

Methodological Proposal to Study the Advertising Effectiveness of  
"Necromarketing" Campaigns and Their Effect on the Consumer

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*Propuesta metodológica para estudiar la eficacia publicitaria de las  
campañas de "necromarketing" y su efecto en el consumidor*

**Pedro Elías Ochoa Daza.** Complutense University of Madrid (Spain)

Doctorate in Audiovisual Communication, Advertising and PR from Complutense University of Madrid, Master in Advertising from Jorge Tadeo Lozano University and Bachelor of Technological Design from Pedagógica Nacional University. Full-time teacher and researcher of Marketing and Branding School in Politecnico Grancolombiano University.  
ORCID: <https://orcid.org/0000-0002-3769-5673>

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**Abstract:**

This research proposes a mixed-type descriptive methodology to analyze the level of acceptance of advertising campaigns that use death as a stimulus for the marketing of products and services. For this, a three-phase study is proposed. In the first, a characterization of advertising pieces from various sectors is carried out, to examine formal elements of communication that appear in them. In the second phase, Focus Groups are carried out in young people and adults, as well as in-depth interviews with experts in the area, to characterize the perceptions about advertising campaigns that use the image of death as an element of information, prevention, or sale. Finally, in the third phase, it is proposed as a proposal to be implemented through neuromarketing techniques (EEG, Eye Tracking and GSR) to carry out a parameterization of the level of attention and the emotions experienced by the brain of the subjects studied.

**Keywords:**

Death; Advertising; Necromarketing; Necroadvertising; Neuromarketing

**Resumen:**

*La presente investigación propone una metodología descriptiva de tipo mixto para analizar el nivel de aceptación de campañas publicitarias que utilizan la muerte como estímulo para la comercialización de productos y servicios. Para ello, se plantea un estudio de tres fases. En la primera, se realiza una caracterización de piezas publicitarias de diversos sectores, para examinar elementos formales de comunicación que aparecen en las mismas. En la segunda fase, se realiza Focus Groups en jóvenes y*

*adultos, así como también entrevistas en profundidad con expertos en el área, con el fin de caracterizar las percepciones sobre campañas publicitarias que utilizan la imagen de la muerte como elemento de información, prevención o venta. Finalmente, en la tercera fase se plantea como propuesta para ser implementada a través de técnicas de neuromarketing (EEG, Eye Tracking y GSR) para efectuar una parametrización del nivel de atención y de las emociones experimentadas por el cerebro de los sujetos estudiados.*

**Palabras clave:**

Muerte; Publicidad; *Necromarketing*; *Necroadvertising*; *Neuromarketing*

**1. Introduction**

The complexity related to death and its communication has established researches focused on industry growth analysis, commercialization practices and ethical opinions due to advertising pieces which take part in several business models through a recent phenomenon called “necromarketing” which refers to the rules and technical commercial marketing mostly known with the purpose to exchange information to gratify people’s needs, organizations and resources, either issues and objects which are associated to death and tragedy implicitly. (Mikuláš & Wojciechowski, 2015). In addition, this model includes “necroadvertising” set as the use of deceased celebrities in advertising. This practice offers especial brands’ advantages that are looking for benefits due to positive alliances with atemporal celebrities at a more affordable cost than those found alive. (Benjamín & Darveau, 2019).

A research that takes part about this aspect was Rosca (2011) who studied through traffic web monitoring the apple site, Facebook and Alexa.com page, the most searched themes from October 5, 2011 to know the Steve Job’s death effects in social media and his correlation with Apple brand. The researcher explains that once it was known Job’s decease, reputation, symbolic qualities and other marketing factors; sales and enterprise’s empathy increased considerably. In accordance with Rosca (2011) this behavior’s reasons obey to this because people feel united by a brand when it connects on an emotional basis, a strategy used commonly in communication practices thanks to cultural and emotional branding, thus, Job’s tragedy sensitized Apple brand’s costumers participating as content inspirators with the intention to be commercialized through mass media.

