

Audiovisual Narrative Genres as a Tool for Advertising Research

Víctor Hernández-Santaolalla¹, Jorge David Fernández Gómez² y María del Mar Rubio-Hernández³

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Abstract. Advertising creativity has been scarcely operationalized and, considering the irregular lists of formats drawn up to date, few are the studies that have addressed the classification of the formulas or sources that help to create advertising messages. The aim of this study is to make a contribution in this respect by positing audiovisual narrative genres as useful and prolific sources for gaining strategic insights and establishing creative concepts. To this end, a content analysis was performed on a sample of 411 ads picking up awards or shortlisted at the Cannes Lions International Festival of Creativity (2009-2018). Besides the audiovisual genre, positioning and product categories are also examined. The results indicate the importance of genres, especially comedy and drama, in advertising, while providing several practical pointers as regards their strategic and creative implications.

Keywords: narrative genre; creativity; advertising strategy; positioning; content analysis.

[es] Los géneros narrativos audiovisuales como herramienta de investigación publicitaria

Resumen. La creatividad publicitaria ha sido insuficientemente operacionalizada hasta la fecha, siendo escasos los estudios que han abordado la clasificación de las fórmulas o fuentes que pueden contribuir a crear mensajes publicitarios. En este sentido, este estudio propone plantear los géneros narrativos audiovisuales como fuentes útiles y prolíficas para la obtención de conocimientos estratégicos y el establecimiento de conceptos creativos. Para ello, se ha realizado un análisis de contenido de una muestra de 411 anuncios premiados o preseleccionados en el Festival Internacional de Creatividad de Cannes Lions (2009-2018), examinándose, aparte del género audiovisual, el posicionamiento y las categorías de producto. Los resultados indican la importancia de los géneros, especialmente la comedia y el drama, en la publicidad, a la vez que proporcionan varias indicaciones prácticas en cuanto a sus implicaciones estratégicas y creativas.

Palabras clave: género narrativo, creatividad, estrategia publicitaria, posicionamiento, análisis de contenido.

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1. Introduction

Narrative genres play a significant role in popular culture, as evidenced by cinema, TV, video games and so forth, with advertising being no exception to the rule. For instance, “1984”, Apple Macintosh’s iconic ad directed by Ridley Scott, in allusion to George Orwell’s homonymous novel, depicts a dystopian future by employing the recognizable markers of the science fiction genre. Likewise, Sainsbury’s 2014 Christmas ad narrates events occurring 100 years before during the Christmas Truce (December 24-25, 1914), an impromptu cease-fire on the Western Front, several months after the outbreak of the

First World War. To recreate the real events, the commercial adopts the characteristic elements of the historical film genre. There are also some iconic advertising characters like the Marlboro cowboy and the attractive main character of several Martini ads, representing the main features of the Western and *noir* genres, respectively.

In this connection, it is worth considering whether narrative genres are an optimal tool for analyzing and creating adverts. Certainly, advertising is closely related to the mechanisms, content and forms of popular culture (Fowles, 1996), albeit usually with a shorter duration than its conventional expressions. For this reason, it is necessary to resort to formulas that make

¹ Universidad de Sevilla (España)
E-mail: vhsantaolalla@us.es

² Universidad de Sevilla (España)
E-mail: jordav@us.es

³ Universidad de Sevilla (España)
E-mail: mrubio8@us.es

ads more intelligible, including audiovisual genres which for savvy audiences serve as a framework for decoding and interpreting their messages.

Proof of this is that classifying advertising messages in “dramatic forms”, which have received different names depending on the author, has been a constant among the industry’s professionals (Roman and Maas, 2005). Accordingly, they have also been called “types” (Aaker and Myers, 1982), “ways” (Cables, 1983), “techniques” (Harrison, 1989), “treatments” (Weilbacher, 1979) or “formats” (Arens, Schaefer and Weigold, 2009, pp. 254-257). For instance, Roman and Maas’ (2009, pp. 100-106) classification includes nine dramatic forms: 1) demonstrations; 2) testimonials 3) spokespersons; 4) slice-of-life; 5) animation; 6) competitive advertising; 7) sex; 8) humor; and 9) music. In the same vein, Ogilvy (2016, pp. 103-110) refers to the following categories: 1) humour; 2) slice of life; 3) testimonials; 4) demonstrations; 5) problem solution; 6) talking heads; 7) characters; 8) reasons; 9) news; 10) emotion; 11) testimonials by celebrities; 12) cartoons; and 13) musical vignettes. And for their part, Arens, Schaefer, and Weigold (2009, p. 254-257) propose another taxonomy: 1) straight announcement; 2) presenter; 3) testimonial; 4) musical; 5) slice of life (problem solution); 6) lifestyle; and 7) animation.

From Russell’s seminal conception in *Planning Advertisements* (2013) in the 1930s to Ogilvy’s popular proposal five decades later, in 1983 – which has survived the passing of time, with slight changes (Arens Schaefer, and Weigold, 2009) – several narrative genres (or relating to the emotions caused by them) appear in all of these taxonomies. Drawing inspiration from Ogilvy to elaborate their list, Roman and Maas (2005), classify the erotic genre as “sex”, comedy as “humor” and musicals as “music”. Ogilvy’s own classification refers to the “kinds of commercial which are found to be *above average* in their ability to change people’s brand preference” (2016, p. 103), highlighting “humor” and “emotion”. For their part, Book and Cary (1970), in what is perhaps a more comprehensive categorization, refer to humor (“satire”), fantasy and a hybridization between the detective and horror genres called “suspense”. Likewise, Baldwin’s classification (1989), which categorizes advertisements by the creative resource employed, includes the “satire” and “musical” genres among its 14 formats. White (1981) also proposes a similar typology, incorporating related categories like “opinions and reactions from common people” and “music predominance”. Similarly, Ramonet (2000) includes “comedy” in his categorization. While according to Dyer, “Another way of analysing ads is to classify them according to their themes or the attitudes and feelings they are meant to appeal to or mobilize”, for which reason she establishes some which are genre-related, like “dreams and fantasy” and “successful romance and love” (2009, p. 73).

In light of the foregoing, it can be concluded that the main problem with these lists lies in their hetero-

clite nature, insofar as they mix formats, media, ad components and strategic or brand decisions. Logically, this classificatory hotchpotch is chaotic and confusing because it combines different criteria that do not fulfill the requirements of a systematic classification (Baños González, 2001). As already noted, some of the items that usually appear in these classifications refer to narrative genres, but they are indistinguishable from elements belonging to other aspects of creativity or strategy. Therefore, despite the efforts of many authors to bring some order to their classifications, they do not establish solid criteria for developing a tool that can be used for both analyzing and creating adverts.

