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The new persuasive advertising strategies through induction levels of psychological processing

Las nuevas estrategias persuasivas publicitarias por inducción de niveles de procesamiento psicológico

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Abstract

In the twentieth century, advertising used a persuasive strategy via reiteration of the advertising stimulus. This encouraged the consumer to store some properties of the brand / product with a favourable attitude in his memory. The decrease in advertising efficacy due to media saturation, overload of information or technical and technological transformations has prompted advertising to seek out new more effective forms of communication. This article highlights the diversification of persuasive strategies favouring interactivity and the circulation of messages beyond the traditional channels. Accordingly, it presents a Model of Levels of Advertising Message Processing, based on the results of this research, integrating the four different persuasive advertising strategies identified in a set. Each of these strategies induces progressive degrees of psychological processing and interactivity with advertising of a different nature, complexity and intensity on the recipient. This generates higher levels of advertising effectiveness than the unidirectional advertising of past decades. These results show that the ways in which the advertisers establish a relationship with the consumer have changed. This has consequences for both the professional sector and the research of the current effectiveness and advertising structure.

Keywords

Persuasion; advertising; information processing; psychology; strategies

Resumen

Durante el siglo XX, la publicidad utilizó una estrategia persuasiva por mera reiteración del estímulo publicitario que buscaba en el consumidor el almacenamiento en su memoria de algunas propiedades de la marca/producto con una actitud favorable. La disminución de la eficacia publicitaria por la saturación mediática, la sobreinformación o los cambios técnicos y tecnológicos, han hecho que la publicidad busque nuevas formas de comunicación más eficaces. Este artículo evidencia que se ha producido una diversificación de estrategias persuasivas que favorecen la interactividad y la circulación de mensajes fuera de los canales tradicionales, y propone un Modelo de Niveles de Procesamiento del Mensaje Publicitario, basado en los resultados de esta investigación, que integra en un sistema de conjunto las cuatro diferentes estrategias persuasivas publicitarias identificadas. Cada una de estas estrategias induce en el receptor grados progresivos de procesamiento psicológico e interactividad con la publicidad de diferente naturaleza, complejidad e intensidad, lo que genera mayores niveles de eficacia publicitaria en comparación con la publicidad unidireccional de épocas pasadas. Estos resultados muestran que han cambiado los modos de relación del anunciante con el consumidor, lo que tiene consecuencias tanto para el sector profesional como para la investigación de la actual eficacia y estructura publicitaria.

Palabras clave

Persuasión; publicidad; procesamiento de la información; psicología; estrategias

1. Introduction

In recent years, emphasis has been placed on the influence of technical and technological changes on the transformation undergone by advertising communication. However, the current advertising mutation results from factors that are more extensive and more complex. At the end of last century, the advertising sector was already experiencing a steady decline in the effectiveness of advertising investment. Different factors, from both within and without the advertising sector, had accelerated this process of deterioration of the advertising communication system, such as the appearance of home recording and playback systems that afforded access to content by eliminating exposure to advertising, or also advertising saturation in conventional media (Reinares and Reinares, 2007). As a result of this situation of the lack of operability and efficiency, a set of diverse phenomena, led to a process of profound change, of mutation, from the search for solutions adapted to the new digital scenario that would enable the advertising system to recover its functionality. Detailed analysis has shown the indicators of this change to be of a different nature, including the step from unidirectional communication to multidimensional communication, the blurring of borders and the hybridization of genders, prosumerism, viral marketing or the passage from the recipient to the user, the transformation of advertising agencies (Kaufmann, 2017), etc. Researchers, professionals and academics who have analysed this change in the advertising system have highlighted some of the factors of the communication process. In the first group, analysis focused on investigating aspects related to the distribution of information through the multidirectional communication channels that emerged with the digital era, affording numerous ways to interactivity. For instance, the communication exchanges that occur on the Internet, Smartphone and social networks. It is worth noting not just the modes of consumption and communication but also the ways of associating advertising in them effectively. New forms of measurement, through Big Data, focus part of the efforts of advertising analysis in this field (Gordon Zettelmeyer, Bhargava, & Chapsky, 2019; Malthouse, Maslowska, Franks, 2018; Rogge, Agasisti, Witte, 2017). In other cases, research investigates media diversification and communication outside of the traditional conventional and unconventional channels. The so-called off-the-line advertising (López and Torres, 2007) or viral marketing would be examples of this.

A second group of research has been interested in media content. Here we find studies on gender hybridization and border blurring (e.g. Fernandez, 2009). In the first case, this hybridization opens up new possibilities for the inclusion of advertising in the content (e.g. new forms of *advertainment*, branded content). In the second case, the boundaries between the communication dimensions of the marketing mix are blurred. Advertising and publicity meet again under new forms after a century of separate paths.

Finally, in a third group, the research seeks to know some partial aspect of the recipient of the information, which would be going from being a receiver to a user. Thus, there is currently a wide field with studies on prosumer, interactivity, customization or personalization (eg De Assis, 2014, Bleier, Keyser & Verleye, 2018; Kim, 2018), crossuser (Gil and Romero, 2008), the influence of virtual or augmented reality, 360° or 2D / 3D (Berki, 2018; Correia, Guerreiro, Langaro & Panchapakesan, 2018; Martínez, Bigné, Guixeres, Alcañiz and Torrecilla, 2018; Laan, Beemt, Mitas & Simons, 2018; Flavián, Ibáñez & Orús, 2018).

The three general orientations of the study of the advertising phenomenon that we have just mentioned are not watertight compartments, as exemplified by the transversal study of interactivity, but they allow us to illustrate both the general topics of investigation and to point out the absence of studies on one of the nuclear dimensions of the advertising process that can help us to better understand the advertising mutation in its search for advertising effectiveness. Thus, despite the changes introduced in the advertising system, which have led to the introduction of new communication channels, to modify and adapt the contents to the new context of hybridization and, thirdly, to take into account some user characteristics of the media, problems remain. Overinformation and advertising saturation are still present in the media-advertising context and continue to generate the rejection that had already been detected in the last century, so the degree of advertising effectiveness remains in question (AIMC, 2018; Castelló, 2011; del Pino, 2007). Faced with this scenario of media hyper-stimulation, the problem of the so-called attention economy (Davenport and Beck, 2002) is a major challenge for advertisers and, in general, for the entire audiovisual communication and entertainment industry. Advertising has to find ways to attract limited user attention resources in a very competitive market full of messages in and out of the media. During the 20th century, the push strategy that pushed the advertising message towards the consumer was mostly used. The question that arises is to know if the advertising mutation in the 21st century has also been accompanied by a change in the persuasive advertising strategies in the new digital scenario that modify the modes of relationship with the public. This inquiry, which is addressed in the present research, has the interest of contributing to a better understanding of the process of change that advertising communication is currently experiencing, as well as to define its advertising characteristics and functions.