The use of deceased celebrities – *delebrities* – in products commercialization has been studied by D’Rozario and Bryant (2013) as the necroadvertising approach. They consider that advertising implementation is a practical which has the greatest reach and growth rate in recent times. Research indicates that sponsorship with *delebs* (*delebrities*) allows advertisers to increase the level of emotional connection of the audience due to the nostalgic feelings that produces in consumers and fans of their favorite character. As a methodological strategy, the authors carried out a literature review to summarize in a comparative chart the similarities that exist between living celebrities and *delebs*. In addition, they examined the various technologies influence as digital morphing and text-to-speech as tools to create an authentic reanimated image of celebrities for advertising

purposes. Finally, they propose deontological recommendations and legal warnings to use celebs as brand promoters.

Based on previous case studies, the researchers Benjamin and Darveau (2019) explored through signaling theory the ethical judgments that consumers perceive when brands include dead celebrities in advertisements. They carried out questionnaires and exploratory factor analyzes to characterize the attitude, familiarity, and closeness that the participants had in front of a fictitious advertisement that included a celeb image vs. an alive celebrity image. The results of the experimental study showed that a brand with low equity value that uses celebs in its advertising is considered unethical by consumers due to the limited knowledge of its assets.

The opposite happens with brands that have a great positioning in consumers because it sends a credible message about the approval that the image of a deceased celebrity has. According to the research, one of the reasons why brands with low social capital -of little recognition- resort to the use of celebrities, is due to the fact that dead celebrities represent a lower cost than those who are alive, it happens because they cannot give their consent to the use of their image.

Mikuláš and Wojciechowski (2015) conclude through the “Dead Q-score” table and the TEARS<sup>1</sup> models that the communicative phenomenon of celebrities manifests itself in culture in two different ways: A) The act of dying and its media representations and B) The presence of the celebrity in a culture and after his death, his image use. These manifestations allow to generate a cult persistence where advertising is multiplied through entertainment programs that are generated on television. The way to make an approach of this style is through a metaphorical representation of death, just as it is done in video games or reality shows. The conclusion reached by the authors is that deceased celebrities evoke undeniable interest from the media and the public. Their physical inexistence determines different advertising communication strategies, and their attractiveness often surpasses living celebrities, connecting with the image that the brand wants to highlight.

On the other hand, Moravčíková (2014) from a conceptual review hypothesizes that death has become flexible from individualization, commercialization, and current demystification, causing a change in the business sector like any other sphere in the market, due to the acceptance presented by the media and society by including necromarketing and necrotainment defined by Moravčíková (2014) as the entertainment generated by the images, recordings of suicides, murders, torture, ill-treatment, public executions of dictators, public mourning and celebrity deaths. For example, the death of Princess Diana, which was exposed in the media as an emotional spectacle or the dark tourism that represents places that have had massacres, assassinations, in general, places where the dead appears, such as in Chernobyl, tombs or cemeteries parks. The conclusion reached by Erika Moravčíková is that media presents death as emotional spectacles that become routines for man, becoming the entertainment basis. In fact, it mentions that the consumerist culture stimulates the fear of death and aging, generating selfish needs derived from self-love (narcissism), in which economic laws of the generalized market are determined, becoming a fetish and place for satisfying pleasures.

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<sup>1</sup> Acronym for the secondary attributes of trustworthiness (T-Trustworthiness; E - Experience) and attractiveness (A -Physical attractiveness: R- Respect; S - Similarity with the target audience).

Equally, Wojciechowski and Babjaková (2015) decided to widen the necromarketing panorama by describing the concept and the way it operates in the market. For this, they involve necromarketing in a field of marketing that uses rules and techniques that are related to death and tragedy, classifying it into two large groups: implicit, which is an indirect representation of death and manifests itself in fields such as social marketing and its communicative activities and explicit, which alludes to the direct communication of death, as funeral homes or cemeteries do. Likewise, they establish categories of announcement analysis based on four manipulation sections: manipulation through contrast, manipulation through sexual content, manipulation through the deceased and manipulation through perfection.