In relation to the advertising industry, as a sort of stockpile of ad content, genres are an accessible, simple and useful taxonomy for conceiving ideas (Fernández Gómez and Rubio-Hernández, 2019). From a theoretical perspective, narrative genres have a long tradition and are firmly established and perfectly catalogued in mass culture (Schatz, 1981; Altman, 1999; Langford, 2005), whereby they are useful tools for analyzing and creating ads. Audiovisual narrative genres have proved to be pragmatic and effective systems for categorizing popular culture products, such as films, TV shows, video games and video on demand (VOD) offerings, insofar as they have been used by the industry and audiences, alike (Stam, 1999). Consequently, this study is based on the idea that audiovisual narrative genres are also an optimal way of classifying, analyzing and creating adverts.

2. Audiovisual narrative genres

Genres, as indicated in the previous section, have been and continue to be widely used as an organising principle for films and television series, both by creators and audiences. However, from an academic point of view, theorizing about genres becomes a very complicated task (Jiménez Varea, 2019), among other issues due to the continuous effort of transformation and hybridization they undergo. In this respect, from an empirical perspective, Herman defines genres “[...] as sets of preference rules bearing on how processes unfolding in the storyworld should be coded or represented (e.g., as mental, behavioral, verbal, or other). Such preference-rule systems in turn create default assumptions about the roles that protagonists will play within storyworlds” (2009, p. 141). In an attempt to categorise and simplify reality, there are many classifications of audiovisual narrative genres (Gehring, 1988; Altman, 1999; Langford, 2005; Sánchez Noriega, 2005) that basically coincide as to the most relevant ones. These include science fiction (Cornea, 2007; King and Krzywinska, 2002; Craig, 2013), based on speculative stories, the product of authors’ fancies, unshackled by the conventions of reality, which allow audiences to explore new worlds, ages and cultures. The genre thus resorts

to impossible technological advances, flying saucers, very highly developed robots, devastated planets, Martians, dinosaurs, giant spiders and so forth. In the same vein, the superhero genre features main characters with extraordinary powers (people who have been born superhuman or have been modified scientifically, mutants, gods, aliens, etc.), who have a mission (normally with good intentions), under a disguise that conceals a dual personality (Coogan, 2009; Morrison, 2011; Darowski, 2014).

Similarly, the horror genre is characterized by the presence of supernatural monsters (vampires, zombies, ghosts, werewolves, etc.) who pose a threat and inspire revulsion (King, 1981; Carroll, 1990; Wood, 2002; Lovecraft, 2013). In contrast, the terror genre features ordinary run-of-the-mill, but essentially evil, characters (psychopaths, sociopaths or other types of mentally disturbed individuals), who sow fear through violence and murder (Cavallaro, 2002; Rockoff, 2002; Zinoman, 2011). The last genre in the fantastic category is fantasy (Brooke-Rose, 1981; Jackson, 2003; Walters, 2011): stories about fantastic or imaginary worlds (sometimes representing an idealized Middle Ages) with princesses, kings, heroic knights, mythological creatures, talking animals and monsters.

From a more realistic perspective, Westerns narrate epic episodes of the American pioneers (many of whom are searching for their promised land) in which the heroes (cowboys) are faced with the dilemma of either ushering in “civilization” or committing themselves to the “Wild West” (Cohen, 1956; Astre and Hoarau, 1973; Creacy, 2014). In the *noir* genre, included in the criminal fiction category, the main characters are morally ambiguous (corrupt policemen, decadent private eyes, criminals, mafia, gangsters and *femmes fatales*) who generally go about their business late at night in dark, wet alleys dimly lit by neon lights, in a psychological atmosphere of cynicism, pessimism and shadowiness (Durgnat, 1998; Hirsch, 1999; Borde and Chaumeton, 2002). Similar to *noir*, but this time belonging to the thriller category, the police genre is criminal fiction in which investigators, detectives or policemen have to solve cases by and large in an urban setting. In this genre, in which the detective/criminal, good/evil dichotomy prevails, the police play the role of guarantors of safety (Warshow, 1964; Durgnat, 1998; Effron, 2011). The history genre, despite its diversity – peplum, biopics, war, etc. – involves stories set in the past with period characters, arguments, situations and scenes (i.e. either realistic or fictional historical accounts) (Rosenstone, 1995, 2006; Thompson and Bordwell, 2003).

Comedy is one of the so-called “major genres” (Altman, 1999), characterized by optimistic plots featuring ordinary people whose aim is to make audiences laugh or smile. The main characters, either owing to their virtue or their weaknesses or defects (which, moreover, tend to be exaggerated), constantly fall foul of misunderstandings or encounter diffi-

culties in their daily lives, giving rise to ridiculous and hilarious situations, before ultimately overcoming them in a happy ending (Mills, 2004; Gehring, 2008; King, 2002). At the opposite end of the scale would be drama, involving serious plots based on characters and revolving around a conflict – namely, the genre avoids special effects and comedy to focus on the development of the main characters’ personality and on their interactions. This genre broaches relevant issues in people’s lives, like love and disaffection, jealousy, maternity/paternity, pain, illness, death and the fight for ideals (Grant, 1986; Lavandier, 1994). As to the musical genre, this is based on simple schematic plots and idealized arguments whose purpose is to entertain audiences. Musicals feature characters who sing and dance, explosions of joy and enthusiasm, idyllic pristine cities and a utopian optimism (Feuer, 1993; Cohan, 2002; Hirschak, 2004). To end with, the erotic genre is based on soft sex in relation to the exhibition and realization of sexuality. In other words, sensuality is more present than sexuality, much closer to desire as an explosion of the senses than to pornography (Reichert and Lambiase, 2003; Mainon and Ursini, 2007; Martin, 2009).

3. Audiovisual narrative genres and advertising

As part of popular culture, advertising has a two-way relationship with its context, being simultaneously a discourse that emerges as a product of that culture, which it reflects, and a conveyor of a message that modifies it (Pollay, 1986; Jhally, 1990; Williamson, 1998; Wharton, 2013). Thus, the production, distribution and consumption of advertising messages can be studied from the perspective of “cultural products” (Horkheimer and Adorno, 1972).

Beyond ideological issues (Horkheimer and Adorno, 1972), mass culture is conceived as a serial form, as the repetition of a pattern, and a genre is precisely that: a formula (Mittell, 2004). From the satirical dramas of Ancient Greece to the horror stories of Romanticism, which sought to make audiences laugh or to scare them, respectively. Thus, if a genre is understood as a set of conventions that are repeated – topics, characters, scenes, atmospheres, techniques and so forth – which are familiar to audiences (Konigsberg, 1997), this effectively implies that it is what Horkheimer and Adorno (1972) call a serial product. However, this serialization inherent to the mass media should not always be defined as harmful or constraining (Martel, 2010). As to production, the books, comics, films and TV series belonging to a genre share a series of discourse markers that exhibit a similar content, which in turn can serve as guidelines for readers, in consonance with Jauss’ horizon of expectations (Kloepfer and Shaw, 1982). But, notwithstanding that homogeneity, there can also be unquestionable differences between them (Silverblatt, 2007), measurable in terms of creative expertise, technique and inspiration, among other

things, which can obviously lead either to an insipid, stereotyped product or to a masterpiece. It is precisely that formulaic principle (Martel, 2010) which firmly links audiovisual narrative genres to advertising (Altman, 2006). The discourse markers specific to each genre can be leveraged by advertisers in the creative process, while also serving as guidelines for viewers in the decoding process, since they can recognize the characteristics which they usually find in other mass media products in commercials.

