

# EMOTIONAL MARKETING AND FORCED INCLUSION: IMPACT ON PERUVIAN MILLENNIAL AND CENTENNIAL USERS IN AUDIOVISUALS

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## ABSTRACT

One of the strategies used in the audiovisual industry is emotional marketing, which seeks to connect deeply with the audience through their emotions and memories. However, a poor execution of this strategy may lead to controversial associations with a brand. A controversial phenomenon has emerged within the industry, perceived in audiovisual content by millennial and centennial consumers, referred to as Forced Inclusion. The purpose of this study is to analyze the impact of emotional marketing and forced inclusion on millennials and centennials in modern Lima within the audiovisual industry. A qualitative approach was used, with data collection through interviews, involving 20 participants. The findings reveal that the majority of participants agree that they perceive greater progress and awareness of diversity in audiovisual industry products; however, both generations perceive that forced inclusion is positioned as a set of actions driven by economic convenience. This creates an unfavorable impression of the product when the actions carried out by the industry exceed the normative, moral, and cultural limits of a given social group; thus, emotional marketing is crucial for improving the brand's perception in relation to this phenomenon. This study encourages further research not only focused on such a limited segment but also on global audiences. Additionally, it advocates for companies to develop better inclusion strategies that reflect genuine social values in the audiovisual industry.

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**Keywords:** Emotional Marketing, Forced Inclusion, Audiovisual Industry, Millennial, Centennial, Peru.

*Marketing emocional e inclusión forzada: impacto en los usuarios millennials y centennials peruanos en audiovisual*

## RESUMEN

Una de las estrategias usadas en la industria audiovisual es el marketing emocional, que busca conectar profundamente con la audiencia a través de sus emociones y recuerdos. No obstante, una ejecución deficiente de esta estrategia puede dar lugar a asociaciones controversiales hacia una marca. Un fenómeno polémico ha surgido en la industria, siendo percibido en contenidos audiovisuales por los consumidores millennials y centennials; denominado Inclusión forzada. El propósito de este estudio es analizar el impacto del marketing emocional y la inclusión forzada en millennials y centennials de Lima moderna en la industria audiovisual. Se utilizó el enfoque cualitativo con técnica de recolección de datos a través de entrevista, y fueron 20 los participantes. En los hallazgos, la mayoría de participantes están de acuerdo con que perciben un mayor progreso y conciencia sobre la diversidad en los productos de la industria audiovisual; aunque ambas generaciones perciben que la inclusión forzada está posicionada como un conjunto de acciones, realizadas por conveniencia económica. Esta desarrolla una impresión desfavorable del producto cuando las acciones realizadas por la industria sobrepasan los límites normativos, morales y culturales de un grupo social en cuestión; por ello, el marketing emocional es fundamental para mejorar la percepción de la marca frente a este fenómeno. Con este estudio se invita a la realización de más investigaciones no sólo enfocadas en un segmento tan limitado, sino a audiencias globales. Además de alentar a las empresas a desarrollar mejores estrategias de inclusión que reflejen valores sociales reales en la industria audiovisual.

**Palabras clave:** Marketing emocional, Inclusión forzada, Industria audiovisual, Millennial, Centennial, Perú.

## Introduction

Since the significant growth of the audiovisual industry in the social context, various strategies have been developed to maintain ongoing consumer involvement that fulfills basic entertainment needs. One of these strategies involves emotional marketing, which seeks to appeal to emotional memories and enhance them to establish a deep bond with the audience. This approach produces specific types of content aimed at generating an impact on the first impression, while simultaneously stimulating the decision to buy or consume by linking it to something previously known. However, poor implementation of this strategy can lead to controversial or negative associations, resulting in consumer aversion toward the company employing it.

In recent years, significant controversy has emerged between Millennials and Generation Z, termed "forced inclusion". Forced inclusion has generated debate among consumers in the audiovisual industry, as this trend involves the mandatory inclusion of characters from social groups to create a diverse environment within the industry. Nonetheless, this practice, currently

implemented in the audiovisual field, is perceived as modifications to previously established characters or significant historical changes.

Globally recognized enterprises have revealed that leveraging consumer emotions is an undeniably effective means of securing their loyalty within the audiovisual industry. Thus, it is asserted that the contemporary role of emotional marketing is characterized as a method for distinguishing oneself from competitors by means of charitable causes, raising awareness about minorities, and promoting core values (Kim & Sullivan, 2019; Becheur et al., 2017).

As a result of relational marketing and inclusion in audiovisual products, a survey revealed that 50% of respondents in the United States and the United Kingdom would recommend a product or service if it includes diversity and inclusion, while 55% would not purchase a product or service if it is presented as diverse and inclusive (Miller, 2022). In Latin America, Navarro (2022) demonstrated that 52% agreed that promoting diversity and inclusion in brands is not important. Consequently, there is a perceived lack of interest or low level of significance towards products that promote social diversity and inclusion in Peru.

Over the years in Peru, the consumption level of streaming platforms has increased among Peruvian youth. This rise is attributed to the originality of the content offered by each of these platforms (Vilchez & Rolando, 2022). Nevertheless, the representation in audiovisual products and stereotypes associated with minority groups, such as the LGBTIQ+ community, are often subject to irony or satire. Moreover, within audiovisual content, the inclusion of these communities is quite restricted and often approached with humor (Zambrano & Carmen, 2021). However, in contrast to the social situation, there is a perceived low level of tolerance towards minority groups in Peru. Two-thirds of the LGBTI community reported that Peruvian society currently does not respect individuals' sexual orientation or gender identity. Additionally, 62.7% of the LGBTI community in Peru have experienced discrimination or violence (Instituto Nacional de Estadística e Informática, 2017).

