaze, seeking to understand how the narrative strategies are revealed as attempts of establishing dialogs between massive productions and its interlocutors.

Therefore, we consider that the narratives are cultural productions inserted in contexts and creators of social significance, imbricated in sociocultural and communicational dimensions. This notion helps us consider narrative as a culture in action, and then we study the creation of strategies that generate meaning over reality. For analysis purposes, Motta (2013) guides us to think narratives in three levels, because, as processes, they are not divisible. They are the level of expression,

4 In the previous research, we recorded 648 hours of television schedule of Record Belém e TV Liberal, collected in the period from June to November 2013. The collection was performed through the technique of builded weeks, randomly drawing two times of each day of the week within the referred period, until we have two weeks of television schedule.

5 The *corpus* is composed by pieces of the following advertisers: Acnase; Activia; Avon; Canal Futura; Celpa; Chevrolet; Cicatricure; CNPq; Colgate; Danoninho; Densia; Dove; Fiat; Flanax; Floratil; Ford; Friboi; Goicoechea; Head Shoulder; Imecap Hair; L'Oréal Paris; Listerine; Mediasp; Mr. Músculo; Neutrogena; Top Therm; Pantene; Pepsi; Petrobras; Pointts; Qiar; Respire Melhor; Shell; Shot-B; Targifor C; Tiguvon; Tio Nacho; TRESemmé; Tylenol; Veja.

6 This organization was na indication of Trindade (1999). However, se used the authors proposition from the Market segments that anually invest in advertisement (INVESTIMENTO PUBLICITÁRIO, 2016).

content and metanarratives.<sup>7</sup> According to the author, the perspective of communication should focus in the level of content, since the analysis will raise coming and going of the other levels.

Table 1 – Advertisers and advertisements per product category.

PRODUCT CATEGORY	ADVERTISERS	ADVERTISEMENTS
Food	4	7
Drink	1	1
Public utility	1	1
Fuel	2	4
Cosmetics	6	18
Household cleaning	2	2
Personal Hygiene	9	24
Medicine	7	8
Veterinary Medicine	1	1
Other farmaceutical products	4	6
Services	2	3
Vitamins and Supplements	3	3
Cars and accessories	3	5
TOTAL	40*	83

Source: research data.

Note: \*The advertisers can be in more than one product category. However, in the total, these advertisers are only counted once.

The level of expression is the surface, where we can identify the verbal, the sonorous, the visual, - they are forms of expressing what takes us to history, it is through them that we get in content. The level of content is the projection of narrative through expressive resources - even if there is no content without verbal, sound and visual resources, it has its own grammar: characters and their roles, the scenario, the chain of actions, among other issues that involve the intrigue. In the level of metanarratives there are the issues that surround our culture. There lies

7 Motta (2013) indicates alternatives to name the same plans. Considering the bibliographic reviews and our proposition, we chose to name the three plans as: expression, content and meta-narratives.

the background, the imaginary that we evoke for the understanding of what is narrated. In this level we see the “moral of the story” and all the actions, even the most fictional, have a link to what it could happen.

After understanding the levels, we made seven “movements of analysis” (MOTTA, 2013) that work simultaneously, but that are in an order so it is possible to have the notion that we can get deeper in each one of them: (i) observe and decompose the story; (ii) understand the articulation between the parts that are constituent; (iii) let arise their episodes; (iv) understand the wire that connect them; (v) analyze the characters as main figure of actions; (vi) watch the argumentative strategies; (vii) understand the conflicts from the surface to the deepness.

Both first movements result, respectively, in a synopsis-summary and a timeline that helps the other steps. Let us begin, therefore, composing and recomposing the 83 stories. We generate the synopsis-summary and identify that, due to the repetitions and combinations, a selection of 30 advertisements contemplated the resources identified since then. Later, we elaborated a timeline proposal that linked the common structure to the advertisement script (presentation, arguments and complicity), through Figueiredo (2014), and the advertisement narrative structure (initial situation → disturbance → transformation → resolution → final situation) indicated by Flausino and Motta (2007).

From the adoption of these structures, we analyze the 30 selected advertisements in order to understand the logics of narrative construction. For Motta (2013, p. 146), it is necessary to face the “narrative as a link of performance of interlocutors in a process of communication”. Thus, we simultaneously perform the five following movements from the synopsis-summary and the timeline of each advertisement. And, in this process, we perceived the strategies of use of science that we present next.