2. Methodology

Since the first empirical studies on persuasion, initiated by the Yale Group (Hovland, Janis, & Kelley, 1953), numerous classifications of persuasive strategies have been proposed (Kellerman and Cole, 2006; Rhoads, 2019), some of which have had considerable impact on marketing and advertising, such as the persuasive strategies of social influence proposed by Robert Cialdini (2011). The analysis of persuasive strategies has been approached from very diverse perspectives such as, for example, critical discourse analysis (Aya, 2017), neuromarketing (Morin and Renvoise, 2018), semiotics (Baquero, 2008), philosophy and rhetoric (Garsten, 2006), narrative persuasion (Huang et al. 2018) and transmedia (Rodríguez et al., 2017), the so-called technological persuasion (Orij et al. 2018; Oinas and Harjumaa, 2009), the routes of persuasion of the ELM (Petty & Cacioppo, 1986), even the so-called dark persuasion (Ericsson, 2019). And, of course, approaches to persuasion in advertising have also been proposed (e.g., O'Shaughnessy and O'Shaughnessy, 2004; Baquero, 2008; Aya, 2017; Walotek, 2017). However, few studies have sought the interrelationship of the persuasive message and the psychological mechanisms of its receptor, simultaneously analyzing both dimensions of this binomial. One of the few works is that of Marie-Odile Taillard (2000), who has proposed a persuasive model that aims to integrate the pragmatic perspective of the message with the contribution of social psychology. Although this work shows the interest of that meeting, Taillard's proposal is theoretical and generic within the field of communication. From a persuasive perspective, does not exist, as far as we know, an approach that allows the confluence and interaction between the advertising message and the psychology of the recipient. In this way, the present research constitutes an initial contribution of knowledge about the persuasive strategies that take place in this interaction between the advertising message and the receiver's psychology.

2.1. Operational delimitation of the notion of persuasive advertising strategy

Advertising seeks to influence the consumer by creating or modifying attitudes, inducing the storage of information about the brand/product, or establishing associations of emotional states with the brand/product. That is why, knowing the modes of relationship of advertising with its recipients or users, is nuclear to understand the way in which it operates and fulfills its function as a variable of the marketing mix. This advertising-recipient relationship has a set of features that specify a persuasive advertising strategy that can be defined as a conscious and planned attempt by the advertiser to influence, through one or more actions, some psychological process of the target audience that benefits the brand/product in some dimension of its positioning. Since the persuasive strategy establishes an effective communication between an advertising content, transmitted through some channel or support, and a user or receiver, we can identify a set of features that allow us to describe the characteristics of that persuasive strategy and distinguish it from other argumentative strategies. In this research it is established that each persuasive strategy can be identified according to four features or components that account for the process of interaction between the advertising message and the target audience. These four features are:

- Modality of advertising: description of the advertising manifestation directed to the user, with indication of the support used, the channel and the properties of the content of the message.
- Response time: corresponds both to the time lapse between the presentation of the advertising stimulus and the user's response to it, as well as the duration of the latter.
- Relationship mode: type of action expected by the recipient that is relevant and adapted to the pragmatic demands of the advertising stimulus presented.
- Nature of response processing: corresponds to the type of psychological process and mechanism that is sought to be activated in the receiver's behavior. This includes cognitive, emotional and behavioural components.

The predominant persuasive advertising strategy during the 20th century, which we can call classic, has been characterized by the following concretion of the four previous features: It was an advertising that was inserted, in a privileged way, in the media or in channels and supports identified as advertising. It was a communication that sought an immediate mental response, essentially of an attentional and perceptive nature (see/hear the advertisement, assimilating and storing in the memory the advertising promise) or emotional by mere classical conditioning. This communication sought, finally, that the consumer stored in his memory some properties of the brand / product with a favorable attitude.

2.2. Objectives and hypotheses

The general objective is to investigate whether, in the present scenario of change and advertising mutation, there has also been a transformation in the persuasive strategies used by advertising in its interaction with its recipient. The aim is to investigate whether or not the classic persuasive advertising strategy, which was predominant during the last century and whose features have been described in the previous section, has given way (or not) to new persuasive strategies today. Given that a persuasive advertising strategy can be delimited and described from the analysis of the four traits that define it, the specific objectives of this research are to find out if there have been changes in each of these four traits and if these can be integrated into overall units that allow the identification of some new persuasive strategy. The five research hypotheses that derive from these respective five specific objectives are the following:

H1. Advertising modalities have multiplied in such a way that advertising in the media is now part of a complex network of diverse advertising modalities that include actions inside and outside the media.

H2. The immediate response time, predominant in the previous stage, has given way to persuasive strategies that request response times that are also medium and distant.

H3. The modes of relationship have been diversified, causing the recipient to develop types of actions that were not demanded in the previous stage.

H4. The psychological processes and mechanisms that advertising seeks to activate in the receiver's behavior have become so complex that it requires not only attention and perception but also actions and types of mental processing of different levels of difficulty.

H5. In today's advertising, there are new persuasive strategies that diversify the classic strategy prevailing in the last century. Each of them has its own differential characteristics in the four features that define a persuasive advertising strategy and are integrated in a unit or overall structure.

In summary, the research seeks to analyze both the advertising message (the content, support and distribution channel, H1) and the expected response of the user in their interaction with it (H2, H3, H4). The unit of analysis thus includes the elements of this interaction present in the four features of the persuasive strategy (H5). Thus, if there is a new persuasive strategy, it must have its own differential characteristics in the unit that form the four features that define it.

2.3. Analysis technique and procedure

To find out if there have been changes in persuasive strategies in advertising communication and to be able to test the hypotheses put forward, a synchronic study of a current period has been carried out to enable a comparison to be made between the classic advertising persuasive strategy, characteristic of the last century, and those that may have appeared in the last years of this century. A corpus of advertising communications produced and distributed over three successive years (2016-2019) has been selected. Specifically, the persuasive strategies of a corpus from three sources have been analysed: a) The information included in the advertising investment reports of different communication companies (InfoAdex, 2015, 2016, 2017, 2018, 2019; Arce-Media, 2016, 2017, 2018; Zenith, 2016) and other specialized sources (ipMark; elpublicista; controlpublicidad.com), which allowed the selection of the campaigns of the 100 largest advertisers in Spain during the selected period; b) Websites specializing in advertising trends and case presentations (e.g. marketingdirecto.com; adlatina.com; puomarketing.com; solomarketing.es); c) Campaigns in networks, blogs and high visibility platforms for advertisers such as "YouTube".