As to the target audience's reactions, there are a number of eminently empirical studies focusing on the effects produced by ads on receivers, including laughter in the humor category (Hansen, Strick, van Baaren et al., 2009; Sterntahl and Craig, 1973; Weinberger and Gulas, 1992; Weinberger, Gulas and Taylor, 2021) and fear in its horror or terror counterpart (Bennett, 2000; Montgomery, 2021; Morales, Wu and Fitzsimons, 2012; Parry, Jones, Stern et al., 2013). Similarly, there are several works focusing on sex (Bailey, Liu and Wang, 2018; Ma and Gal, 2016; Stafford, 1998) and music (Abolhasani & Golrokhi, 2022; Kellaris, Cox and Cox, 1993; Park and Young, 1986; Wilson and Till, 2011), categories that are employed instrumentally. Albeit to a lesser extent, from the perspective of effects several studies have been conducted on drama (Frisby, 2002; Maynard, 2004; Stern, Russell and Russell, 2007). And with a token presence, research has been performed on Westerns (Freeman, 1972; Starr, 1984) and superheroes (Roes, Merchant and Bakir, 2012). Additionally, the literature contains a number of comparative studies in this regard (Kasilingam & Ajitha, 2022; Mukherjee and Dubé, 2012; Pilgrim, Norris and Hackathorn, 2017; Potter and Warren, 1988).

However, no research works have followed the same approach as this study, which endorses narrative genres as a way of analyzing or creating ads. As a matter of fact, when used in an optimal fashion, genres can give rise to high levels of creativity (Altman, 2006, Konigsberg, 1997). In other words, the differential use of genres in advertising would lead to more creative and striking ads which, ultimately, would add value to brands. This idea is perfectly illustrated by the temples of creativity in the advertising industry: ad festivals. Indeed, at these events the creative aspects of ads have traditionally taken precedence over others when deciding on which of them are exceptional enough to merit an award (Helgesen, 1994; Montano, 2004; Repiso, Berlanga, Ramos-Ábalos et al., 2018), which is tantamount to saying that creativity is the most relevant and admired trait in the industry (Helgesen, 1994; Etayo Pérez and del Río, 2011). On the contrary, there are authors who claim that the ads competing and picking up awards at creativity festivals are far removed from reality because they are not effective or appropriate for their target audiences (Kübler and Proppe, 2012; Kilgour, Sasser and Koslow, 2013).

As the goal of the vast majority of ad campaigns is precisely to reinforce brand communication and

values, "creative" proposals are submitted to festivals (Helgesen, 1994; Montano, 2004; Repiso, Berlanga, Ramos-Ábalos et al., 2018). Therefore, it is clear that these campaigns leverage above all emotions to reinforce the connection with consumers by attempting to provoke an emotional reaction from them (Franzen and Moriarty, 2009; De Chernatony, McDonald and Wallace, 2011; Kapferer, 2012), as most narrative genres do.

According to this idea, those campaigns that prioritize emotional values and brand intangibles (Aaker, 1996; Keller, 2008; Kapferer, 2012), with the aim of empathizing with customers, tend to take more risks (Holt 2004), unlike those based on product attributes prioritizing rational communication, whose approach is therefore more conservative. "Rational" is operationalized as a descriptive feature (Keller 2007) and functional benefit, namely, one based on an attribute that provides functional utility to customers (Aaker, 1996). Whereas an "emotional" benefit refers to more intangible, extrinsic aspects, "including the ways in which the brand attempts to meet customers' psychological or social needs [...] and consumers can form imagery associations directly from their own experience or indirectly through advertising or by some other source of information" (Keller, 2007: 65).

This dual nature of brands can be observed in their positioning (Kotler, Keller, Brady et al., 2019), which can either be defined from a strategic, product-oriented perspective (Trout and Rivkin, 2000) or on the basis of a semantics that is created for the brand (Batey 2016). With regard to positioning, it can be defined as the act of designing a company's market offerings and image so as to occupy a distinctive place in the minds of the target audience (Ries and Trout, 2001; Kotler, Keller, Brady et al., 2019). A positioning strategy can provide a focus in the development of an advertising campaign. That strategy can be conceived and implemented in a variety of ways that derive from the object attributes, competition, specific applications, the types of consumer involved or the characteristics of the product category (Aaker and Myers, 1982, p. 134).

When linking advertising strategy to narrative genres, the analogy proposed by Mittell (2004) offers food for thought because, to his mind, the concept of audiovisual narrative genre is close to brand architecture (Aaker, 1996), specifically to the automobile portfolio:

instead of biological taxonomy, a better parallel for media genres might be brands of automobiles. [...] while [designs, machinery, and engine systems] may be an important site of differentiation, it is not necessarily the primary way the two brands differ. Many differences in automobile brands are established through industrial practices —manufacturing styles, labels, corporate reputation and nationality— and cultural circulation —driver preferences, press accounts, consumer ratings, and advertising (Mittell, 2004, p. 9).

This perspective is similar to Altman's when referring to film studios as brands by comparing the most run-of-the-mill studios – which use audiovisual narrative genres as a unique hallmark – with own-brand labels, and the most creative studios – which try to develop their own values beyond the purely generic ones – with trademarks (Altman, 2006, pp. 113-115). Indeed, in contrast to Mittell—whose brand conception clings to a formulaic product-oriented perspective—Altman champions those film studios that have their own style which suits any genre when referring to “brand name movies”: “How much more rewarding is a strategy of avoiding generic identification, instead stressing the particular plus that the studio brings to the genre” (Altman, 2006, p. 115).

As already observed, it is possible to establish an analogy, in terms of brand management, between the personality branding perspective represented by Altman and adverts that use genres without losing their values or corporate personality. On the contrary, those ads that resort to genres as mere formulas by focusing their communication on the product would be more in consonance with a product branding approach and Mittell's theory. Lastly, in line with the hypothesis put forward here, Altman advocates for a broader and more developed brand management approach, instead of opting for a more basic perspective focusing on the product and its tangible characteristics (which can be copied by any competitor).