Regarding the consumption of inclusive content in Peru, it can be stated that it holds no substantial relevance in influencing purchasing decisions. Owing to the fact that one of the requirements for captivating the audience is to present a product that does not rely on exaggeration or insistence on a topic related to social norms (Viglia et al., 2023). Similarly, audiovisual consumption trends among the Peruvian population adapt periodically to global developments and their social environment (Matei, 2020), with this in mind, the manner in which content is presented differs significantly, as in this context, only the subsequent response to consumption is anticipated, whether positive or negative (Castañeda, 2023). The promotion of diversity and inclusion should be approached in a more organic manner, given that the current practices by industries are not offering innovative content. Rather, they feature inadequately developed stereotypes, resulting in audience fatigue and creating discontent (Guo et al., 2021; O'Donovan, 2018).

In light of the above considerations, emotional marketing and forced inclusion need to be adapted to the current challenging realities faced by Millennial and Centennial consumers. Consequently, this research formulated the following question: How do emotional marketing and forced inclusion impact Peruvian Millennial and Centennial consumers through the audiovisual industry? Additionally, the study's objective is to analyze the impact of emotional marketing and forced inclusion on millennial and centennial consumers in modern Lima through the Audiovisual Industry.

## **Literature Review**

### **Emotional marketing**

Marketing is a process that delivers value through exchange and sustains profitability using strategic approaches. These strategies focus on product, pricing, distribution, and promotion, while analyzing consumer trends for effective product development in specific markets (Razzaq et al., 2024; Wei et al., 2024). Conversely, emotional marketing fosters customer loyalty and emotional connections with brands through four key stages: complete customer and holistic satisfaction, added value delivery, encouragement of repeat purchases, and positive influence on others (Chan, 2024).

According to Kotler & Armstrong (2018), Emotional marketing is a strategy that helps companies establish a presence in the consumer's mind, enhancing effective positioning and differentiating themselves from both direct and indirect competitors. This practice aims primarily to analyze emotions and market a value concept to the customer that embodies styles, attitudes, and emotions (Caruelle et al., 2024). Therefore, emotional marketing involves strategies that embed emotional concepts, fostering a connection between the consumer and the company, and leading to customer loyalty (Lee & Ko, 2024; He et al., 2022). Emotional marketing encompasses various categories that elucidate its development and effectiveness. These include:

### **Emotional connectivity**

Emotional connectivity can be understood through the concept of "emotion," which arises from cultural and biological inheritances and relates to individual objectives and beliefs. Humans construct their reality through interactions and emotions, which are shaped by the meanings individuals assign within specific contexts (Sánchez & Méndez, 2013).

### **Social Media**

Social media has transformed how consumers interact with the world, altering cultural, social, and economic patterns. Emotional connectivity is closely tied to social media, as content that resonates emotionally with audiences is more likely to go 'viral'. Brands that share content reflecting their audience's experiences, meaningful stories, or practical value that enhances well-being are particularly effective (Paús & Macchia, 2014). In the same way, consumer emotions impact brand identity, potentially resulting in brand commitment and loyalty (Valette & Valette, 2020; Becheur et al., 2017). According to Ghorbanzadeh & Rahehagh (2021), emotional connectivity is a key factor in creating a lasting bond between a brand and its target audience.

### **Emotional experiences**

These are distinctly human abilities, as people are conscious of numerous memories, which can be integrated into temporal thought and thereby linked with an emotion (Barrett et al., 2007). However, when negativity is associated with a specific event, experiences may not unfold optimally. Therefore, corrective emotional experience is a method that mitigates past negative experiences through a transferential relationship or a new experience (Kankam & Charnor, 2023; Fried, 2002).

Conversely, subjective emotional experience shapes perceptions of objects, classifying them as useful, gratifying, or threatening based on individual knowledge. Moreover, emotional

experiences vary according to a person's age and exposure to certain factors, with generalized traits associated with each generation (Lau et al., 2022; LeDoux & Hofmann, 2018).

Sensory Memory

Sensory memory is defined as the initial impression of external events, processing data at the moment of sensory registration. It retains information briefly until the situation is captured with exact copies of perceived stimuli. The primary systems within sensory memory are iconic (visual) and echoic (auditory) memory, both of which are vital for extending the initial stimulus and enabling adequate processing in perception. Sensory storage plays a crucial role in the immediate recognition of faces, events, sounds, and voices, which is essential for effective positioning strategies (Demany & Semal, 2008; Tripathy & Ögmen, 2018).

Therefore, the theories underlying emotional marketing are presented below:

Table 1.  
Theories Associated with Emotional Marketing

Theory	Author	Year of publication	Main Contribution
Wheel of emotions theory in marketing.	Robert Plutchik	1980	The significance of taking action based on consumer emotions in response to a stimulus (Plutchik, 1982).
Experiential Marketing theory	Bernd Schmitt	2014	Deliver actions that enhance the feelings, sensations, thoughts, behaviors, and relationships of the consumer through their consumption experiences (Schmitt, 2003).
Sensorial Marketing theory	Aradhna Krishna	2010	Importance of sensory stimulation to affect consumer purchasing behavior (Perkins, 2013).

Forced Inclusion

Carvajal and Mascareño (2015) argues that the concepts of inclusion and exclusion must be understood in conjunction. Consequently, for a clearer understanding of the category, the two terms are discussed based on different authors' perspectives:

Schirmer and Michailakis (2018) discuss inclusion, alongside exclusion, as a method of identifying individuals as significant within a societal framework, where each person operates within an environment and aligns with societal expectations. Additionally, Carvajal and Mascareño (2015) emphasize that inclusion and exclusion cannot be regarded as universal events within a society. Several authors note that inclusion/exclusion can be examined through the lenses of equality/inequality; however, their studies indicate that both equalities and inequalities manifest in contexts of inclusion and exclusion alike (Özbilgin & Erbil, 2023; Allman, 2013).