From these three groups of sources in the selected period 2016-2019, a total of 758 campaigns were included in the corpus, each of which has been analyzed according to the four features that define a persuasive advertising strategy: a) Advertising modality; b) expected response time of the receiver to the advertising message; c) relationship modes induced by the advertising communication; d) psychological processes and mechanisms mobilized in the receiver.

Therefore, from the point of view of the collection of materials and the analysis of data, a content analysis of the corpus of advertising content of the above-mentioned campaigns has been carried out. In each advertising content, we have identified the way in which the four analysis features defined in a previous methodological section are implemented. This analysis of advertising content is psychopragmatic in nature (Bermejo-Berros, 2005), since it identifies in each advertising piece the mechanisms and psychological responses induced in its receptor in cognitive-emotional and behavioral terms. This analysis procedure thus includes a description of the interaction of the features of the advertising text (as well as its spatial-temporal context and distribution) with the induced and expected behavior in the recipient. The result of this analysis

procedure allows to determine whether or not there have been changes in persuasive strategies in relation to the classic advertising persuasive strategy prevailing in the last century.

3. Results

As shown in Table 1, the analysis of the four features that define the strategies in the set of advertising messages of the selected corpus shows that there has been a change due to the appearance in recent years of new persuasive advertising strategies. A horizontal reading of Table 1 (rows) reveals a phenomenon of diversification of the four features of the classic persuasive strategy. Regarding the first feature, if the hegemonic advertising strategy of the last century was one that presented the advertising content predominantly in media or advertising media (a spot, a graphic ad, a billboard, etc.), 46% of the advertising modalities of corpus analyzed, are developed outside the traditional media and have been multiplied as will be illustrated below. Therefore, in accordance with hypothesis 1, the first feature of the persuasive structure has undergone a transformation. Secondly, to the simultaneous response time of the receiver, characteristic of the previous stage, different response times are now added (immediately subsequent, mediated, prolonged and distant), which confirms H2. Thirdly, the way in which the public, consumers and users are addressed has become more complex and diversified. To the relationship mode by simple perceptive exposure of the previous stage, new relationship modes are now added through necessary actions required by the advertising message, mediated interactivity and advanced interactivity. Advertising examples are presented below to illustrate these new relationship modes, which also confirm H3. Fourth, the psychological processes and mechanisms mobilized in the receptors have also diversified, inducing psychological responses that require different levels of cognitive, affective and behavioral processing. To the processing of the advertising stimulus required by the classic persuasive strategy, we now add the need for the receiver to participate, after the advertising stimulus is presented, either through simple and immediate actions, or by articulating a set of successive actions, or by implementing a complex activity of actions that require complex planning and creative processes in the user. Therefore, in response to hypothesis 4, the nature of the response induced by current advertising has multiplied and has become more complex. These results indicate that the four features of the hegemonic strategy of the past century have diversified and become enriched.

A second aspect of the analysis of the results is shown when relating this new set of manifestations of the features of the persuasive strategy to each other. A vertical reading of Table 1 (columns) illustrates a result of interest that emerges in this research. We are witnessing a phenomenon of diversification of persuasive strategies that induce four levels of processing and interactivity with the advertising message in the consumer. The application to the corpus of the selected methodological criteria presented above, leads to the identification and categorization of four types of persuasive strategies that give rise to four forms of advertising. With this result, we went from a uniform and monolithic advertising strategy in the last century to other new forms of advertising that are currently requesting new modes of processing and response to advertising by their recipients. Each of these persuasive strategies has a structure whose four traits are specific, define and characterize it in such a way that it gives rise to a specific type of advertising based on that specific strategy. Thus, as shown in the columns of Table 1, Attentional and Perceptual Advertising, Reactive Advertising, Interactive Advertising and Planned Advertising. The characteristics of these forms of advertising are defined and described in detail below. Therefore, in accordance with scenario 5, this research has led to the identification of new persuasive advertising strategies.

Thirdly, as shown in Table 1, in the 758 advertising campaigns analyzed in the corpus, it can be seen that there is a differential distribution of advertising modalities according to which the highest number of advertising actions is located in the lower levels of processing requirements. As the complexity of the requested cognitive processes increases, the number of campaigns is reduced (Level I 353, Level II 206, Level III 148, and Level IV 51). However, this result has the interest of showing that, in levels II, III and IV, responses and forms of participation are requested from users who were absent in the advertising of the last century. These responses require higher levels of mental processing and cognitive-emotional activity and, consequently, are likely to leave a greater imprint on the consumer's mind.

Therefore, the results of the research show that there have been changes in the four features that define a strategy in the sense postulated by the first four hypotheses. Likewise, the analysis of these new persuasive phenomena allows them to be grouped together in structures that define different persuasive levels. The following sections define and describe each of these four persuasive advertising strategies that the research has identified and illustrate, each with some examples in the four types of advertising that result from them.

Figure 1. Persuasive strategies and types of advertising in the contemporary advertising according to the level of psychological processing model

FACTORS AND PROPERTIES	ADVERTISING PERSUASIVE STRATEGIES AND PSYCHOLOGICAL PROCESSING LEVELS			
	I. ATTENTIONAL AND PERCEPTUAL ADVERTISING	II. REACTIVE OR ACTIONAL IMMEDIATE ADVERTISING	III. INTERACTIVE OR ACTIONAL INTERMEDIATE ADVERTISING	IV. PLANNED OR ACTIONAL FAR ADVERTISING
ADVERTISING MODE	-Actions without action -Bidimensional Outer -Visual Mapping -Tridimensional Outer -Music -Simulated News -Olfactory -Volumetric	-Participatory Action -Fun -Reaction to an Unexpected Action -Inverse Reactive Action -Exaggeration -Tool Helps -QR Code -Print mix -Augmented Reality -Immediate Interactivity	-Participation in Virtual Worlds -Interactive Internet -Intermediate Actions	-Contests and Forms of Advanced Interactivity -Prosumer
RESPONSE TIME	Simultaneous to the stimulus and identical duration	Immediate after stimulus and short duration response	Intermediate after stimulus and intermediate duration response	Prolonged and distant time, long duration
RELATIONSHIP MODE	simple perceptual exposure	An action is necessary in response to stimulus incitement	Secondary or intermediate interactivity	Advanced interactivity
TYPE OF PROCESSING OF THE RECEIVING PUBLIC	percepción y procesamiento cognitivo-emocional del estímulo	an immediate simple action in response to the stimulus	an articulated set of actions	a complex activity with planned actions

Source: Self made

Table 1. Distribution of advertising campaigns in advertising modalities and processing levels at each level (N = 758)

