

Araştırma Makalesi | Research Article

Game-Based Advertisement: Uludağ Lemonade and Lipton Ice Tea Example

Oyun Temelli Reklam: Uludağ Limonata ve Lipton Ice Tea Örneği



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Abstract

Consumer behavior is influenced by technological advancements and socioeconomic changes. Consumers have become tired of traditional advertising channels. Those in the Z generation, in particular, have a strong desire to avoid traditional advertising. As a result, this change has an impact on marketing and shows itself in advertising strategies. Businesses have begun to advertise in many mediums in order to get the attention of consumers. Digital games are one of these mediums. Digital games attract not only children and young people, but also adults, as they provide a fun time. In addition to amusement, the virtual world of gaming provides an opportunity for self-development and escape from the responsibilities of the real world. While playing these games, which have many different types, the gamers can get the information about the brand in their minds in a fun and positive environment, and they also witness the interactive advertising messages of the business. The aim of this study is to look at how advertising is used and classified in digital games in light of the conceptual framework of digital advertising, the digital advertising market, and the digital game market, as well as the effects of game advertising on consumers in the games "Uludağ Lemonade World of Flavor" and "Lipton Ice Tea Pointing Sneijder". The research is a review study, and the material gathered from primary and secondary sources for the subject under investigation was evaluated and inferences drawn using two game-based commercial samples. This compilation research is expected to contribute to the assessment of present potential by throwing light on new studies to be conducted within the scope of game-based marketing and associated applications.

Keywords: Advertisement, Digital Advertising, Digital Games, Game-Based Advertisement, Uludağ Lemonade World of Flavor, Lipton Ice Tea Pointing Sneijder.

Öz

Teknolojide yaşanan gelişmeler ve sosyoekonomik değişimler tüketici davranışlarını değiştirmektedir. Tüketiciler artık klasik reklam mecralarından sıkılmaya başlamışlardır. Özellikle Z kuşağını oluşturan bireyler geleneksel reklamcılığı neredeyse reddetme arzusu içindedirler. Bu değişim dolayısıyla pazarlama dünyasını etkilemekte ve reklam stratejilerinde kendisini göstermektedir. Tüketicilerin dikkatini çekebilmek için işletmeler farklı mecralarda reklam yapmaya başlamışlardır. Bu mecralardan birisi dijital oyunlardır. Dijital oyunlar eğlenceli zaman geçirmeyi sağlamaları nedeniyle sadece çocukları ve gençleri değil yetişkinleri de cezbetmektedir. Oyunların sanal dünyası eğlencenin yanı sıra kendini geliştirme, gerçek dünyanın sorumluluklarından kaçma gibi olanaklar da sunmaktadır. Oyuncular birçok farklı türü olan bu oyunları oynarken eğlenceli ve olumlu bir ortam içerisinde markayla ilgili bilgileri zihinlerine alabilmekte, işletmenin etkileşimli reklam mesajlarına da tanık olmaktadır. Bu bağlamdan yola çıkarak araştırmanın amacı, dijital reklamcılık, dijital reklam pazarı ve dijital oyun pazarı kavramsal çerçevesi ışığında dijital oyunlarda reklam kullanımının nasıl yapıldığı ve sınıflandırılmasının ele alınarak oyun reklamcılığının tüketiciler üzerindeki etkilerinin "Uludağ Limonata Lezzet Dünyası" ve "Lipton Ice Tea Gez Göz Sneijder" oyunları örnekleri üzerinden incelenmesidir. Araştırma bir derleme araştırması olup, araştırmanın amacı kapsamından incelenen konuya yönelik birincil ve ikincil kaynaklardan elde edilen bilgiler iki oyun temelli reklam örneği üzerinden yorumlanarak çıkarım yapılmıştır. Yapılan bu derleme araştırmasının oyun temelli reklamlar kapsamında yapılacak yeni çalışmalara ve konuyla ilgili uygulamalara ışık tutarak güncel potansiyelin değerlendirilmesinde katkı sağlayacağı düşünülmektedir.

Anahtar Kelimeler: Reklam, Dijital Reklam, Dijital Oyunlar, Oyun Temelli Reklam, Uludağ Limonata Lezzet Dünyası, Lipton Ice Tea Gez Göz Sneijder.



Introduction

With the widespread usage of the internet and mobile devices, digital communication areas have emerged as a viable option for institutions when engaging with customers. In marketing, digitalization has created a two-way active and two-way face-to-face engagement environment between the brand and the customer. With the delivery of the first e-mail in 1971, digitization activities began. The construction of the website in the 1980s, and e-commerce sites and patron advertisements that allow personalized marketing to emerge in the early 1990s (Gökşin, 2017, p.21).

