

Chapter 8

A Classification of Branded Entertainment Based on Psychological Levels of Processing

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ABSTRACT

Advertising is changing the way to communicate with consumers. New forms of advertising that are diversifying the types of Branded Entertainment are appearing. This type of advertising has been analyzed in terms of its content but not from the point of view of the psychological processes that induce on the consumer. The aim of this chapter is to present a classification of the different manifestations of Branded Entertainment based on the manner in which they elicit on the consumer psychological processes, activating their cognitive and emotional resources to experience entertainment, create brand value, and make a positive mental imprint in the consumer's mind. As a result of the analysis of current advertising campaigns from this perspective, this classification distinguishes four levels of processing that allows understanding of the whole of the current manifestations of Branded Entertainment and opening new ways to study their advertising effectiveness.

1. INTRODUCTION

The existence of the mass media was crucial for the classification of advertising during the XXth century. During its first decades, the largest investment was directed to conventional advertising, *Above The Line*, included in the mass media (TV, newspapers, radio, etc.). Gradually, throughout the twentieth century, was growing investment in non-conventional media, *Below The Line* (telephone marketing, promotions, sponsorships, handbills, etc.). In the late twentieth century, investment in both was balanced and, currently, investment in BTL exceeds investment in ATL (Infoadex, 2014). A third type of advertising investment, the *Off-The-Line* advertising has been marginal during the twentieth century (López y Torres, 2007).

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In the XXI century earlier forms of advertising continue to exist but now coexist with new ones. This has led to a proliferation and diversification of ways of relating to the consumer. The *Off The Line* advertising investment begins to be significant now in the XXI century. But this change in the distribution of advertising investment is not the most significant change at present. In recent years the process of differentiation and integration advertising has continued to advance. Have appeared and are appearing, new forms of advertising that coexist with those that existed in the twentieth century, which in turn are transforming themselves (Bermejo, 2013 a). To all of this the new forms of relationship are added. What's really changing is the concept of message itself and the type of relationship established with the users of advertising. It is therefore not from the perspective of the media we need understand advertising today but rather from the forms of relationship is established with the people and what are asked to do. Thus, the XXI century brings renewed strategies of persuasion. On this basis, at present, there are two major types of advertising that can be called *Direct or Interpellates Advertising*, and *Indirect or Masked Advertising*.

2. THEORETICAL BACKGROUND

2.1. Types of Advertising

2.1.1. Direct Advertising or Advertising of Interpellation

Advertising inserted on the Media during the twentieth century is clearly differentiated by very specific codes that consumers are already able to identify from the age of three (Kapferer, 1985, p. 34). The persuasive strategies used are Push type, namely, that the advertisement is pushed towards the consumer. Most of such advertising, that was very present in the last century, has sought to attract the focal attention of the target pushing to him a message by conscious way. The strategy is direct because it's intended to attract the person to a message that is, explicitly, of advertising genre. Usually the interpellation is conscious in the sense that deploys its strategy with the aim that consumers process advertising stimulation consciously and voluntarily through well-defined successive steps (like in the advertising formula AIDA or DAGMAR). Are used genre codes and labels that allow consumers to identify the moments in which the advertising genre appears (cf. Figure 1). The subject may participate in an activity in which he is aware that there are related advertising, has voluntarily aware of it, but participates in it after all, in many cases compelled because he can not jump this advertising (banners, TV spot etc..) and go directly to content that he would be interested in this Media. Of course, this advertising model went into crisis when people could record programs that interested them (VCR), or/and began to practice frequently zapping.

2.1.2. Indirect Advertising and Masked Advertising

Now, in the twenty-first century, the Pull strategy is being multiplied and is characteristic of indirect and masked advertising (Bermejo, 2013 b). In this we can distinguish three successive times. First, you do something to attract the consumer to a content, generally make available to him a portion of an informative or entertaining content. It is intended that this contribution has value in itself and attract the attention of the subject in an initial approximation of contact (cf. 1 in Figure 2). Secondly, depending on situation, there is a reaction from the user in which he decides to continue exposed to content

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