The document concludes that within the qualities of the advertisements that consider necromarketing, they must have emotional effects which are attractive to death. In general, death is disguised (made up) but in modern society its importance is highlighted through young and healthy bodies, taking into account that the bodies of disabled people are avoided so as not to perceive their problems. Finally, this phenomenon is viewed as a topic of discussion that concerns the way of showing human existence and its ethical component.

Another investigation carried out by Wojciechowski & Shelton (2016) examines through a method of content analysis the Theory of Cognitive Social Learning and the Analysis of Message Systems “The communication of death”, considering the categories previously stated -implicit and explicit- in American television ads to quantify which industries, brands, products or services use necromarketing, to target groups which the advertisements were aimed. The intention of this procedure was to observe the persuasion mode used in the advertisement, through rhetorical strategies and logos based on ethos (appeals to the consumer character) and pathos (use of emotion).

In this way, the exploration of the methodological background of the aforementioned object of study, reveals a set of practices that include market segmentation, media behavior description and digital channels consumers categorization and ethical discussions on necromarketing and necroadvertising. It is notorious that within these findings there are few inquiries from the academic point of view that analyze through recent techniques provided by neuromarketing -specifically EEG (Electroencephalogram), Eye Tracking and GSR (Galvanic Cutaneous Response)- the advertising effectiveness of campaigns that use the image of death. For this reason, the present study also has the purpose to open a new exploratory path to know the level of acceptance and the emotions that the use of necromarketing generates in the public audience and potential consumer as a stimulus to catch consumers attention indeed.

## **2. Objectives**

The objectives of this research are divided into two subsections:

### *2.1. General objective*

To define a methodology to analyze the acceptance level of advertising campaigns that use death as a stimulus for products and services marketing.

## 2.2. Specific objectives

1) To classify content of representative advertising pieces from different sectors to know the formal elements of communication that appear in them. 2) To identify the public audience perceptions, potential consumers, and the specialists' points of view in the advertising area about campaigns that use the image of death. 3) To study the impact that the use of death image generates in a brand in terms of memory, effectiveness, positioning... to differentiate itself from other brands.

## 3. Methodological analysis

To reach out the investigative approach, a descriptive and analytical methodology of a mixed type (qualitative and quantitative) is proposed, and it is developed in three phases: Phase 1. Search, classification and advertisements analysis, Phase 2. Study of the consumer acceptance level and specialist's perception in the advertising area, Phase 3. Parameterization of the level of attention and emotions experienced by the consumer.

### 3.1. Phase 1. Search, classification and advertisement analysis.

Since there is a large number of advertising pieces that use the image of death to generate an emotional bond in the viewer, for the present investigation those ads that use it as an element of information, prevention or sale are taken as the object of study. The timing of the selected pieces ranges from 2003 to 2020 and corresponds to countries from the American and European continents. Additionally, they are subclassified by sectors, taking as reference the categories established by international advertising festivals (Cannes, Echo Awards, Club de Creativos, Effie College) and the area of activity in which the brands are involved (see Table 1).

**Table 1**

*Sectors' delimitation according to the activity area.*

Sector	Activity Area
1. Automotive	Featured parts for promoting sales, rentals, accessories and services for new or used vehicles.
2. Products and business services	Campaigns aimed at business decision makers, including technology solutions, collaborative tools and consulting services.
3. Products and service consumption	Campaigns recognized for traditional packaged products, food and beverages, home devices, public services, telecommunications, internet, restaurants and more.
4. Publishing, entertainment, media and sport.	Books, magazines, podcasts, technical reports or websites campaigns; included consumer participation, television shows, series, live entertainment, events sports, electronic games and applications.
5. Retail y E-tail	Advertising pieces on stores and sites that are defined and adjusted to consumers lifestyle. Clothing and shoe retailers, e-commerce sites, direct order companies, special stores, equipment dealers, and other sellers.
	Products and services campaigns promoted directly to