I. ATTENTIONAL AND PERCEPTUAL ADVERTISING	I N°	II. REACTIVE OR ACTIONAL IMMEDIATE ADVERTISING	II N°	III. INTERACTIVE OR ACTIONAL INTERMEDIATE ADVERTISING	III N°	IV. PLANNED OR ACTIONAL FAR ADVERTISING	IV N°
Actions without action	136	Participatory Action	115	Participation in Virtual Worlds	85	Contests and Forms of Advanced Interactivity	27
Bidimensional Outer	89	Fun	35	Interactive Internet	51	Prosumer	24
Visual Mapping	15	Reaction to an Unexpected Action	14	Intermediate Actions	12		
Tridimensional Outer	52	Inverse Reactive Action	7				
Music	9	Exaggeration	4				
Simulated News	6	Tool Helps	6				
Olfactory	3	QR Code	5				
Volumetric	43	Print mix	7				
		Augmented Reality	4				
		Immediate Interactivity	9				
	353		206		148		51

Source: Self made

3.1. Attentional and Perceptual Advertising

Attentional and Perceptual Advertising is one that asks the subject to simply attend and perceive the stimulus. This form of advertising can be directed to both voluntary and involuntary attention processes.

The features of attentional and perceptive advertising are characterized by:

-In the campaigns analyzed appear eight advertising modalities: Actions without action; Bidimensional Outer; Animated facades (mapping); Tridimensional Outer; Music; Simulated news; Olfactory; Volumetric. Although some of these modalities already existed in the last century, they now acquire, as the examples below illustrate, new connotations as they introduce an association of the brand/product with enigmatic, fun or/and surprising actions in new contexts.

- It demands response resources deployed in an immediate and simultaneous time to the presentation or the contact with the advertising stimulus.

- It is a type of direct or interpelative publicity since it is directed to the voluntary attention processes. It induces a simple mode of relationship through a simple perceptive exposure.

- The expected response of people is attention and cognitive and emotional processing of the stimulus, i.e. the immediate action is mental and seeks to have the stimulus assimilated. Let's see some examples:

1. *Actions without action:*

The following three examples of actions without action by the consumer, in which people do not have to do anything, just attend and assimilate what they see or hear:

* In *Times Square*, a central area of New York, the Red Bull Formula 1 team installs a Pit Stop in which their cars make some spectacular stops. Passersby stop and look surprised at the unexpected spectacle. The video generated more than 100,000 visits in five days and thousands of positive responses on Twitter (<https://bit.ly/2MWItYS>).

* In the middle of a square in a small Belgian town, suddenly a dramatic action is triggered. The population looks on in amazement at this thrilling scene, believing it to be real. In the end, they discover that it was a staging for the television channel TNT (<https://bit.ly/2QqyvRG>). The campaign aims to show users the kind of content that viewers can expect from the cable network. The *A Dramatic Surprise On A Quiet Square* video became a viral phenomenon. In just one week, it had 23 million views (O'Neill, 2012) (<https://bit.ly/2tzLSpv>)

* In the center of Madrid appears an enigmatic object of 12 meters covered with a black cover. Given its shape and the phrase "Madrid gets hot" with which it was presented, people on seeing it speculated on whether its meaning was around eroticism. Three days later, a small show was put on in which the black cover was removed, revealing that it was the new KH7 packaging (<https://bit.ly/39GoVBP>)

In these examples, as well as in those included in the following sections, a pull strategy is present in which the passers-by voluntarily decide to stop and watch the show that is offered to them.

2. *Bidimensional Outer:*

A spectacular element is now added to traditional outdoor advertising to attract the gaze of the passer-by (Cf. Image 1-4).



Image 1 Source: <https://bit.ly/39LsrLp>



Image 2 Source: <https://bit.ly/2QLc0pD>



Image 3 Source: <https://bit.ly/2Fjaw0x>



Image 4 Source: <https://bit.ly/39FLBC1>

3. Visual Mapping

In this example of mapping, hundreds of families attend a show in which a Christmas story is projected on the façade of a central building in a large city. It is an audiovisual event full of lights, images and sounds that captivate and move the audience. In the credits of the show appears the sponsoring company that benefits from the positive emotions generated by the show (<https://bit.ly/2SPIBgC>).

4. Tridimensional Outer:

In the tridimensional outer advertising a component of exaggeration and excessiveness is added (Cf. Image 5-6)



Image 5 Source: <https://bit.ly/39JZizV>



Image 6 Source: <https://bit.ly/39HhqKU>

5. Music:

Music not only accompanies the advertising positioning but, as in the example Nike shoes, becomes part of the argumentative process showing the degree of flexibility and malleability of the product (Cf. Image 7) (<https://bit.ly/2sMIGqA>)



Image 7. Source: <https://bit.ly/2sMIGqA>

6. Simulated News:

One morning, giant footprints and some damage appear on a beach (<https://bit.ly/2STKaKr>). 60 American television channels pick up the news. They interview people, but nobody knows what happened. A few days later it was revealed that it was a montage to promote the film King Kong (see Image 8).



Image 8 a. Source: <https://bit.ly/2STKaKr>



Image 8 b. Source: <https://bit.ly/2STKaKr>

7. *Olfactory:*

Without forcing the consumer, a sensory experience is created in which the brand is activated by smell, creating a link with it. For example, Burger King creates a canopy that reproduces the sensations of a grill (<https://bit.ly/39Kmezk>).

In another example, Dunkin' Donuts installed coffee scent sprays on several city buses in Seoul. The sprayers were programmed to spray coffee aroma on the buses whenever a Dunkin' Donuts commercial was played on the radio (<https://bit.ly/39Gp20d>).

8. *Volumetric:*

It is outdoor advertising, but it goes beyond what was done in the twentieth century because it adds spectacularity to the volume (Cf. Image 9) (<https://bit.ly/2rWaMPX>).



Image 9 Source: <https://bit.ly/2rWaMPX>

3.2. Reactive or Actional Immediate Advertising

Reactive advertising requires the subject cognitive processing and immediate action to the presentation of the stimulus as a reaction to it. This second type of advertising constitutes a second level of processing because it adds to the perceptual processing of the previous level, an immediate reactive or 'actional' response. The features of this type of advertising are characterized by:

- The manifestations of this type of advertising acquire different advertising modalities. Ten types can be distinguished: 1. Participatory action (beneficial to oneself or to the community); 2. Fun; 3. Reaction to an unexpected action; 4. Inverse reactive action; 5. Exaggeration; 6. Tool helps; 7. QR code; 8. Print mix; 9. Immediate augmented reality; 10. Primary or immediate interactivity.

- The consumer response occurs in the lapse of time immediately after contact with the advertising stimulus and is short-lived.

- The relationship mode establishes that the consumer's response action must be specific and directly related to the demands of the advertising stimulus.

