

EXPLORING DIGITAL MARKETING IN ENTERTAINMENT INDUSTRY: A CASE OF A DIGITAL MUSIC PLATFORM

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ABSTRACT

Purpose- This study aims to investigate entertainment marketing activities in the digital entertainment era. In doing so, this study targets to explore digital entertainment marketing activities and strategies.

Methodology- The study employs a qualitative method designed as an explorative study. Case study is conducted as a research method. A purposive sampling method is performed. Purposive sampling methods are used to discover and explain facts and events. Typical case sampling which is one of the purposive sampling is conducted. In this method the most typical cases are chosen among a series of cases where a new application or innovation is wanted to be introduced by the researcher. Data is collected by the semi-structured interview technique with the chief marketing officer of a digital music platform application.

Findings- Digitalisation is the most successful tool of information and communication technology. Findings reveal that digital consumer engagement is one of the essential methods to keep consumers' dynamism in the digital entertainment era, because of the consumers' tastes and needs change fastly. Also, personalized content enable consumers to have a great experience. So, digital consumer participation and digital entertainment marketing related with the consumer satisfaction. On the other hand, due to its' nature, convergence has a tremendous impact on digital entertainment marketing. It is also essential to decide what content will be marketed and who will be the target audience. Moreover, because the Internet removes the limits, globalization of the digital entertainment marketing strategies bring remarkable differentiation.

Conclusion- Digital entertainment businesses must be dynamic to keep consumers on the conduit due to the short life cycle of the content. Digital marketing channels are quite effective channels to convey the marketing message. Social media usage is the one of the most effective methods for promotion activities. Social media utilization and using influencers as marketing campaigns significantly sustain the business and profitability.

Keywords: Entertainment marketing mix, digitalization, digital entertainment, social media usage, typical case sampling.

JEL Codes: M30, M31, M39

1. INTRODUCTION

Entertainment sold and enjoyed by large and heterogeneous groups of people in the modern mass (Barnouw & Kirkland, 1992) encircles the global world with many sectors and sub-sectors (Foutz, 2017). Sectors are from publishing to gaming. Entertainment affects the culture and consumer well-being while it is rapidly growing. However, Internet technologies are also rapidly growing, impacting almost every field. Entertainment sense is affected by this impact, and as Kumar (2021) pointed out, the Internet is necessary for entertainment.

Entertainment is also included in the marketing field due to it is a significant part of daily life, in such a way that Kaser and Oelkers (2021) consider entertainment as a marketable product. Lieberman and Esgate (2002) emphasize the specific dynamics of entertainment, and they reveal the entertainment marketing mix: content, conduit, convergence, and consumption.

The entertainment industry and its' marketing is managed by either conventional or digital channels with the improvement of information technologies. So, no doubt, the most marginal innovations of the last 20 years are about the Internet. Likewise,

the invention of the telephone considerably changed communication behavior (Kneidinger-Müller, 2017), digitalization has a structure that offers radical changes in the sense of entertainment, and this situation is closely related to convergence, which is one of the elements of the entertainment marketing mix, especially since it requires contemporary usage of technology. Therefore, the increasing dominance of digital channels has also led to a significant change in the distribution channels of entertainment content (Foutz, 2017). In today's world, we are all exposed to marketing activities in a digital way, via an app or a game which is full of enjoyment, fun, interaction, and excitement, and involved in various activities and processes such as being part of designing a product (Ventura, 2020). To consider digital entertainment, digital entertainment is an Internet-based process that involves consumer-to-consumer or producer-to-consumer interaction (Das & Gochait, 2021), such as wireless games, online debating clubs, online media content, and online publishing of pressed media.

The marketing of digital entertainment has significant dimensions: digital consumer engagement, personalization of digital content, sampling of digital content, and social media usage. On the other hand, digital content globalization has become essential with the Internet's usage.

This study firstly reviews the literature on entertainment marketing and digital entertainment marketing. Then, an interview was conducted about digital entertainment marketing activities with the chief marketing officer of a digital music platform and it is called as the platform to keep confidentiality. Finally, the findings are discussed in light of the literature.

2. LITERATURE REVIEW

2.1. The Concept of Entertainment

Initially, if the entertainment concept is considered as connotation, firstly, the idea of pleasure or emotion, which is obtained from activities enjoyed in free time, pops up in mind. On the other hand, the word entertainment occurs from the Latin word entertain, meaning procure or protect (Cooper-Chen, 2005:4). So, entertainment also means -literally- vaguely staying together and holding on (Turner, 1977: 73). Therefore, entertainment has a bridge function through which audiences pass through the entertainment process.

Barnouw and Kirkland (1992) define the concept of entertainment in the way of modern mass as an experience that provides pleasure and could be sold to significant and heterogeneous people groups. Cedikci (2008) discusses entertainment as a phenomenon that involves continuity, alteration, and immensity while it addresses the whole society. In this regard, entertainment is considered a phenomenon that recurs frequently and occurs every moment in life by having an endless loop.

Although the concept of entertainment is defined in various approaches (Mendelsohn & Spetnagel, 1980; Barnouw & Kirkland, 1992; Bryant & Miron, 2002; Bates & Ferri, 2010), entertainment is defined in a general way as any activity that is carried out in designated areas, designed to give pleasure by the artists who design entertainment. Sometimes the audience is included in the production process, and it can be defined as a product that can be sold and marketed and brings profitability.