6. Health, welfare and pharmaceutical	customers or healthcare professionals, including medical equipment, supplies and services, prescribed and non-prescribed medicine, health insurance, fitness and nutrition services, home health services, gyms, classes and fitness equipment.
7. Financial services	Bank campaigns that watch over the consumer's interest in activities such as: investments, loans, real estate, credit cards, debit cards or other financial products and services for consumers, companies or agents.
8. Not-for-profit	Campaigns which focus their efforts for non-profit organizations, charity foundations, cultural activity institutions, associations, arts, education and political defense groups.
9. Technology and communication	Campaigns related to hardware, software, accessories, services, mobile devices, applications and education. In addition, it takes into account technological solutions providers, telecommunications, satellite or cable operators, internet providers, broadband, streaming and wireless services.
10. Travel and hospitality	Advertising pieces for airlines, hotels, car rentals / transportation services, public transportation, tourism and attractions, amusement parks, timeshares and vacation properties.

*Note.* Source: Self- production based on Cannes model, Echo Awards, Club de Creativos, Effie Collage

Once the ten sectors have been classified, the analysis of the pieces is delimited into two large categories (Audiovisual and Graphic) in order to generate a route in the search for the material and thus, split the message up based on the communication strategies, as well as the symbolic elements that the brand transmits itself (see Table 2).

**Table 2**

*Study forms of advertising pieces dealing with death.*

Audiovisual	Graphic
These are commercial and/or sponsored advertisements such as TV Spots and Internet videos.	These are graphic pieces designed for posters, press, outdoor, graphic media or points of sale.

Clearly, these forms define the advertisements choose and determine the content classification based on the following criteria: 1) campaigns that are related to the area of necromarketing and necroadvertising 2) acceptance level in the audience 3) awards and outstanding acknowledgments 4) information scope. Given the aforementioned criteria, the universe of advertising content related to death was reduced to 42 campaigns, 21 ads for each format (Audiovisual and Graphic) in order to balance the comparative level of the pieces by sectors<sup>2</sup>. To each piece a temporary and descriptive study is carried out to

<sup>2</sup> Some brands that were included in this section were: Mercedes Benz, Kia, Bios Urn, Coca-Cola, Mc Donald, Disney, TyC Sports, Edeka, Metro Trains, Amnesty International, Ikea, among others.

understand the context, the intention of the message and the impact it has generated in the community through a technical sheet, piece description and analysis, as well as an evaluation of it.

**Table 3**

*Campaign fact sheet*

FICHA TÉCNICA DE LA CAMPAÑA	
Campaign name	Title of the advertising piece
Origin Country	Place where it is broadcasted
Transmission date	Time in which the campaign goes on the air
Advertiser	Client who requires a creative work.
Agency	Company that builds the creative proposal
Format	Classified in Audiovisual or graphic.
Format approach	It is determined by: product only, demonstration, problem solution and voice spokesperson. (Creative Paths, Bassat, LRP)
Divulgation media	Classified in: Television, online, outdoor or printed.
Synopsis	It describes the piece content and the communication problem it intends to solve.
Extra information	Obtained prizes, campaign duration, impact on the community, effectiveness of the strategy, among others, are mentioned.

To define the approach from Table 3 format, the categories that (Muela, 2018) proposed from studies addressed by authors such as (Aker & Myers, 1989; Altstiel & Grow, 2006; Arens et al., 2008) were taken into account.); Baños González, 2001; Belch & Belch, 1995; Blackman, 2007; Garcia Uceda, 2011; Navarro Gutierrez, 2007; Wells et al., 1996).

Once the technical file has been completed, the advertising pieces are described based on the adaptation of the idea to the media defined by (Muela, 2018) and the nomination of some sections is adjusted based on the formats previously described. For example, those advertisements in audiovisual format (spot type) express the narrative content and mention the approach in both audio and video that the piece intends to use (see Table 4).

**Table 4**

*Advertising Piece Description*

PIECE DESCRIPTION	
VIDEO AND AUDIO	
Description	Visual o audiovisual Narrative Content
Video	Presence of the product/service, tension (expectation), resolution, demonstration, use or consumption, consumer benefit, user portrait, main advantage of the product/service.
Audio	Brand music, jingle, musical adaptation, standard music, the announcer, the actor, spontaneous voices, emotional function, imitative function, environmental or descriptive function, expressive function, function, narrative, ornamental function and silence.