Significant changes in advertising occurred in the 2000s as a result of the development of technologies such as the internet, mobile phones, social media, mobile communication, and digital games (Broder et al., 2011, p.3; Özkundakçı, 2012, p.54). Digital advertising is impression-based messages that reach users via the internet via computers or mobile devices, such as banners, videos, e-mail advertisements, affiliate marketing applications, social media, and search engine advertisements (Lee & Cho, 2017, p.236). Consumers and producers can directly engage with each other through digital marketing channels, overcoming long distances, providing a more comfortable communication atmosphere, and conveying their comments and suggestions about the product to both producers and other consumers. When compared to traditional advertisements, digital advertising with rich content offers reduced costs and more control over the target audience (magazines, newspapers, radio, TV, billboards, catalogs, flyers, etc.). Digital technologies have aided one-to-one communication, personalization, flexible and easy targeting, and measurement in this context (Trappey & Woodside 2005, p.401; Elden & Makal, 2014, p.62). Likewise, it offers consumers different digital advertising platforms in order to better understand consumers, encourages their participation, and provides a better brand experience (Ryan & Jones, 2009, p.4; Taylor, 2009, p.413).

Advertising messages have long been a source of concern for consumers. Today's consumers, however, who have become stronger and more aware of the internet, are in a position to decide when and how they will respond to advertising messages in a mutual information exchange environment with businesses and other consumers (Pitta & Fowler, 2005, p.266; Rowley, 2008, p.516). Today's consumers have the ability to prevent or assist them in avoiding ads in a less intrusive manner in this regard (Pollay & Mittal, 1993, p.102). Early studies in the field of digital advertising have found that it is less intrusive than television advertisements (Rust & Varki, 1996, p.190) and that it generates positive brand evaluation (Sundar & Kim, 2005, p.15) and purchase intention (Kimelfield & Watt, 2001, p.156) when compared to print ads. Businesses can also examine user behavior to determine the effectiveness of advertising campaigns, how much time users spend on which page, and which content they interact with the most (Tuzcu et al., 2018, p.375). They will be able to provide more targeted, individualized messages to the consumer as a result of these results.

Digital advertising consists of internet advertising, virtual advertising, mobile advertising, social media advertising, and game advertising (Tuzcu et al., 2018, p.392). Among these varieties, game advertising has grown as the digital game industry has developed and has started to form one of the new communication areas of brands.

The aim of this study is to examine the effects of game advertising on consumers by explaining how the use of advertising in digital games is made and classified in the light

of the conceptual framework of digital advertising, digital advertising market, and digital game market.

Digital Games in Digital Advertising

With the rapid development and cheapening of technology, widespread use of the internet, improvements in the technical capacities of phones and tablets, a simple interface to facilitate game development, and increasing profitability and income in the industry, the digital game industry is growing today. Furthermore, the increasing adoption of smartphones and computer consoles, the reduction in hardware costs, and the acceptance of e-sports as a sport all contribute to the sector's growth (Digital Games Report, 2019). Digital games are computer-based, visual, or text-based software that one or more people can use together over a physical/online network on different platforms such as game consoles or computers (Frasca, 2001, p.168). Boudreau and Consalvo (2014, p.1119) stated that digital games, which can be played with one person or many people, are becoming more common day by day and are accepted as a popular leisure activity. There is an interaction between the game and the gamer in digital games (Crawford, 2003, p.129).

The industry, which has a nearly 40-year history, is one of the most appealing in terms of attracting investors and earning money. In this regard, the sector emerges as a creative industry with different stakeholders like advertisers, marketers, online platform providers, game developers, and publishers (Stewart & Misuraca, 2013, p.45). This is a multidimensional industry with a field of influence in both economics and culture. Gamers can meet their needs, express themselves freely, and share their experiences and complaints in this sector through having fun, learning, and shopping. Brands, on the other hand, can effectively connect with consumers through advertisements by reaching out to them in two directions and correctly identifying their target audience (Tuzcu et al., 2018, p.391). With its interactive nature, this new media tool provides the target audience with an environment where the gamer may play an active part while promoting brand messaging through in-game commercials (Bozkurt & Oyman, 2016:520). In this context, the brands embedded in the games, as well as the advertisements designed just for them, come to the fore (Babacan, 2015, p.24). In this way, while the gamer is playing the game, by seeing the advertisements related to the brand, they stay in their memory more easily and both have fun and create loyalty towards the brand (Özdem, 2010, p.28). The characters in the games are also used as sales promotion tools such as keychains, accessories, toys, and t-shirts.

In a report published in January 2007 by the Interactive Advertising Bureau (IAB) through the "Games Committee," advertising practices involving digital games were referred to as "Game Advertising." Game advertising is a type of marketing in which advertising activities are delivered to target consumers using digital games such as video and computer games (Hernandez et al., 2005, p.87).

Digital Game Industry in the World and in Turkey

Digital games can be played on a computer (Windows, Mac OS, Linux, etc.), a game console (Sony Playstation, Microsoft Xbox, Apple TV, Steam Machines), or a mobile device (IOS, Android, Sony Play Station Vita, etc.) (Parikka & Suominen, 2006, p.16). The tablet and smartphone markets have grown and gained a major share in recent years. The market for mobile games increased from \$372 million in 2020 to \$400 million in 2021. The easy accessibility of mobile devices, the convenience of use, the ability to be

played by consumers from all walks of life, no additional hardware requirement, easier game production, and marketing opportunities all contribute to this rise in the number of games played on mobile devices. While revenue from digital gaming increased by 7.1 % in the previous year, this rate is predicted to rise to 8.1 % in 2020. The overall game's revenue increased from 810 million dollars in 2017 to 853 million dollars in 2021 (Newzoo, 2021). Between 2015 and 2021, the worldwide gaming industry market is expected to reach \$118,6 billion (Newzoo, 2021). The USA is the leading country in the digital game industry. The number of people employed in digital game companies in the USA has exceeded 65,000 thousand. The annual real growth rate of the game software industry in the American economy between 2013 and 2021 is 3.7% (Siwek, 2021).