By definition, genres can never be fully controlled by a single studio, whereas individual studios have exclusive access to contract actors, house directors, proprietary characters and patented processes. By stressing these restricted qualities in the publicity for each film, a studio automatically develops a pre-sold audience for the next film featuring the same in-house star, character or look. Instead of starting over again, publicity for the next film need only point to its continuity with the previous film in order to assure a strong audience. Following this logic, Hollywood regularly eschews genre logic for production and publicity decisions, in favor of series, cycles, remakes and sequels (Altman, 2006, p. 115).

Accordingly, the main objective of this study is to determine whether or not audiovisual narrative genres can be employed as a tool for classifying adverts and, consequently, for analyzing and creating them. This main goal can be broken down into several secondary ones that examine the associations between these narrative genres and other variables, like the type of positioning and the product category. In view of this, the following three research questions were formulated:

- RQ₁. Which audiovisual narrative genres prevail in advertising?
- RQ₂. Which discourse markers of audiovisual narrative genres appear in advertising?
- RQ₃. Are there any associations between narrative genres (and their markers) and the type of positioning and product category of advertising messages?

4. Materials and methods

In order to study advertising genres, a quantitative methodology was developed to perform a content analysis on a corpus of ads picking up awards or short-listed at the Cannes Lions Festival from 2009 to 2018. Specifically, a sample of 411 ads was selected from a total universe of 3,015 (The Work, 2019). The corpus was created using multistage sampling: a proportional allocation was conducted to determine how many ads should be coded per year, followed by systematic random sampling to select the specific units of analysis. Specifically, an average of 41.1 ads were analyzed per year, with a standard deviation of 5.56. The lower limit was 33 ads, corresponding to 2012 and 2016, and the upper limit, 50, corresponding to 2011.

Coding was performed by six judges – interns and research fellows – after a period of training during which they were taught the procedure and how to interpret the variables according to the codebook. The sample of ads was subsequently divided equally and randomly among the judges, with three of them coding 69 ads and the other three, 68.

Regarding the variables, apart from a number of general aspects, such as the duration of the ads or their country of origin, the aim of the content analysis was to identify the genre in which they could be classified. The main variables analyzed were the product category (Harrison, 1989), the type of positioning (Porter, 1980; Harrison, 1989; Sengupta, 1994; Ries and Trout, 2001) and the narrative genre.

Concerning the first variable (the product category), in the words of Harrison, “The most useful definition if we are trying to understand the consumer's way of seeing a product and selecting it, is to *classify products and services by the way that selection takes place*” (1989, p. 24, original emphasis). Following this author, four product categories were established (see Table 1).

With respect to the second variable (the type of positioning), following Percy and Rosenbaum-Elliott (2009) and Harrison (1989), a distinction was drawn between product-oriented and consumer/user-oriented positioning. The former implies a product's factual position, in terms of what it will do, how it has been made, its ingredients, its superiority over its competitors and its uses and applications (Harrison, 1989, p. 23). On the other hand, the latter focuses on the people who use the product. Products are positioned in terms of their users, the sort of people they are and the lifestyle that they lead, plus the occasions on which these products can be used (1989, p. 23). As Percy and Rosenbaum-Elliott remark, “The *user* is the focus, not the product” (2009, p. 176, original emphasis). When engaging a specific segment or when the underlying purchase motive is social approval, managers may consider using user-oriented positioning. In sum, in a product/benefit-oriented positioning, product characteristics are the message; in a consumer/user-oriented positioning, user characteristics are the message (Percy and Rosenbaum-Elliott, 2009, p. 177).

Table 1. Product category (Harrison 1989, 24-25)

Categories	Definition
Functional products of daily use	Items we buy at the supermarket – detergents, lavatory cleaners, toothpaste, tea, tinned soup, breakfast cereals—to a startlingly large degree this group comprises some of the best known brands in the country.
Impulse-buy items	Similar to the first group, low in cost, frequent in use products –the distinction is that we buy them not as a daily necessity but as a little treat—soft drinks and sweets fall in this group as do minor items of clothing and magazines and some gifts.
High-end items	These are the things that we buy infrequently because they are expensive and last a long time. A house, a car, major pieces of furniture are in this category –as, interestingly enough are some high-ticket, rarely used services like funerals, wedding receptions and so on.
Conspicuous consumption	These are the things we demonstrate our personality with, which we use to document what kind of people we are. The important factor is that people can see the brand and know how much it costs and what it signifies (e. g. clothing or cars, which are the most effective social symbols of all). Alcoholic drinks, cigarettes, jewellery, the use of certain restaurants and even certain books.
Other	The rest of categories that are not included.

Finally, the coding of the third variable (relating to the predominant genre) was based on the works reviewed in the theoretical framework section.

In short, the variables and categories studied through the content analysis were as follows.

1. Product category: (1) functional, (2) impulse-buy, (3) high-end, (4) conspicuous consumption, and (5) other.
2. Positioning: (1) product, (2) user, and (3) other.
3. Predominant narrative genre: (1) science fiction, (2) superheroes, (3) horror, (4) terror, (5) fantasy, (6) western, (7) noir, (8) detective, (9) historical, (10) comedy, (11) drama, (12) musical, and (13) erotic.

Lastly, besides the predominant narrative genres—variable that was coded in terms of abstraction, attending to the ad as a whole beyond particular features—the specific discourse markers appearing in them were analyzed. For instance, parody ads were counted within the comedy genre. However, when the commercials parodied specific genres—and therefore present their genre marks—they were coded within that genre according to the third variable, while markers of the comedy genre (or another genre) that were reflected were also recorded. This allowed not only for determining which of them were the most frequent, in line with traditional taxonomies of narrative genres, but also for confirming whether or not it was possible to speak of the hybridization of genres in advertising. The coded discourse markers for each genre are listed in Table 2.

Table 2. Discourse markers of genres

Genre	Discourse markers
Sci-Fi	Spatial or time travels. Changes of scale (for example, giant spiders or shrinking men). Robots and other artificial intelligence elements. Presence of the scientist. Presence of aliens. Mutations. Utopias or dystopias. New technological or social possibilities. Catastrophes and non-natural threats.
Superheroes	Having a vital mission. Having supernatural powers. Possessing a secret (heroic) identity usually covered under a costume.
Horror	Frightening intention. Victory of irrational over daily life. Supernatural or threatening and/or repulsive monster. Fear of “the other” (violation of natural order).
Terror	Frightening intention. Presence of a human “monster” (killer). Appearance of sharp pointed weapons. Presence of the <i>final girl</i> . Presence of viscera and blood. Subjective point of view (the spectator sees the same as the killer does).

