Foreword

People can have different languages, speak different languages, but what we feel inside is the same. It is obvious that the brands that deeply elaborate on these feelings either traditionally or digitally will create advertisement applications combined of advertisement and entertainment. Since the fusion of advertising and entertainment has become an increasingly popular method of marketing in recent years, it is important to have knowledge of the entertainment experiences consumers have. As a result, two important and powerful industries, entertainment and advertisement, can intermingle. The evolution of the advertising industry’s promotional practices remains in a state of constant transition as technological advances steadily continue to shape, transform, and cultivate the digitally integrated landscape of today’s modern world. Marketers’ approaches to using entertainment content to promote their products dates back to the use of branded products in entertainment contents. This practice was variously termed “publicity by motion picture,” “co-operative advertising,” “product placement,” “branded entertainment,” “advertisment,” “tie-in advertising,” and “trade outs.”

The branded content industry is exploding, fueled by technological changes in the media landscape and by associated changes in consumer behaviour. Marketing resources assigned to branded content are growing exponentially with video content representing the fastest growing segment within branded content campaign budgets. As brands seek to deepen their engagement with consumers in a direct, two-way dialogue, they are also looking to entertainment initiatives to help articulate their brand story. When branded entertainment utilizes digital platforms, it’s just as powerful as any advertising medium. Some marketers would argue that, because it amplifies the messaging, branded engagement is the most powerful platform that marketers have today. With digital, your branded content platform engages consumers and delivers metrics that meet key brand objectives such as “branded engagement delivers more consumer value” and “effective branded engagement programs are relevant, informative, and entertaining, and typically go viral.” In this context, digital platforms change the way marketers think about using branded entertainment. Digital media has contributed to how brands engage their consumers. Interactivity, virtuality, individuality, ever-faster access to information and entertainment caused brands to use non-traditional ways to reach target groups, which have changed with the digitalized era. As a result, entertainment and advertisement, are profiled together in today’s world.

Today, branded entertainment industry has the characteristics of a big industry, and because of the new advancement in information technologies, businesses have interest in this field, not in traditional advertising, and therefore in the advancement of branded entertainment applications, which have a great advantage in the communication process of advertising. So, digitalization is seen to make a significant contribution in terms of both creating a new advertisement area and carrying the message of the advertisement to the consumer. In the future, it will be very possible to confront with branded entertainment
application, which allows the creation of customized entertainment contents. Additionally, branded entertainment content will be created by consumers. This unique feature of digitalization will provide engagement with their customers.

This book has clarified with a holistic and multidisciplinary approach the branded entertainment concept. The book contains a wide range of conceptual arguments and ideas, overviews of conceptual frames of the field, the current relationship of advertising and digitalization in branded entertainment. There are also signs of the changing nature of the contemporary branded entertainment industry and the impact of digital technology. This book embodies a richness of dialogue and intellectual collaboration. I hope that this wonderful book about branded entertainment reaches a wide new audience of scholars, students, and curious readers. I would like to thank Dr. Martí-Parreño, Dr. Scribner, and Dr. Ruiz-Mafe for editing this piece of great work and providing us the opportunity to enjoy reading such topics of interest in this emerging field of branded entertainment.

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R. Gulay Ozturk was born in 1981, in Istanbul. She received her bachelor’s degree from Marmara University at the Department of Public Relations and Publicity in 2004 and her Master’s degree and PhD from the same university at the Department of Advertising and Publicity. After receiving her PhD, she went to Georgetown University CCT Faculty in Washington, DC, as a short-term scholar with a Postdoctoral Research Scholarship of TUBITAK. She is working as an Assistant Prof. in Istanbul Commerce University, Faculty of Communication at the Department of Public Relations. The research areas that she is interested in include advertising, digital advertising, emotions, product placements, tourism advertising, and brand and strategic planning.