Dr. Carmen LLORENTE-BARROSO
Universidad Complutense de Madrid. Spain. carmenllorente@ucm.es. https://orcid.org/0000-0001-7710-0956

Dr. Ivone FERREIRA
Universidade Nova de Lisboa/ICNOVA. Portugal. ivoneferreira@fcsh.unl.pt. https://orcid.org/0000-0003-3283-2373

Dr. Cristobal FERNÁNDEZ-MUÑOZ
Universidad Complutense de Madrid. Spain. cristfer@ucm.es. https://orcid.org/0000-0002-0201-7741

Creative attributes of branded content: analysis of awarded pieces in "El Sol" (2015-2021)

Atributos creativos del branded content: análisis de piezas premiadas en "El Sol" (2015-2021)

Abstract

Branded content has become one of the most effective creative strategies for brands to achieve a complicit contact with their audiences. The demands of the current communication landscape have forced advertisers to bet on creativity to offer valuable content that involves the target in the construction of the brand itself. The purpose of this research is to identify and explain the creative attributes of branded content using a qualitative methodology. To this end, an analytical recording model was designed, based on previous theories; this was applied to a sample of the 23 pieces that have won a grand prize and/or a gold award at the "El Sol" Festival during its last six editions. The results allow us to delineate a creative pattern of success in branded content strategies, which has remained stable in recent years, and responds to content with affective objectives, often supported by behavioural and/or cognitive nuances; insights that combine, mainly, emotional and cultural aspects, and that articulate promises in the form of benefits for the consumer; emotional arguments; close and empathetic tones that use formats such as storytelling or analogy; and indirect concepts to convey the promises.

Resumen

El branded content se ha impuesto como una de las estrategias creativas de las marcas más eficaces para lograr un contacto cómplice con sus públicos. Las exigencias del panorama comunicativo actual han obligado a los anunciantes a apostar por la creatividad para ofrecer contenidos de valor que involucren al target en la construcción misma de la marca. El propósito de esta investigación es identificar y explicar los atributos creativos del branded content mediante una metodología cualitativa. Para ello, se ha diseñado un modelo de registro analítico, fundamentado en teorías previas, que se ha aplicado a una muestra constituida por las 23 piezas galardonadas con un gran premio y/o un oro en el Festival "El Sol" durante sus últimas seis ediciones. Los resultados permiten delinear un patrón creativo de éxito en las estrategias de branded content, que ha permanecido estable en los últimos años, y responde a contenidos con objetivos afectivos, a menudo apoyados en matices comportamentales y/o cognitivos; insights que combinan, principalmente, aspectos emocionales y culturales, y que articulan promesas en forma de beneficios para el consumidor; argumentaciones emocionales; tonos cercanos y empáticos que utilizan formatos como el storytelling o la analogía; y conceptos indirectos para transmitir las promesas.

Keywords
Branded content; creative concept; creativity; "El Sol" Festival; insight; storytelling

Palabras clave
Concepto creativo; contenido de marca; creatividad; Festival "El Sol"; insight; narración

1. Introduction

The development of the communicative context has driven brands to look for new ways that allow them to have more genuine contact with their targets. Branded content has emerged as a powerful marketing strategy that attracts, informs, and entertains consumers (Daun and Schäfer, 2020), achieving the desired brand-user complicity in the construction of corporate discourse.

For years, branded content has reversed the usual approach of advertising communication, prompting consumers to seek a relationship with the brand through a pleasant, subtle bond, with the user's permission of course, which avoids free rider inserts of the advertiser (Muller, 2016; Panarese and Suárez-Villegas, 2018). Consequently, branded content has changed the brand-consumer relationship, blurring the link of such content to an advertiser (Atal, 2018) and highlighting the product or service, and/or the brand, in the narrative in which they are inserted (Carrascoza, 2020).

Unlike impact-based advertising strategies, branded content reflects corporate values in a higher quality way, encouraging a more intense emotional bond between brand and target audience (Carvajal and Barinagarrementeria, 2019). Nevertheless, merely being motivated to tell stories about a brand and the ability to produce them are not enough to make this type of strategy successful; the brand must know what the audience wants and have channels to disseminate its content (Daun and Schäfer, 2020).

In relation to the diverse types of branded content, the idea must be striking and capable of attracting one's attention. Moreover, the brand needs to differentiate itself and be present from the very beginning of the content creation (Muller, 2016). In this regard, creativity is seen as a key factor in the generation of less intrusive content capable of achieving affinity with consumers in a more dynamic way (De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero, 2015). Therefore, the purpose of this research is to identify the creative attributes of branded content through a qualitative-interpretative approach that allows us to describe the objectives in detail and explain them as well, along with the type of message and the creative elements used by benchmark branded content in the advertising sector. In this regard, four research questions (RQs) have been posed to guide this work, which are the following:

RQ1. What communication objectives do advertisers pursue in successful branded content strategies?

RQ2. What types of messages does this content convey in relation to the objectives it pursues?

RQ3. What are the most important creative elements (insight, promise, argumentation, formats, and communicative tone) on which benchmark branded content strategies are based?

RQ4. What kind of creative concept is used by well-known branded content items?

Even though several studies have been carried out on branded content, most of them rely on narrative or quantitative perspectives that offer limited insight into the effectiveness of these items as well as some of their creative attributes. This research offers a comprehensive study of the creative elements that characterise preeminent branded content. The results of this analysis are potentially useful, both in the scientific-academic realm as well as the area of knowledge transfer to the sector of creativity applied to brand communication. Furthermore, the findings of this study offer the chance to discover whether there is a creative pattern of success in branded content strategy.

2. Theoretical framework and context

2.1. An approach to the concept and features of branded content

The conceptual complexity of branded content lies in the difficulty of defining both its origin and its nature. Although branded content may seem to be a relatively new strategy, it has been around for almost a century. One of the first examples was that of Popeye, which in 1929 was launched by spinach producers in the United States to promote the consumption of their product among children (Muller, 2016).

To understand the concept of branded content and its strategic underpinning, it is essential to refer to the hybridisation among messages, content, and channels (Rogel-Del-Hoyo and Marcos-Molano, 2020). Choi (2015) states that branded content is a form of communication with a commercial purpose that unifies the brand message (advertising) with the content (programme) in which it is offered. Content becomes "a means of conveying the brand message" (Arroyo-Almaraz and Baños-González, 2018: 247). The conceptual features of branded content have led to its misinterpretation as product placement, native advertising, or branded entertainment, although there are substantial differences between all these terms that must be clarified.

Branded content has been defined as the sophisticated evolution of product placement strategies, where brands become an important part of the narrative, or even the very starting point of a story (Von-

Rimscha, 2015). Furthermore, branded content has been identified with native advertising or brand journalism (Hardy, Macrury and Powell, 2018) and has mistakenly been interpreted as a form of digital advertising when in fact it is part of the broader field of content marketing (Bezbaruah and Trivedi, 2020). Native advertising is a type of brand communication defined by its customisation to the form and/or function (content) of the digital platform on which it is offered (Ariborg and Schwartz, 2020). This form of advertising enjoys greater audience attention when it is embedded in a non-intrusive way in the editorial content without displaying the advertiser's logo (Zamith, Mañas-Viniegra and Núñez-Gómez, 2021).

The term branded content has been used in very close relation with branded entertainment, which takes the form of music videos (Sánchez-Olmos, 2018), theatrical plays, or films sponsored by brands to project their image or promote their products (Choi, 2015). De-Assis-Furtado (2014) considers both terms to be synonyms, while De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero (2016) or Choi (2015) refer to branded entertainment as a specific type of branded content that combines brand and entertainment in a convergent process involving "a harmonious union" and "subtle hybridisation" (Muller, 2016: 45). Branded entertainment allows brands to produce fictional content in the form of storylines to foster audience expectation, similar to what occurred with soap operas in the early 20th century (Lehu, 2007). Branded content, on the other hand, is a broader concept that fuses the brand with relevant, interesting, or entertaining content (De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero, 2016), by incorporating it from the initial planning stage of the project in collaboration with cultural, artistic, informative, or sportive sectors (Choi, 2015).

Brands that use branded content strategies seek to entertain, amuse, thrill or surprise their audiences, thereby creating an emotional bond with them (Formoso-Barro, Sanjuán-Pérez and Martínez-Costa, 2016). The success of branded content lies in the fact that it caters to a consumer-oriented pull strategy, offering added value that captures the audience's attention and boosts their engagement (De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero, 2015; Yakob, 2015). These strategies often use hybrid messages with a non-commercial appearance that generates a greater response among consumers (Bezbaruah and Trivedi, 2020; Carvajal and Barinagarrementeria, 2019; De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero, 2015), due to their extraordinarily emotional nature (Choi, 2015).

