Entertainment has always been an indispensable part of humanity. This has been true both before communal living and after it. Entertainment has always existed in human life and has become a phenomenon, which we view as an absolute must. The features of entertainment have transformed with communal living and with the spread of mass media. However, the existence of entertainment, the practice of which has never ceased, remains a source of vibrancy.

Entertainment takes shape according to the interaction between people within the social structure. It is possible to track the cultural codes of each society in the content of its own type of entertainment. Therefore, there are different practices of entertainment based on the different type of culture each society has, and these practices go through transformation in time. The changes and advancement in communication and transportation affects the way people entertain themselves. Thereby, entertainment experiences break the limits of time and space and start to be shared by a large group of people. The advances in mass media connect people from different countries into electronic entertainment and contribute to the appearance of a common culture for entertainment. As a result of fast developments in fields like industrialization, urbanization, transportation, and technology, entertainment has become the biggest and most productive sector of the world. Entertainment is defined as a commercial field where products produced in areas such as music, cinema, dance, sports, recreation, electronics, games, etc. are marketed.

When the recent developments of modern society and media are analyzed, market analysts and media researchers agree on the opinion that entertainment means a lot for people. It can be concluded from the media content and the way people use this content that most people seek various types of entertainment every day. The new entertainment practices that appeared thanks to globalization have played a shaping role on local cultural forms of entertainment, and after a period of time, the local forms of entertainment have to submit to local ones. As a result of the integration of technological and virtual factors with the content of entertainment, virtual areas of reality that make users feel happy were created, and people who like entertainment found a new life in another world besides the real one. Therefore, entertainment has an important power in terms of giving people the opportunity to imagine their own utopias by inspiring them. In this context, the individual who wishes to stay away from the problems and troubles of the real world temporarily acquires the chance to take a peaceful breath thanks to “entertainment.”

Furthermore, it can be observed that the influence of new communication technologies transforms how people perceive “entertainment” in today’s world. While different societies spent their free time off work differently in the past, today we can observe that entertainment practices are similar to each other despite the differences in cultural structures. The attractive power of entertainment can sometimes help to convey the message of an ideology, or it can be a tool to facilitate the image of a negative factor, and sometimes it can shoulder the burden of the responsibility to satisfy the customers of brands and to build up long-term customer loyalty. Therefore, entertainment can be signified in different ways according to the purpose for which it is exploited, the sector that uses it, and its target group.
This study is important in terms of setting out the above-mentioned transformation and the interaction between different disciplines and the entertainment industry with a positivist and critical approach. Accordingly, the first section tries to reveal the interaction between entertainment, culture, and social structure; the second section deals with the relationship between entertainment and media industries with detailed examples such as reward ceremonies, TV programmers, TV series, and cinema films. The third section tries to reveal the connection between free-time and marketing practices on the basis of new tendencies within this field. The fourth section tries to put forward the leading power of entertainment and why it is important for brands in the context of the disciplines of advertisement and public relations. The last section evaluates the satisfaction the social media games as free-time activities present to users, new identity signs, the role of the new media in entertainment culture, as well as the concept of digital entertainment culture.

In the first section, entertainment is dealt with in terms of social structure both conceptually and culturally.