Genre	Discourse markers
Fantasy	Narrative of the unbelievable (alternative reality). Presence of supernatural creatures. Spectator's familiarity with supernatural creatures. Medieval fantastic context. Themes of spectacular travels, dreams or hallucinations, magic or alternative realities. Presence of heroes, princesses and marvellous creatures. Presence of evil creatures (witches, wizards...).
Western	Notion of border; civilization vs. nature dichotomy. Cowboy (hat, handkerchief, boots with spurs). Firearms. Horses. Virility. Rites like duels or cattle stampedes.
Noir	Criminal fiction. Atmosphere of cynicism, pessimism and darkness. Antiheroes (selfish private detectives, corrupt police officers, sadistic criminals, femme fatale...) Narcissistic and villainous tough guys. Sexualized female characters (objects of desire, use of eroticism to reach goals, etc.). Claustrophobic and dark spaces that create a gloomy and sordid atmosphere. Dark urban iconography (alleys, night clubs, smoke in suspension, soaking-wet hats).
Police	Presence of the investigator, the detective or the police officer. Predominance of the urban space. Protagonist narrator (omniscient). Duality: good (police) versus evil (gangster). The plot is based on a case resolution. Violent action.
Historical	Representation of past facts, events or times. Settings created with monumental and giant scenarios in the ancient world movies. Wear period costumes. Violence showed in battles, combats and duels. Predominance of war conflicts. Predominance of the hero figure. Biopics.
Comedy	Intention of making laugh. Optimism (pleasant and positive vision of events). Happy ending. Presence of common man/woman (the representation of the spectator through real, quotidian and close characters). Intention of exaggerating the characters' defects and vices, as well as mocking their reactions Inclusion of visual and verbal gags, jokes or pranks.
Drama	Realistic conflict among characters. Serious stories that develop the characters' personalities and interactions. Relevant themes in people's life (lack of affection, jealousy, motherhood/fatherhood, pain, sickness, death, etc.) Spectator's emotional implication (create empathy through affliction, sadness, etc.). Deepening in daily life issues in order to question big dilemmas.
Musical	Presence of music and dance. Interaction of two narrative languages: conventional and musical. Idealized vision of reality. Formal prominence of the characters and their dances. Unreality and unlikeliness of actions and dialogues. Intention of making the spectator scape (sublimated vision of reality).
Erotic	Presence of sensual actions. Sexualisation of characters. Presence of beautiful, provocative and naked (semi naked) characters. Soft and warm lighting. Exhibition of sexual tension. Close-up shots and extreme close-up shots (of body parts).

The interrater reliability of every variable was calculated according to Krippendorff's alpha (2004), obtaining values of above 0.8 for all the variables involved: the product category ($\alpha = 0.80$); product ($\alpha = 1.0$); the type of positioning ($\alpha = 0.85$); the predominant narrative genre ($\alpha = 0.87$); and the genre discourse markers ($\alpha = 0.86$). Chi-squared tests were

conducted to determine whether or not there were any statistically significant differences between the variables. When these were detected, the cells driving the results were pinpointed by calculating the standardized residuals (Phillips, Sedgewick and Slobodzian, 2019, p. 219). All the data were analyzed using the IBM SPSS Statistics 25 software package.

5. Results

Most of the ads analyzed here were made in the United States (29.9%), followed by the United Kingdom (14.8 per cent), Argentina (9.5%) and Spain (5.1%), while those made in the other 28 countries accounted for less than 4 per cent of the total. In relation to the product category, there was a predominance of “high-end” products (15.1%) and those pertaining to the third sector (14.6%), namely, non-governmental organizations (hereinafter NGOs) or non-profit associations, while the type of positioning was mainly user-oriented (86.6%). In this respect, no statistically significant differences were detected between the type of positioning and product category variables, according to the chi-square statistic.

Audiovisual narrative genres were present in 99.5 per cent of the ads.⁴ The two most popular ones were comedy (39.2%) and drama (31.1%), followed at a considerable distance by the musical (8.8%), historical (6.3%) and science fiction (4.9%) genres. In light of these differences, this classification was simplified by reducing it to these five main genres and “others” in order to perform the subsequent non-parametric analysis.

Table 3 shows the associations between the genre and the type of positioning. Based on standardized residuals, the significant difference ($\chi^2 = 20.200$; $df=5$; $p < .01$) between the variables emerges, first, from the increase in comedy genre from 35.3% of the consumer/user-oriented positioning ads to 65.5% of the product-oriented positioning ads. Likewise, this significant difference between the variables also arises from the decrease in drama genre from 33.9% of the consumer/user-oriented positioning ads to only 14.5% of the product-oriented positioning ads.

Examples of the comedy genre include the Argentinian commercial for the air-conditioning company BGH (2012) “Summer hater”, in which an irate man is complaining bitterly about the summer and its negative consequences, while images of people sweating, sunbathing or suffocating are shown. His deep, ranting voice contrasts with the overall calmness of the ad. Likewise, in its 2017 commercial the Japanese company Tsuruya shows how its roof tiles “Stick Together, No Matter What” by metaphorically depicting them as a group of bound men who suffer all kinds of inclement weather together. The comicalness is reinforced by the exaggerated performance of the characters and the theatrical tone.

Table 3. Genre by positionin

Genre	Positioning		
	Product	User	Total
Science Fiction	1 (1.8%)	19 (5.4%)	20 (4.9%)
Historical	4 (7.3%)	22 (6.2%)	26 (6.4%)
Comedy	36 (65.5%)	125 (35.3%)	161 (39.4%)
Drama	8 (14.5%)	120 (33.9%)	128 (31.3%)
Musical	2 (3.6%)	34 (9.6%)	36 (8.8%)
Other	4 (7.3%)	34 (9.6%)	38 (9.3%)
Total	55	354	409

Note. $\chi^2=20.200$; $df=5$; $p<.01$. Boldfaced cell is significant at $p<.05$ based on standardized residual effects.

Likewise, statistically significant differences were also observed between the genre and the product category ($\chi^2 = 124.412$; $df=25$; $p < .001$) (see Table 4)⁵. On the one hand, in the third sector category there were considerably less adverts (6.7%) classified in the comedy genre and significantly more (85%) associated with the drama genre. For instance, Amnesty International (2010) used this genre to raise awareness about capital punishment, while UNICEF launched the commercial entitled, “Cursing Parrots” (2018), in which parrots repeat the abusive language heard in a domestic violence context, to warn about the effect that violence has on children. On the other

hand, it is important to note the number of high-end ads resorting to the science fiction genre (11.3%) and conspicuous consumption ads employing the music genre (25.0%). As to the former, an Apple commercial ‘Unlock with a Look’ (2018) features a student who, after discovering that her iPhone X can be unlocked with her face, runs all over the school testing her powers, unlocking lockers, desks and cupboards, leaving chaos in her wake. Another ad produced for Honda (“Hands”) depicts the hands of an engineer who, like a magician, folds, twists and turns models of iconic Honda products for the purpose of showcasing all the company’s innovations over the past seven decades. Concerning the music genre, Levi’s “Circles” commercial—one of the most viewed ads in 2017 (Levi Strauss & Co, 2017)—portrays people from around the world singing and dancing to the song “Makeba”, as a paean to cultural diversity. Nike also chose the musical genre in 2012 to tell the story of a couple who overcome the distance separating them thanks to their trainers (“Nike Free Run+”).