## **Science Activation Strategies in Television Advertisement Narratives**

Coming from the theoretical-methodological premises presented, we identified nine narrative strategies of television advertisement that

involve science: (i) scientific components; (ii) scientific environments; (iii) an invitation for experiments; (iv) the relation with innovation; (v) fiction and reality; (vi) scientific animations and illustrations; (vii) scientists and specialists as characters; (viii) celebrities as characters; (ix) non-specialists as characters. In the following chapter, we present how they configurate and which are the category of products they use.

### **Scientific Components**

The scientific component is the element, substance or nutrient present in the constitution of the advertised product. In some cases, it is the conducting wire of argument of the advertisement, with information regarding its characteristics and the result it brings. In others, it is only briefly mentioned, having the result as the main focus. The components are emphasized or quoted in the advertisement narrative to make science as an attribute of the product.

The scientific components are, generally, found in products of personal hygiene, but also in categories of food, cosmetics, household cleaning products, medicine and supplements and vitamins. Beyond innovation, they have the function of giving the advertiser the characteristic of effectivity, because generally they are products with unique properties. Even these components that are not new or are found in other products are built from what they can transform.

In Elseve Arginina Resist X3 advertisement, from L'Oréal Paris (Image 1), scientific components are used in the process of argumentation, specifically in points of transformation and resolution of narrative. They show how that conduct the problem presented to the expected solution.

The action of the scientific component is presented with animations, which begin with nutri-omega rings and arginine in contact with the hair bulb, from where hairs run through the capillary fiber, illustrating the “triple action” promised by the products. In its argument, the advertisement recurs to the notion of effective results.

Mainly anchored in the presence of what is exclusive, the locution (explanation) and the animation (demonstration) that are also important



reinforcements of this argument. But not only that, the own presence of the singer Jennifer Lopez, the colors, the name given to the result (“fortifying triple action”) are also attempted resources of communication to science as differentiation of product to consumer.

Image 1 – L’Oréal Paris, Elseve Arginina Resist X3 (30s).



Source: research collection.

### Scientific Environment

Another strategy that is present in advertisement pieces is science as supplying context of creation or validation of the product, which we call scientific environments. Unlike the components that are constituent, environments create a space of product reassurance, relating them to science.

Generally, scientific environment are scenarios of labs, clinics or offices. However, we also consider scientific environments the places in which the narrative develops this evident scientific context, either the living room or a TV show scenario. In these cases, the environment has its elements associated with research processes, experimentation, treatments, etc. This strategy is present in the following categories: food, fuel, household cleaning, medicine, services and vehicles and accessories – which, usually, present environments with the presence of scientists or specialists dressed in white coats.

The advertisement of the car S10, manufactured by Chevrolet (Image 2), for example, brings the scientific environment in different movements of the narrative, even through the nature of contextualization. This occurrence in different steps of the advertisement is a characteristic of these ads that resort to this narrative strategy.

Image 2 – Chevrolet, S10 (30s).



Source: research collection.

Science is explicitly present in the creation and validation of product to advertise a vehicle for consumer that value resistance even if it has a scientific component. In the case of Chevrolet, it both certifies that the product is capable of facing obstacles (ramps, currents, etc.). a Science becomes a certification and reinforces the investment of the brand in the development of products with follow-up of specialists while explicating these processes.

### Invitation to experimentation

Both components and scientific environments present the science as a fundamental element for desired results. And a important step for it is experimentation, but, above all, the invitation of validation. This proof is made from the consumption of what is being advertised. We consider

as a strategy the explicit invitation to the certification of efficiency of the product.

This is a strategy present in food, cosmetics, household cleaning, personal hygiene, medicine, vehicles and accessories. In the case of Activia and Listerine, challenges of daily consumption are created for, respectively, a good activity of the intestines and a proper oral cleanliness. Targifor, in turn, brings the presence of a TV show presenter, but tests are also made for a consumer that needs more energy.

The invitations to experimentation are also given in lab environments, around experiments and processes of tests. It is the case of the advertisement Renew Clinical by Avon: what leads the narrative since the beginning is an invitation to the proof of anti-aging action (Image 3).

Image 3 – Avon, Renew Clinical (30s).



Source: Research collection

In the advertisement, there is a character that can be considered a portrait of the beauty standard.<sup>8</sup> Her role is to show that neither the discovery

8 We understand as beauty standard the body image that is idealized by society in a certain era.

of the brand nor her beauty are a product of miracles, but a result of scientific knowledge that Avon has. This notion is complimented by the animation, that shows the effect of the product (“Collagen explosion”), emphasizing the molecule as a big scientific discovery. The textual information shows clinical results, the narration explains the action of the product, the framing privileges the skin and face of the characters.