Countries such as Japan, China, Korea, and France also come to the fore in this sector. In fact, China currently has 28% of the world's digital game market. The USA is in second place with 23% (Safe Internet Center, 2021). The digital game industry has become a sector with high added value and employment, and its revenue has exceeded twice that of the cinema industry.

While the game market in Turkey was 750 million dollars in 2021, this size grew by 10.9% to 878 million dollars in 2020. The industry's gaming income increased to \$853 million USD in 2021, thanks to the growing popularity of mobile gaming and increasing interest in e-sports in Turkey. Turkey has risen to 18th place in the international rankings as a result of this volume. 400 million dollars of this rate comes from mobile, 453 million dollars from computers and consoles (Gaming in Turkey, 2021).

Types of Game Advertising

Game advertising campaigns have different goals as a marketing communication channel, therefore they offer different experiences to end-users, are designed in different ways, and require different levels of comprehension and gamer skills. As a result, it has been claimed that dividing game advertising into different types is good (Lovell, 2011, p.54). Game advertising is classified into "game ads (advergaming)" and "in-game advertisements," according to numerous sources. However, the Interactive Advertising Bureau (IAB), which analyzes the issue more deeply, updated its previously published report in 2010 and divided the types of game advertising into three as "game ads", "in-game advertising" and "advertising around the game".

Game ads: Advergaming are made up of the words "advertising," which is the English equivalent of the word "advertisement" and "gaming" which is the English equivalent of the word "game". Game advertisements are digital games with brand content that are specifically made for a company's brand and whose scenario is created according to the advertiser's demands (Smith et al. 2014, p.96; Tham et al., 2017, p.89). To be classified as a game advertisement, an advertisement must be an extension of a campaign developed by the business/brand or a game designed with the intention of product/brand promotion (Akyol, 2010, p.68). Due to this feature, they should not be confused with product placement applications. Game ads first appeared in the US. At that time, the games were played over the internet and distributed to customers on floppy disks or CDs. The first game advertisement distributed on a floppy disk was made by the Home Foods Chef Boyardee brand. Later, games prepared for children by Coca-Cola and Taco Bell could be played from a CD. The game heroes "Pepsiman" and "Cool Spot" were used for the first time in the games of Pepsi and 7 Up drinks. Game advertisements have similar features to entertainment content in traditional games and their aim is to promote the

brand or business (Kretchmer, 2005, p.93). The abovementioned promotion process is done thanks to the editing of the game. The business and its brand are at the core of the story in these specially designed games, and the game's storyline is built around the message to be delivered (Coulaud, 2007). People who play the game, according to Tuten (2008, p.124), not only have pleasure but also learn about the aspects of the genre/service (Bozkurt & Oyman, 2016, p.534). Many sectors, including automobiles, apparel, fashion and design, banking, and food and beverage, use game advertisements. Fashion designers have used game ads to present their designs to gamers and have found them to be a very efficient marketing tool. In these games, gamers create virtual characters called avatars to represent themselves in the game. Gamers can customize their avatars with new clothing and accessories. In fact, these outfits may be purchased for avatars using credit cards or other payment methods. As a result, fashion designers can collect market information on which pieces are preferred by whom (Ayada & Elmelegy, 2012, p.140). Game advertisements can be played online on the company's or brand's own website, on the game's company website, on game-related forum sites, or downloaded to the vehicle where the game will be played through a game disc or digital download (Smith et al. 2014, p.98). Furthermore, gamers can communicate with their environment via their e-mail addresses. They are particularly engaging applications because they are free and easy to play, in addition to being easily available (Mracek & Mucha, 2011, p.146). The most attractive feature of game ads is that they are conversational, in other words, they are interactive. Gamers can communicate with other users while playing the game (Ayada & Elmelegy, 2012, p.141). With this feature, game ads appear as a socialization tool as well as entertainment. Social media is the most appropriate medium that enables interactive communication. Already, the current versions of the game ads are the ones played via social media. So much so that game ads have become one of the most powerful weapons of advertising wars on social media. "Associative adver gaming", "illustrative adver gaming", and "demonstrative adver gaming" are the three types of advertising games. Associative game commercials promote the product by associating it with the game's lifestyle or activities. The games and the product itself stand out clearly in descriptive advertisements. Indicative game ads take advantage of all the features of interactivity, with consumers experiencing the product within virtual boundaries. Which type to choose depends on the type of message to be delivered (Chen & Ringel, 2001). There are three actors to consider in the message delivery process in-game advertisements. These actors are the game, the gamer, and the brand. The brand is the party that wants to convey the advertising message. The game serves as the medium for delivering the chosen message. The gamer is the targeted audience for the advertisement. How the communication process work is explained by the relationship between these three actors. First and, there is a relationship between the brand and the gamer. The brand uses an interactive tool to deliver an advertising message to the gamers. As a result, the gamers' interpretation of the advertising message is guaranteed. Second, there's a relationship between the game and the brand. It integrates the brand message into the game in order to create a brand experience while also conveying the advertising message. Finally, there is a relationship between the gamer and the game. The gamer makes his own choices in the game. This results in unrepeatabe and authentic gamer performance. For this reason, the gamer's interpretation of the advertising message depends on the style of the advertising message integrated with the brand experience as well as their personal performance in the game (de la Hera C'onde-Pumpido, 2014, p.56). Another factor to consider in the actors' interaction is their attitude toward the game. The attitude toward the game has a direct