Based on the authors' earlier perspectives, forced inclusion in the audiovisual industry can be seen as the introduction of characters with physical, psychological, and/or social traits from

marginalized groups. The intention is to ensure audience representation and foster diversity within the industry. However, this practice can lead to controversial discussions, as it may manifest as inclusion while simultaneously producing exclusionary effects. For instance, altering the characteristics of an existing character can alienate individuals who initially identified with that character, creating an exclusionary environment from their perspective.

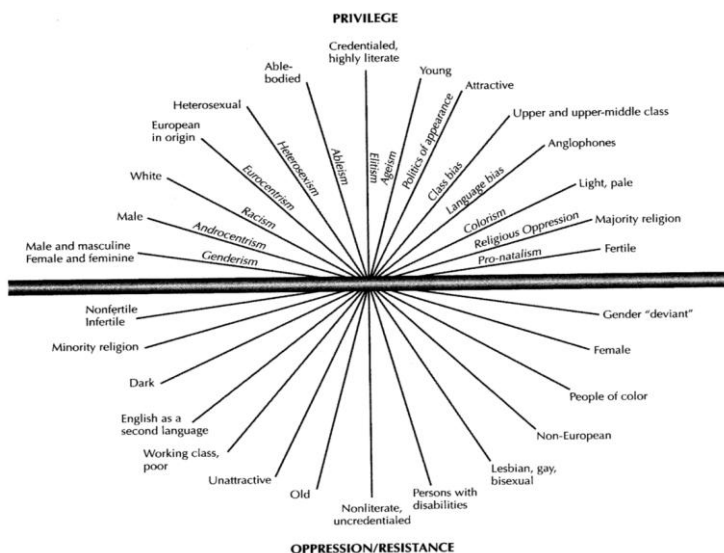
Within the category of Forced Inclusion, several key concepts are essential to understanding this phenomenon. These concepts include:

## Brand Activism

Asenjo McCabe (2023) indicates that brand activism involves plans derived from a culturally relevant specific social issue, which are applied to a promotional campaign of a particular brand to enhance its perception among its target audience and its reputation. This study aimed to measure brand activism based on the perceived advertising message, the impact (positive-negative) it generates, and the level of satisfaction of the target audience being studied (Mukherjee & Althuizen, 2020).

## Intersectionality

In relation to intersectionality, Barbera (2017) describes the concept as an analytical tool that enables us to understand how the convergence of social structures (gender, sexuality, race, nationality, class, disability) leads to intricate exclusionary conditions that persist at structural, political, and discursive levels.



**Figure 1.**

Axes of intersection of privilege, domination, and oppression

**Note:** Morgan (1996)

Woke - washing

Woke-washing is a recently adopted social marketing practice that lacks authenticity in demonstrating the social awareness it claims to address, whether socio-cultural or political. This highlights the need for companies to align their actions with their values and goals to build positive connections with their audience, as consumers increasingly seek congruence between their own values and those of the company. Additionally, the aim is to adopt a supportive stance that fulfills more empathetic roles with the purpose at hand, as it is not merely about engaging advertisements but about developing a coherent and well-founded viewpoint (Mukherjee & Althuizen, 2020; Vredenburg et al., 2020).

The key theories related to the category of Forced Inclusion in the context of emotional marketing are presented below. These theories provide an input to the study in order to understand the dynamics of this:

**Table 2.**  
Theories related to the forced inclusion variable

Theory	Author	Year of publication	Main Contribution
Social Systems Theory / Niklas Luhmann's Systems Theory	Niklas Luhmann	1995	It enables comprehension of the operation of society, subsystems, and organizations (Schirmer & Michailakis, 2018).
Sociological Action Theory	Émile Durkheim	2018	The way in which individuals synchronize their physical actions to accomplish a shared objective across different locations and times. (Durkheim & Noriega, 2000).
Social Identity Theory	Henri Tajfel y John Turner	1979	It analyzes how belonging to social groups influences attitudes and behaviors towards the inclusion or exclusion of others. (Turner & Manzano, 1990).

Methodology

The study employs basic research as its research type. As stated by Novio et al. (2017), basic research aims to generate knowledge by exploring social issues, advancing cultural and scientific development. This type of research focuses on developing concepts, prototypes, and opportunities for progress across various industries through theoretical insight.

On the other hand, a qualitative approach was adopted, utilizing interviews as the data collection technique. This method was chosen for its ability to provide greater control over a reality that fluctuates among the emotional, sentimental, and controllable aspects, as noted by Baena Paz (2014). This qualitative approach is essential for capturing the subjective perceptions and experiences of participants, offering a deeper and more nuanced understanding of the phenomena being studied.

The research design is descriptive and employs a qualitative approach, focusing on evaluating and describing Emotional Marketing and Forced Inclusion as key categories of the study. As noted by Cabezas Mejía et al. (2018), the descriptive design facilitates an in-depth understanding of the phenomena being studied. Additionally, there was no variable manipulation, thus categorizing it as a non-experimental design, as per Vásquez et al. (2023). Data collection was performed using a cross-sectional approach, collecting information at one specific time (Rodríguez & Mendivelso, 2018). Content analysis was employed for data examination, enabling a thorough and detailed interpretation of participants' perceptions and experiences.

The interviews for this study consisted of 19 open-ended questions, and these interviews were conducted on May 8, 2024. The study's target population consisted in 20 people of millennials and centennials (10 women and 10 men) aged 18 to 41 years residing in the districts of Metropolitan Lima. Participants were selected based on specific criteria related to their consumption of audiovisual products, such as movies, series, adaptations, and television programs. Additionally, their access to key streaming platforms was considered, enabling them to observe and evaluate new audiovisual content.