- The user's participation is required through a simple and immediate action that is already available in their repertoire of possible actions prior to contact with the advertising stimulus. That is why the type of processing is easy by simply having to activate a simple action, already available, which is executed either directly or through a technological device

Here are some examples:

1. Participatory Action:

Participatory action is simple and can result in either personal benefit in the form of a reward or collective benefit. Examples of the former would be:

* In a central street of a city the participants have to run a small distance exceeding 17 Km/h obtaining some sport shoes of the brand as a reward (<https://bit.ly/2ZS6Vjc>).

* In the middle of a busy train station there is a snack machine from which the volunteer participant is asked to press a button and do a certain number of times a simple action such as jumping, bowing, standing on one leg for a certain time, etc. The scene elicits laughter from spectators who gather around the dispenser to watch the participants take up the challenge (<https://bit.ly/2sF5Pvn>).

* Samsung posed the following challenge to passengers at a well-known Zurich station: if they stared at the phone for 60 minutes, they could get it for free. It wasn't easy because there were so many fun distractions.

The video became a viral phenomenon on all social networks. On "YouTube" alone it had more than 4,630,000 hits (<https://bit.ly/2QKPQUt>).

* The participant is given a recipe's ingredients. He places them on a sheet of paper, mixes them and is ready to eat (<https://bit.ly/2FmJHIU>).

* On the Coca-Cola website there is an application that, when placing the mobile in a certain position, fills the glass of Coca-Cola Zero. Then you can exchange it for a real Coca-Cola. It can interact with radio, graphics, etc. (<https://bit.ly/37H38YZ>).

On some occasions, participatory action has a collective benefit. For example:

* By entering the Asturian Dairy Central website and making the simple gesture of turning the Smartphone, the brand will donate a glass of milk (<https://bit.ly/2Qqz5Pm>).

* China has serious pollution problems. In several streets of its main cities, an inkpad for stamps was placed on one side of a sidewalk, leaving the soles of passers-by shoes impregnated with a special green ink. In the crosswalk a canvas had been placed showing the trunk and branches of a tree devoid of foliage. Passers-by, crossing the street, impregnated it with green ink, which made the tree progressively green thanks to people's footfalls. The great impact of this initiative made people come on purpose to participate in this symbolic initiative on ecological awareness (Cf. Image 10) (<https://bit.ly/2QRTqvQ>).

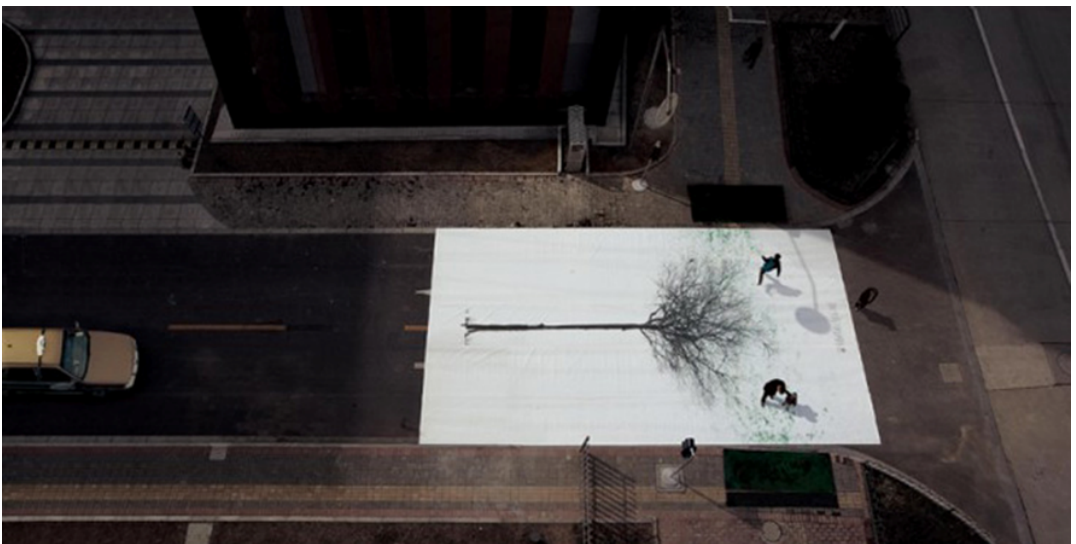


Imagen 10 Fuente: <https://bit.ly/2QRTqvQ>

2. Fun

If in other advertising manifestations the fun is present associated with the action, in the following group, the concept of fun is at the center of the advertising action itself.

* On a Stockholm metro exit staircase, they have made a musical note sound on each step, each time you step on it. Thanks to this change, many users, instead of going up the escalator, have fun going up the staircase turned into a piano (<https://bit.ly/36qLvML>).

* A soundproof room is set up in a library where young people can have fun and take a break from studying for a while by playing the drums (<https://bit.ly/37uONyG>).

3. Reaction to an Unexpected Action:

Something unexpected happens and you can see the user's reaction of surprise, fright or disbelief. For example:

* The person discovers with surprise that, when passing in front of the window of a car dealer, the colors of the car exposed in the showcase change to adopt the same of the clothes she is wearing (<https://bit.ly/2Qr1UeD>).

* On some other occasions, as in the case of a Halloween's trick, something unexpected happens that initially scares the consumer and then provokes laughter (<https://bit.ly/2MY8Ind>; <https://bit.ly/36t973h>).

4. Inverse Reactive Action:

The opposite of what is expected from the user's action occurs. For example:

* As in many big cities, finding a parking space in Paris is not easy. A motorist finds a very tight space to park between two cars, but to get it he must hit the bumper of both cars. Every time he hits, he scores points on a giant pinball machine on the sidewalk next to the car. Numerous vehicles take up that parking space. In the end, the motorist who has scored the most points and can therefore be considered the least skilful driver to park, receives as a prize a vehicle of the brand that has just put on the market an automatic parking system (<https://bit.ly/36qWk1n>).

5. Exaggeration:

Although advertising hyperbole has been present in advertising for decades, in recent years it has taken on dimensions of exaggeration and spectacularity. An example that illustrates this would be a telephone brand that celebrates its anniversary by handing out popcorn in a huge container (Cf. Image 11).



Image 11 Source: <https://bit.ly/2sGnjaG>

6. Tool Helps:

* We find this type of advertising particularly in some campaigns with social purposes. For example, in one campaign against drunken driving, machines were installed in leisure spaces such as discotheques, where young people can consume alcohol. When they leave the premises, they can use the machine that tells them whether their alcohol level allows them to drive. In cases where they exceed the limits, the machine issues them a free ticket for a taxi to take them home (<https://bit.ly/2QOdY8I>).