Another characteristic of branded content is its pursuit of a high level of outreach (a high level of dissemination) in order to achieve natural exposure of the message in unpaid media, either through a clear attempt at virality or with the support of eWOM (electronic word of mouth) (Choi, 2015). The features of social media together with the audience's affinity with branded content can provide the much sought-after virality or earned media (Muller, 2016) when interaction with the content is rewarding (Waqas, Hamzah and Mohd-Salleh, 2021). In the digital environment, consumers' dissemination of opinions and content about brands is more persuasive and trustworthy than the brands' own publications, as they are considered altruistic reviews offered by users based on their own consumption experiences (Reimer and Benkenstein, 2018). Hence, user-generated content on social networks leads to a greater intention to make a purchase when compared to postings by brands (Mayrhofer, Jörg, Einwille and Naderer, 2020).

On the other hand, fans of a brand can act as spokespersons, virally spreading brand content among their network of friends (Sabate, Berbegal-Mirabent, Cañabate and Lebherz, 2014). Therefore, it is advisable to design emotional, entertaining content, which, in addition to conveying corporate values, enhances its viralisation by those consumers who have a positive image of the brand (Kulkarni, Kalro, Sharma and Sharma, 2020).

The viral success of branded content on social media through the eWOM strategy is favourably related to the inclusion of interactive features and rich media formats that foster consumer engagement (Moran, Muzellec and Johnson, 2020), especially in relation to experiential or image-based content (Ashley and Tuten, 2015). Thus, brand-consumer interaction is influenced by users' interest in sharing a brand's content and making it relevant, which means there is an inextricable relationship between content virality and engaging the target audience (Segarra-Saavedra and Hidalgo-Marí, 2018). In the digital environment, user engagement is linked to highly creative content, which arouses the interest of the target audience (Lee and Hong, 2016; Lou and Koh, 2018) and motivates them to share such content more decisively and/or generate associated content (Horrigan, 2009; Silva-Barreto, Freitas and Freitas-De-Paula, 2020).

In order for content resulting from a brand-media partnership to be successful, it must benefit the advertiser's brand and generate revenue for the medium, without undermining its credibility and perceived quality (Daun and Schäfer, 2020). When introduced into a news medium, branded content must be characterised by the attributes of journalism, such as rigour, precision, interest, and coherence with the philosophy of the medium (Carvajal and Barinagarrementeria, 2019).

2.2. The different types of branded content

In the previous section, some conceptual confusion between branded content and other terms has been highlighted, which makes it possible to establish categories of branded content. According to Choi (2015), branded entertainment is a type of branded content associated with entertainment, which some authors differentiate from content marketing of an informative or educational nature (Arroyo-Almaraz and Baños-González, 2018; De-Aguilaraz-Moyano, Baños-González and Ramírez-Perdiguero, 2016). For other researchers, however, content marketing is a more complex, broader concept (Bezbaruah and Trivedi, 2020), which involves a customer-focused, content-driven marketing approach for the purpose of engaging consumers with the brand (Van-Loon, 2019).

Although there is no consensus on lexical labels, an initial taxonomy of branded content allows for its differentiation based on its informative, educational, or entertainment purpose (Aguado-Guadalupe, 2008; De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero, 2015).

Depending on its purpose, informative content has a stronger effect on the attitude that young Generation Z people have toward the brand, which translates into greater intention to buy and resistance to negative information about the advertised product (Bezbaruah and Trivedi, 2020). These findings are consistent with Lou and Yuan (2019), who conclude that social media audiences nurture their trust and purchase intentions based more on the informative value of the content posted by the influencer they follow, rather than its entertainment value. Kulkarni, Kalro and Sharma (2020) have found that the most active consumers have a strong need for knowledge. Thus, to viralise branded content, they prefer such content to be not only emotional and creative, but informative as well. Such research explains why most branded content on social media is functional, despite the value of creative approaches focused on experiential or image-based messaging in branded content strategies in these spaces (Ashley and Tuten, 2015). However, in order for branded content to be effective on social media, it must be sufficiently relevant and have a strong enough impact in order to engage the target audience (Lou and Koh, 2018), which demands messages that make the target audience "fall in love", and which are delivered in the most appropriate way, place, and time for "the user to be receptive" (Castelló-Martínez, 2018: 87).

Regardless of the type of message they convey, this content can take many different forms, such as videos, blogs, expert opinions, social media posts, podcasts (Bezbaruah and Trivedi, 2020), theatrical performances, recitals, music festivals, games, or activities in public spaces (Muller, 2016). In addition, apps that belong to brands have emerged as instruments that go beyond their commercial potential to provide content, empower the consumer, and contribute to the brand's digital presence (Mondal and Chakrabarti, 2019). In this regard, branded content is not so much a format, but instead is a communication strategy applicable to a wide range of formats (Rogel-Del-Hoyo and Marcos-Molano, 2020).

Branded content takes many forms, but audio-visual is the most sophisticated, the most widely used, and the most popular (Bezbaruah and Trivedi, 2020), in addition to offering with the greatest potential for brands (Carvajal and Barinagarrementeria, 2019) because of its attraction for users. Beyond the form, however, the experiential option that enables interaction with the content is important as well. Waqas, Hamzah and Mohd-Salleh (2021) have developed a typology of branded content according to the interpretation that consumers make of their experience when interacting with such content:

1. Social bonding experience: This can be observed when users who have interacted with the same branded content generate a social bond (Davis, Piven and Breazeale, 2014), as well as a sense of belonging to a community of individuals who have connected with the same branded content.

2. Self-identity experience: This occurs when consumers are able to identify with the content, thanks to the coherence between branded content and the beliefs and social roles of users.

3. Utilitarian experience: This arises when users detect practicality in branded content when it includes information about the products or services or their consumption (Davis, Piven and Breazeale, 2014).

4. Humorous experience: This occurs with entertaining content that requires cultural interpretations, which also improves consumer engagement, thereby fostering an emotional bond with the brand (Arroyo-Almaraz and Díaz-Molina, 2021).

5. Aesthetic experience: This appears with content that resorts to specific expressive forms, such as musical productions that rely on the "symbolic value of music" as an "aesthetic manifestation that inspires emotion" (Sánchez-Olmos, 2018: 316).

6. Awe-inspiring experience: This takes place when the user experiences an amazing or wonderful feeling backed by symbolic meanings that underlie the content with which they interact, which is also related to their personal and social circumstances.

7. Discerning experience: This occurs when the user must make a cognitive effort to interpret and understand branded content.

2.3. The link between creativity and branded content

Creativity is an essential parameter in creating memorable branded content. This is logical if we bear in mind that the creativity of any product "has a positive impact on generating a memory" (García-García, Llorente-Barroso and García-Guardia, 2021: 454). Highly creative branded content achieves greater engagement from the target audience in its dissemination (Horrigan, 2009; Lee and Hong, 2016; Lou and Koh, 2018; Silva-Barreto, Freitas and Freitas-De-Paula, 2020). Therefore, it is necessary to design creative strategies to close the gap between what the brand wants to say and what its consumers need to hear (Ashley and Tuten, 2015).

Traditionally, creative strategies have been tied to the purpose of the message and the reasoning behind it and have been classified to differentiate them between emotional (transformational) and functional (informational or rational). However, beyond this dichotomy, they can be addressed according to the suitability of the content to factors valued by the consumer, such as their aspirations regarding the brand (image messages), the knowledge or experiences they have about the brand (resonance or experiential messages), or their feelings (emotional messages) (Ashley and Tuten, 2015).

The elements that guide the creative strategy, which are identified as variables of analysis (Baños-González, García-García and Ramírez-Pedriguero, 2009; Hernández-Martínez, 1999) are as follows:

1. The communicative objectives pursued by the brand in relation to the target audience on a cognitive, affective, or behavioural level.

2. The promise offered by the message. It must be in line with the brand's personality in order to reinforce its image; it might refer to a differentiating advantage of the product or a benefit for the consumer.

3. The argumentation underpinning the proposal –this can be rational or emotional. When rational, it allows for a justification according to the reason why (rational explanation of the proposal), or by the weight of evidence (proof that backs the promise). When emotional, it relies on rhetorical mechanisms that enhance the content and lure the target audience (Llorente-Barroso, 2013).