Thus, the technology that enables beauty reinforces the experimental notion, contemplating the scientific component and its processes of creation and certification, seen through the manipulation of lab instruments. These elements build a narrative about a measurable result that can be seen through the consumption of the product. Science, in this case, requests our testimony for innovation.

### **Relation with innovation**

Another important strategy that the advertisement narrative builds is the idea of innovation. Related to science, we consider that innovation brings the notion of exclusivity of the advertised products, because, as we’ve seen, advertisements talk about discovery, advances, formulas and other names for a scientific development represented as useful, creative, technological and innovative.

Science as a synonym for innovation is identified in advertisements of foods, cosmetics, household hygiene, personal hygiene, medicine and vehicle and accessories. In some, products use the strategy of scientific components, but emphasize in them the exclusivity of the brands. Which doesn’t occur in products that contain vitamins, because these cannot be considered properties of a brand.

To emphasize the process of creation and composition of a product also are forms of adding the impression of an innovative science, directly reinforcing the objective of advertisement: creating and consolidating differentials in the advertised products, seeking more chances to involve the consumer. We know that the new is one of the characteristics of advertisement (FLAUSINO and MOTTA, 2007); when related to scientific knowledge, it would not be different, because it is presented as an

essential element to the innovation we purchase, renovating the shampoo, medicine and other products that help is in the daily routine.

In an advertisement by Petrobras, paying a homage to their mechanic engineer Frederico Kremer, we bring some points about this strategy of relating science with innovation in the advertisement narrative (Image 4).

Image 4 – Petrobras, “Frederico Kremer, people is what inspire us” (30s).



Source: research collection.

As the main character in the narrative, Kremer is revealed right at the beginning of the advertisement, associating the career he always dreamed of to process of scientific development and innovation. The advertisement alternates images of the engineer and other people working in the lab. Kremer’s dreams are configured along the narrative as collective dreams, and the other characters emphasize how he is an inspiration, that feels the necessity of going further, developing products and bringing innovation to society. The collective feeling built by the engineer’s testimony represent all people who work with him and

Petrobras itself. Therefore, by telling his story, he says that everyone is involved in the process of creation.

The presentation of innovation is one of the contributions of advertisement to rise and maintaining circulation of consumption goods. In our analysis, it is evident that the reference to science is used as an ally in the construction of this argument. Advertisement narratives, in this sense, are built so we could perceive innovation as the base for brands. Even when the focus is on people and stories, the transformation is in the products.

### **Fiction and reality**

Being “between” reality and fiction is a common characteristic to any narrative. When the reference to science is inserted in this relation, we understand that this knowledge is the responsible for creating some elements. Thus, this strategy is found in all the advertisements analyzed. In some cases, the focus is the reality, as in the advertisement for Tiguvo, which uses real images of application and presents the bovine organism in an anatomic animation. Even in this case, the animation brings fun and didactics, a way of simulating the product’s action and the results obtained.

The characters involved with the science can be diverse: the scientist, the specialist, the celebrity and the common subject. They can be doctors, engineers, housewives, parents or actors interpreting any of these roles. Thus, advertisement has license to bring facts, even scientific, from the fictional. The scenarios can be futuristic and fun, but represent the world in which we live in, and have elements of recognition and idealization in our daily life.

We identify resources that privilege the similarity with reality and others that seek abstraction to have more expressivity, as in the advertisement “Mathematician”, by Pepsi, in which is clear the contract with the advertisement narrative: real or fictional, the important is being possible (Image 5).

The plot goes from what is normal for a mom to events practically unbelievable but based on reality: saving money buying soda allows her

the investment on her son's education and the opportunity of being a scientist with goals of winning a millionaire scientific prize. The idea of the brand is to create a fun and over the top, yet believable mood.

Image 5 – Pepsi, “Mathematician” (30s).



Source: Research collection.

In advertisement, even science, recognized by the commitment with rationality, can be thought as a way of adding fiction to the narrative. In Pepsi's ad, we don't have the scientific knowledge being used, but the idea of scientific career as an argument of prosperity, of investment that can bring financial and social products. The notion of science is not present as a process of creation, nor as a component or validation of a product. Its role is to represent a prestigious story, of knowledge recognized by society. Another issue that is important to highlight is the characterization of the character, in some moments, as a genius that lacks effort, highlighting the notion that science is an “environment” or an “action” of intelligent people with natural vocation for learning.