GRAPHIC AND TEXT	
Image Typology	Real, post-produced, animated, illustration, cartoon, photography.
Visual Element	The manufacturer of the product/service, the product by itself, the qualified (comparative) product, the product solved by the product/service, the advantage of the product/service, the consumer benefit, the real but idealized universe of the product/service, the unreal, surreal, fantastic universe of the product/service.
Headline	Ad signature, verbalize the message, make the visual message explicit, complete the visual message, add a dimension to the visual message, carry out the entire communication.
Body copy	Explain, develop, expose, provide, convert.
Closing and signature elements	Verbal element/claim, verbal element/slogan, visual identifier/logo, identifier visual/isotype, visual identifier/imagotype, visual identifier/isologotype

*Note.* Source: Self- production based on (Muela, 2018) concepts.

In respect of the graphic format advertisements, the typology of the image is detailed based on the classification proposed (Belting, 2007), the visual element and the headline are described based on the model formulated by (Muela, 2018) and it analyzes the closure of the elements and sign from the graphic components that support a brand such as visual identifiers, slogan & claim.

On the other hand, the advertising piece analysis (see Table 5) has the purpose to understand the intention of the campaign message, which is why in this section the information is obtained from the data provided by the agencies in their websites, the description found in advertising festivals and interpretation inferred by the researcher. Some sections, such as the archetypes, were based on the brand narratives they propose (Jung, 2013). Regarding emotions, the "wheel of emotions" that distinguishes (Plutchik, 2003) was taken into account. This author classifies eight basic emotions and eight advanced emotions each composed in two basic emotions (Zurawicki, 2010). The theorists' classifications who have approached aesthetics from categories of beauty and ugliness are used. Therefore, authors such as (Sánchez, 1992), (Eco, 2004) and (Tatarkiewicz, 2001) are used.

**Table 5**

*Advertising piece analysis*

PIECE ANALYSIS	
Communication objective	Goal or result desired by the company.
Target	Audience to which the piece is directed: Baby Boomer (1949-1968), X generation (1969-1980), Y Generation - Millennials (1981- 1993), Z Generation - Centennials (1994-2010), Multi Target.
Creative Concept	Synthesis of the language that expresses the primary objective about

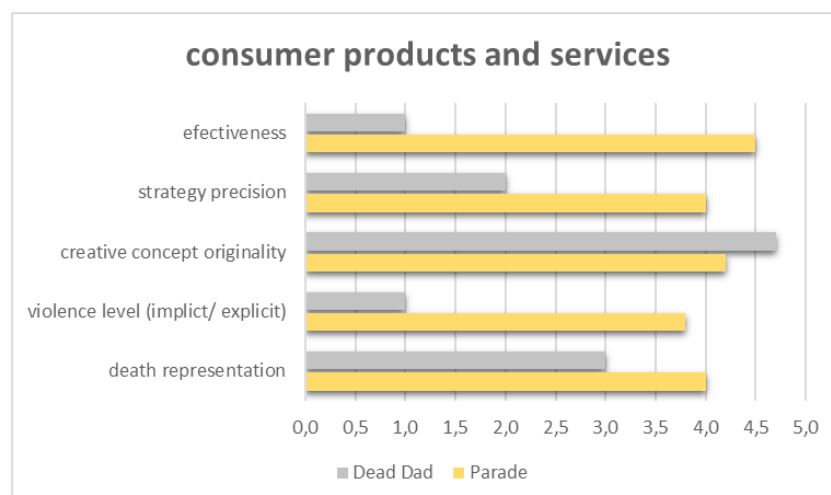
	what you want to tell and leave in others.	
Promise of the product, service or benefit to the consumer	Promise	Differentiating elements offered by the brand to satisfy the costumers' wishes and needs.
	Benefit	Physical, symbolic attributes or what the product has, does, is and offers.
Reason Why	Rational	Description of functional attributes of the brand
	Emotional	Description of symbolic attributes offered by the brand
Strategy	Approach type	Costumer/product or service, objectives
	Appeal type	Rational/informative, emotional, Rational and emotional.
Tone	Corporate, informal, close, humorous, demonstrative, testimonial, informative.	
Brand narrative archetype	The innocent, hero, normal, protector, creator, explorer, rebel, lover, wizard, leader, jester, and wise.	
Emotion's expressions	Joy, disgust, confidence, fear, surprise, sadness, anger, anticipation.	
Esthetic	Beauty, ugliness.	
Contribution to Necromarketing	Actions and elements that justify the intention of using the symbolism and image of death as a communication source.	