4. The communicative tone that gives personality to the message through the use of certain creative formats.

An essential element in 21st century creative strategies is the concept known as insight. From a communicative point of view, insights are truths, subjective experiences, needs, expectations, motivations, frustrations, fears, illusions, and desires, which are relevant and revealing for the target audience, and reinforce a link between the brand and the consumer from a personal perspective (Casabayó and Martín, 2010; Castelló-Martínez, 2018; Roberts, 2005). If a brand's message is supported by good insight, it achieves more recognition, relevance, and veracity for the consumer (Roberts, 2005). Quiñones (2013) developed a taxonomy of insight in which he made a differentiation (Castelló-Martínez, 2018) among:

1. Emotional: These seek to move consumers with stories that touch their hearts.

2. Symbolic: These insights foster a deep yet not necessarily logical relationship between consumer and product (or brand), sometimes linked to weaknesses, fears, and aspirations.

3. Cultural: These draw on an experience linked to a specific consumption context; they relate to social behaviours, behavioural routines, beliefs, socio-cultural codes, and values.

The promise of creative strategy must respond to insight and be expressed through a creative concept, which is defined as the original, effective, and powerful expression of that promise (Castelló-Martínez, 2018; Hernández-Martínez, 1999). Joannis (1990; 1996) identified two types of creative concepts (Baños-González, García-García and Ramírez-Pedriguero, 2009; Hernández-Martínez, 1999):

1. Direct: These clearly express the promise. They are also explicit and declarative. Yet they limit audience participation in the communicative process, promote similar messages according to the category, make recall-by-differentiation difficult, and sometimes exaggerate the promise, making it only slightly credible.

2. Indirect: These suggest the promise, allowing greater involvement of the target audience and providing differentiation in the brand's communicative style. However, as they are interpretative, they can possibly cause the message to be misunderstood. Within this category, a distinction is made

between induced or inferred concepts (these convey the promise linked to the insight as a logical consequence), and connoted concepts (these express the promise by allowing a feeling to flourish among the audience).

Creative pieces play a decisive role in transforming a concept into a specific production. They are defined as flexible structures that make it possible to give certain expression to an idea and to organise the content of the message (Hernández-Martínez, 1999). More dynamic creative formats lead to greater consumer participation in brand discourse (Silva-Barreto, Freitas and Freitas-De-Paula, 2020).

The most successful creative approaches are affective branded content strategies (Abbott, Holland, Giacomin and Shackleton, 2009), which offer emotional and empathetic messages capable of conveying sustainable values (Sciarrino and Prudente, 2020).

Content related to corporate identity and channelled through emotion and humour is associated with high levels of engagement and fosters long-term brand building, while content focused on promotions stimulates immediate contacts that build the brand in the short term (Lee, Hosanagar and Nair, 2018). The success of the emotional bond that this content achieves in the digital environment is often based on the use of humour, nostalgia, and a positive tone (Arroyo-Almaraz and Díaz-Molina, 2021; Martín-Quevedo, Fernández-Gómez and Segado-Boj, 2019).

The commitment to emotion in branded content has led to a type of storytelling that seeks to empathise with the public through stories narrated by brands (Castelló-Martínez, 2018). In this regard, of all branded content strategies, audio-visual fiction has become the most prominent (Muller, 2016), as it conveys stories that engage, captivate and transport audiences to alternate realities (Moore, 2012). These stories are memorised and recalled, providing an extraordinary affective connection with the target audience (Castelló-Martínez, 2018; Kaufman, 2003; Lundqvist, Liljander, Gummerus and Van-Riel, 2013). In audio-visual fiction, audiences are able to see the brand's message through the story –they are forms of advertising under the guise of a cultural good, intended to be consumed and shared by the receiver (Carrascoza, 2020).

Brands have also capitalised on the storytelling features of social networks such as Instagram for developing visual stories capable of generating a transfer of meaning and an emotional response in the consumer (Lim and Childs, 2020). Nowadays, even the most informative branded content formats do not ignore this emotional nuance. Thus, the so-called docu-advertising offers a narrative with "rhetoric disguised in apparently journalistic style, but with a clear persuasive intention due to the prevalence of its emotional content" (Panarese and Suárez-Villegas, 2018: 75).

3. Methodology

In order to answer the research questions, an analysis of the creative qualities of a sample of branded content that stands out for its creativity is herein proposed. The sample consists of the 23 pieces of branded content awarded a grand prize (GP) and/or a gold award at the annual "El Sol" Festival between 2015 and 2021 (Table 1).

Table 1: Sample of analysis

Year	ID	Piece	Advertiser	Agency	Award
2015	BC1	Los últimos deseos de la Kombi	Volkswagen Kombi, Brasil	Almap BBDO	GP
2015	BC2	Embarazados	Kimberly Clark Huggies, Argentina	Ogilvy & Mathers	Gold
2016	BC3	Consumo responsable (nivel 7) (Santiago Segura)	Gas Natural Fenosa, España	Arena Media	GP
2016	BC4	Animal copyrights	WWF/Latinstock, España	Cheil Spain	Gold
2016	BC5	Football memories FM	Líbero, España	Lola Mullenlowe	Gold
2016	BC6	La escuela de decoración	Ikea, España	Ymedia España	Gold

Year	ID	Piece	Advertiser	Agency	Award
2016	BC7	Windows upgrade the world	Microsoft Windows 10, España	VCCP Spain	Gold; gold
2017	BC8	La muñeca que eligió conducir	Audi España, España	Proximity Barcelona	GP; gold
2017	BC9	Alerta de spoiler	Netflix Narcos, Estados Unidos	Alma DDB	Gold
2017	BC10	Cuánto. Más allá del dinero	Banco Santander. Cuenta 1|2|3, España	MRM/McCann	Gold
2017	BC11	Give extra, get extra	Extra Gum, Estados Unidos	Energy BBDO	Gold
2017	BC12	Lecciones de español	Netflix Narcos, Estados Unidos	Alma DDB	Gold
2017	BC13	Receta agua	Oxfam Intermón, España	Tiempo BBDO	Gold
2018	BC14	Por siempre jamás	Audi España, España	Proximity Barcelona	GP
2018	BC15	Who?	FOX Networks Group, Argentina	Ponce	Gold
2019	BC16	El tiempo que nos queda	Pernod Ricard Ruavieja, España	Leo Burnett	GP; gold
2019	BC17	Caso #iloveyouhater	Coca-Cola Sprite, Argentina	Santo Buenos Aires	Gold
2019	BC18	Ikea vs. Arkano	Ikea, España	Inteligencia Ymedia	Gold
2019	BC19	Moby Dick sin límites	Fnac, España	DDB España	Gold
2019	BC20	Museo del Romanticismo	Ikea, España	McCann	Gold
2019	BC21	Uplifted Alex	Coca-Cola, Argentina	Mercado McCann	Gold
2021	BC22	El clásico de la historia	Corona, Estados Unidos	We Believers	GP
2021	BC23	Unboxing Ibai	Netflix and PlayStation (PS5), España	FCB & FiRe	Gold

Source: Prepared by the authors based on the "El Sol" Festival (2021)

The period of 2015-2021 was chosen for the sample mainly for the following two reasons:

1. Firstly, the selection of the previous five years is a sufficient timeframe to verify the evolution and trends in a sector as variable as advertising, according to previous research (Sánchez-Cobarro, 2018; Tauro, Panniello and Pellegrino, 2021). Thus, by selecting the last six annual events, this timeframe guarantees greater certainty, making the results more reliable.

2. Secondly, the other reason is the inauguration in 2014 of the "branded content" section as a category to be awarded at the "El Sol" Festival (2014), and consequently, it was already a more mature, established section in 2015.

In order to analyse the pieces in the sample, a creative analysis model has been designed based on several of the contributions collected in the theoretical framework (Table 2).

This matrix will be systematically applied to the analysis of each sample unit to find consistencies and discrepancies among the creative qualities that characterise each of the selected branded content pieces.