The first chapter, “Transformation of Entertainment Culture throughout Society and History,” emphasizes how entertainment has become a milestone of culture industry and a free-time activity through history, how individual entertainment—the meaning of which was separated from religion in the 17th century and was established independently—has turned out to be a compulsory activity conceptually through late capitalism. It is also pointed out that individuals have started to seek ways for their own entertainment due to the burden of their work, and this need is now being satisfied through culture industry. Experts from different disciplines point out that this need, which appeared especially due to globalization, is a “constructed reality.” According to that approach, culture industry uses entertainment as a tool to spread its own ideology. Moreover, entertainment methods play an obvious role in camouflaging the meaning lying deep down under work life and creating relationships for hegemony itself. The second chapter, “Leisure and Entertainment as a Creative Space-Time Manifold in a Post-Modern World,” underlines the fact that post-modernity overcame the linear functional reasons modernity had presented. Therefore, it is important in terms of a better understanding of practices related with myths and fairytales. It also underlines that expression of identity or personality takes place through impression, feelings, miracles, which replaced money, a determining factor in decisions and preferences according to classic economic models. It is noted that free time and entertainment are the actors of the efforts to be “a human” in today’s world. They are also seen as a necessity for both the creators and the customers of those efforts. Entertainment extends to be used as a tool in human resources management of today’s industries, such as information and communication technologies. Chapter 3, “Entertainment and Food Tourism in the Backdrop of Late Modernity and a Reflection on Turkey,” explains the relationship between entertainment and food culture through examples from Turkey, which had a late modernism, and food tourism, which is a type of eating habit connected with entertainment. In this context, the transformation of the concept of “food culture,” which appeared through late modernity as an entertainment or especially free time activity, and the roles that it plays as an ordering and leading power of “the popularity of eating food” is emphasized. At this point, factors like technology, culture, politics, and socialization, which relatively lead the new roles food culture undertakes, are dealt with through a critical review of food tourism in Turkey (While Turkey goes through a promising development similar to Europe in food tourism, the tendency of falling away from food culture belonging to the local culture is found to be worrying.). Chapter 4, “Negotiating Spirituality: Commodification of Religious Content in the Entertainment Industry,” tries to prove how religious content is commodified through especially the visual and auditory power of TV. Chapter 5, “Concurrance of Sports and Entertainment Industries:
Super Bowl,” tries to deal with the connection between sports and entertainment industries through the “Super Bowl,” which is an important leisure time activity. Although sports as a leisure time activity has the quality of being “entertaining” in different countries, American and European cultures emphasize that the level of its entertainment and pleasure quality take shape according to the type of sports being done. Another point that draws attention is that the Super Bowl gives the individual the opportunity to feel special and unique; it has a remarkable role within entertainment culture, as it creates a space to establish an identity for millions of people who watch the sports match as a part or member of a family. The magnitude of the masses drawn to sports and entertainment industries lead the interests of marketing and advertisement industries towards this field. Chapter 6, “Bollywoodizing Cricket! A Fascinating World of Global Sensibilities, Entertainment Revolution, Cultural Representation, and Economic Stunts,” tries to analyze the effects of Bollywood, entertainment, and culture in the transformation that took place within cricket in India. In this context, how the Indian Premier League offers an opportunity for different sports economies in the globalized world is explained. It is also emphasized that sports does not become like Bollywood but Bollywood appears in sports market. Although the traces of cultural imperialism can be seen in films with cricket themes, it is clear that the game as an entertainment activity is more important than the stars and famous entrepreneurs who play it. The fans of both sports and film should be dealt together to be able to understand the Bollywood entertainment industry.

In the second section, the relationship between entertainment and media is analysed:

Chapter 7, “The Understanding of Entertainment in Press Enterprises in Turkey,” tries to explain the reasons why promotion or marketing in media have been used recently and the variables of why it has become a trend among Turkish readers. It is particularly emphasized that Turkish media had a rising tendency towards promotional activities in the period between 1980-1990, and this damaged the reliability of the media. Another noticeable point is the fact that there is a need for legal regulations to protect children against the promotional practices that are presented as educational materials with entertainment content. Chapter 8, “An Overview on Presentation of Entertainment in Newspapers’ Weekend Supplements,” tries to lay out the presentation of entertainment in weekend editions of newspapers where the ideological content is predominant and explain the differences between them. Although the identity of the newspaper determines the presentation of the news, it is observed that most of the news in the weekend editions presents recommendations for readers on entertainment. Chapter 9, “Entertainment on French Television,” presents the predominant type of entertainment in French TV, the history of TV-focused entertainment, the new chains of it and the possibility to increase such programs, the explanation of the evolution of entertainment phenomenon on TV by researchers studying in the field of social sciences, and lastly, the interaction between entertainment and politics. Issues like the features of French TV, the history of the spread of entertainment, and the reasons why private and public channels allow for entertainment to such extent are pointed out. In this context, it is concluded that the acceptance of the term of entertainment and TV as a form of entertainment is variable, and types of TV programs are ignored thanks to entertainment filter. Chapter 10, “Transformation in Daytime Television Programs in Turkey since 2000,” tries to explain the transformation of morning programs, which came to the fore as an element of entertainment with the beginning of 2000s in Turkey where TV watching has a high percentage of being a leisure-time activity, through in-depth interviews with TV producers or programmers. In this context, it is concluded that programs in the morning target women (food or marriage programs); there is not a difference left between the programs; they have become intertwined, and TV, which is an indispensable means of entertainment for Turkish people, has become ordinary and banal. The increase in the exaggerated entertainment has begun to have a degenerative effect at social level. Chapter 11,
“The Past as a Spectacle: The Magnificent Century,” tries to review the effects of “Muhteşem Süleyman” (Suleiman the Magnificent) on the modern social and political spaces. It is one of the important TV series, which stand as a predominant means of leisure time and entertainment for Turkish society as it fictionalizes the period of the Ottoman Empire during Sultan Süleiman the Lawgiver. Therefore, it can be concluded that media has a constructive power in terms of the comprehension of history or past, and developments that take place rapidly within society direct the interests of people towards past. The current government emphasizes New Ottomanism through references to ethical and aesthetic principles; however, the history that the series presents and the decisions of the ruling power of the period do not overlap. Therefore, it can be concluded that particular presentations of an ideology become possible as they are formed through the intermingling of entertainment and past. Chapter 12, “Rewarding Work, Representing Work: The Serious Side of Entertainment in Globalised Award Shows,” states that reward ceremonies, which spread worldwide rapidly, are glamorous forms of entertainment. It also explains the production dynamics of such programs while questioning the positive, exciting, and popular image of them. The study, which takes the differences between reward ceremonies organized globally and locally into account, discusses the reliability of principles related to work in capitalist societies and what is illustrated to target groups in order to convey these principles. It is concluded that the principles of Protestant Work Ethics are conveyed through the emphasis of hard work, effort, and success in the Golden Globe Awards and International MTV Awards. Chapter 13, “Globalization and the Dynamics of Work Markets,” explains the evaluations that are currently taking place in a market on the basis of intermittent recruitment, and how the experts, who are active in visual-auditory and cinema sectors through public policies, which were followed in France since 1936, are defined. This is conveyed on the basis of the effects of globalization and sources from the studios of France, Central Europe, USA, India, Russia, and other countries. It is proposed that the invisible labor division, which appeared through globalization in professions related to cinema, has diminished a lot in terms of autonomy of the experts and leading innovations. Chapter 14, “User-Generated Cinema: A New Way of Consumer Co-Creation?” tries to explain how the collaboration between producers and customers became possible in the production of media studies through Web 2.0. It also tries to lay out how a user-generated approach functions in the production of content in entertainment industry through the film project called Dystopia and by demonstrating the opportunities and difficulties that can be encountered in the process. Chapter 15, “Historical Epic as a Genre in Popular Turkish Cinema,” tries to elaborate on the place of the film type “Historical Epic,” which appeared as a part of entertainment industry in Turkish entertainment culture and industry on the basis of films like The Conquest of Constantinople (1951) and Conquest 1453 (2012). Chapter 16, “Violence and Pornographic Violence as a Mass Entertainment Medium: A Study on Spartacus Series,” reviews the effects of violence and pornographic violence as a means of entertainment through a TV series called Spartacus, which is broadcasted online.

In the third section, the relationship between entertainment and marketing is dealt with. In chapter 17, “Leisure Time Marketing in the Context of the Entertainment Industry,” the importance of the reasons for “Marketing Leisure Time” within a competitive environment is explained on the basis of the marketing leisure time categorization model. In this context, it is proposed that marketing mix strategies are formed by taking the target market into account. Marketing strategies are prominently leading the contribution to such strategies. Chapter 18, “Experience Marketing at Retail Environments,” states that experience is of vital importance in today’s world, where an economy of experience is powerful in terms producing high quality administrative output. It is important to create experiences that provide satisfactory and beneficial contributions for customers in experimental marketing. Accordingly,
the chapter tries to explain how successful retailers exploit experimental marketing in different cultural environments to compete better and to draw more customers. Chapter 19, “Eatertainment: The New Era in Lateral Thinking – Issues and Competing Trends in Retailing,” reviews “Eatertainment,” one of the most popular concepts of Turkish Entertainment Culture, through businesses active in retailing, their innovative practices in the past, and their future strategies and plans for the tendencies of customers. Thanks to the in-depth interview with one of the eatertainment retailers active in Turkey, an analysis of the Turkish eatertainment industry has been conducted. In the end, we can claim that retailers of the industry should be able to offer their customers maximum benefit and satisfaction. It is noted that it will be easier for retailers to manage sharing the expansion of that positive information orally. Chapter 20, “Customer Responses to Arts Festivals: The Effects of Relationship Marketing on Cultural Activities,” tries to explain how influential social relations can be for directing the target group to reach Art Festivals, which are important cultural and artistic activities for communication and entertainment through the results of a survey conducted in Taiwan with 1387 people. Chapter 21, “Contemporary Art Museums’ Marketing Strategies: The Case of the Istanbul Modern Art Museum,” tries to explain the relationship between art, entertainment, and leisure time under the framework of the concept museum marketing, which is thought to be a new acceptable marketing field in literature, through exemplifying the Istanbul Modern Art Museum. It is underlined that the marketing practices of Istanbul Modern are customer-oriented; there are a lot of educational programs targeting children and adults, and these programs present good options in terms of seizing an opportunity for entertainment and leisure time. It is emphasized that Istanbul Modern is accepted as a widely popular institution of art; however, it should attach more importance to develop its marketing strategies in order to change its perception as a brand in the art world and as a museum brand. Chapter 22, “Differences that Matter: A New Framework for Evaluating Marketing Communication Effectiveness in Online Social Gambling,” states the problems of social gambling and real money gambling, which are important leisure time activities (problems such as should they be operated separately or together). The chapter also tries to explain how marketing communication studies function and how these two industries direct the purchasing behaviours of the consumers.