**Table 3.**  
Register of Interviewees

Interviewee Codes			
Female		Male	
Interviewee	Codes	Participante	Codes
Interviewee Centennial 1	EC1	Interviewee Centennial 11	EC11
Interviewee Centennial 2	EC2	Interviewee Centennial 12	EC12
Interviewee Centennial 3	EC3	Interviewee Centennial 13	EC13
Interviewee Centennial 4	EC4	Interviewee Centennial 14	EC14
Interviewee Centennial 5	EC5	Interviewee Centennial 15	EC15
Interviewee Millennial 6	EM6	Interviewee Millennial 16	E16
Interviewee Millennial 7	EM7	Interviewee Millennial 17	EM17
Interviewee Millennial 8	EM8	Interviewee Millennial 18	EM18
Interviewee Millennial 9	EM9	Interviewee Millennial 19	EM19
Interviewee Millennial 10	EM10	Interviewee Millennial 20	EM20

Table 3 represents the register of men and women interviewed, and the codes created from the number of interviewees and the generation to which they belong.

The data analysis method was based on Strauss & Corbin's (2002) grounded theory emphasizes the significance of coding as a fundamental aspect of qualitative methodology for studying and organizing data from various collection methods. According to these authors, coding is a systematic process that involves identifying main categories and includes open, axial, and selective coding, as well as data interpretation

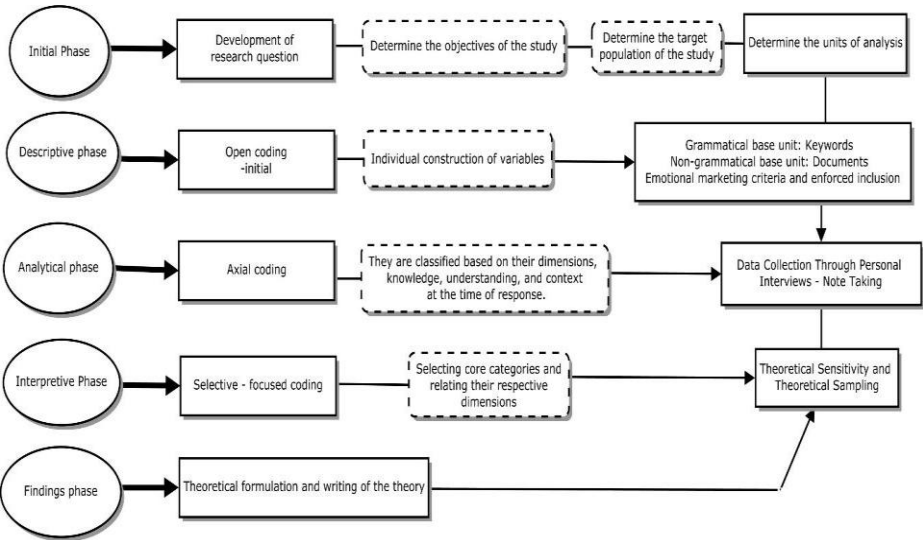
The coding process begins with reviewing and transcribing interviews and other collected data. In the initial stage, known as open coding, terms or text fragments related to the study's main categories are identified. This phase allows for the decomposition of data into smaller, manageable units, facilitating the identification of emerging patterns (Strauss & Corbin, 2002). The next stage is axial coding, in which the data is organized around the previously identified main categories. During this phase, relationships between the categories are established,

integrating the data to enhance understanding of how the various elements of the studied phenomenon interrelate (Mohajan & Mohajan, 2022). During the selective coding stage, the most relevant segments of the data directly related to the main categories are chosen. This phase involves carefully selecting the data that best represents the critical aspects of the study, facilitating a deeper and more accurate interpretation (Qureshi & Ünlü, 2020).

An analysis and evaluation of the coded data are conducted to enhance understanding of its content. This analysis involves identifying patterns and connections between categories and subcategories, facilitating a more comprehensive and detailed understanding of the investigated phenomenon. According to Strauss & Corbin (2002), this systematic and rigorous approach to qualitative coding is essential for generating well-grounded theories from the data.

Figure 2 shows the methodological procedure followed according to the grounded theory:

**Figure 2.**  
Methodological Procedure



**Note.** Adapted from Calanchez et al. (2022)

**I. Descriptive Phase: Open Coding of the Study**

The qualitative data collected were deconstructed and analyzed, enabling the identification and categorization of key elements that emerged from the interviews. Adhering to the principles of grounded theory by Strauss & Corbin (2002), the data fragments were carefully examined, highlighting relevant terms and concepts that reflected the participants' experiences and perceptions. This systematic and thorough process laid a strong foundation for the subsequent stages of analysis, fostering a deep and structured understanding of the phenomenon under investigation.