Table 2: Analytical register model

Analysis item	Description	Possibilities
Objetive	What the brand intends to achieve with the message with regard to the target audience	Cognitive (to think about something)
		Affective (feeling something)
		Behavioural (doing something)
Insight	Truth, experience, need, motivation, frustration, and fear, to which the brand responds with the promise	Emotional
		Symbolic
		Cultural
Promise	Brand proposal in the message to connect with the insight	Competitive advantage
		Consumer benefits
Arguments	Arguments to justify the proposal or allure the target audience	Rational (with justification)
		Emotional
Concept	Powerful, original, and effective statement of promise	Direct (denoted)
		Indirect (inferred or connoted)
Format	Expressing the idea according to one or more creative formulas	Narration
		Humour
		Other
Tone	Communicative style that gives character to the message and facilitates brand distinctiveness.	Formal
		Informal

Source: Prepared by the authors based on previous theories

The analysis of each of these categories of study has involved reflection on specific defining aspects of the formal and/or conceptual qualities of each piece. Thus, analysis of the communicative objectives of the items have allowed us to establish whether the type of message they convey is informative, educational, or entertaining (Aguado-Guadalupe, 2008; Arroyo-Almaraz and Baños-González, 2018; Bezbaruah and Trivedi, 2020; De-Aguilera-Moyano, Baños-González and Ramírez-Perdiguero, 2015). Furthermore, in this category, the specific type of information it gathers (quality, up-to-date, complete, accessible, convenient, relevant) or entertainment (enjoyable, entertaining, rewarding, gratifying, amusing, or exciting) will be stated (Bezbaruah and Trivedi, 2020). In conjunction with the type of message influenced by the objectives, the study will focus on whether the content includes any attraction, whether functional (information about the usefulness or use of the product or service), emotional (affective aspects or social causes), or experiential (an invitation to experience the content through the senses) (Ashley and Tuten, 2015).

Analysis of the promise will be linked to that of the insight of each branded content piece in the sample, in order to determine whether it is based on emotional, symbolic, or cultural aspects (Castelló-Martínez, 2018; Quiñones, 2013). The study of argumentation will examine whether it includes rational elements and/or affective aspects that incentivise an emotion or an action on the part of the consumer (consume, interact, share, participate, disseminate, explore, create) (Ashley and Tuten, 2015).

The study of creative concepts will focus on their correlation with one or more of the categories devised by Joannis (1990; 1996), according to the way (direct or indirect) in which the promise is expressed in the content. Meanwhile, the tone will be examined in relation to formats, as the use of certain creative formulas allows us to delineate a specific communicative style. Thus, humour is usually associated with

a positive, informal tone (Arroyo-Almaraz and Díaz-Molina, 2021; Martín-Quevedo, Fernández-Gómez and Segado-Boj, 2019) and storytelling provides a tone that is close to the target audience (Sánchez-Cobarro, 2018).

With this approach, the results of this study will offer an approach to the creative characteristics of high-quality branded content, allowing the extrapolation of a benchmark model in order to understand the success of these strategies and their evolution or stability.

4. Results: Analysis of the creative attributes of branded content

The results of the creative analysis of the sample have been classified into two main groups to provide an orderly response to the research questions.

4.1. Communicative objectives and features of the branded content message (RQ1 and RQ2)

As shown in Table 3, the branded content analysed in this study stands out for mostly pursuing an affective objective in order to empathise with the target audience. However, this objective is often supported by the following factors:

1. Cognitive aspects, by including in the message informative elements about the products, the brand, or the content itself.

2. Behavioural objectives, by incorporating activators in the message that motivate the user to consume the product or service, or to become involved in a cause associated with the branded content.

Content that prioritises cognitive and functional objectives usually gives greater value to relevant, quality information about the brand (its products and services) or about the consumer (Table 3).

An example of this are the three Ikea proposals under study: in BC6, the brand launches a decorating school to educate consumers who are interested in interior design; in BC18, Ikea challenges Arkano to reveal the names of the products in its catalogue and their characteristics; in BC20, users are invited to experience the Museum of Romanticism, in which they are asked to identify the Ikea furniture incorporated into its 18th century decoration.

As for the type of message, messages related to entertainment stand out (present in all the content analysed, except in BC13, BC16-BC17). These show differences in relation to research focused on consumer perception, which highlights the effectiveness of informative content (Bezbaruah and Trivedi, 2020; Kulkarni, Kalro and Sharma, 2020; Lou and Yuan, 2019). Such entertainment takes the form of hybrid content that can be classified as enjoyable, exciting, rewarding and/or fun. However, pure entertainment is not a widespread option (BC10-BC11, BC21-BC23), but is often combined with content with informative overtones (BC1, BC9, BC15), educational (BC2, BC5, BC12), or a combination of both (BC3, BC20) for the purpose of enhancing the functionality, the content, or the affective power of the brand. It is important to highlight that much of the entertainment content analysed includes a social cause linked to the brands' corporate social responsibility policies (CSR). One example can be found in BC3, in which the ironic short film directed by Santiago Segura that Gas Natural intends to use in order to change consumer behaviour toward responsible energy consumption; or BC5, where Líbero is involved in the fight against Alzheimer's disease by creating a radio programme of football memories to help victims and their families to mitigate the effects of such a devastating disease.

Other branded content strategies have a focus on educational content that is entertaining (BC8, BC14, BC19), or supported by information (BC13, BC16-BC17). Thus, BC8 and BC14 are two content items related to Audi that are a kind of animated, audio-visual fiction with a social commitment, as they aim to educate children about gender diversity. Meanwhile, in BC17, Sprite encourages young audiences to reflect on cyberbullying, inviting victims to fight it with love. Other content is related to social issues by the very essence of the advertiser. This is the case with BC13, in which Oxfam Intermón offers pertinent, relevant information in order to raise public awareness about the need to make drinking water accessible in certain countries.

On occasion, the branded content combines educational and informative messages underpinned with entertainment, which allows the message to be conveyed more easily (BC4, BC6-BC7). In fewer cases, it launches an informative message supported by entertainment with educational features. One example is BC18, in which Arkano accepts Ikea's challenge in exchange for the company's commitment to furnish a socio-educational centre.

Table 3: Objectives and types of messages in the sample analysed

ID	Objective	Type of message	Specific content	Attraction
BC1	Affective	Entertainment; informative overtone	Enjoyable, entertaining, thrilling	Emotional; experiential support
BC2	Affective	Entertainment; educational overtones	Rewarding, thrilling	Experiential; emotional support
BC3	Behavioural; affective and cognitive support	Entertainment; educational, informative overtones	Quality, relevant information. Entertaining, enjoyable	Functional; emotional support
BC4	Cognitive; affective support, behavioural purpose	Educational and informative; entertainment overtones	Quality, relevant, accessible information	Functional; emotional, experiential support
BC5	Affective; behavioural purpose	Entertainment; educational overtones	Pleasant, rewarding, thrilling	Emotional; functional, experiential support
BC6	Cognitive; behavioural purpose	Educational and informative; entertainment overtones	Relevant, quality information. Enjoyable, entertaining, rewarding.	Functional; emotional, experiential support
BC7	Cognitive; affective support	Educational and informative; entertainment overtones	Relevant, quality information. Enjoyable, entertaining	Functional; experiential support
BC8	Affective; cognitive support	Educational; entertainment overtones	Relevant, quality information. Enjoyable, entertaining	Emotional; functional, experiential support
BC9	Affective; cognitive support	Entertainment; informative overtones	Relevant information. Entertaining, thrilling	Experiential; emotional support
BC10	Affective; behavioural purpose	Entertainment	Enjoyable, entertaining	Emotional; experiential support
BC11	Affective	Entertainment	Thrilling, enjoyable, entertaining	Emotional; experiential support
BC12	Affective; cognitive support	Entertainment; educational overtones	Entertaining, enjoyable, educational	Functional; emotional, experiential support
BC13	Cognitive; behavioural purpose, affective support	Entertainment; informative overtones	Timely, relevant, quality information	Functional; emotional support
BC14	Affective; cognitive support	Educational; entertainment overtones	Relevant, quality information. Enjoyable, entertaining	Emotional; functional, experiential support

ID	Objective	Type of message	Specific content	Attraction
BC15	Affective; behavioural purpose, cognitive support	Entertainment; informative overtones	Entertaining, enjoyable, thrilling. Quality information	Emotional; functional support
BC16	Affective; behavioural purpose, cognitive support	Educational; informative overtones	Timely, relevant, quality information. Thrilling	Emotional; functional, experiential support
BC17	Affective; behavioural purpose	Educational; informative overtones	Timely, relevant, quality information. Thrilling	Emotional; functional, experiential support
BC18	Cognitive; affective support	Informative; educational overtones, entertainment	Complete, up-to-date information. Entertaining, pleasant, enjoyable	Functional; emotional support
BC19	Affective; cognitive support	Educational; entertainment overtones	Entertaining, enjoyable. Complete, relevant information	Experiential; emotional support
BC20	Cognitive; behavioural purpose	Entertainment; educational, informative overtones	Entertaining, fun, enjoyable. Up to date, convenient information	Experiential; functional support
BC21	Affective	Entertainment	Entertaining, enjoyable, thrilling	Experiential; emotional support
BC22	Affective	Entertainment	Entertaining, enjoyable, thrilling	Emotional; experiential support
BC23	Affective	Entertainment	Entertaining, enjoyable, thrilling	Experiential; emotional support