Finally, the evaluation of the piece is approached through five criteria. 1) effectiveness 2) strategic precision 3) creative concept originality 4) violence level (implicit or explicit) and the representation of death. Added to this section are symbolic and iconic attributes used by the campaign to associate its communication language with death.

For each sector, a graphic comparison is made, as can be seen in the example of Figure 1. This, in order to select the pieces that will be used for the Focus Groups of phase 2.

**Figure 1**

*Comparative graph of advertising pieces (audiovisual) of the "Consumer products and services" sector*



3.2. Phase 2. Consumer acceptance level and specialists' perception study in the advertising area.

For the second phase, we seek to know the level of acceptance and impact that campaigns generate in consumers (young and adults), in the use of death to market products, as well as the opinion of specialists in the advertising area. For the validation of the content, three moments are proposed in order to triangulate the information: 1) validation test 2) Focus Groups 3) in-depth interviews.

The validation test compiles the best pieces evaluated in phase 1 -both in sectors and in formats- and they are exposed to a group of young and adults Colombian people between 18 and 45 years old to learn about their perceptions, reactions and emotions generated by the campaigns, taking into account aspects such as previous knowledge about advertisements dealing with the subject of death, the level of violence represented by the piece, the emotional effect it produces, the message intention, the creative response used by the brand, the competitive and strategic advantage that the ad represents as an informative resource, public attraction or changes in viewer's behavior. For emotions, the characterization proposed (Maneiro Crespo, 2017) of basic and advanced emotions which are taken as a reference (see Table 6).

**Table 6**

*Basic and advanced emotions*

Advanced Emotions	Basic Emotions	Opposite Advanced Emotions
Optimism	Joyful + Anticipation	Disapproval
Love	Confidence + Joyful	Regret
Submission	Fear + Confidence	Disdain
Fear	Surprise + Fear	Malice
Deception	Sadness + Surprise	Optimism
Regret	Aversion + Sadness	Love
Disdain	Rage + Aversion	Submission
Malice	Anticipation + Rage	Fear

*Note.* Source: Taken from Maneiro, 2017

Subsequently, two Focus Groups are established within 12 men and women Colombian people (50%) with the same socioeconomic level to explore their opinions in a comparative level of the pieces that most attracted their attention throughout the test in order to obtain constructs derived from the testimonies of individuals, generating a systematic reflection of qualitative data.

As a third moment, in-depth interviews are proposed with a multidisciplinary group of experts in the advertising area (professors, creative directors, account planners and/or creative planners), specialists in psychology, anthropologists and both commercial directors and executives of funeral companies to triangulate information from the perspective of communication and strategic focus. His participation consists of assessing from his disciplinary point of view the effectiveness of the campaigns, the

effect it produces (impact, conduct, behaviors) and strategic decisions to include this death theme in brands from several economic sectors.

### *3.3. Phase 3. Proposal for parameterization of attention and emotions levels experienced by the consumer.*

Given that in recent years technological advances have favored the field of neuroscience to study the structure of the brain and its functioning (Cuesta, Niño, Martínez, & Paredes, 2020), this section intends to use techniques provided by the neuromarketing, particularly EEG (Electroencephalogram), Eye Tracking and GSR (Galvanic Skin Response) to perform a parameterization of the level of attention and emotions experienced by the brain from the studied subjects.