⁴ There were only two ads that did not fit into the audiovisual narrative genres appearing in the corpus: an epic sports ad for Nike and a sort of extreme nature documentary for NatGeo.

⁵ On this occasion it was also necessary to reduce the categories to perform the nonparametric analysis, so that the “other” category included, among others, restaurant, transportation or banking services, as well as entertainment or cultural products.

Table 4. Genre by product category

Genre	Product category						Total
	Functional	Impulse-buy	High-end	Conspicuous consumption	Third sector	Others	
Sci-Fi	4 (8.3%)	1 (2.0%)	7 (11.3%)	1 (2.8%)	0 (0.0%)	7 (4.6%)	20 (4.9%)
Historical	2 (4.2%)	4 (7.8%)	3 (4.8%)	2 (5.6%)	2 (3.3%)	13 (8.6%)	26 (6.4%)
Comedy	27 (56.3%)	27 (52.9%)	27 (43.5%)	12 (33.3%)	4 (6.7%)	64 (42.1%)	161 (39.4%)
Drama	10 (20.8%)	11 (21.6%)	13 (21.0%)	6 (16.7%)	51 (85.0%)	37 (24.3%)	128 (31.3%)
Musical	3 (6.3%)	3 (5.9%)	4 (6.5%)	9 (25.0%)	2 (3.3%)	15 (9.9%)	36 (8.8%)
Other	2 (4.2%)	5 (9.8%)	8 (12.9%)	6 (16.7%)	1 (1.7%)	16 (10.5%)	38 (9.3%)
Total	48	51	62	36	60	152	409

Note. $\chi^2=124.412$; $df=25$; $p<.001$. Boldfaced cell is significant at $p<.05$ based on standardized residual effects.

Finally, in relation to the discourse markers of the different genres, needless to say these were predominantly related to comedy and drama. As a matter of fact, with respect to the total number of ads analyzed, the most repeated markers were “ordinary people” (42.3%), “laughter” (37.2%) and “happy endings” (32.3%), all typical of comedy, plus “emotional implications” (33.5%) and “relevant issues in people’s lives” (31.8%), both inherent to the drama genre. In order to verify how these discourse markers performed with respect to the rest of the variables, chi-square tests were conducted. However, after a preliminary analysis and in order to ensure parameter stability, only those discourse markers with an incidence of over 10 per cent were taken into account. Thus, apart from those already mentioned above, the markers included “gags and jokes” (30.6%), “exaggerating the characters’ defects and vices” (29.8%), “serious stories” (29.6%), “delving into daily life issues” (29.3%), “optimism” (27.4%) and “realistic conflicts” (18.1%), all of which are inherent to the comedy or drama genre.

Going straight to the point for the sake of brevity, it warrants noting that, as could not be otherwise, in terms of their significant associations with the rest of

the variables most of these adverts basically reflect the genres to which they belong. So, in order to simplify the presentation of the results, the different genre markers appearing in the adverts analyzed here are included in three single tables (see Tables 5, 6 and 7) in relation to the type of positioning, the product category and the genre, each of which will be discussed individually below.

Table 5 shows the associations between the type of positioning (user- or product-oriented) and the discourse markers. It can be seen that there were no statistically significant differences between the markers “ordinary people”, “happy ending”, “optimism” and “realistic conflicts” and the type of positioning. As to the markers which show significant associations, according to the chi-square tests and the standardized residuals, “emotional involvement”, “serious stories” and “delving into daily life issues” are worth highlighting, because they were significantly less prevalent when product-oriented positioning was involved. Whereas the opposite was true for the marker “exaggerating the characters’ defects and vices”, which was practically twice as frequent in those adverts focusing on this type of positioning.

Table 5. Genre markers by positioning

Genre marker	Positioning			χ^2	df	p
	Product	User	Total			
Ordinary people	28 (50.9%)	145 (40.7%)	173 (42.1%)	2.025	1	>.05
Laughter	28 (50.9%)	124 (34.8%)	152 (37.0%)	5.284	1	<.05
Emotional implications	7 (12.7%)	130 (36.5%)	137 (33.3%)	12.133	1	<.001
Happy ending	22 (40.0%)	110 (30.9%)	132 (32.1%)	1.810	1	>.05
Relevant theme	10 (18.2%)	120 (33.7%)	130 (31.6%)	5.310	1	<.05
Gags, jokes	24 (43.6%)	101 (28.4%)	125 (30.4%)	5.246	1	<.05
Exaggeration	28 (50.9%)	94 (26.4%)	122 (29.7%)	13.705	1	<.001
Serious stories	8 (14.5%)	113 (31.7%)	121 (29.4%)	6.782	1	<.01
Deepening	6 (10.9%)	114 (32.0%)	120 (29.2%)	10.273	1	<.01
Optimism	21 (38.2%)	91 (25.6%)	112 (27.3%)	3.827	1	>.05
Realistic conflict	9 (16.4%)	65 (18.3%)	74 (18.0%)	0.116	1	>.05
Total	55	356	411			

Moving on, statistically significant differences were detected between all the discourse markers

analyzed and the product category (Table 6). Based on the standardized residuals, it was observed that

in the third sector category the markers relating to the comedy genre (“ordinary people”, “laughter”, “happy endings”, “gags and jokes”, “exaggerating the characters’ defects and vices” and “optimism”) were less frequent than those associated with the drama genre (“emotional implications”, “relevant issues in people’s lives”, “serious stories”, “delving

into daily life issues” and “realistic conflicts”). Additionally, there were also two other atypical associations: the “gags and jokes” discourse marker which appeared in almost half of the high-end ads, on the one hand, and the “serious stories” marker which was less frequent in the functional ad category, on the other.