Source: Prepared by the authors

Moreover, in Table 3 the attraction of the message is identified, which is connected to the argumentation that strategically supports the promise (Table 4). Emotional attraction is the factor that appears most often in the branded content items analysed, which receives priority status in BC1, BC5, BC8, BC10-BC11, BC14-BC17 and BC22. This finding is consistent with previous research that has determined the efficacy of affective content (Abbott et al., 2009; Arroyo-Almaraz and Díaz-Molina, 2021; Sciarrino and Prudente, 2020; Lee, Hosanagar and Nair, 2018; Llorente-Barroso, García-Guardia and Kolotouchkina, 2020). To a large extent, this emotional attraction is linked to an experience (BC1, BC5, BC8, BC10-BC11, BC14, BC16-BC17, BC22), which the user enjoys either firsthand, or symbolically through the character who lives through it in the content. At other times, experiential attraction stands out, which is based on emotion (BC2, BC9, BC19, BC21, BC23). Except in BC12, functional attraction tend to be prioritised in association with content that identifies cognitive and behavioural aspects in their objectives, some of which are related to social causes (BC3-BC4, BC13, BC18), and others to the brand's products (BC6-BC7, BC18). This functional attraction may incorporate aspects that are emotional (BC3, BC13, BC18), experiential (BC7), or a combination of both (BC4, BC6, BC12).

4.2. Strategic creative attributes of successful branded content (RQ3 and RQ4)

Table 4 summarises the creative attributes that characterise the content strategies analysed. The type of insight most frequently identified is cultural (present in 20 items), which clarifies the considerations of Quiñones (2013) regarding the greater use of emotional insight in brand communication. However, cultural insights are often underpinned by aspects that are emotional (BC3-BC4, BC13, BC18-BC22), symbolic (BC7, BC12), or a combination of both (BC8, BC14).

The insight that was second in line in appearing more often in the branded content analysed was that of emotion, which allows the use of stories that move the target audience to nurture their affective relationship with the brand.

Emotional insights appear predominantly with the support of cultural aspects (BC1, BC9-BC11, BC16-BC17) and, to a lesser extent, backed by symbolic features (BC2, BC5).

Occasionally, symbolic insights act as a reference with emotional (BC15), cultural (BC6), or hybrid (BC23) nuances. The profound, yet not necessarily logical relationship that provides these symbolic insights (Castelló-Martínez, 2018; Quiñones, 2013) facilitates the personalisation of the content when the target audience is very specific. As examples of symbolic insight, it is worth mentioning a short film by Fox, in BC15, which tries to connect with fans of The Walking Dead TV series and allure sceptical TV series fans to give this genre an opportunity; or BC23, another audio-visual fiction item produced live, starring one of the biggest influencers in the gaming world (Ibai Llanos) with the aim of launching PS5 and promoting Netflix among his followers.

The promises of the content analysed mostly relate to consumer benefits (20 items, Table 4). The few competitive advantages identified (BC4, BC18, BC20), which are associated with some benefit, appear in branded content strategies with behavioural and/or cognitive objectives (Table 3), along with storylines that combine rational justification with emotional resources (Table 4). One example is BC4, which calls for compensation for animal authorship rights, as they are making available to the public the best possible perspective on nature (evidence for support), gathered by those who relate to it best.

The most prominent arguments are purely emotional (BC1-BC2, BC5-BC11, BC14-BC15, BC17, BC19, BC21-BC23), seeking to connect with the target audience. The content with argumentation that is hybrid, and which includes a justification by giving a reason why (BC3, BC12, BC18), or evidence for support (BC4, BC13, BC16, BC20), also stand out for their affectivity.

Such justifications serve highly emotional content, which stands out for the meaning they offer and the emotional reaction they induce. Thus, in BC16, Ruavieja presents an application based on an algorithm capable of calculating how much time someone has left to enjoy being with a friend; the emotional impact masks the rational proof. Most content usually incorporates a more or less subtle or explicit invitation, which encourages the public to share the content, access other actions related to the strategy, and/or to connect with the brand's own media. This call for interactivity precisely seeks to reinforce this affective brand-target connection.

Table 4: Strategic creative attributes in the sample analysed

ID	Insight	Promise	Argument	Tone	Concept	Format
BC1	Emotional; cultural support	Consumer benefit	Emotional; explicit invitation	Friendly, informal	Connoted	Presence, analogy, storytelling
BC2	Emotional; symbolic support	Consumer benefit	Emotional; implicit invitation	Friendly, empathetic	Connoted	Analogy, storytelling
BC3	Cultural; emotional support	Consumer benefit	Emotional; reason why; implicit invitation	Informal, entertaining, wild	Connoted; direct overtone	Storytelling, humour, celebrities
BC4	Cultural; emotional support	Competitive advantage	Evidence for support; emotional; implicit invitation	Formal, serious	Direct; connoted overtone	Demonstration, analogy, fragments of life
BC5	Emotional; symbolic support	Consumer benefit	Emotional; explicit invitation	Serious formal,	Connoted; induced	Solution, fragments of life
BC6	Symbolic; cultural support	Consumer benefit	Emotional; without invitation	Serious, formal, enjoyable	Induced; connoted overtone	Solution, fragments of life
BC7	Cultural; symbolic support	Consumer benefit	Emotional; without invitation	Serious, formal, dramatic	Induced;	Storytelling, analogy, solution

ID	Insight	Promise	Argument	Tone	Concept	Format
BC8	Cultural; symbolic, emotional support	Consumer benefit	Emotional; explicit invitation	Childish, entertaining, enjoyable	Induced; connoted overtone	Analogy, animation, storytelling, presence
BC9	Emotional; cultural support	Consumer benefit	Emotional; subtle encouragement	Daring, irreverent	Induced; connoted overtone	Storytelling, analogy, antithesis, celebrity, suspense
BC10	Emotional; cultural support	Consumer benefit	Emotional; subtle encouragement	Friendly, enjoyable	Connoted	Storytelling, analogy, antithesis, celebrity, cinema
BC11	Emotional; cultural support	Consumer benefit	Emotional; subtle encouragement	Friendly, romantic	Connoted	Storytelling, fragments of life, analogy
BC12	Cultural; symbolic support	Consumer benefit	Emotional; reason why; explicit invitation	Friendly, informal, entertaining	Direct; connoted overtone	Humour, fragments of life, celebrity, analogy
BC13	Cultural; emotional support	Consumer benefit	Emotional; evidence for support; explicit invitation	Serious, realistic, tough	Direct; connoted overtone	Fragments of life, demonstration, solution
BC14	Cultural; symbolic, emotional support	Consumer benefit	Emotional; explicit invitation	Childish, entertaining, enjoyable	Induced; connoted overtone	Storytelling, animation, analogy, presence
BC15	Symbolic; emotional support	Consumer benefit	Emotional; subtle encouragement	Serious, entertaining	Induced; connoted overtone	Storytelling, cinema, celebrity, suspense, humour
BC16	Emotional; cultural support	Consumer benefit	Emotional; evidence for support; explicit invitation	Serious, formal, realistic	Connoted; direct overtone	Solution, fragments of life, analogy, demonstration
BC17	Emotional; cultural support	Consumer benefit	Emotional; without invitation	Serious, realistic, tough	Induced; connoted	Solution, fragments of life, demonstration, analogy, antithesis
BC18	Cultural; emotional support	Competitive advantage	Emotional; reason why; explicit invitation	Informal, friendly, entertaining	Induced; connoted	Celebrity, solution, storytelling
BC19	Cultural; emotional support	Consumer benefit	Emotional; without invitation	Friendly, enjoyable	Induced; connoted	Storytelling, analogy, solution
BC20	Cultural; emotional support	Competitive advantage	Emotional; evidence for support; explicit invitation	Informal, friendly, daring	Induced; connoted	Storytelling, solution, analogy

ID	Insight	Promise	Argument	Tone	Concept	Format
BC21	Cultural; emotional support	Consumer benefit	Emotional; without invitation	Informal, friendly, entertaining	Induced; connoted	Animation, analogy, video game
BC22	Cultural; emotional support	Consumer benefit	Emotional; subtle encouragement	Informal, down-to-earth, entertaining	Induced; connoted	Storytelling, fragments of life, celebrities, analogy
BC23	Symbolic; emotional, cultural support	Consumer benefit	Emotional; without invitation	Casual, entertaining, risky	Induced; connoted	Storytelling, suspense, humour, celebrity

Source: Prepared by the authors.