impact on the attitude toward the advertised brand during the attitude formation process (Mau et al., 2008, p.828).

In-game advertising: In-game commercials are advertisements that are placed within the game. In-game ads include virtual cities with automatic machines and large billboards, real cars produced by real brands used in racing games, sponsorship boards in sports games, and scenes in which characters in the game use real brands. The inclusion of non-virtual products and brands in the digital gaming environment enhances the realism of the game's virtual life (Smith, 2014, p.121). Product placement practices in in-game advertising are divided into two: peripheral product placements and integrated product placements. Environmental product placements are elements such as billboards, automatic machines, the clothes the character wears, and the brand name mentioned in the game dialogue, which is in the game world but not very related to the game itself. Integrated product placements are not used very often because they require more resources and effort to place the brand in-game. The value of the product is experienced by the gamer in the game as the consumer uses the product virtually in such product placements (Edery & Mollick, 2009, p.42). Product placement in games should be done appropriately because when in-game commercials are not properly coordinated with the game environment, they might deviate from the game's perceived realism and cause gamers to become disturbed (Lewis & Porter, 2010:59). In-game advertising is divided into "static" and "dynamic". Static in-game ads consist of elements directly coded into the game during the development of the game. These elements cannot be changed or removed from the game until a new version of the game is released. Dynamic in-game ads, on the other hand, allow the ad content to be changed and branded items to be added. These changes are made via discs with online downloads (Smith, 2014:121). Product placement is extensively integrated into car racing games. Since the cars that the gamers choose to drive are real brands, and their appearance in the game is identical to that of real-life vehicles. This application can be seen in the Gran Turismo series from Polyphony Digital and the Need for Speed games from Electronic Arts.

Advertising around the game: By combining it with in-game advertising, advertising around the game can be defined as a type of in-game advertising. However, because the two ad types have different functions and have different designs, it is advised that they be handled independently. There are four different elements in these types of advertisements: "banners," "cross-promotions," "interstitials," and "sponsorships" (Smith, 2014, p.123). Advertisements appear around the game screen, before/after the game, or during phase transitions, and are usually in the form of a banner or video. When the advertisement appears, redirects to the game's website, products/services related to the game can be promoted, or downloadable content for console services is offered (Ulmenan, 2014, p.21; Smith, 2014, p.123). One thing to consider in advertisements around the game is that marketing messages should not enter the game environment without permission. Otherwise, it might disturb the gamer. In the research conducted by Altuntaş and Karaaslan (2017, p.296), no advertisements are requested in the game while loading the mobile game.

Advantages of Game Advertising

The usage of digital games as an advertising tool has advantages for businesses. It is possible to clarify them as follows:

In the virtual world of the game, the interactive and realistic features of digital games provide an experience full of intense emotions for the gamer. The gamer who focuses on the game lives in the game, disconnected from the rest of the world (Lombard & Ditton, 1997, p.321). This has a positive impact on how people perceive advertisements.

In-game advertisements do not allow mutual communication between the gamer and the brand. Thanks to this interactive communication, the gamer becomes active in the process. Thus, feedback from the gamer is received quickly. According to Wise et al. (2008, p.36), there is a positive interaction between the game advertisements and the brand and the consumer.

Developing advertisements through digital games is less costly than using other advertising tools such as print advertisements, television advertisements, or outdoor advertisements (Ayada & Eliuelegy, 2012, p.143).

Even if the gamers are aware that the game advertisements are for commercial purposes, they still consider these applications to be games. As a result, the game accepts and plays the applications in the advertising, which is seen as an entertainment element rather than an advertisement. Furthermore, being a brand in games has no negative impact on the gamers' "game" perception and entertainment experience (Bozkurt & Oyman, 2016, p.531), because hedonic values, which reflect the emotional potential arising from pleasure and entertainment, are an important factor in ensuring customer satisfaction (Güven, 2018, p.172).