Table 6. Genre markers by product category

Genre marker	Product category							χ^2	df	p
	Functional	Impulse-buy	High-end	Conspicuous consumption	Third sector	Other	Total			
Ordinary people	28 (58.3%)	28 (54.9%)	28 (45.2%)	17 (45.9%)	9 (15.0%)	63 (41.2%)	173 (42.1%)	27.213	5	<.001
Laughter	25 (52.1%)	26 (51.0%)	23 (37.1%)	12 (32.4%)	6 (10.0%)	60 (39.2%)	152 (37.0%)	28.385	5	<.001
Emotional implications	11 (22.9%)	9 (17.6%)	12 (19.4%)	8 (21.6%)	53 (88.3%)	44 (28.8%)	137 (33.3%)	98.842	5	<.001
Happy ending	20 (41.7%)	24 (47.1%)	18 (29.0%)	16 (43.2%)	6 (10.0%)	48 (31.4%)	132 (32.1%)	23.103	5	<.001
Relevant theme	8 (16.7%)	11 (21.6%)	12 (19.4%)	6 (16.2%)	52 (86.7%)	41 (26.8%)	130 (31.6%)	101.435	5	<.001
Gags, jokes	20 (41.7%)	21 (41.2%)	28 (45.2%)	8 (21.6%)	4 (6.7%)	44 (28.8%)	125 (30.4%)	29.572	5	<.001
Exaggeration	18 (37.5%)	28 (35.3%)	23 (37.1%)	10 (27.0%)	7 (11.7%)	46 (30.1%)	122 (29.7%)	13.274	5	<.05
Serious stories	6 (12.5%)	9 (17.6%)	11 (17.7%)	5 (13.5%)	50 (83.3%)	40 (26.1%)	121 (29.4%)	103.340	5	<.001
Deepening	8 (16.7%)	9 (17.6%)	12 (19.4%)	7 (18.9%)	42 (70.0%)	42 (27.5%)	120 (29.2%)	60.250	5	<.001
Optimism	19 (39.6%)	25 (47.1%)	18 (29.0%)	12 (32.4%)	4 (6.7%)	35 (22.9%)	112 (27.3%)	28.677	5	<.001
Realistic conflict	6 (12.5%)	4 (7.8%)	8 (12.9%)	4 (10.8%)	29 (48.3%)	23 (15.0%)	74 (18.0%)	45.241	5	<.001
Total	48	51	62	37	60	153	411			

Similarly, in all cases were statistically significant differences between the mentioned discourse markers and the predominant genre (see Table 7). An analysis of the standardized residuals shows how these differences took the shape of a greater or lesser presence of the discourse markers of drama and comedy in relation to these genres, as might be expected. It is more interesting, however, to analyze the statistically significant differences between these discourse markers and the other genres. For example, all the

markers, except surprisingly for “realistic conflicts”, were less frequent in the science fiction genre, while the same can be said for the markers “ordinary people”, “relevant issues in people’s lives”, “exaggerating the characters’ defects and vices”, “serious stories” and “realistic conflicts” in the musical genre. Finally, with respect to the historical genre, only the marker “delving into daily life issues” was less frequent than expected.

Table 7. Genre markers by genre

Genre marker	Genre							χ^2	df	p
	Sci-Fi	Historical	Comedy	Drama	Musical	Other	Total			
Ordinary people	0 (0.0%)	9 (34.6%)	128 (79.5%)	26 (20.3%)	4 (11.1%)	5 (13.2%)	172 (42.1%)	159.757	5	<.001
Laughter	1 (5.0%)	7 (26.9%)	117 (72.7%)	8 (6.3%)	9 (25.0%)	10 (26.3%)	152 (37.2%)	153.527	5	<.001
Emotional implications	0 (0.0%)	7 (26.9%)	3 (1.9%)	121 (94.5%)	6 (16.7%)	0 (0.0%)	137 (33.5%)	320.670	5	<.001
Happy ending	1 (5.0%)	7 (26.9%)	87 (54.0%)	24 (18.8%)	6 (16.7%)	5 (15.8%)	131 (32.0%)	61.716	5	<.001
Relevant theme	0 (0.0%)	5 (19.2%)	7 (4.3%)	113 (88.3%)	4 (11.1%)	1 (2.6%)	130 (31.8%)	277.529	5	<.001
Gags, jokes	1 (5.0%)	4 (15.4%)	101 (62.7%)	10 (7.8%)	5 (13.9%)	4 (10.5%)	125 (30.6%)	130.618	5	<.001
Exaggeration	1 (5.0%)	4 (15.4%)	98 (60.9%)	10 (7.8%)	3 (8.3%)	6 (15.8%)	122 (29.8%)	123.762	5	<.001
Serious stories	0 (0.0%)	6 (23.1%)	3 (1.9%)	109 (85.2%)	2 (5.6%)	1 (2.6%)	121 (29.6%)	281.304	5	<.001
Deepening	0 (0.0%)	2 (7.7%)	8 (5.0%)	101 (78.9%)	5 (13.9%)	3 (7.9%)	119 (29.1%)	225.664	5	<.001
Optimism	0 (0.0%)	6 (23.1%)	84 (52.2%)	9 (7.0%)	6 (16.7%)	6 (15.8%)	111 (27.1%)	89.341	5	<.001
Realistic conflict	0 (0.0%)	3 (11.5%)	0 (0.0%)	70 (54.7%)	1 (2.8%)	0 (0.0%)	74 (18.1%)	170.496	5	<.001
Total	20	26	161	128	36	38	409			

6. Discussion and conclusions

The interconnection between advertising and popular culture implies that some of the tools and formulas (in line with the formulaic principle concept) employed by the latter as a way of reaching a heterogeneous mass audience are leveraged by the former to engage a diverse target audience with homogeneous messages. The role played by genres among these tools and formulas is essential, even more so at festivals of creativity, such as the Cannes Lions International Festival of Creativity, at which advertisers are expected to propose commercial messages of exceptional character with the risks that this entails (Helgesen, 1994; Montano, 2004; Repiso, Berlanga, Ramos-Ábalos et al., 2018). In fact, audiovisual narrative genres were present in 99.5 per cent of the ads analyzed in our study.

Beyond this, it is worth noting how in the advertising industry the directly proportional relationship between winning awards at festivals and brand image has been made clear (Dummett, 2012): “Win Awards To Differentiate Your Brand, Build Loyalty And Sell More” claimed the headline of an article in the popular *Forbes* magazine (Fusman, 2017). This does not mean that there are no voices against it, especially from some advertisers who believe that festivals only serve to feed the ego of advertisers (Campaña, 1998; Segarra and Torrejón, 2021). However, in fact, the suspicions and distrust of advertisers towards advertising agencies go back a long way (García Ruescas, 1969), so that the competition in festivals is sometimes not perceived precisely as a bet for the strengthening of the brand and, in fact, in line with Caro González and Fernández Gómez (2017), it should not be ignored that advertising festivals are part of the arsenal of new business policies developed by advertising agencies. That is to say, advertising companies enter the contests with a commercial purpose in order to strengthen their own brand to reach new accounts.