The expression of promise is based on essentially indirect creative concepts, which tend to combine a succession of clues to infer the promise (induced) with its association to a feeling of the target audience (connoted). When direct concepts are identified, this is carried out with content fragments combined with connoted concepts (BC3-BC4, BC12-BC13, and BC16). This type of content uses mixed arguments in which a type of rational justification can be found. One example is BC12, Netflix's proposal for fans of its bilingual series *Narcos* to encourage them to learn Spanish; in a very straightforward way, the brand offers them free Spanish lessons starring the actors of the series, thereby proving the functionality of both its product and the content.

The category of the content labelled tone (Table 4) varies according to the type of message and the objective pursued (Table 3). In general, informal, and consumer-friendly styles are used, which resort to codes of allurement frequently supported by rhetorical instruments and formats that enhance the emotional connection between brand and user. This is the reason for the success of storytelling (BC1-BC3, BC7-BC11, BC14-BC15, BC18-BC20, BC22-BC23), which creates a tone that is close to the audience (Sánchez-Cobarro, 2018), and of analogy (BC1-BC2, BC4, BC7-BC12, BC14, BC16-BC17, BC19-BC22), which facilitates instruments of identification and empathy. The storytelling most extensively developed is that of audio-visual fiction (BC1, BC3, BC8, BC10, BC14-BC15, BC23), literary content (BC19), historical re-enactments (BC7, BC22), and proposals linked to art (BC18, BC20). The presence of celebrities is also a highly recurrent format in the branded content analysed (BC3, BC9-BC10, BC12, BC15, BC18, BC22-BC23), probably because it provides some emotional satisfaction to the audience (Choi, 2015), although the quality of the content in these cases is more valued (Bezbaruah and Trivedi, 2020). While humour is a way of connecting with the audience by facilitating a positive, informal tone (Arroyo-Almaraz and Díaz-Molina, 2021; Martín-Quevedo, Fernández-Gómez and Segado-Boj, 2019), it is not the most widely used aspect in the sample studied, but when it appears, it allows us to identify an entertaining tone (BC3, BC12, BC15, BC23), which is sometimes crazy or risky (BC3, BC23).

5. Discussion and conclusions

The results of this research allow us to establish that the creative attributes of successful branded content have remained nearly unchanged in recent years. Consequently, this allows us to propose a model that defines the most characteristic creative pattern in this type of strategy. The design of the model is based on a summary that provides answers to the diverse research questions that have guided this work, which are the following:

1. The communicative objectives that guide this content are connected to the affective component of the attitude, as they aim to move the audience emotionally to empathise with them. However, in nearly half the cases (BC5, BC8-BC10, BC12, BC14-BC17, BC19), this affective goal has a behavioural purpose and/or cognitive support.

2. The most commonly used type of branded content is entertainment, often combined with informative and/or educational (awareness-raising) overtones. This type of content usually has a primarily emotional attraction, sometimes underpinned by experiential and/or functional aspects.

3. None of the pieces focuses on purely emotional, cultural or symbolic insights. The preferred insights are cultural and emotional, although when the content is aimed at a very specific audience, a deep and personal connection with the brand that offers a symbolic insight is often prioritised. These insights usually formulate promises in the form of consumer benefits supported by emotional arguments capable of overshadowing any complementary rational justification. The tone of this type of content is widely diverse and depends on the objectives of the message, but it usually seeks closeness and empathy with

the audience, often using narrative formats (storytelling), analogies, celebrities, and humour to a lesser extent.

4. The preferred concepts for conveying promises are those that are indirect and connotative, which suggest the promise by trying to bring out a feeling in the audience. These concepts usually support the expression of the promise with clues that allow for its deduction (indirect inferred concepts). Direct concepts are rare. When they appear, they do so at specific points in the content, clarifying aspects of the message, but without breaking the magic of indirect concepts in order to involve the target audience in understanding the message.

Figure 1 represents visually the benchmark creative model of branded content, which includes the attributes that have characterised these items and have remained stable in the last six annual editions of the "El Sol" Festival.

Figure 1. Creative pattern of successful branded content
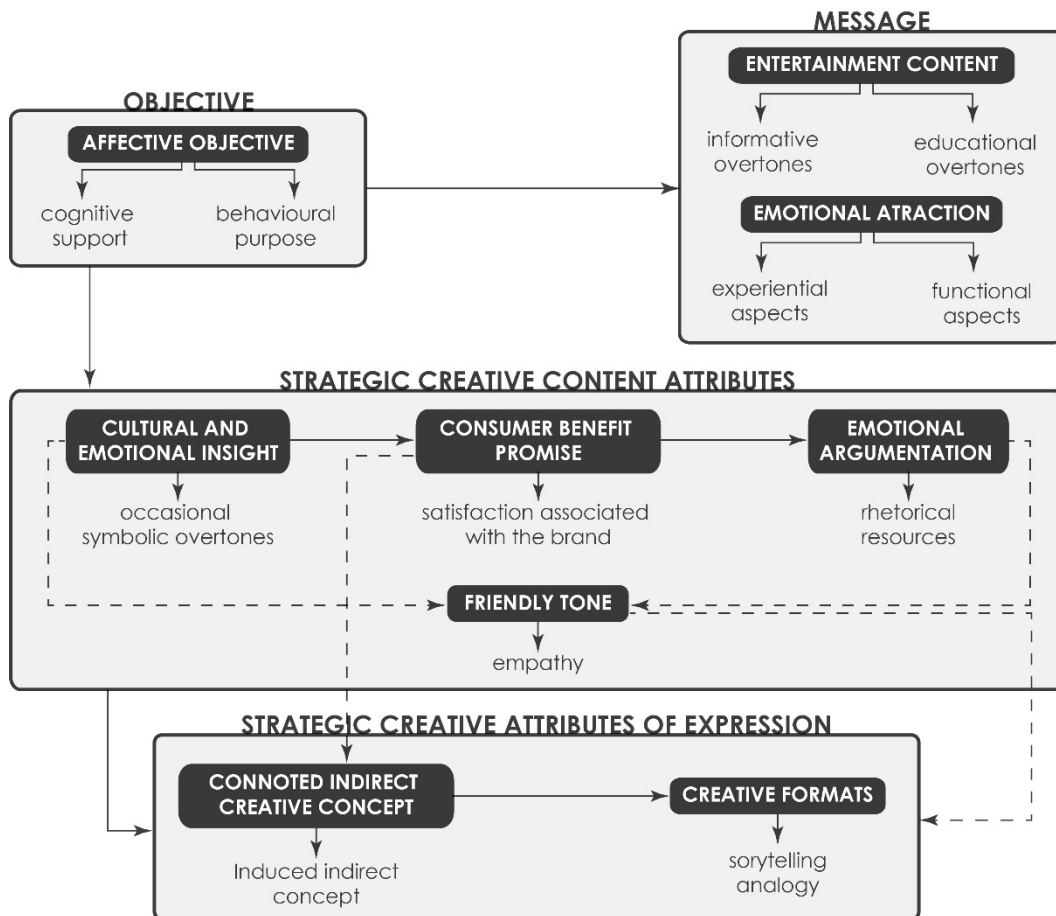
Source: Prepared by the authors

The results of this study indicate that creative branded content strategies offer entertainment content with a primarily emotional attraction, together with experiential and/or functional overtones. This finding is in stark contrast both to the strategies of many brands on social networks, which are committed to a greater use of functional content despite the experiential and participatory nature of social media (Ashley and Tuten, 2015), as well as to the preferences of some audiences (generation Z), whose attitude toward brands is more influenced by high quality informative content (Bezbaruah and Trivedi, 2020).