* In another anti-smoking campaign, the smoker puts his cigarettes in a vending machine and receives a small gift in return (<https://bit.ly/39GUpI0>).

7. QR Code:

* In this case, a QR code is made available to the user, which transfers him/her to the contents of the brand through different modalities (<https://bit.ly/2udNaa6>; <https://bit.ly/35lALOd>).

8. Print mix:

Here, printed advertising is hybridized with another support or manifestation. For example, using a Smartphone to see a raised object (Picture 12) or tapping on a mini airbag (Picture 13).



Image 12 Source: <https://bit.ly/2SVdmAB>

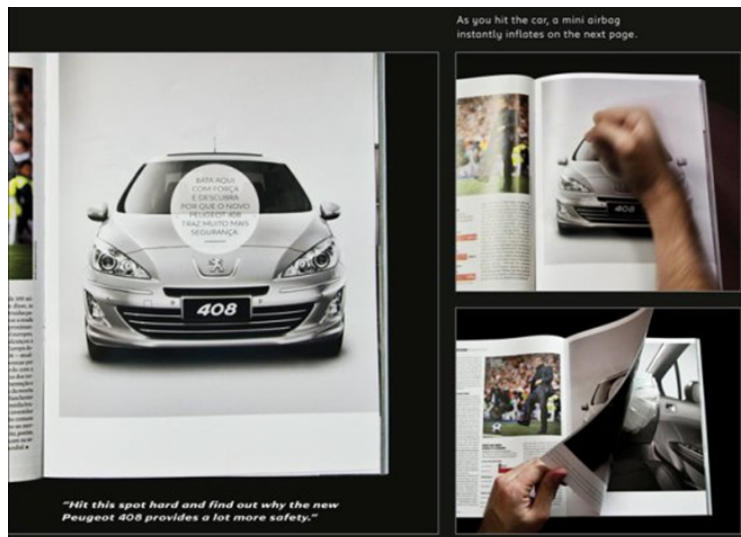


Image 13 Source: <https://bit.ly/2sFyyjF>

9. Augmented Reality:

* For example, in a shopping mall, National Geographic installs an augmented reality system. The participants have to do certain simple actions so that the animals that are projected appear reproduced (<https://bit.ly/39J2D26>).

10. Immediate Interactivity:

* When the user performs a simple action, the device reacts accordingly and so on in loops of successive simple actions of the same type. For example, in the interactive showcase where the user moves or touches

in a specific place and there is a reaction of the device (interactive display window) (<https://bit.ly/2QMqYAn>; <https://bit.ly/2tzqXTS>).

3.3. Interactive or Actional Intermediate Advertising

Interactive or Actional Intermediate Advertising requests the subject to perform two or more interactive actions.

- Three advertising modalities can be distinguished: 1. Participation in virtual worlds; 2. Interactive Internet; 3. Intermediate actions.

- It takes place in a mediated time from the moment of beginning the interaction with the advertising stimulus. The duration of this interactivity can last for a few minutes, an hour or several periods during a day or, finally, a few minutes for several days.

- The relationship mode is a secondary or mediate interactivity. This means that there is an alternation between an output of the interactive advertising system and a user response adapted to the advertising stimulus. Each response of the user, and depending on it, produces a new advertising stimulus that requires a new response from the user and so on until reaching the expected result by the user.

- This form of interactivity requires the subject to process and activate various actions that are linked together and form an articulated whole. Unlike the type of reactive advertising, where only one type of simple action is requested, mediated advertising requests different types of actions from the user that are characterized because he also has available in his memory, prior to contact and interaction with the advertising of this third level, the cognitive skills that allow him to execute the actions. As illustrated in the following examples, actions can be performed by interacting with a technological device or by physical actions of the participant. In all of them, the different actions are chained together to achieve some kind of objective and/or reward.

Here are some examples:

1. Participation in Virtual Worlds:

There are several types of virtual worlds. Here are some examples:

* One is the case of CSI in Second Life / Sansar where the participant chooses an avatar and develops numerous social actions and exchanges in that virtual world (<https://bit.ly/39L72Sz>; <https://bit.ly/35lARp3>; <https://bit.ly/2QPb1jk>; <https://bit.ly/2MWu0w4>; <https://bit.ly/2FozBa8>; <https://bit.ly/2MY94EX>; <https://bit.ly/2ZS89ei>).

* Another example is the campaign of the Argentinean telephone company Arnet. Over several weeks, a series of videos appear in which the protagonist, a young bald man named Juan Manuel Fraga, unknown at the time, claims that for every subscription to Arnet he will be able to have a hair implanted in his head. As a new video appeared, the story evolved. Many people were waiting for the new video. In Argentina, a whole current of opinion was generated in blogs and social networks in favor and against this character that became a very popular character who was invited to TV sets, appeared in TV shows and printed publications. One day it was revealed that Juan Manuel did not exist. He was an invented character whose role was played by this young unknown actor. An interesting viral movement had been generated and the campaign was a success for the company. The participants had chained a series of actions over time by searching for the videos, commenting on them on social networks; searching for other information in opinion media; etc. (<https://bit.ly/39QgSm6>; <https://bit.ly/37H8ZgD>; <https://bit.ly/2ZWKE46>)

It may appear that the interactivity of this level III depends exclusively on new technologies. However, from the point of view of the psychological mechanisms activated in the subject, another type of interactivity fulfills the same functions of anchoring in the mind through mediate interactive actions. Here are two examples:

* The participants are in a bar with a companion and are offered to compete for a prize. They have to carry out several successive tests: Running out of the bar with a ball without warning their companion; finding a street; once in it, adequately justifying their sudden exit from the bar to their girlfriend by phone; marking a penalty (<https://bit.ly/2T5nUNZ>).

Let's look at some additional examples:

* IKEA Place creates an app that allows the user to virtually furnish their home (<https://bit.ly/2umMEXB>).

* A free Smartphone and Tablet game that promotes the animated film The Minions in such a way that the user enters and moves around in that virtual world, where brands are present (<https://bit.ly/2SRSHgO>).

2. Interactive Internet:

Here there are also different types of interactive internet devices.

* The participant downloads the free application VW Real Racing GTI iPhone, chooses and configures his car model. Then he or she participates in a race and, finally, he or she can download the videos of the games and exchange messages with other riders (<https://bit.ly/2ty2IVO>; <https://bit.ly/2STQUYL>)

* In the hashtag #Polowers, participants compete in a VW-Polo race on Twitter. The runner who makes the last tweet wins, therefore the participants must be attentive to what other participants do and respond quickly. You have to maintain this activity throughout the race that can last several hours. The campaign generated more than 150,000 tweets in the 8 hours after its launch and managed to impact more than 10% of the total Twitter audience in Spain, in addition to leading the Top 10 trending topics (<https://bit.ly/2FlnZoD>; <https://bit.ly/35siGy0>).