Returning to the findings of the empirical research, one of the questions that help to understand the way in which genres are used in advertising is to determine those that are employed most frequently, an idea formulated in the first research question. In this respect, comedy and drama were by far the most employed (the rest following at a fair distance), which has a series of implications. Firstly, and as set out in the theoretical framework section, both genres are characterized by their ability to move audiences, whether this involves making them smile or even laugh or, on the contrary, provoking sadness or reflection due to the seriousness of the subject broached. In this connection, it should be stressed yet again that the ads making up the corpus obtained awards or were shortlisted at the Cannes Lions Festival and that festivals of this type recognize principally those ads revolving around symbolic values that build the brand universe and establish an emotional connection with the receiver, that is, intangibles (Ogilvy, 2016; Roberts, 2004; Healey, 2008; Heding, Knudtzen and

Bjerre, 2009), as we have also demonstrated in our study.

On the other hand, and in relation to the second research question, the most commonplace discourse markers in the entries to the Cannes Lions Festival belong to the comedy and drama genres. This is only to be expected when taking into account that they are the two of which the advertising industry avails itself most frequently. Thus, the fact of resorting to ordinary people can be understood as a way of attempting to identify consumers with the main characters of the ads, favoring the aforementioned connection with the target audience, while the happy endings reflect the positive vision characterizing advertising discourse (Williamson, 1998) and the – sometimes hyperbolic – idealization of reality. With respect to laughter, also associated with the optimistic outlook of advertising, it is the key ingredient in many ads in which another genre predominates (such as terror, horror or *noir*), so that the humoristic component, namely, an amusing denouement or tone, acts as a counterweight to the negative elements or effects of the fear or intrigue that these ads provoke while reinforcing the notion of generic hybridization. Indeed, the high proportion of ads resorting to humor is striking, taking into consideration the controversy to which it has traditionally led in the industry as a technique for engaging target audiences (Mayer, 1958; Hopkins, 1966; Dichter, 1971; Ogilvy, 2016). The fact that the discourse markers of the drama genre with the highest frequency were “emotional implications” and “delving into daily life issues” may be explained by the objective of forging an emotional link between brands and consumers. As already observed, the predominance of the markers inherent to the two most used genres speaks for itself, for in the majority of cases a marker predominates when the genre of the ad is the one to which it belongs.

Finally, as to the third research question, there were statistically significant differences between the genre and the type of positioning, as well as between the former and the product category. For example, a large proportion of the ads in which the drama genre predominated had to do with the third sector, that is, ads for NGOs or other organizations and associations that place the spotlight on social problems or situations that require the citizenry’s attention and participation, for which reason they attempt to engage audiences emotionally. In the case of comedy, this was largely resorted to in product-oriented ads in which the identification of the public with daily situations that were happily or humorously resolved was key. This is a communication based on the presentation of tangible advantages or benefits and product-oriented models. Likewise, genres such as science fiction and musicals stood out in high-end ads and conspicuous consumption ads, respectively. In much the same way, regarding the genre markers – beyond several atypical results described in the previous section and which can be understood as being anecdotal – the statistically significant differences between these and

the other two variables (the product category and the type positioning) were similar to those between them and the narrative genres.

In connection with the main purpose of our study, it is worth considering whether or not narrative genres serve as a tool for classifying, analyzing and creating advertising messages. As we have demonstrated above, genres have less strategic dependence than other taxonomies because they allow brands to develop globally, as has been pointed out when explaining the strategic use of positioning. On the contrary, the traditional taxonomies described in the theoretical framework section are chiefly associated with product-oriented positioning in which tangible values, rational strategies and direct arguments are prioritized. Dramatic forms such as demonstrations, problem resolution or testimonials are evidence of this. The narrative genre taxonomy that we have endorsed here opens up a conceptual avenue from a branding perspective, since it allows for both product-oriented positioning and the adoption of intangible values, emotional arguments and brand semantics of a psychological nature. In conclusion, narrative genres as a creative repertoire can be used as a tool for devel-

oping either a product strategy linked to tangibles and rational arguments, as dictated by product branding, or a personality branding perspective based on intangible and emotional values.

Nevertheless, our study must be understood as an initial approach to the use of audiovisual narrative genres as strategic-creative tools (i.e. as formulas for copywriters or as categories for analyzing creativity for researchers). In this sense, our last conclusion should be further explored in future studies comparing dramatic forms with genres or performing empirical analyses on audiovisual narrative genres associated with more strategic variables (brand management paradigm, goals, message, etc.). Similarly, it would be interesting for future research to focus on creating a corpus of the least frequent genres that allows for establishing associations between variables. By using ads broadcast on conventional media, it would be possible to examine a more conservative and mundane type of advertising. All this would help to probe deeper into a line of research in which, as noted at the beginning of our paper, empirical studies that adopt this methodology are conspicuous by their absence, thus enriching this initial approach.

7. References

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Víctor Hernández-Santaolalla (vhsantaolalla@us.es) holds a PhD (obtaining the Outstanding Doctorate Award) in Communication Studies. He is currently Associate Professor of the Audiovisual Communication and Advertising Department of the Universidad de Sevilla (Spain). His research interests focus on the effects of mass communication, ideology and popular culture, political communication, propaganda, surveillance and social media, and the analysis of advertising discourse. He has published papers in collective books and international journals like *Information, Communication and Society, Journal of Popular Culture, Communication Studies, Academic Quarter*, or *European Journal of Communication*, among others. Recently, he has published a book about mass media effects (2018). He has also edited two books about tv series *Breaking Bad* (2013) and *Sons of Anarchy* (2017), and another about the representation of serial killer in contemporary television fiction (2015). ORCID: <https://orcid.org/0000-0002-2207-4014>

Jorge David Fernández Gómez (jordav@us.es) holds a PhD (obtaining the Outstanding Doctorate Award) in Brand Management, is a lecturer in Communication at Universidad de Sevilla, Spain, and he has been a member of Department of Business Economics in the UCA. He collaborates with different universities such as Bryant University (USA) or Nova (Portugal). He has published thirteen books (McGraw-Hill, Hachette Livre, etc.) and papers in European and American scholarly journals such as *New Media and Society*. His research interests include brand management, popular culture, advertising strategy and advertising structure. He has worked in advertising for clients like Google, Microsoft, Bankia, P&G, Tio Pepe, or Telefonica. ORCID: <https://orcid.org/0000-0002-0833-6639>

María del Mar Rubio-Hernández (mrubio8@us.es) holds a PhD in Communication Studies from the Universidad de Sevilla (obtaining the Outstanding Doctorate Award), where she also earned an Advertising and Public Relations degree in 2007. She has visited foreign universities, such as the Erasmushoge School in Brussels and The University of Michigan, where she developed a special interest in the analysis of the advertising discourse. Her scientific activity focuses on collaborations with international communication magazines and conferences; moreover, she has also participated in several collective books about popular TV shows, and has also co-edited two books in 2019: one about cultural branding and another about narratives genres in advertising. She combines said research work with teaching at the Department of Communication Studies at the Universidad de Sevilla since 2011. ORCID: <https://orcid.org/0000-0001-8402-8067>