**Table 4.**

Coding 1. Generation of conceptual theoretical categories of emotional marketing

Popup codes	Participants
<b>Question 1: What emotions did the content of any of the following movies/series on social media produce in you?</b>	
The Little Mermaid (2023); Barbie: The Movie (2023); Transformer: Rise of the Beasts (2023); Guardians of the Galaxy Vol.3 (2023).	
<b>Melancholy:</b> Plot; Childhood memory.	
<b>Interest:</b> Comedic content;Product development	
<b>Joy:</b> Childhood memory, Comedic content; Family moment; Product development; Connection with brand.	<b>Melancholy:</b> EC1; EM6; EM7, EM9; EC11; EC14
<b>Excitement:</b> Childhood memory; Comedic content; Product development; Recognized product, Plot; Social effect; Anticipated product; Patriotism;Tendency.	<b>Interest:</b> EC2
<b>Attraction:</b> Product development; Social acceptance; Social media content; Advertising.	<b>Joy:</b> EC3; EC5; EM6; EM7; EM8; EM9; EM10; EM17
<b>Admiration:</b> Product development; Recognized product; Advertising; Patriotism; Loyal adaptation.	<b>Excitement:</b> EC1; EC2; EC3; EC4;EC5; EM6; EM7; EM8 EC14; EM17; EM20
<b>Pride:</b> Patriotism.	<b>Attraction:</b> EC2; EC13; EM19
<b>Gratified:</b> Loyal adaptation;Product development;Animated classic;Satisfied expectations.	<b>Admiration:</b> EC3; EM17; EM20
<b>Strangeness:</b> Plot; Knowledge in retro-pop culture.	<b>Pride:</b> EC4; EC5
<b>Intrigue:</b> Social media content, Product development.	<b>Gratified:</b> EM6; EC11; EC14; EM17
<b>Safety:</b> Social acceptance.	<b>Strangeness:</b> EC1
<b>Optimistic:</b> Social media content.	<b>Intrigue:</b> EC3; EM17
<b>Disappointment:</b> Knowledge in retro-pop culture; political message; Social inclusion.	<b>Safety:</b> EM17
<b>Disgust:</b> Social media content; Knowledge in retro-pop culture; political message; Product criticism.	<b>Optimistic:</b> EM6; EM19
<b>Indifference:</b> Social media content; Social impact; Generational disconnection.	<b>Disappointment:</b> EC4; EM8; EC12; EM17; EM20
<b>Sadness:</b> Social impact.	<b>Disgust:</b> EC12; EC15; EM16; EM18; EM19
<b>Discomfort:</b> Product criticism.	<b>Indifference:</b> EC12; EC13
	<b>Sadness:</b> EM17
	<b>Discomfort:</b> EC1; EM17
<b>Question 2: How much attention or impact did the content of the movies/series previously shown on social media generate for you?</b>	
<b>Positive Impact:</b> Plot; Trend; Transmission of values; Recommendations; Product development; Satisfied expectations; Childhood memory; Patriotism; Reflective message; Loyal adaptation; Advertising; Nostalgia; Women's empowerment; Social acceptance.	<b>Positive Impact:</b> EC2, EC3, EC4; EC5; EM6; EM7; EM8; EM9; EM10; EC11; EC13; EC14; EM16; EM17; EM18; EM19; EM20.
<b>Neutral Impact:</b> Social media content; Inclusion tolerance.	<b>Neutral Impact:</b> EC1,EC11; EC12; EC15; EM16; EM19.
<b>Negative Impact:</b> Knowledge in retro-pop culture; negative comments; political message; Form of inclusion.	<b>Negative Impact:</b> EC4; EC5; EC11; EC12; EC13; EM16; EM20.
<b>Question 3: What are the attitudes that some of the following audiovisual industry brands generate in you?</b>	
<b>Walt Disney Pictures; HBO; Netflix Inc.; Marvel Studios</b>	

<b>Positive Attitude:</b> Active consumption; Brand essence; Social acceptance; Product variety; Favoritism; Product quality; Imposition of ideas on minors; Emotional support, Plot; Reflective message; Family content; Form of inclusion; Attractive product; Childhood memory; Transmission of values; Variety of languages; Familiarization with the brand. <b>Neutral Attitude:</b> Technical problems; Product quality; Decline phase brand; Unattractive product; Disloyal adaptation. <b>Negative Attitude:</b> Aggressive content; Political messages; Explicit content; Recall products; Form of inclusion; Imposition of ideas; Imposition of ideas on minors.	<b>Positive Attitude:</b> EC1; EC2; EC3; EC4; EC5; EM6; EM7; EM8; EM9; EM10; EC11; EC13; EC14; EM17; EM18; EM19; EM20. <b>Neutral Attitude:</b> EC1; EM6; EM7; EM8; EM17. <b>Negative Attitude:</b> EC1; EC5; EM6; EM8; EC12; EC14; EC15; EM16; EM18.
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**Question 4: What satisfaction did you get from the experience of watching some of the following films?**

The Little Mermaid (2023); Guillermo del Toro's Pinocchio (2022) ; Maleficent (2014); Scooby-Doo: Live Action (2002)

<b>Satisfied:</b> Character development; Realistic plot; Product quality; Loyal adaptation; Comedic plot; Women's empowerment; Efficient inclusion; Efficient adaptation; Romantic plot; Product development; Family plot; Product innovation; Auditory familiarization; Transmission of values; Plot development; Childhood memories; Character preference; Expectations satisfied. <b>Neutral:</b> Unsatisfied expectations; Poor character development; Removal of memorable character; Lack of actor-character chemistry; Political messages; Disloyal adaptation; Knowledge in retro-pop culture. <b>Unsatisfied:</b> Unsatisfied expectations; Political messages; Inefficient adaptation, Poor quality, Boring product.	<b>Satisfied:</b> EC1; EC2; EC3; EC4; EC5; EM6; EM7; EM8; EM9; EM10; EC11; EC12; EC13; EC14; EC15; EM16; EM17; EM18; EM19; EM20. <b>Neutral:</b> EC1; EC3; EC4; EC5; EM7; EC12; EM17; EM18; EM20. <b>Unsatisfied:</b> EC12; EM17; EM18; EM19.
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**Question 5: Would you watch a new adaptation or live action again with the hope that it would give you greater satisfaction?**

<b>Acceptance:</b> Product quality; High expectations; Innovative product; Good plot; Continuation of the story; Attractive product; Intrigue for future products; New ideologies; loyal adaptation; Continuous adaptation of classics. <b>Rejection:</b> Previous version insurmountable; Plot; Political messages; Unsatisfied past expectation.	<b>Acceptance:</b> EC1; EC2; EC3; EC4; EC5; EM6; EM7; EM8; EM9; EM10; EC11; EC12; EM16; EM17; EM18; EM19; EM20. <b>Rejection:</b> EC4; EC5; EC12; EC13; EC14; EC15.
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**Question 6: Auditory recognition scale**  
Barbie Girl (1997); Toy Story 1 (1995); The Little Mermaid (1989); The Avengers (2012)