### Scientific animations and illustrations

Presenting and showing processes and results in a didactic, ludic and/or humorous manner is another strategy we identify in the advertisement

pieces analyzed. In addition to some advertisements we already presented, others also bring illustrations and animations as a conduction of their segments. They show the demonstration of action of scientific components, mainly in the human organism, with didacticism and ludicity in the characterization of scenarios. This strategy helps understand the processes of development and reaction of the advertised products, because, the more we understand, the bigger the chances we will get to involve in the woven argument.

We identify this strategy in the categories of food, cosmetics, personal hygiene, medicine, veterinary medicine and vitamins and supplements. We can say she presents in different degrees between representations close to reality and abstractions. In the first case, the narratives that bring anatomic models with details that allow us to recognize them as part of the human body (except in Tiguvon, which is applied in bovines). Thus, we have blood vessels, layers of skin and muscles as ways of acting a didactic dimension.

There are also advertisers that use less faithful animations to the human anatomy, but, through resources such as colors and abstract forms, can link the result of the product with our body. What we perceive as an advantage in the abstraction is that it allows more expressive visual appeals, representing explosions and restorations, as we've seen in the advertisements by L'Oréal Paris and Avon.

The important role of scientific animation can be seen in the ad 'One rope, a thousand learning experiences', by Danoninho (Image 6). The animations and illustration enter in two points of the advertisement. The first, right in the beginning, with the function of contextualizing the theme, as a jingle, indicating the content that is going to be analyzed. The animation with more explanatory/demonstrative potential has the function of clarifying the absorption of Vitamin D and calcium in the body as essential nutrients. The drawing with rounded and ludic shapes is important to fundament how the product helps having stronger bones for, consequently, guarantee the child's possibility of playing and learning.



Image 6 – Danoninho, ‘One rope, a thousand learning experiences’ (30s).



Source: research collection.

We perceive that the animations and illustration extrapolate their characteristics as resources and establish as important strategies to explain elements of scientific knowledge in a way that we get closer to them and recognize ourselves in our daily lives, bringing science closer in the construction of our practices.

### **Scientists and specialists as characters**

The scientists and specialists can be recognized as owning scientific knowledge. From them, the narratives present problems and its respective solutions. The presence of this characters can be considered a direct way of proposing science as an attribute of the products advertised in the category of foods, fuels, cosmetics, household cleaning, medicine, other pharmaceutical products, services and vehicles and accessories. In these advertisements, scientists and specialists consolidate the scientific content of information when clarifying how much a problem can be inconvenient and how practical can be its solution.

There are three forms of presentation of artists and specialists in advertisement narratives. In the first one, they have voice and appear as characters that explain a problem and/or a solution that involves the

product. In the second, its presence is identified from a context and/or textual and sound elements. In the third, its participation is given only by parts of its body, as its arms with white coat and gloves. In its first form, when the character has an explanatory function, it takes a central role. However, in all cases, the presence of this characters characterizes a component or environment as scientific, even if it is not the only resource used.

In the advertisement toothpaste Colgate Sensitive Pró-Alívio, the mosaic, the first-person narration, beyond the effects in the background sound, as noises in public spaces, they are resources have reinforced the narrative of memory of the central character. Dental sensitivity makes her lose happy moments in family. But, as part of the memory itself, she remembers her dentist. That is how the specialist is mentioned and brought up as someone who can, even without directly talking, recommend us a solution of daily problems (Image 7).

Image 7 - Colgate, Sensitive Pró-Alívio (30s)



Source: Research collection.

The presence of the dentist is what changes all the direction of the story. What comes next in the advertisement creates the resolution of the narrative and reinforces the recognition that a dentist can refer a tooth-paste. In that same advertisement, we see, in the end, a new validation for the scientific knowledge, now not anymore by a specialist played by an author, but for two dentists identified by their number of

### **Celebrities as characters**

Other characters that are important in the advertisement narratives analyzed are celebrities.<sup>9</sup> Even though they are not representatives of scientific knowledge, they have a role in the recommendation and reinforcement of results that science offers. Their function is to add to the product the recognition they have, associating them to beauty, reputation and lifestyle as scientific benefits. I. e., idealizations that surround the products advertised from the scientific knowledge.

As public personas who work with their own image both in the sense of beauty and reputation, celebrities contribute for the advertisement narrative by associating their personal attributes to the results promised by the products and act in the identification with the audience. What we perceive is that, in advertisements that use science and have celebrities as characters, the scientific knowledge is usually a solution for their lives. We identify their presence in the categories of foods, beverages, cosmetics, household cleaning, personal hygiene and other pharmaceutical products.

