

Chapter 48

Branded Entertainment: Past, Present, and Future

José Martí-Parreño

European University of Valencia, Spain

Carla Ruiz-Mafé

University of Valencia, Spain

Lisa L. Scribner

University of North Carolina, USA

ABSTRACT

Branded entertainment is the insertion of a brand within an entertainment property in such a way that the line between entertainment and advertising becomes blurred (Moore, 2006). This hybrid message develops in an increasingly convergent environment in which editorial content and advertising content are blended (Shrum, 2004). This indirect approach to deliver brand messages is gaining momentum as a marketing communications tool to engage consumers with brand messages in a non-interruptive and entertainment context. By using branded films, advergames, and other advertainment-type genres, advertisers aim to enhance consumers' brand perceptions, brand awareness, brand recall, and brand recognition, along with increasing consumers' brand attitudes and purchase intentions while providing value to consumers through brand communications. This chapter gives an overview to branded entertainment from an historical approach, analyzing the origins, conceptualization, and genres of branded entertainment. Ethical concerns and legal issues related to branded entertainment are discussed. New trends in branded entertainment are also analyzed.

1. INTRODUCTION

Branded entertainment is the insertion of a brand within an entertainment property in such a way that the line between entertainment and advertising becomes blurred (Moore, 2006). Branded entertainment is gaining momentum as a promising marketing communications tool in an increasingly convergent media environment in which editorial content and advertising content are blended (Shrum, 2004). Through

DOI: 10.4018/978-1-5225-1793-1.ch048

branded entertainment brands aim to engage consumers with their brand messages in a more compelling and effective way. Brands are using branded entertainment strategies to achieve their marketing communication goals within an entertaining experience in a new media context where both media changes and consumer behavior changes are transforming in a radical way how brands communicate with their audiences. Advertising clutter, consumer empowerment (Denegri-Knott, Zwick, & Schroeder, 2006), information technologies, and new technological developments (e.g., smartphones and tablets) are not only changing the way consumers access and interact with brand information but also the way they want to engage with brand communications. In this context, the need for value is a *must have* in today's marketing communications and branded entertainment is a good way to provide value to consumers within brand communications.

Despite an increasing interest in branded entertainment by both marketers and consumers, branded entertainment is not new and its roots can be found in the very beginning of mass media such as cinema, radio, and television. Branded entertainment includes a wide range of formats such as advertainment, branded events, branded films, or branded video games –advergames- (Russell, 2007; van Reijmersdal, Rozendaal, & Buijzen, 2012; Waiguny, Nelson, & Terlutter, 2012; Martí, Aldás, Currás, & Sánchez, 2013). By providing entertainment value, advertisers aim to engage consumers in richer and more meaningful brand communications that will improve outcomes such as brand recall, brand preference, or brand engagement (Martí, Bigné, & Hyder, 2014).

Despite an increasing interest by academia on branded entertainment a few theoretical research has been done in order to better understand what branded entertainment is; in which way branded entertainment differs from related marketing communications tool such as product placement; or which ones are the main benefits and hazards that branded entertainment can imply for brands and their marketing communications. In order to gain a better understanding of these key issues, this chapter aims to present a conceptualization and historical perspective of branded entertainment highlighting the key elements that made the rise of branded entertainment as a marketing communications tool possible. In doing so, we provide a definition of branded entertainment, we then analyze the historical presence and evolution of branded entertainment in different media such as cinema, radio, and television; and we present new trends and opportunities for branded entertainment in the future –such as transmedia branding and user-generated-content. Finally, we provide an analysis of the legal framework and the ethical concerns that are challenging the development of branded entertainment as a marketing communications tool in the future.

The chapter's specific goals are to:

1. Provide a conceptual approach to branded entertainment.
2. Provide an historical analysis of the evolution and formats of branded entertainment across different media.
3. Provide trends and future opportunities to develop brand communications through branded entertainment.
4. Provide an analysis of the legal framework and the ethical concerns related to branded entertainment.

2. BRANDED ENTERTAINMENT: CONCEPTUALIZATION AND DEFINITION

Branded entertainment can be conceptualized within the realm of a very particular concept in marketing communications: *hybrid messages*. Hybrid messages have been defined as “all paid attempts to influence

19 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

www.igi-global.com/chapter/branded-entertainment/175263

Related Content

Nation Branding as a Strategic Asset for Local SMEs: Global Developments in Nation Branding and Promotion – Theoretical and Practical Approaches

Harry P. H. Sophocleous (2023). *Global Developments in Nation Branding and Promotion: Theoretical and Practical Approaches* (pp. 124-155).

www.irma-international.org/chapter/nation-branding-as-a-strategic-asset-for-local-smes/326661

E-Satisfaction and E-Loyalty: Two Main Consequences of Online Buying Attributes

Gyaneshwar Singh Kushwaha and Mukesh Kaushal (2016). *International Journal of Online Marketing* (pp. 36-53).

www.irma-international.org/article/e-satisfaction-and-e-loyalty/165481

Promoting Kashmir as an Abode of Peace Tourism Destination by India and Pakistan

Anita Medhekar and Farooq Haq (2019). *Marketing Peace for Social Transformation and Global Prosperity* (pp. 22-49).

www.irma-international.org/chapter/promoting-kashmir-as-an-abode-of-peace-tourism-destination-by-india-and-pakistan/218718

How Branded Entertainment Shapes Consumers' Brand Attitudes: Evidence from an Advertiser-Funded Program

Yann Verhellen, Nathalie Dens and Patrick De Pelsmacker (2015). *Engaging Consumers through Branded Entertainment and Convergent Media* (pp. 189-201).

www.irma-international.org/chapter/how-branded-entertainment-shapes-consumers-brand-attitudes/131557

Social Media Crowdsourcing: Supporting User-Driven Innovation by Generating Ideas

Parul Singh (2014). *International Journal of Online Marketing* (pp. 1-14).

www.irma-international.org/article/social-media-crowdsourcing/113954