The use of these neurocommunication techniques will allow us to study the impact that the use of the image of death generates in a brand in terms of recall, effectiveness, positioning... to differentiate itself from other brands. This seeks to supply punctual and experimental data that allows the academic community to propose new studies on the advertising communication effectiveness that use the image of death. The independent variable of this section suggests the importance to know the type of emotions produced by advertisements that use necromarketing. Regarding the dependent variable, it is determined from the measurement of the liking of advertisements that are more attractive to the consumer. In this context, the hypothesis for the object of study is as follows: Hypothesis 1: People are more receptive to advertisements that deal the death concept with humor, fear and wistfulness.

As far as materials and methods, spots and graphic advertisements that are in the same sector will be used as stimulus to make a comparison of the type of content, impact and emotion that the advertising piece arouses. As an EEG monitoring instrument, the "Emotiv EPOC" unit will be used, which includes neuronal tracking and processing in 14 brain channels (Cuesta, Niño, Martínez, & Paredes, 2020), the Eye Tracking of "Tobbi" brand will be used also, as an eye tracking technique to analyze fixation patterns and areas of perceptual interest of the subjects (heat maps). Finally, recording the electrodermal activity by means of the "Schimmer" device will be essential for the experiment effectiveness.

## **4. Results**

In accordance with the observed issue, when dealing with communication methodologies, it is necessary to combine qualitative and quantitative tools to obtain a global vision in the present study. Consequently, the analysis tools obtained favor the interpretation of the phenomenon that occurs in the area of necromarketing to be applied in specific sectors and categories, and thus characterize purchasing decisions and behaviors given to a specific brand.

One of the problems that is presented in the methodological proposal is the complexity to analyze emotions individually, since multiple emotions can participate simultaneously in the same brain area. Conversely, the continuous technologies advances and tools provided by trade, favors the characterization of data and

information filters with a minimum error margin. Likewise, given the multiple techniques suggested by neuromarketing (Eye tracking, EEG, GSR, Facial Expressions, EGC/EMG, f-NIRS, among others) for the analysis of information which facilitates the data crossing in order to establish a route or more complete study model.

Regarding the proposed phases, the data collection and data processing techniques for each one is favorable due to the facility of segmenting the study with a theoretical and pragmatic approach. Although, it would be thought that phase 3 -which involves neuromarketing- is the most important, the complement of traditional research models should not be ruled out to compare the result obtained from the primary perception that the audience has about the companies that use the death to promote their brands.

To sum up, it is interesting to see that many researchers have deeply analyzed the conceptualization, classification and interpretation of emotions and have involved themselves in various fields of study. However, there is a lack of research that applies neuroscience techniques to analyze the advertising effectiveness of campaigns that include aspects related to necromarketing in their content.

Therefore, the response of this methodological proposal provides rigor in the process of observing the phenomenon through three moments. Firstly, from the characterization of pieces and advertising content associated with necromarketing. Secondly, the perception of content through traditional study techniques and finally, a proposal to approach the acceptance of campaigns that use death as a stimulus for promotion and/or sale.

## **5. Conclusion**

Once the different results have been analyzed, we can conclude that this study provides a starting point for advertising innovations that predominate in discursive, narrative and communicative strategies. Likewise, it favors the construction of a model of characterization and analysis of pieces around necromarketing and/or necroadvertising, taking as a starting point the understanding of the market and its cultural context.

It should be noted that an outstanding limitation in the study is the perceived fear of the occidental audience about the iconological and symbolic figure of death. Therefore, visual resistance to the research material requires careful selection within phases 2 and 3.

Based on this first approach to the methodological approach, an instrument for validating and classifying advertising pieces that use the image of death can be designed and taken as a quantitative studies basis that measure the level of perception, impact and/or effectiveness in different study segments.

The flexibility of the method makes it possible to include new resources for measuring perceptions and emotions that occur in the necromarketing area, in fact, not only in traditional advertising pieces, but also to analyze studies of television series, streaming content (series, movies, documentaries, etc), derived from the new technological impact that includes artificial intelligence resources, amplified reality and personal gadgets.

Finally, it is important to remember that new technologies such as Deepfake and digital immersion such as the metaverse open up a range of possibilities to explore strategic communication models to be used as a stimulus in a product or service sale, as well as, establish reflexive actions or behavior changes in specific target groups when social campaigns are implemented.

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