<b>Associated:</b> Movie scene; Lyrics; Family memory; Social media content; Trends; Childhood memory; Feelings and values; Melody; Advertising; Brand; Memorable characters and elements; Original version; Criticisms on networks.	<b>Associated:</b> EC1; EC2; EC3; EC4; EC5; EM6; EM7; EM8; EM9; EM10; EC11; EC12; EC13; EC14; EC15; EM16; EM17; EM18; EM19; EM20.
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**Question 7: Visual recognition scale**  
Up: A High Adventure (2009); Cinderella (1950); Aladdin (2019); Maleficent (2014)

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<b>Associated:</b> Representative visual element, Scene; Memorable Character, Plot; Brand; Colors, Childhood, High consumption; Social media content; Advertising; Innovation; auditory element; Feelings and values, Family	<b>Associated:</b> EC1;EC2;EC3;EC4;EC5;EM6;EM7;EM8;EM9;EM10;EC11;EC12;EC13;EC14;EC15;EM16;EM17;EM18;EM19;EM20.
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## II. Analytical: Axial Coding

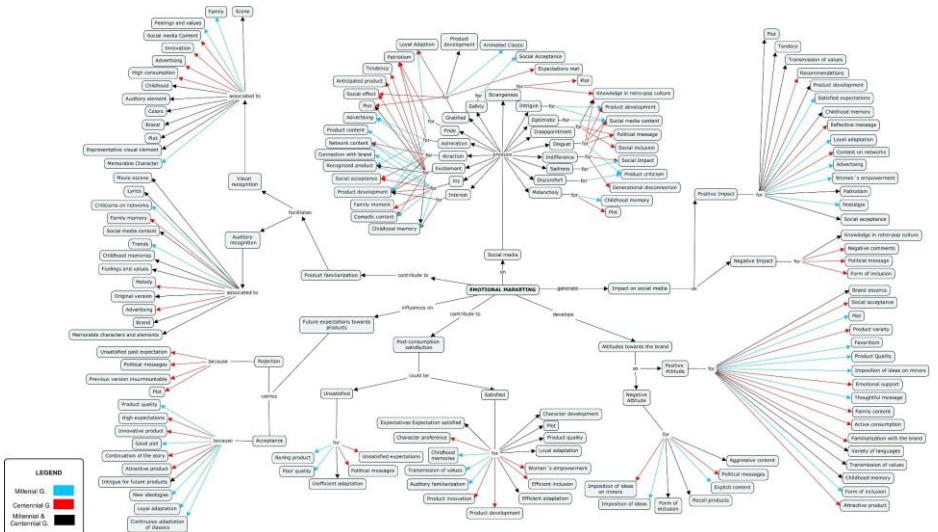
The analytical phase aimed to connect the emerging categories and organize them based on the context, conditions, strategies, and consequences identified through the analysis of relationships among the previous categories (Strauss & Corbin, 2002). This process enabled a deeper understanding of how the different elements identified in the open coding phase are interrelated and contribute to the studied phenomenon.

Figure 3 presents the subcategories of emotional marketing, which encompass: Social media emotions, social media impact, brand attitude, post-consumer satisfaction, product expectations, and product familiarity. These subcategories were established through a thorough analysis of the data, highlighting how participants emotionally experience and respond to marketing strategies in various contexts.

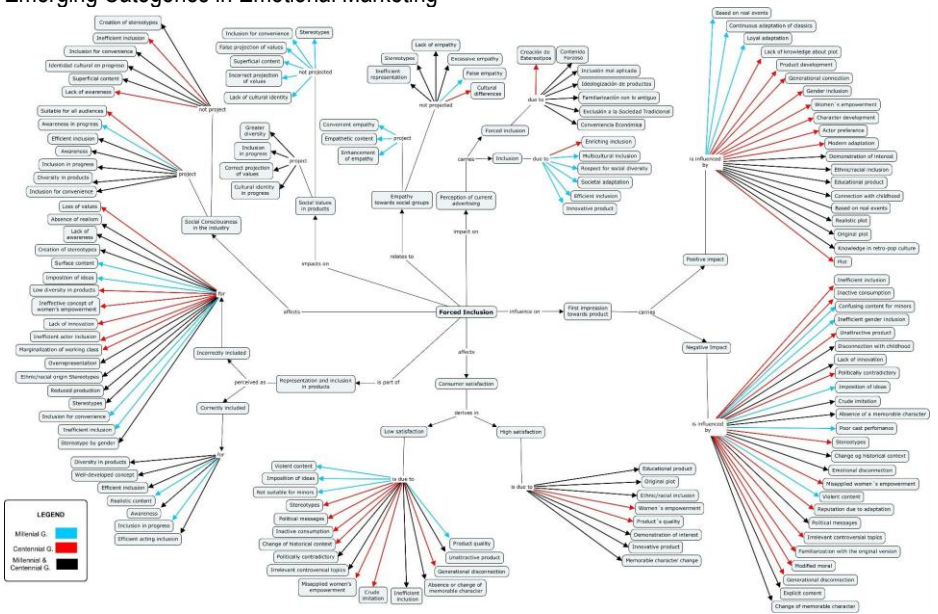
On the other hand, Figure 4 presents the subcategories of forced inclusion, which include: Perception of current advertising, first impression of the product, consumer satisfaction, representation and inclusion in products, social awareness in the industry, projection of social values in products, and projection of empathy towards social groups. These subcategories reflect the participants' perceptions and attitudes towards inclusion and representation in advertising and products within the audiovisual industry.