Game commercials have a longer focus time than other ads. For example, whereas the average target audience focus time in online banner ads is 9 seconds, it is known that this duration can increase to 35 minutes in-game ads (Ilgın, 2013, p.32). This is because game advertisements with entertainment content bring consumers and brands together around a pleasure-oriented experience (Maden, & Göksel, 2009, p.240). Gamers devote 100% of their attention to the game and are not distracted by outside factors. The gamer will be able to remember the brand/product positioning thanks to this feature (Amankuy, 2016, p.124).

Game advertisements increase brand recognition and awareness, ensure that the brand has a positive image in the consumer's mind, and support the brand image (Lai & Huang, 2011, p.379; Kavoglu, 2012, p.14). For instance, Tarhan (2009, p.21) examined Efe Raki's game advertisement in the form of a rhythm-keeping race with music in one of the studies. As a result of the research, it was concluded that brand awareness was established in the virtual environment.

Game advertisements attract entertainment-loving consumers and enable these consumers to visit the website where the game is played (Yavuzylmaz, 2017, p.600).

One of the most significant advantages of game advertising is its power to build a database. Users that log into the system to play games also transmit some personal information to the system, such as their age and gender (Ayada & Elmelegy, 2012, p.150). Enterprises can utilize this information to build user databases and use it in future marketing activities. When game ads are liked, they form viral marketing traffic (Ayada and Elmelegy, 2012, p.151). Thus, the game is played by more people. This means an increase in the number of people who will be exposed to the advertising message. An element that can increase word of mouth is that the gamer is given incentives such as

free products, rights in the game, money, as long as the link of the game advertisement is shared with the environment.

Research Method

Research Model

The research method is compilation research. Calik & Sözbilir (2014, p.36) define compilation research as “research conducted by a researcher in order to reveal general tendencies and research results related to any subject or discipline.” In this method, the researcher’s main goal is to reveal what he has learned from academic studies on the topic he has chosen (Hallinger, 2018, p.385).

Case Studies Examined Within the Scope of the Research

The games “Uludağ Lemonade World of Flavor,” which has been held since 2002 and won first prize in the “Golden Spider Web Awards” game advertisement category for the 13th time in 2015, and “Lipton Ice Tea Pointing Sneijder,” which won first prize in the same category in 2014, are the focus of this study.

Uludağ Lemonade World of Flavor Example

The Uludağ Lemonade World of Flavor game was designed as part of a campaign that began in December 2014. The campaign’s slogan is “Are you ready to run your own restaurant in the Uludağ Limonata World of Flavor?” The game, which can be found on Uludağ Limonata’s Facebook application page, is played at the address “apps.facebook.com/uludaglezzetdunyasi.” Users must log in to the page with their Facebook account in order to play the game.

The aim of the game advertisement is to ensure that the restaurant develops and more customers come with income from food sales. The product and the product logo are featured in the Uludağ World of Flavor game. Meals in the game are served with Uludağ Limonata. Thus, the game and the brand are integrated with the customers drinking Uludağ Lemonade within the game. While TV commercials for Uludağ Limonata range from approximately 30 seconds to 42 seconds, the playing time in the commercial for the “Uludağ Limonata World of Flavor” game lasts approximately 3 minutes and 36 seconds.

Users in the game can make advertisements for newspapers, television, and Facebook. The slogans that the gamers use for these commercials can help them rise to the top of the game’s rankings. Gamers can win a range of prizes based on the points they earn. The Uludağ Flavor Family Product Package is provided to the top 10 competitors with the highest score each month, and the competitor with the greatest score at the end of the competition is given an iPad Air 2 Wi-Fi + Cellular 16 GB. Gamers can also share their scores on social media while playing the game (Figure 1).



Figure 1. *Uludağ Lemonade World of Flavor Example*

From the time it was released until November 2015, the “Uludağ Lemonade World of Flavor Game” was played 45,000 times by 11,000 different gamers, and was selected first in the game advertisement category of the 13th Golden Spider Web Awards.

In the Uludağ World of Flavor game advertisement, the advertisement is kept in the background and it is tried to provide a positive product experience in the mind of the consumer with the help of visual and auditory elements. This game advertisement also provides the brand to connect with the target audience together with the entertainment and competition elements. With the competitive environment, it is aimed for the target audience to revisit the site to play the game again (Oskay & Koçer, 2016, <https://apps.facebook.com/uludaglezzetdunyasi/Game.aspx>).

Lipton Ice Tea Pointing Sneijder Example

It’s a commercial for a game called “Remove Your Heat,” which Lipton Ice Tea launched in July 2013. The goal of the game is to get Wesley Sneijder, a football player, to the football field in Istanbul’s difficult traffic conditions (<https://iabtr.org/gez-goz-sneijder>)

With the visual and auditory elements, as well as the character used in the game advertisement, the “Lipton Ice Tea Pointing Sneijder” game advertisement aims to keep the attention of the football follower target audience alive, and it aims to increase the recall rate of the brand. The game has a viral spread mechanism with the “share” feature, which includes redirect buttons to Facebook social media accounts.