The meticulous content of many of the proposals analysed confirms the growing concern for quality in film-style branded content, which includes the participation of renowned actors and directors from the film industry in its production (Muller, 2016). Specifically, the detail involved in the development of this type of content, along with its complexity, are the factors that are driving the advertising sector to

demand hybrid, creative professionals with skills and knowledge that are constantly being updated (Llorente-Barroso, Viñarás-Abad and Marugán-Solís, 2021).

In general, the quality of branded content has a positive impact on its effectiveness (Sciarrino and Prudente, 2020), although the true success of such content lies in its ability to generate an emotional connection with the audience (Abbot et al, 2009; Arroyo-Almaraz and Díaz-Molina, 2021; Formoso-Barro, Sanjuán-Pérez and Martínez-Costa, 2016; Lee, Hosanagar and Nair, 2018; Martín-Quevedo, Fernández-Gómez and Segado-Boj, 2019; Sciarrino and Prudente, 2020; Panarese and Suárez-Villegas, 2018). Branded content reinforces emotional solidarity and the brand-consumer relationship, offering the consumer pleasurable, emotional satisfaction when interacting with such content (Choi, 2015). To achieve this bond, content must respond to the strong demand for interactivity and a high level of creativity (Llorente-Barroso, García-Guardia and Kolotouchkina, 2020) which, as this work has proven, relies on narrative formats and rhetorical resources (Llorente-Barroso, 2013) such as analogy, in order to gain empathy with the audience.

Even though this research contributes to a better understanding of branded content, offering a conceptual model that defines its most notable creative qualities, it has some limitations that must be acknowledged. For example, this paper does not address deontological questions about branded content or native advertising (Atal, 2018; Daun and Schäfer, 2020), nor does it analyse user involvement in the generation of content linked to the construction of memetic brands (Caliandro and Anselmi, 2021), nor the creation of narratives from brand-user interaction (Waqas, Hamzah and Mohd-Salleh, 2021), all of which occur in a process of constant redefinition of those brands in a context of open collaboration (Verwey, 2015).

6. Specific contributions

Contributions	Persons in charge
Conception of the work and design	Carmen Llorente-Barroso, Ivone Ferreira and Cristóbal Fernández-Muñoz.
Documentary research	Carmen Llorente-Barroso and Ivone Ferreira.
Data collection	Carmen Llorente-Barroso, Ivone Ferreira and Cristóbal Fernández-Muñoz.
Analysis and critical interpretation of the data	Carmen Llorente-Barroso, Ivone Ferreira and Cristóbal Fernández-Muñoz.
Review and approval of the versions	Carmen Llorente-Barroso, Ivone Ferreira and Cristóbal Fernández-Muñoz.

7. Acknowledgement

8. References

[1] Abbott, M.; Holland, R.; Giacomin, J. & Shackleton, J. (2009). Changing affective content in brand and product attributes. *Journal of Product & Brand Management, 18*(1), 17-26. https://doi.org/bxtkw2

[2] Aguado-Guadalupe, G. (2008). Branded content más allá del product placement en la televisión digital: Advertainment y licensing. *Enlaces*, 8. https://bit.ly/3zh6SOR

[3] Aribarg, A. & Schwartz, E. M. (2020). Native advertising in *online* news: Trade-offs among clicks, brand recognition, and website trustworthiness. *Journal of Marketing Research, 57*(1), 20-34. https://doi.org/ghrjmj

[4] Arroyo-Almaraz, I. & Baños-González, M. (2018). Los contenidos publicitarios como generadores de experiencias en los públicos. En F. García-García; V. Tur-Viñes; I. Arroyo-Almaraz & L. Rodrigo-Martín (Coords.), *Creatividad en publicidad. Del impacto al comparto* (pp. 233-261). Madrid: Dykinson.

[5] Arroyo-Almaraz, I. & Díaz-Molina, R. (2021). The meme phenome-non in the creative strategy of Netflix Spain on Twitter. *Icono14, 19*(2), 312-337. https://doi.org/gsjm

[6] Ashley, C. & Tuten, T. (2015). Creative strategies in social media marketing: An exploratory study of branded social content and consumer engagement. *Psychology and Marketing, 32*(1), 15-27. https://doi.org/gc3knm

[7] Atal, M. R. (2018). The cultural and economic power of advertisers in the business press. *Journalism, 19*(8), 1078-1095. https://doi.org/gd49t5

[8] Baños-González, M.; García-García, F. & Ramírez-Perdiguero, F. J. (2009). *Las palabras en publicidad: El redactor publicitario y su papel en la comunicación publicitaria*. Madrid: Laberinto.

[9] Bezbaruah, S. & Trivedi, J. (2020). Branded content: A bridge building gen z's consumer-brand relationship. *Vision, 24*(3), 300-309. https://doi.org/gsjn

[10] Caliandro, A. & Anselmi, G. (2021). Affordances-based brand relations: An inquire on memetic brands on Instagram. *Social Media + Society, 7*(2), 1-18. https://doi.org/gsjp

[11] Carrascoza, J. A. (2020). Lágrimas na chuva: A publicidade no futuro e o futuro da publicidade. *Galáxia*, 45, 207-222. https://doi.org/gsp2

[12] Carvajal, M. & Barinagarrementeria, I. (2019). Contenido de marca en diarios españoles: Concepto, organización y retos de los periodistas implicados. *Trípodos,* 44, 137-152. https://doi.org/gsjq

[13] Casabayó, M. & Martín, B. (2010). *Fuzzy marketing. Cómo comprender al consumidor camaleónico*. Barcelona: Deusto.

[14] Castelló-Martínez, A. (2018). La dimensión creativa del concepto de insight aplicado a la publicidad. Empatizando con el target de la comunicación persuasiva. En F. García-García; V. Tur-Viñes; I. Arroyo- Almaraz & L. Rodrigo-Martín (Coords.), *Creatividad en publicidad. Del impacto al comparto* (pp. 83-114). Madrid: Dykinson.

[15] Choi, M. W. (2015). A study on the *branded content* as marketing communication media in the viewpoint of relational perspective. *Indian Journal of Science and Technology, 8*(S5), 116-123 https://doi.org/gsjr

[16] Daun, W. & Schäfer, S. (2020). Pandora's box? The promise and peril of branded content partnerships. *Journal of Brand Strategy, 9*(1), 27-37. https://bit.ly/3mBqiun

[17] Davis, R.; Piven, I. & Breazeale, M. (2014). Conceptualizing the brand in social media community: The five sources model. *Journal of Retailing and Consumer Services, 21*(4), 468-481. https://doi.org/gsjs

[18] De-Aguilera-Moyano, J.; Baños-González, M. & Ramírez-Perdiguero, J. (2015). Branded entertainment: Entertainment content as marketing communication tool. A study of its current situation in Spain. *Revista Latina de Comunicación Social, 70*(1057), 519-538. https://doi.org/gnfv

[19] De-Aguilera-Moyano, J.; Baños-González, M. & Ramírez-Perdiguero, J. (2016). Hybrid messages in postmodern marketing: A taxonomical proposal. *Icono14, 14*(1), 26-57. https://doi.org/dzs6

[20] De-Assis-Furtado, J. (2014). Publicidad y branded entertainment: Interactividad y otros códigos de entretenimiento. *AdComunica, 7*, 87-106. http://doi.org/10/dk7c

[21] Festival "El Sol" (20/02/2014). El Sol da a conocer novedades y presidentes de jurado para su 29ª Edición. *Festival "El Sol"*. https://bit.ly/3bA3m7Z

[22] Festival "El Sol" (2021). Palmarés histórico. *Festival "El Sol"*. https://bit.ly/3q1FHG5

[23] Formoso-Barro, M.; Sanjuán-Pérez, A. & Martínez-Costa, S. (2016). Branded content versus product placement: Visibilidad, recuerdo y percepción del consumidor. *Pensar la Publicidad,* 10, 13-25. https://doi.org/gnfw

[24] García-García, F.; Llorente-Barroso, C. & García-Guardia, M. L. (2021). Interrelaciones de la memoria con la creatividad y la imagen en la conformación de la cultura. *Arte, Individuo y Sociedad, 33*(4), 1095-1116. https://doi.org/g4m8

[25] Hardy, J.; Macrury, I. & Powell, H. (2018). *The advertising handbook*. London: Routledge.

[26] Hernández-Martínez, C. (1999). *Manual de creatividad publicitaria.* Madrid: Síntesis.

[27] Horrigan, D. (2009). *Branded content*: A new model for driving Tourism via film and branding strategies. *Tourismos, 4*(3), 51-65. https://bit.ly/3gxlJfI

[28] Joannis, H. (1990). *El proceso de creación publicitario. Planteamiento, concepción y realización de los mensajes*. Bilbao: Deusto.