Furthermore, the justifications for each subcategory are outlined for the two generational cohorts: Centennials and Millennials. This structuring facilitates the comparison and contrast of the experiences and perceptions of both groups, offering a thorough and nuanced perspective on how emotional marketing and forced inclusion strategies impact various demographic segments. This comparative analysis is crucial for understanding generational differences in the reception and perception of these strategies, enabling the development of more effective and responsive approaches to meet the needs and expectations of each group.

# Emotional Marketing and Forced Inclusion: Impact on Peruvian Millennial and Centennial Users in Audiovisuals



**Figure 3.**  
Emerging Categories in Emotional Marketing



**Figure 4.**  
Emerging Categories in Forced Inclusion

### **III. Interpretive phase: selective coding of the study**

#### **a) Contrast: Emotional marketing**

After associating the more specific categories, broader categories emerge that encompass and support six key aspects forming the theoretical foundation of emotional marketing. This outcome is derived from comparing content collected from various sources within the units of analysis.

Firstly, emotional marketing can evoke a variety of emotions on social media platforms. Consumers identify feelings such as joy, excitement, disappointment, and melancholy (which are situated at different levels of Plutchik's Wheel of Emotions Theory) within the disseminated content. These emotions result from factors such as the consumer's childhood memories, the development of the audiovisual product, and the consumer's knowledge in retro-pop culture (Souza et al., 2022; Tran et al., 2012). Emotional marketing, being one of the most commonly used types of marketing, effectively leverages emotions to associate long-term emotional benefits with the brand and directly enhance attitudes towards it. This approach creates and fosters an emotional bond with customers, making the consumption of a product or service more than a singular experience. It establishes a connection such that consumers perceive the brand or company as part of themselves and feel motivated to contribute to its development (Seth & Soch, 2024; Li et al., 2023; Lemon & Verhoef, 2016).

Likewise, emotional marketing, through emotional connectivity, can impact social media due to psychological, social, cultural or political factors; as well as the prevailing trend of a specific topic. It can also influence the transmission of values in a product; the association of the product with childhood memories; or the social impact of the product's message (Bin, 2023). According to Celdrán Gimeno (2022), consumers often form their own perceptions about the qualities of a product or service, and since these perceptions may vary from person to person, emotional marketing affects the consumer's attention. Attention acts as an initial filter, highlighting what seems relevant to each consumer (Guerra & Gomes, 1970).

The third aspect of emotional marketing develops attitudes towards the brand that lead to brand identification among consumers. This consumer-brand bond depends on the preservation of the brand's essence, active consumption of the brand, the products offered by the brand, the transmission of values through its products, product quality, and the consumer's childhood memories (Bin, 2023; Ghorbanzadeh & Rahehagh, 2021). In this regard, experiential marketing theory focuses on creating experiences that enhance relational interactions, aiming to engage consumers in a creative and memorable manner, thus forging emotional connections with the brand (Schmitt, 2003). Similarly, Castrillón (2014) asserts that emotional marketing helps establish emotional connections between businesses and their clients, making the company or brand feel like an integral part of the consumer's own identity. Besides, the use of authentic stories and genuine characters, along with the presentation of real creative and production processes, enables brands to stand out in a market saturated with conventional advertising (García et al., 2024).

The fourth aspect complements the idea that consumers can achieve post-consumption satisfaction through emotional marketing. Audiovisual products should consider elements such as the plot, innovation, a loyal adaptation (if there is a prior one), and the transmission of values. Studies indicate that satisfaction with a product or service does not guarantee customer commitment and loyalty (though it is an essential aspect for achieving

loyalty). Therefore, additional factors are required, and this is where emotional marketing plays a crucial role (Pereira et al., 2024; Estrada & Tavira, 2015).

The fifth aspect of emotional marketing emphasizes that a loyal adaptation of its original version, an animated classic, innovation, and the creation of high expectations are necessary to achieve positive future expectations towards the industry's products. Emotional marketing aims to establish an emotional commitment with the consumer so that they remember the brand or product. To achieve this, it must reach the consumer's emotions to remain in their memory. It is important to consider that consumers no longer choose a product or service solely based on the cost-benefit relationship, but rather on the experience it offers or how it is perceived during consumption (Jiménez et al., 2019; Lindstrom & De Hassan, 2015).

Subsequently, the sixth conceptual aspect of emotional marketing relates to the product familiarization through auditory recognition that the consumer associates with an industry product. Auditory recognition in audiovisual products occurs due to significant aspects such as a prominent scene, the brand, iconic song lyrics, characters, and memorable elements. Jiménez et al. (2019) highlight that melody serves as a crucial component of emotional marketing for brand image formation and identity, as it can be used to create a brand perception in the minds of consumers and influence purchasing patterns.

The sensory marketing theory demonstrates that vision and hearing affect consumer preferences, memories, and purchasing choices; they are relevant in the purchase decision process as they influence emotions, perceptions, and behaviors (Perkins, 2013). Thus, the final aspect of emotional marketing suggests that a consumer's visual recognition of an industry product is facilitated by elements associated with the color palette, audiovisual brand, memorable characters, and plot of the audiovisual product. It is noteworthy that, according to Jiménez et al. (2019), in emotional marketing, color is the primary attribute for brand or product identification for 80% of consumers, and for 85% of clients, it is a decisive factor in their purchasing decision.

### ***b) Contrast: Forced Inclusion***

With respect to the perception of current advertising, the misapplication of inclusion leads consumers to view it as 'forced inclusion,' perceiving it as being applied for economic convenience in the industry. According to Azuara et al. (2023), when advertising addresses issues of inclusion but is poorly executed, consumers perceive it as inauthentic and purely economically driven. However, a well-implemented approach would yield significant benefits, such as reducing rejection and eliminating stereotypes and paradigms. On the other hand, certain factors must be considered for successful inclusive advertising, such as the location where the advertising will be launched, the target audience, and the channel used; nonetheless, conventional advertising remains the most widely accepted by consumers.