Lipton Ice Tea Pointing Sneijder game advertisement is an ATL (above the line over the line) game advertisement type with its special production for the product, spending more time on the site, and being aware of the product. The “Associative” and “Visual or Illustration” game advertisement types include message content, game design to evoke the product, the brand’s logo, and brand-related objects. The playing time in the “Lipton Ice Tea Pointing Sneijder” game advertisement is approximately 4 minutes and 42 seconds, while Lipton Ice Tea television advertisements last between 40 and 48 seconds (<https://iabtr.org/gez-goz-sneijder>) (Figure 2).

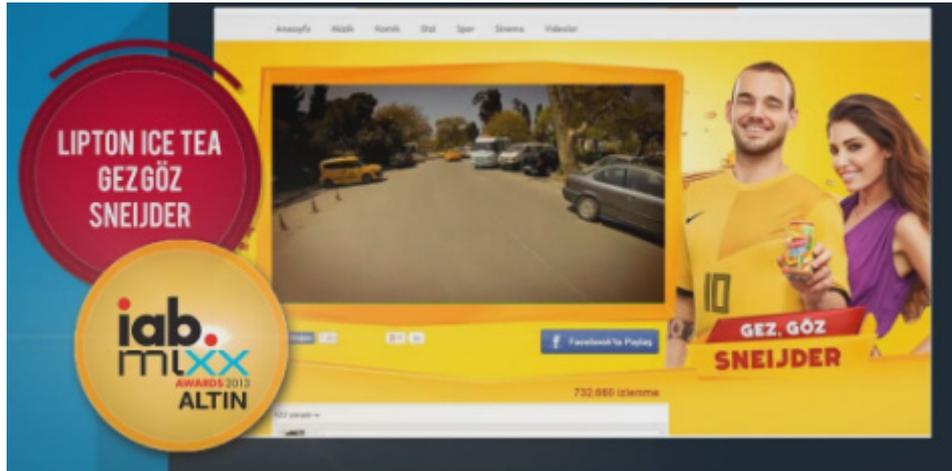


Figure 2. Lipton Ice Tea Pointing Sneijder Example

Advertisers in the examined game advertisement examples; characters and colors that evoke the product or product are used in the games. The goal of game advertisements is to reach a larger audience by utilizing the internet's popularity. Game ads are also used to collect demographic data from users and analyze user trends. The necessary infrastructure for the next campaign is also prepared thanks to the database created with the information entered to play the game advertisement. Increasing brand awareness by visually and audibly conveying messages to the target audience. Although the advertising duration in television commercials is limited to seconds, game advertisements allow players to participate for at least 3-4 minutes at their leisure.

Results

The majority of people nowadays communicate with one another via mobile devices, online services, and video games. Video games, among these technologies, have begun to gain popularity as a result of the engaging atmosphere they provide. Contrary to popular belief, these games are popular among adults and women as well as young people, children, and men.

The fact that video games are gaining popularity and millions of people are playing them has guided the advertising world, which is looking for new ways to reach out to consumers, towards entertainment-based games. Realizing the potential in digital games, businesses have started to evaluate these games as advertising channels. Gamers are exposed to advertising while playing digital games in this type of advertisement. Consumers have access to this environment, where they spend their time, both individually and collectively. Game advertising can be done through all types of games that can be played on computers, consoles, and mobile devices. In this way, it can appeal to a wide audience. In-game advertisements reached a size of 17 million TL in Turkey, (<https://www.iabturkiye.org>).

One of the most appealing aspects of advertisements delivered through games is that they are generally well accepted by the target audience. Two-thirds of consumers are uncomfortable with advertising messaging, according to a survey done by Yankelovich Partners in 2004. In addition, 65 percent of the respondents said that more limits should be placed on advertisements, and about 70 percent said they would like to have more mechanisms for blocking advertisements (Ostrow, 2004, p.27). As a result of this situation, advertising companies are looking for new ways to reach consumers. Mobile applications,

games, social networking, and interactive promotions are all examples of these methods (Elden & Makal, 2014, p.101). In the 2000s, along with the digital advertising investments of businesses, especially the Google AdWords application, the advertising applications of social media sites, and the use of the video-sharing site Youtube began to take its place as new advertising channels (Varnalı et al., 2011, p.41; Elden & Makal, 2014, p.111; Gökşin, 2017, p.25).

Game advertising, which is one of the new types of advertising, provides brand recognition and awareness, enables interactive communication with the target audience, and can easily spread by word of mouth on the internet.

In-game advertising, the product/brand to be advertised, the game type, and the gamer characteristics must all be taken into account. Pairing the right product with the right game is the most critical part of any in-game marketing plan. Customers who are most likely to buy the products should be researched first, and then they should find out what games they can play.

Advertising is interactive because it allows players to invest time and effort in the game. The consumer, who does not want to be exposed to advertisements under normal circumstances, enjoys himself during the game advertisement, uses the game advertisement application with his consent, and encourages other potential consumers to advertise the game by sharing his happiness. The increase in participation in game advertisements and the sharing of game advertisements on social media have a significant relationship. As a result of their nature, game advertisements spread virally quickly. Game advertising campaigns are much less expensive than television and radio advertisements, which are charged per second, and print advertisements are charged per centimeter/column. In this way, game advertisements are a type of advertisement that allows advertisers to reach consumers in the shortest amount of time possible, which is impossible with other advertising methods.