[29] Joannis, H. (1996). *La creación publicitaria desde la estrategia de marketing*. Bilbao: Deusto.

[30] Kaufman, B. (2003). Stories that sell, stories that tell. *Journal of Business Strategy, 24*(2), 11-15. https://doi.org/c5b939

[31] Kulkarni, K. K.; Kalro, A. D. & Sharma, D. (2020). The interaction effect of ad appeal and need for cognition on consumers' intentions to share viral advertisements. *Journal of Consumer Behaviour, 19*(4), 327-338. https://doi.org/ggkfct

[32] Kulkarni, K. K.; Kalro, A. D.; Sharma, D. & Sharma, P. (2020). A typology of viral ad sharers using sentiment analysis. *Journal of Retailing and Consumer Services, 53*, 101739. https://doi.org/gsjv

[33] Lee, J. & Hong, I. B. (2016). Predicting positive user responses to social media advertising: The roles of emotional appeal, informativeness, and creativity. *International Journal of Information Management, 36*(3), 360-373. https://doi.org/drdm

[34] Lee, D.; Hosanagar, K. & Nair, H. S. (2018). Advertising content and consumer engagement on social media: Evidence from Facebook. *Management Science, 64*(11), 5105-5131. https://doi.org/gc3km8

[35] Lehu, J. (2007). *Branded entertainment: Product placement and brand strategy in the entertainment business*. London: Kogan Page.

[36] Lim, H. & Childs, M. (2020). Visual storytelling on Instagram: Branded photo narrative and the role of telepresence. *Journal of Research in Interactive Marketing, 14*(1), 33-50. https://doi.org/gsjx

[37] Llorente-Barroso, C. (2013). Tippexperience: El ornato como fuente creativa para la construcción de formatos publicitarios innovadores en YouTube. *Icono14, 11*(1), 71-98. https://doi.org/gsjz

[38] Llorente-Barroso, C.; García-Guardia, M. L. & Kolotouchkina, O. (2020). El impacto de las redes sociales en la estrategia de las marcas: Creatividad, engagement y eWOM. En S. Liberal-Ormaechea & L. Mañas-Viniegra (Coords.), *Las redes sociales como herramienta de comunicación persuasiva* (pp. 35-53). Madrid: McGraw-Hill.

[39] Llorente-Barroso, C.; Viñarás-Abad, M. & Marugán-Solís, F. (2021). Essential skills in current creative advertising: University vs. professional reality. *Icono14, 19*(2), 93-117. https://doi.org/gsj2

[40] Lou, L. & Koh, J. (2018). Social media advertising effectiveness: A conceptual framework and empirical validation. *Asia Pacific Journal of Information Systems, 28*(3), 183-203. https://doi.org/gsj3

[41] Lou, C. & Yuan, S. (2019). Influencer marketing: How message value and credibility affect consumer trust of *branded content* on social media. *Journal of Interactive Advertising, 19*(1), 58-73. https://doi.org/ggn9pw

[42] Lundqvist, A.; Liljander, V.; Gummerus, J. & Van-Riel, A. (2013). The impact of storytelling on the consumer brand experience: The case of a firm-originated story. *Journal of Brand Management, 20*(4), 283-297. https://doi.org/gnfz

[43] Martín-Quevedo, J.; Fernández-Gómez, E. & Segado-Boj, F. (2019). How to engage with younger users on Instagram: A comparative analysis of HBO and Netflix in the Spanish and US markets. *International Journal on Media Management, 21*(2), 67-87. https://doi.org/g4rj

[44] Mayrhofer, M.; Jörg, M.; Einwiller, S. & Naderer, B. (2020). User generated content presenting brands on social media increases young adults' purchase intention. *International Journal of Advertising, 39*(1), 166-186. https://doi.org/gj9zf3

[45] Mondal, J. & Chakrabarti, S. (2019). Emerging phenomena of the branded app: A systematic literature review, strategies, and future research directions. *Journal of Interactive Advertising, 19*(2), 148-167. https://doi.org/gsj4

[46] Moore, S. G. (2012). Some things are better left unsaid: How word of mouth influences the storyteller. *Journal of Consumer Research, 38*(6), 1140-1154. http://doi.org/10/gnf3

[47] Moran, G.; Muzellec, L. & Johnson, D. (2020). Message content features and social media engagement: Evidence from the media industry. *Journal of Product & Brand Management, 29*(5), 533-545. https://doi.org/gsj5

[48] Muller, K. (2016). El papel de las marcas en la nueva era de la comunicación publicitaria. *Opción, 32*(12), 39-65. https://bit.ly/2UMTByB

[49] Panarese, P. &y Suárez-Villegas, J. C. (2018). Docupublicidad. La función del pathos en el storytelling del documental publicitario. *Anàlisi. Quaderns de Comunicació i Cultura, 58*, 63-76. https://doi.org/gsj6

[50] Quiñones, C. (2013). *Desnudando la mente del consumidor. Consumer insights en el marketing.* Lima: Planeta.

[51] Reimer, T. & Benkenstein, M. (2018). Not just for the recommender: How eWOM incentives influence the recommendation audience. *Journal of Business Research, 86*, 11-21. https://doi.org/ghksg3

[52] Roberts, K. (2005). *Lovemarks. El futuro más allá de las marcas.* Barcelona: Urano.

[53] Rogel-Del-Hoyo, C. & Marcos-Molano, M. (2020). El *branded content* como estrategia (no) publicitaria. *Pensar la publicidad, 14*(1), 65-75. https://doi.org/gsj7

[54] Sabate, F.; Berbegal-Mirabent, J.; Cañabate, A. & Lebherz, P. R. (2014). Factors influencing popularity of branded content in Facebook fan pages. *European Management Journal, 32*(6), 1001-1011. https://doi.org/gsj8

[55] Sánchez-Cobarro, P. H. (2018). Branded content y entertainment: Un impulso para las organizaciones. *Revista de Comunicación de la SEECI, 45*, 43-54. https://doi.org/gskb

[56] Sánchez-Olmos, C. (2018). Formatos y sectores en el *branded content* musical: Videoclip y moda, pop stars de la musicidad. *Revista Mediterránea de Comunicación, 9*(2), 305-319. https://doi.org/gskc

[57] Sciarrino J. & Prudente J. (2020). To market, to market: How creative treatments of in-store branded content impact sales. *Journal of Brand Strategy, 9*(1), 75-90.

[58] Segarra-Saavedra, J. e Hidalgo-Marí, T. (2018). Viralidad e interacción. Análisis del engagement de los diez anuncios más vistos en YouTube en España en 2016. *Icono14, 16*(1), 47-71. https://doi.org/gskd

[59] Silva-Barreto, L.; Freitas, V. & Freitas-De-Paula, V. A. (2020). *Branded content* and consumer engagement on Facebook: An analysis of omnichannel retail. *Brazilian Journal of Marketing, 19*(3), 540-559. https://doi.org/gskf

[60] Tauro, D.; Panniello, U. & Pellegrino, R. (2021). Risk management in digital advertising: An analysis from the advertisers' media management perspective. *International Journal on Media Management*, 1-29. https://doi.org/g4m7

[61] Van-Loon B. (2019). The agile content marketing roadmap: Integrating strategy and execution. *Journal of Brand Strategy, 8*(2), 167-178. https://bit.ly/3kqXQbU

[62] Verwey, S. (2015). Self-expression and collaborative pro-sumption in the digital brandscape. *Communicatio, 41*(3), 320-320. https://doi.org/gskg

[63] Von-Rimscha, M. B. (2015). Branding media content: From *storytelling* to distribution. En G. Siegert; K. Förster; S. Chan-Olmsted & M. Ots (Eds.), *Handbook of media branding* (pp. 157-167). Cham: Springer. https://doi.org/gskh

[64] Waqas, M.; Hamzah, Z. L. & Mohd-Salleh, N. A. (2021). Customer experience with the *branded content*: A social media perspective. *Online Information Review, 45*(5), 964-982. https://doi.org/gskj

[65] Yakob, F. (2015). *Paid attention: Innovative advertising for a digital world.* London: Kogan Page.

[66] Zamith, F.; Mañas-Viniegra L. & Núñez-Gómez P. (2021). Cognitive perception of native advertising in the Spanish and Portuguese digital press. *Digital Journalism*, 1-19. https://doi.org/gj8ffv