Subsequently, forced inclusion can influence the consumer's negative first perception of an audiovisual product, and therefore changes in characters that are memorable to the consumer and changes in products that contain an original or classic popular version should be avoided. On the other hand, inclusion can also generate a positive impact, highlighting important factors such as emotion, empathy, innovation and taking action on an existing social problem (Nina, 2023).

Conversely, the third aspect of forced inclusion affects consumer satisfaction. A similarity between a negative impact and a negative degree of satisfaction in audiovisual products

is that, due to inefficient inclusion, consumers exhibit negative reactions to changes made to a product or character, as mentioned previously. Consumers have exhibited negative behaviors towards changes made to a product or character, as previously mentioned. Additionally, dissatisfaction is also caused by the presence of controversial topics irrelevant to the product type and politically contradictory messages. Individuals can experience satisfaction from various stimuli. In this regard, cinema audiences are more likely to connect positively with audiovisual products that combine empathy for the characters and the representation of genuine experiences (Bálint et al., 2022; Greiner, 2021; Coëgnarts & Kravanja, 2015)

Regarding representation and inclusion in products, consumers view these items as perpetuating ethnic-racial and gender-based stereotypes at a structural level. Politically, they signal a lack of awareness, and discursively, they contribute to stereotypes through exaggerated portrayals and superficial themes (Aguilar, 2023; García et al., 2018). Intersectionality's goal is to foster inclusion within environments; however, it does not resolve the structural issues of social inequalities but helps to avoid perpetuating forms of violence against those who become stereotypes of inclusion. Thus, inclusion must be genuine and work towards promoting a more just and diverse society in the media (Vázquez, 2020; Waitoller et al., 2019).

In the final aspects of forced inclusion, a significant portion of consumers perceive that the industry projects awareness and social values in its products. Therefore, inclusion is considered effective or progressing with greater diversity, cultural identity, and awareness in these products. Audiovisual industry products that address social issues related to inclusion can create positive impacts and experiences that promote social awareness and transformation (Bonilla et al., 2022; Sánchez & Méndez, 2013). Similarly, they act as conveyors of an innovative culture, reforming customs and social strata (Utrera, 1981). Currently, brands aim to stand out as creative and innovative, aligning their identity with diversity and the promotion of social values through inclusion, while not disregarding the commercial and economic interests of the company (Pedro, 2022).

Nevertheless, forced inclusion, as observed by consumers within the industry, does not effectively connect with the projection of empathy towards social groups through its content. Consequently, forced inclusion is perceived as false empathy or excessive sympathy in content produced by the audiovisual sector. Álvarez (2017) notes that the audiovisual industry has the potential to foster empathy or, conversely, desensitize consumers if its products fail to present realism regarding societal issues, resulting in such content being overlooked.

To gain a clearer understanding of the aforementioned categories, Luhmann's social systems theory provides insight into the attitudes of Lima's society towards the audiovisual industry and the adaptive responses of consumers to its products. This theory requires examining the diverse elements that make up these groups and affect their consumption patterns. Additionally, Durkheim's sociological theory of action highlights the role of "social facts" (such as values, beliefs, and norms) in society. This framework helps relate how consumers are shaped and make consumption choices based on the social facts prevalent in their environment, thereby impacting the study of consciousness, social values, and empathy.

Conversely, the concept of forced inclusion can be elucidated using Aya's volcanic theories of social conflict, which describe how societal tensions (including inequality, injustice, and differing opinions) emerge and proliferate within a segment of society (evidenced by negative

consumer feedback towards the industry). At the same time, tensions from other groups drive changes within the audiovisual sector to encourage inclusion and equality in its products.

According to García (2014), in order to properly promote diversity in the audiovisual industry, the actions taken must be effective (creating a tangible impact); lasting; transformative; transparent; exemplary; and reflective.

Conclusions

Based on the theory, emotional marketing is a strategy that allows a brand to position itself efficiently in the consumer's mind by manipulating emotions, thus developing an emotional bond with customers and emotional commitment. It is also perceived as a tool that influences purchasing patterns and generates loyalty based on customer satisfaction, the provision of added value, and positive motivation.

In conclusion, emotional marketing is a key tool that generates emotions and impact on consumers through social media, leading to consumer attitudes towards a brand and consequently establishing a consumer-brand relationship. Moreover, emotional marketing, through visual and auditory elements, facilitates the formation of the brand's image and plays a crucial role in post-consumption satisfaction, which helps to create positive expectations for future industry products.

On the other hand, according to the theoretical review, forced inclusion is regarded as the integration of individuals with relevant characteristics from a given environment into products, with the aim of creating a perception of diversity and inclusion within a specific social group. However, this may lead to exclusionary or negative actions by other social groups, as inclusion or exclusion cannot become a universal occurrence.

In the context of the audiovisual industry, forced inclusion is seen as a set of actions driven by economic convenience. Forced inclusion can result in a negative first impression of the product when the industry's efforts surpass the normative, moral, and cultural limits of the targeted group. Furthermore, controversial and contradictory issues that do not align with the product's intended purpose may also be perceived as forced inclusion. It is crucial to note that the projection of social values, empathy, and social awareness must be authentic in the eyes of consumers to foster positive opinions about a product. Thus, the implementation of emotional marketing is essential for a brand's success in navigating this controversy.

Therefore, this study invites further research not only focused on a limited segment such as Lima, but also on global audiences. It also encourages companies to develop better inclusion strategies that reflect real social values within the audiovisual industry.

Declaration of Conflicts of Interest

They do not declare conflicts of interest.

Authors contribution

Author	Concept	Curation	Analysis/ Software	Research/ Methodology	Resources	Supervision/ validation	Initial writing	Final Writing
1	X	X	X	X	X		X	X
2	X	X	X	X			X	X
3	X	X	X	X	X	X		X

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