In the fourth section, the relationship between advertisement and public relations is dealt with: Chapter 23, “The Representation of Public Relations Profession and Public Relations Practitioners in the Context of Entertainment Culture in Turkish TV Series,” tries to elaborate on the representation of the profession of public relations and the experts of public relations in TV series, the milestone of the Turkish entertainment industry, through analyzing the content of two TV series examples. At the end of the research, it is concluded that the profession of public relations is represented positively and with a professional approach. Chapter 24, “The Integration of Entertainment and Advertising: Advertainment,” states that the developments in technology in the modern world affect the advertisement industry. The change in entertainment concept of today’s consumers creates a tendency to avoid advertisements. As a result, the integration of advertisement and entertainment creates an advantage. In this study, the integration in question deals with the concept of Advertainment, which tries to explain the changes in the concept of entertainment on the basis of advertisement and technology. Chapter 25, “Entertainment Media: Times of Branded Content,” focuses on product placement practices in radio, TV programs, printed media, and monthly magazines. It also focuses on the way brands use entertainment as a strategy to promote their own brands. The chapter analyzes the innovative advertisement models that brands use to affect the purchasing behaviors of customers and the changing perceptions of consumers. Chapter 26, “Acceptance of Branded Video Games (Advergames): A Cross-Cultural Study Spain – USA,” tries to explain the relationship of customers and media in advergames, an advertisement type used by brands
in video games, the attitude of consumers towards the advertisement and the brands in these games, and previous video experiences through an experimental study conducted with American and Spanish students. It is found that cultural differences play a key role for the acceptance of advergames. Chapter 27, “The Use of Humor in Award-Winning TV Commercials in Turkey,” deals with the use of humor as a factor that entertains the consumer in rewarded TV advertisements. After the evaluation of content, it is concluded that the use of humor varies in the advertisements of different industries, and humor has transformed year by year as a tool. Chapter 28, “Advertisements as a Part of Entertainment Culture and its Effects on City Culture,” analyses advertisements as a means of entertainment culture and their effect on urban culture. It puts forward some suggestions necessary to build a healthy relationship between the commercial culture of advertisement and urban culture.

In the fifth section, the relationship between technology and entertainment is dealt with:

Chapter 29, “The Role of New Media in Contemporary Entertainment Culture,” tries to address the relationship between the new media and modern entertainment practices. It discusses how the new media shaped entertainment culture and the possibility for the environment the tools of the new media brought to be an alternative for the traditional communication environments. It is observed that entertainment and media industries focus on the opportunities technology offers to acquire a high-quality target group experience. As a result, it is stated that a quality experience will lead to customer loyalty, and thus, the entertainment industry should use new communication technologies to reach the target group. Chapter 30, “Shared Values in Social Media and Comics scan Communities as New Belonging-Marks,” deals with the values shared by people on social media as a space for entertainment and leisure time. It tries to explain how these values are put forward explicitly through their interactive symbolic spaces. Accordingly, it tries to establish a context between Internet communities belonging to digital graphic novels in Brazil and the interactive production of meaning through them. Chapter 31, “Digital Entertainment Culture and Generation Y: An Evaluation on Social Network Games in Turkey,” analyzes the games played in social media, a part of digital entertainment culture. It also tries to elaborate on the impulses that lead the Y generation in Turkey who play these games. The use of these games is analyzed through content approach. It is observed that users head towards this field as a leisure time and entertainment means because of psychological and social reasons, although they also have a critical point of view. As a result, the technological developments that take place today and globalization affect all the components of the entertainment industry. It is observed that entertainment appears sometimes as a means and sometimes a conveyor with camouflaging power while its meaning is changing.

In conclusion, the book is considerably important for all who are interested in the entertainment industry—professionals, researchers, experts, and students—in terms of providing detailed interdisciplinary data and shedding light on future studies in this field.

Enjoy!

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