Advertisers prefer game ads as a low-cost advertising tool over traditional advertising campaigns, and game ads have become as important as the brand's logo and slogan. Game advertising is a new advertising channel that aims to stay in the minds of the target audience and develop an emotional bond with the brand. Advertisers identify the brand with the consumers by establishing a bond between the brand and the consumer. Game advertisements, which are created by combining the game, which has been an essential part of our lives from the beginning to the present, and the internet, which we use in every aspect of our lives, have proven to be a successful advertising strategy for raising brand awareness among consumers.

The importance of game advertising in remembering the game details associated with the product cannot be overstated. The entertainment element of the game of interacting with the product ensures the creation of a positive perception of the brand and affects the recall element of brand awareness.

Brands and advertisers who are open to new channels and technological developments and can effectively use new media environments can differentiate their advertising campaigns for today's consumers who spend the majority of their time in front of the computer. The success of advertising campaigns is determined by the target audience analysis, the sound, music, and visual design elements that can attract attention in

the advertising campaign, as well as the advertisement's interaction feature. Only advertising campaigns that successfully connect the brand and the consumer are considered successful.

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Oyun Temelli Reklam: Uludağ Limonata ve Lipton Ice Tea Örneđi

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Geniřletilmiş Özet

Günümüzde internet ve mobil cihazların kullanım oranlarının artmasıyla, kurumlar açısından dijital iletişim alanları tüketiciyle buluşma noktasında bir tercih haline gelmiştir. Dijitalleşme pazarlamada marka ve müşteri arasında aktif ve iki yönlü yüz yüze iletişim etkileşim ortamı yaratmıştır. 2000’li yıllarda internet, cep telefonları, sosyal medya, mobil iletişim, dijital oyunlar gibi teknolojilerin gelişmesiyle birlikte reklamcılıkta önemli deđişimler yaşanmış, dijital reklamcılık hızlı bir şekilde büyümüşür (Broder vd., 2011, s.3; Özkundakçı, 2012, s.54). Dijital reklamlar, bilgisayarlar ya da mobil cihazlarla internet aracılığıyla kullanıcıya ulaşan şerit (banner), video gibi gösterime dayalı iletleri, e-posta reklamlarını, satış ortaklığı reklam uygulamalarını, sosyal medya ve arama motoru reklamlarını ifade etmektedir (Lee ve Cho, 2017, s.236). Dijital pazarlama kanalları yoluyla tüketici ile üreticiler doğrudan birbiriyle karşılıklı diyaloga girip, aşılması zor mesafeler aşarak, daha rahat bir iletişim ortamı yaratılarak, tüketiciler ürün ile ilgili görüş ve önerileri hem üreticilere hem de diđer tüketicilere iletebilmektedirler. Dijital reklamcılıkta zengin içerik geleneksel Reklamlarda (dergiler, gazeteler, radyo, TV vb.) göre daha düşük maliyet, hedef kitle üzerinde daha fazla kontrol imkânı sağlamaktadır. Bu bağlamda dijital teknolojiler birebir iletişim, kişiselleştirme, esnek, kolay hedefleme (Trappey ve Woodside 2005, s.401) ve ölçümleme alanında katkı sağlamıştır (Elden ve Makal, 2014, s.62). Aynı şekilde, tüketicileri daha iyi anlamak, katılımlarını teşvik etmek ve daha iyi bir marka deneyimi sunmak amacıyla tüketicilere farklı dijital reklamcılık platformları sunmaktadır (Ryan ve Jones, 2009, s.4; Taylor, 2009, s.413).

Yaklaşık 40 yıllık bir geçmişe sahip olan dijital oyun sektörü, bugün hem yatırımcı çekme hem de gelir getirici olması açısından çekici olan endüstrilerin başında yer almaktadır. Bu bakımdan sektör reklamcıları, pazarlamacıları, çevrimiçi platform sağlayıcıları, oyun geliştiricilerini, yayımcıları gibi farklı paydaşları kapsayan yaratıcı bir endüstri olarak karşımıza çıkmaktadır (Stewart ve Misuraca, 2013, s.45). Bu sektör içinde oyuncular hem eğlenme, öğrenme, hem de alışveriş yaparak ihtiyaçlarını karşılamakta, görüşlerini rahatça ifade edebilmekte, deneyimlerini ve şikayetlerini paylaşabilmektedirler. Ayrıca kolay ulaşılabilir olmasının yanı sıra ücretsiz ve kolay oynanabilir olmasından dolayı oldukça eğlendirici bulunan uygulamalardır (Mrácek ve Mucha, 2011, s.146). Oyun reklamlar en cazip özelliđi etkileşimli diđer bir deyişle interaktif yapıda olmasıdır, Oyuncular oyun oynadıkları sırada diđer kullanıcılar ile iletişim kurabilmektedir (Ayada ve Elmelegy, 2012, s.151). Bu özelliđiyle oyun reklamlar eğlencenin yanı sıra bir sosyalleşme aracı olarak da karşımıza çıkmaktadır. Etkileşimli iletişime olanak sağlayan en uygun ortam sosyal medyadır. Zaten, oyun reklamlar güncel versiyonları sosyal medya aracılığıyla oynananlardır. Öyle ki, oyun reklamlar sosyal medyadaki reklam savaşlarının en güçlü silahlarından biri haline gelmiştir.