* This brand of Turkish cookies launched an advergaming in which players embody a cookie inventor whose mission is to save the future of their products from an alien threat. All Instagram features are used to create the experience. The mix of different game styles, along with the possibility of 17 different endings, were the keys to achieving an 850% growth in followers of the brand (<https://bit.ly/2sRDIsC>; another example with Magnum-Pleasure- Hunt at <https://bit.ly/2QGPduQ>).

3. Intermediate Actions:

Since it is about chaining and coordinating a set of actions distributed over several days or weeks, the user must keep active the purpose of their actions. This makes that the links with the brand are reinforced. Two examples:

* The neighbors of a neighborhood are invited to keep and use several weeks later, on the first day of the year, a very special garbage bag in which to throw the worst of the year. Words such as unemployment, crisis, etc. are written on the bags. (<https://bit.ly/39Is1W0>).

* The participant downloads an app Equal HouseWork from Samsung and this helps him to become aware of the balance in the distribution of tasks at home (<https://bit.ly/39zvXbo>).

3.4. Planned advertising or Far Actional Advertising

Planned advertising, or far actional advertising, corresponds to certain forms of advanced interactivity that require planned actions such as those in which the prosumer intervenes or in personalization situations (customize). The features that characterize it are:

-Among its advertising modalities, we find the user's participation in advertising contests. These require planning and creative actions by the participant. The figure of the prosumer, when performing real creative processes, falls into this advertising category.

- They develop in a prolonged time; several performances spaced in the mediate and distant time. User activity requires their participation in the advertising device for hours over several days or weeks.

- A complex relationship mode takes place that introduces advanced interactivity. Unlike what happened in mediated publicity advertising, now the user has to perform creative or/and planned actions that are not available in his memory prior to coming into contact with the stimuli and tasks demanded by this sort of planned advertising.

- The user must use all the processing mechanisms of the three previous types of advertising and must add creative planned actions that require complex mental activities (organization, anticipation, evaluation, reasoning, creation, imagination and fantasy), executive decision-making and actions effective. This processing also takes place in advanced interactive environments with multimedia and hypermedia devices. Examples:

1. Contests and Forms of Advanced Interactivity:

* A first example of advanced interactivity is the Heineken campaign and the movie Skyfall (James Bond) that includes three kind of actions: spots, videogames / contest and events (<https://bit.ly/2QLqgic>; <https://bit.ly/2ZZFjZO>; <https://bit.ly/2QIEPD2>). Following the recreation of the film, in some of the ads there is a story to which people are invited to participate in the video game and in a contest. The participant must register on Facebook becoming a detective who has to solve a case. To do this you have to find the case combination.

In Spain, 3,000 participants searched, through different Spanish cities, for clues to find a briefcase in important monuments. The seven finalists later participated in an event in Atocha (Madrid), where they had to find the final key to open the briefcase. The winner received an award. The participant in this long experience has to activate numerous processes and mental skills (reasoning, imagination, understanding ...) as well as search and execution actions during several weeks. The result is uncertain and many fail to solve the necessary clues. In other campaigns, such as "catchers", there is an initial question (what are "catchers") and, from that intrigue, the participant will follow the plot in a complex tour for several weeks (<https://bit.ly/2MYj29f>)

* A different example is one in which the participant must necessarily use creative mental processes. For example, Coca-Cola launches a challenge in which participants have to create a song. This implies not only carrying out a whole series of chained actions (meeting, singing and recording, etc.) but above all generating a creative process in which the functions of imagination and fantasy put all the higher mental functions (language, understanding, decision-making, etc.) and emotional functions at their service (<https://bit.ly/2MVf4y4>).

* Some brands launch competitions in which participants must carry out creative activities, which implies starting complex mental processes. For example, a contest to draw cookies (<https://bit.ly/2ZWSqe3>), design your own label on a container (<https://bit.ly/2FmxHXJ>) or create a video and upload it to the platform to try to make the character laugh (Tony the Wall) (<https://bit.ly/2MVlpJY>).

2. Prosumer:

This type of creative process is present in the campaigns in which the consumer/prosumer participates in creating the product (customize). One of the first examples was initiated by Nike shoes (<https://bit.ly/2QnEbf8>) and then many examples have followed [designing bottles (<https://bit.ly/36snox4>; <https://bit.ly/2ZScUEG>), customizing cars (<https://bit.ly/37BbReZ>), bags (<https://bit.ly/2Qs2bxC>) or cookies (<https://bit.ly/2tu4x6g>)]. In all these cases, the participants not only have to create (and, in this way, generate new responses that do not exist before the campaign), but their creation is also the result of the participation of both cognitive functions (language, reasoning, etc.) and affective functions, where the creation relates the participant's own personality to the product.

4. Discussion and Conclusions

The results of this research have allowed us to show the changes that have taken place in the four traits that identify a persuasive advertising strategy and, based on that analysis, the presence of four types of strategies in the current advertising system. This affirmative answer to the five hypotheses formulated raises the question of the possible relationship between these different persuasive strategies. From a theoretical point of view, the results find their interpretation in the theory of processing levels and allow it to be extended to the field of advertising. The theory of processing levels describes the dynamic processes of coding and recall (Craik & Lockhart, 1972; Bermejo-Berros, 2017; Craik, 2020). The degree of recovery of information from memory depends on the type and level of processing with which it was encoded. This process of assimilation of the stimulus can occur, either superficially (for example, process some physical features of the stimulus), or in a semantic and deeper way (for example, the understanding of its properties, putting it in relation to other previous knowledge, etc.). The results of this research show that, as we move from level I to level IV (see Table 1), the degree of processing increases because the opportunity and contextual requirements for coding increase (due to the time of exposure to the stimulus and the duration in the working memory; due to the increase in the number of actions to be performed and their complexity).

We have to keep in mind that advertising continues to pretend today that consumers retain their brand, their advertising promise and have a positive experience with it. Therefore, what the new persuasive advertising strategies found in this research show is that, the advertising purposes just mentioned, are reinforced with these new strategies because they induce deeper levels of advertising message

processing. In other words, current advertising, by introducing new persuasive strategies, increases its degree of efficiency by installing more deeply in the experience and memory of the consumer and user.