The celebrity is used in different ways: they can have the center of the argument with their own personality or play another character; in both cases, however, the product is validated. There are advertisements in which the celebrity is presented illustratively, with a secondary role, but even in this case, they can still call attention and contribute for the advertisement of the product.

9 We understand the concept of celebrity as “a famous and unique person, recognized by an audience and whose fame can vary according to ‘human feelings’, the impression of the audience who recognize them” (SIMÕES, 2013, p. 106).

The presence of the actress Dira Paes as a mediator of the challenge created by Activia is an important tool for context of the problem that many characters face. In a talk with friends, she is seen as someone who knows the solution to this problem, and, in the end, after the demonstration made through animation, eats and validates the yogurt (image 8).

Image 8 - Activia, “Dica de amiga vale ouro” (30s).



Source: research collection.

The environment where the advertisement occurs allows us to guess that this is the moment to know a little more of the three characters, as in a television interview. As a celebrity and a mediator, Dira has the role of giving the advertisement arguments, giving suggestions and taking the position of spokesperson of the brand. Thus, we recognize her diverse status, which gives her “permission” to qualify these products. Dira, as other celebrities, can be the personification of styles we idealize in health, beauty and others that science can help us achieve.

### **Non-specialists as characters**

Last but not least, other characters in advertisement narratives that use science are the representatives of the common sense, the non-specialists. They do not have the notoriety of celebrities, however, they are known for “experiencing” daily life. Fictional or factual, these characters present the problem and/or solution from a previous experience. Therefore, even though they do not have scientific knowledge, they validate the results. The knowledge they have about the daily life consolidates strategies that not only reinforce the advertised products, but science itself as a solution for the problems faced daily.

This strategy bases and emphasizes the satisfaction with the results of the products developed by the scientific knowledge. Through these non-specialist perspectives, we recognize our needs and desires. More than sharing what they have learned, they represent us. They are fathers, mothers, young people, elderly people, women and men that are in the advertisement to present who we are and who we want to be. Therefore, they are important for us to see science in action, but also for “teaching” us how we can reach what is shown by the advertisement.

In the advertisement about the rufous hornero, at Canal Futura, we see these characteristics in the farmer and in the native Brazilian, that compose the set of knowledge about the bird. The other characters, the architect and the biologist, for example, have scientific information, however, the non-specialists present the recognition through the bird’s singing and the origin of the bird through legends, or through traditional knowledge (Image 9).

Canal Futura makes the presentation of what will be narrated in the advertisement, saying that is possible to meet nature by being in contact with it, through the recognition made by the farmer. The characters talk about what they know about the bird in their fields (architecture and biology), and the native Brazilian talks about the popular legend that explains the existence of the bird. The interviews, based in observation and tradition, reinforce the ending given by the narration, saying that the channel gathers different forms of knowing the world to share with

everyone who watch it. We know that, in this case, the strategy of the advertisement is not about validation, but the importance of the educational approach, that can be thought of as something that surrounds all the advertisements with non-specialist characters: they are essential so that science can be consolidated into knowledge that reflects into the daily life.

Image 9 – Canal Futura, “João-de-barro” (30s).



Source: research collection.

## Final Considerations

In the analyzed advertisements, the idea of science is necessary to consolidate the different skills of the products. However, what concerns us is how the advertisement can build this notion and the processes of communication that can be created by it. Thus, we identify as scenarios, characters, sounds, animation and information in different platforms are important resources to consolidate the reference to science as a strategy of construction in the advertisement narrative. The scientific knowledge brings to advertisement the notions of experimentation, innovation, exclusivity, reality, fiction, playfulness, legitimacy and others.

Advertisements guide our textual, sound and image resources for the construction of the nine strategies we identified, and all of them say something about science that we recognize in our daily life. What is highlighted is the scientific knowledge as source of solutions for our lives - an evident metanarrative. The logic perceived in our analysis, of knowledge as solution is, without a doubt, something that calls our attention: science is essential for advertisement purposes because it has the recognition of a knowledge for a better life.

Thus, a product can be publicized from a scientific component that, beyond being exclusive, can be considered as the innovation of the decade, tested and proved by specialists, with its action explained thoroughly, being indicated by a beautiful actress and validated by parents as an ideal for their children. They are independent possibilities that can be combined to involve our advertisement narratives and emphasize the role of science in our daily life.

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