Reklam oyunlar kendi arasında “çağrışimli oyun reklamlar”, “tanımlayıcı oyun reklamlar” ve “belirtici oyun reklamlar” olmak üzere üçe ayrılmaktadır (Chen ve Ringel, 2001). Çağrışimli oyun reklamlar ürünü oyun içindeki yaşam tarzı veya faaliyetleri ilişkilendirerek marka bilinirliği oluşturmaktadır. Tanımlayıcı reklamlarda oyunlar ürünün kendisi oyun içinde belirgin bir şekilde göze çarpmaktadır. Belirtici oyun

reklamlar, sanal sınırlar içerisinde tüketicilerin ürünü deneyimlemesiyle etkileşimliliğin tüm özelliğinden faydalanmaktadır. Hangi türün seçileceği iletilmek istenen mesajın türüne bağlıdır (Chen ve Ringel, 2001).

Bu bağlamdan yola çıkarak araştırmanın amacı, dijital reklamcılık, dijital reklam pazarı ve dijital oyun pazarı kavramsal çerçevesi ışığında dijital oyunlarda reklam kullanımının nasıl yapıldığı ve sınıflandırılmasının ele alınarak oyun reklamcılığının tüketiciler üzerindeki etkilerinin “Uludağ Limonata Lezzet Dünyası” ve “Lipton Ice Tea Gez Göz Sneijder” oyunları örnekleri üzerinden incelenmesidir.

Araştırmanın yönteminde derleme araştırma modeli kullanılarak iki oyun temelli reklam örneği üzerinden yorumlanarak çıkarım yapılmıştır.

Ele alınan Uludağ Limonata Lezzet Dünyası oyunu 2014 yılının Aralık ayında başlattığı bir kampanya kapsamında tasarlanmıştır. Kampanyanın sloganı “Uludağ Limonata Lezzet Dünyasında Kendi Restoranını İşletmeye Hazır Mısınız?” şeklindedir. Oyunu oynayabilmek için kullanıcıların Facebook hesaplarıyla sayfaya giriş yapmaları gerekmektedir. Oyun reklamdaki amaç yemek satışlarından elde edilen gelire restoranın gelişmesini ve daha çok müşterinin gelmesini sağlamaktır.

Ele alınan diğer örnek olay ise 2013 yılında Lipton Ice Tea'nin “Hararetini Dindir” sloganıyla çıkartmış olduğu oyun reklamıdır. Bu oyunun amacı, Wesley SNEIJDER isimli futbolcuyla İstanbul'un zorlu trafik koşullarında futbol sahasına ulaştırmaktır. Bu reklamda hedef kitleyi oluşturan futbol takipçilerin ilgisini çekmek amacıyla görsel ve işitsel unsurlara yer verilerek marka hatırlama oranını yükseltmek hedeflenmiştir.

Günümüzde bireylerin birçoğu mobil araçlar, internet hizmetleri ve video oyunları aracılığıyla sosyal hayatlarını yaşamaktadırlar. Bu araçların arasında video oyunları sundukları eğlenceli atmosfer nedeniyle giderek önem kazanmaya başlamıştır. Bilinenin aksine bu oyunlar sadece gençler, çocuklar ve erkekler tarafından değil yetişkinler ve kadınlar tarafından da oldukça talep görmektedir. Araştırma sonuçlarına göre incelenen oyun reklam örneklerinde reklam verenler; oyunlarında ürün ya da ürünü çağrıştıracak karakterleri, renkleri kullanılmaktadır. Oyun reklamlarda internetin popülerliğinden faydalanılarak daha çok kişiye ulaşmak hedeflendiği söylenebilir. Yeni reklam türlerinden birisi olan oyun reklamcılığı, marka farkındalığı ve bilinirliği oluşturmada, hedef kitle ile etkileşimli iletişim kurmaya olanak sağlamakta, internet ortamında ağızdan ağıza kolayca yayılabilmektedir. Buna göre oyun reklamcılığında dikkat edilmesi gereken nokta reklamı yapılacak ürün/marka, oyun türü/oyuncuların özellikleridir. Herhangi bir oyun içi pazarlama planının en önemli yönü, doğru ürünü doğru oyunla eşleştirmenin önemli olduğu söylenebilir.

Anahtar Kelimeler: Reklam, Dijital Reklam, Dijital Oyunlar, Oyun Temelli Reklam, Uludağ Limonata Lezzet Dünyası, Lipton Ice Tea Gez Göz Sneijder.

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In this study, the rules stated in the “**Higher Education Institutions Scientific Research and Publication Ethics Directive**” were followed.

Arařtırma tek bir yazar tarafından yürütülmüřtür.

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alıřma kapsamında herhangi bir kurum veya kiři ile **ıkar atıřması** bulunmamaktadır.

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