

Editorial 3

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Branded Content: New Forms of Brand Communications [Editorial]

Branded Content: nuevas formas de comunicación de marca [Editorial]

Branded Content is a type of communication produced by a brand that, through entertainment, information and / or utility formats, has the purpose of communicating its values and connecting with an audience that, upon finding it relevant, voluntarily dedicates their time of attention and provokes a feeling of closeness, a closer relationship with the brand.

This format also allows brands to better communicate their social responsibility and it is the user himself who looks for the content that the brand offers him in a relevant and personalized way, generating virality.

The changes produced in the media ecosystem and the communication paradigm shift have developed different strategies and advertising communication content that not only seek the traditional advertising result, but the objective is to offer valuable content to the audience and establish relationships with it.

Brands must attract the attention of the public within a saturated panorama, with a more critical consumer who chooses their content in a personalized way, turning off advertising when they are not interested.

It is necessary to reflect on these new forms of communication that offer relevant and interesting content, avoiding intrusive, boring and repetitive advertising. The branded content strategy must, in addition, be loyal to the brand and its audiences, offer quality content, providing service to the user, becoming the brand that makes life easier and transferring the values of that brand to the content.

In quality branded content, the content does not have to be directly related to the brand or at least it does not have to be the main object of the communication. They are stories created to excite and that generate value for the user.

Since 2012 the category as "Branded Content" or "Branded Entertainment" has been included in festivals such as EuroBest or Cannes Lions.

The formats within Branded Content are varied and, in this issue, we have the opportunity to review several of them.

We open the issue with the article **Creative Attributes of Branded Content. Analysis of awarded pieces in "El Sol" (2015-2021)**. The authors Carmen Llorente Barroso, Ivone Ferreira and Professor Cristóbal Fernández, describe this new communication through the qualitative analysis of the most awarded pieces at this festival. The analysis establishes a common pattern of attributes.

In the following article, **Branded Content and luxury fashion: analysis of audiovisual content on YouTube (2008-2019)**, the use of social networks in the democratization of the sector is analyzed. It shows more

than 4000 videos reflecting the formats used by the main luxury brands. The classification carried out and the conclusions offer an interesting starting point for future research. The article has been written by Professor Marina Ramos Serrano, Gema Macías Muñoz, and Professor Antonio Rueda-Treviño.

More specifically, focusing on a brand, the following work titled **Mediterráneamente. Quantitative efficacy study in Estrella Damm's advertising films**, research about the formula they have used for more than 10 years. Taking into account the insights reflected in the communication, an analysis methodology is proposed for this type of content. The article is signed by María Rodríguez-Rabadán, Helena Galán Fajardo and Cristina del Pino-Romero.

In **New automotive advertising formats. Seat Mii by Cosmopolitan. Branded Content aimed at women;** the Case Study is used to analyze the campaigns created by the brand in alliance with the magazine aimed at female audiences. Gema Bonales-Daimiel and Blanca Miguélez-Juan sign the article.

In the article written by Isabel Palomo-Domínguez and Fernando Infante del Rosal called **Critical Review on the Legality of Branded Content in MasterChef Spain**, the limits between the regulation of the television channel and the advertising formats that adopt new forms of communication are analyzed. Based on content analysis and documentary research, it clarifies the lines between different types of advertising and established legality.

The case of a banking brand is studied by Professor Elena Borau-Boira. **Brand Story. The case We learn together from BBVA as a model for brand storytelling.** This case is explained through an adapted narrative model. This model facilitates the work of subsequent investigations.

Virtual influencers as opinion leaders and their use in political communication techniques, reflects on the role of influencers artificially created by brands, since this strategy allows separating the personality of the real influencer from their comments and controlling the communication strategy. It is signed by Isabel Rodrigo-Martín, Daniel Muñoz-Sastre and Luis Rodrigo-Martín.

In **The process of brand co-creation through eWOM profiles, attitudes and behavior of users**, professors Sonia Carcelén-García and Paloma Díaz-Soloaga. conclude that sociodemographic variables are still fundamental when developing this co-creation system, analyzing more than 1500 consumers.

María Hernández Herrera, Francisco J Gil Ruíz and María Luisa García Guardia, take us into the world of Fashion Film. Starting from a semiotic perspective, they establish associations and extract meanings about the perception of the brand. The article is **called The fashion film as a brand action. The case of Europa II in Vogue.**

The following article, **New products and services offered to brands by the main Spanish newspapers: branded content and native advertising**, makes us reflect on how journalism is not far to this mode of communication. Daniel Zomeño and Rocío Blay-Arráe, talk to us about how the media become strategic partners, going from being advertising spaces to offering added value to brands.

The city brand is analyzed in **Branding in tourist cities: new forms of communication and marketing for the urban policy of an island.** Patricia del Ponti, Almudena Barrientos-Báez and David Caldevilla-Domínguez review the written literature on the Tenerife brand and complete the study with interviews with the main stakeholders, concluding that participation is one of the most important points in the creation of the brand-city.

We finish with the analysis of a current social network and how it is used by a museum, **Short video Content in the brand strategy. Analysis of the use of Tik Tok by the El Prado Museum**, written by Eva-Sánchez Amboage, Carlos Toural- Bran, Matías Menbiella-Pollán and Verónica Crespo-Pereiranos explain through content analysis how the strategy is developed to better reach the public.