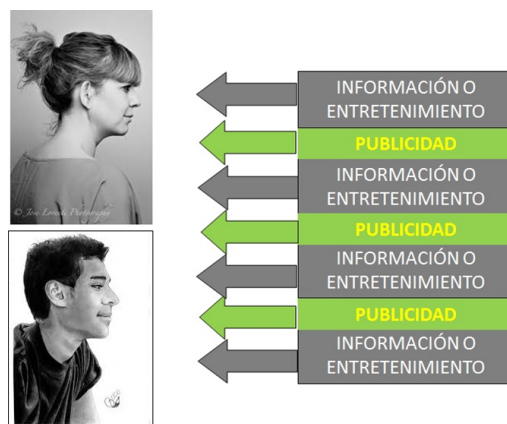
In short, the results of this research indicate that changes in advertising communication have also modified current persuasive strategies. These are integrated into a combined communication system, which includes advertising pieces and marketing actions. This system has four properties that allow defining the Model of Advertising Message Processing Levels that results from this study:

1. *Diversification of persuasive strategies.* There has been a process of differentiation in the persuasive model of advertising of the twentieth century. According to the analysis carried out, a diversification of persuasive strategies has taken place. We have gone from one to four types of persuasive strategies (from level I to levels I, II, III and IV according to Table 1).

2. *Levels of processing.* The new persuasive strategies are not only different ways of addressing the consumer, but they are articulated among themselves in an advertising system that introduces four levels, which require an interactive participation of users progressively more demanding as we move from level I to IV (Cf. Table 1). In this process, the recipient is changed from a receiver to an interactive user. Between level I and IV, the user is induced to mobilize a greater number of mental resources and more varied than in classical advertising, where a first-level processing mode (i.e., merely attentional and perceptive) was used above all. The mental mechanisms mobilized by the advertising stimulus can affect one or more cognitive and emotional processes (attend, perceive, understand, understand, imagine, learn, act immediately, act in the medium term, plan, etc.). In correspondence with the theory of psychological processing levels (Author, 2017) and taking into account that the greater the cognitive processing of the stimulus the greater the assimilation and mental storage, it can be postulated that numerous persuasive strategies, particularly those close to level IV, induce greater levels of advertising effectiveness. Therefore, firstly, in the Model of Advertising Message Processing Levels four structures are identified that have their own epistemic identity (I, II, III, and IV). Each of these is the result of the concrete implementation in each advertising piece of four features or components (whose relevance to identify the persuasive structure had not been identified by any previous work). These components are articulated in an integrative unit that is not the result of the mere sum of the four components, but they work together within that overall structure (Gestalt). A second property of the Model is that there is a staggered relationship between the structures of the four levels I, II, III and IV, so that the level of pragmatic demand for psychological processing (cognitive-emotional and behavioural) increases from Level I and is highest at Level IV.

3. *Types of advertising.* Together with direct or interpellative advertising, characteristic of the advertising of the 20th century, we now find forms of indirect or masked advertising, very present in the new advertising strategies of the 21st century (Cf. Figures 1 and 2). If, during the twentieth century, direct advertising was inserted in the media, clearly differentiated, with codes that consumers learn to identify; now advertising is also found in other social contexts outside the media. Direct or interpellative advertising uses persuasive push-type strategies, according to which the advertising message is pushed towards the consumer. The strategy is direct because it aims at attracting the person to an advertising message by drawing their attention to it in order to convey the message in a conscious way (Cf. Figure 1). The receiver knows that the message he receives is advertising.

Figure 1. Direct advertising strategy (push) during the 20th century



Source: Own elaboration

Now, in the 21st century, the pull strategy is multiplied with indirect or masked advertising inside the media product. As illustrated in Figure 2, there are four successive steps. (1) At first, media content seeks to attract the consumer (e.g. to provide him with information likely to interest him or, in other cases, to entertain him). This is something that has value in itself for the person. (2) In response to the above, the recipient may be attracted to that product and decide to start consuming it. (3) Third, while the person is assimilating information or entertainment content, advertising is present and is susceptible to influence the consumer. (4) If the recipient has favorably evaluated the product, they will circulate it in a viral process through their contacts, social networks, etc. We see that, through this process, advertising actions use multiple screens, looking for the consumer to enroll them in a network of social actions and relationships (virality, etc.). All this in a context of cognitive hyperstimulation with advertising stimuli of a hypermedia nature.

Figure 2. Indirect advertising strategy (pull) during the 21st century



Source: Own elaboration

Pull advertising strategies are very present in the new advertising strategies, at any of the four levels of processing.

4. *Circulation of advertising.* Advertising no longer exerts its influence exclusively from the media, but we find many of its manifestations outside the media in a culture of entertainment and emotional relationship with the product through messages that insert advertising within itself (as in advertisement, branded entertainment and branded content). We find enigmatic, fun or surprising actions that, rather than informing about the product, what they want is to entertain and amuse. This is an indirect form of persuasion. The message is no longer exclusively an advertising message, with a defined genre, but advertising is mixed, hybridized, with other entertainment genres. At the same time, the barriers that had been established between advertising and different forms of marketing such as Street marketing, viral marketing, stealth marketing, engagement marketing, buzz marketing, etc., are removed, forming an integrated communication process.

In conclusion, it can be said that, compared to classical advertising, current advertising has changed the ways in which advertisers relate to their target audience by introducing new persuasive strategies that induce deeper levels of processing of advertising information, from the point of view of the psychological processes activated during advertising communication. It is no longer just about capturing your attention but also that you do some concrete action, get involved in complex behaviors, and participate in creative activities. All this is for the benefit of the advertiser because, the greater the participation of the user, the greater the depth in the processing of the advertising information and, consequently, greater storage in the memory of the advertising message. At the same time, and not less important, given that in these pull strategies user participation is voluntary (particularly from level II), their emotional availability towards the advertising action is greater and, consequently, the emotional transfer towards the brand/product is more favourable. In short, these new persuasive strategies not only seek cognitive processing of the advertising stimulus but also, and particularly, establish an emotional relationship with the brand. Cognition and emotion now participate, in an intimate and solidary way, in the consumer's response to the advertiser's

new relational strategies, without this process of associating cognition and emotion being carried out through procedures, in a certain artificial sense, of association by classical conditioning through repeated exposure to the advertising stimulus in the media, as had been done throughout the 20th century. Now, in the 21st century, through these new persuasive strategies, we are witnessing a social phenomenon of influence by masking where advertising no longer tries to draw our conscious attention to its product/brand but to involve us in an activity that is attractive to us in which the brand and its values are only incidentally present. There is thus an involuntary cognitive and emotional processing of advertising which, by avoiding consumer counter-argumentation, increases the effectiveness of this phenomenon of social influence of advertising through entertainment and voluntary personal involvement. The analysis model that we have implemented, based on the research gathered in the present work, has allowed us to show the change in the persuasive strategies of advertising in the 21st century, focusing on the mental processes that are triggered in the consumer as Response to different types of advertising messages. This model completes and complements other visions about the present, and future trends (Kumar and Gupta, 2016; Deuze, 2016; Schultz, 2016), of persuasive advertising strategies.

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