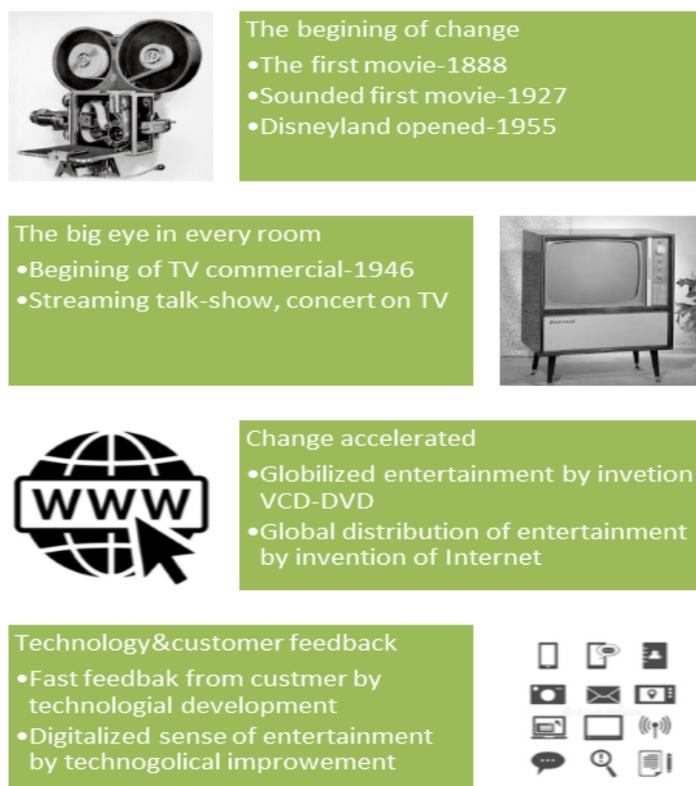
Individuals need a distraction to keep concentration, clear the mind, and even gain deeper concentration (Shusterman, 2003:293). Because over-concentration gets tiring by becoming a rut, whereas the other definitions urge upon its' functionality, Shusterman (2003) indicates philosophical outcomes of entertainment by remarking terminological intrication and etymological disorder. Entertainment brings mental refreshment while amusing as a result of philosophical outcomes.

The most striking and radical developments of the 20th century are undoubtedly related to Internet technologies, and the development of these technologies has caused various effects in almost every field. No doubt, entertainment is one of these fields. As Kumar (2021) declares, the Internet is a required tool for entertainment even beyond effect. If Internet-related entertainment activities are named digital entertainment, it is offered as mobile media content, games, videogames, and digital entertainment platforms to the consumers. Therefore, as mentioned before, entertainment becomes a sellable and marketable product by commercialization.

2.2. Entertainment Marketing

Entertainment marketing is the marketing of entertainment-related products or services in the entertainment industry. Entertainment marketing is the marketing of entertainment by treating entertainment as a marketable good and following people who will spend money for entertainment (Kaser & Oelkers, 2021:20). So, the goal of entertainment is to make people spend their money and their time by affecting individuals' spending time and money options for entertainment. Because resources -time and money in this regard- are limited and insufficient for people. Entertainment marketing has the progress of change and transformation. Figure 1 depicts the evolution of entertainment marketing.

Figure 1: Evolution of Entertainment Marketing



Source: Adapted from the book of Sports and Entertainment Marketing by Kaser & Oelkers, 2021

Entertainment marketing has its dynamics and features that distinguish it from other marketing applications. Entertainment product is consumed quickly, and there is not enough time to test the market; entertainment marketing requires more creativity than conventional marketing, and it is more important to market the experience rather than product marketing (Lieberman & Esgate, 2002). According to Argan (2007), entertainment marketing focuses not only on entertainment products like movies, DVDs, entertainment shows, etc. it also focuses on intellectual property and copyright coming from those products. Moreover, copyright and intellectual property bring more profit than the product itself. Besides, with technological development, it has become imperative for marketers to be more proactive and understand consumer preferences quickly by following the nascent channels. In addition, considering that most of these new channels are Internet and application-based, understanding digitalization in entertainment marketing, managing processes, and even producing digital entertainment content has a great and important place in ensuring sustainable profitability in the entertainment industry.

Marketing mix -a.k.a. 4P (product, place, promotion, and price) is the sine-qua-non element of conventional marketing activities. Like conventional marketing, entertainment marketing has its' mix consisting of 4C. Entertainment marketing mix -4C- firstly suggested by Lieberman and Esgate (2002) as content, conduit, convergence, and consumption.

The content includes the actual entertainment product, from the idea transferred to the consumer to the final product (Lieberman & Esgate, 2002). In this sense, content as the first element of the entertainment marketing mix is quite similar to the product of the conventional marketing mix. Due to consumer trends and tastes changes, the main factor that distinguishes entertainment from others is the product's vulnerability. In contrast, elements such as the creative idea to start the production process, the use of technology to support the completion of production, and the ability to make the concept available are essential for content in every sector (Lieberman & Esgate, 2002). So, it is significant to understand to create content is a matter of entertainment marketing. Creating new content can only be successful if it starts with the creative idea stage and goes through a process that considers the wishes and needs of the consumer by using intermediaries such as technology. However, with the effect of developing technology, the demand and needs of consumers can be shaped and rapidly changed. Therefore, it should be the main task of entertainment marketers to follow trends and create content for them at the same rate and even faster than consumers.

Like the distribution dimension of the conventional marketing mix, the concept of conduit functions to distribute or transmit content; because many entertainment products have short life cycles (Foutz, 2017), the dynamic shift of targeted release dates reveals the dynamic competitive position of each content over time.

Lieberman and Esgate (2002) stressed that the conduit involves where and how the entertainment product will be distributed in the era of high technology. Positively, it is of greater importance today that researchers indicate the importance of high technology even in the year this study was published. Because the high technology understanding of the time and today's high technology understanding have been quite different, the channels have also undergone radical changes. In today's Internet age, where everything can be quickly transmitted to someone else, conduit takes a big part, and the choice of the conduit of entertainment content will soon find a place among consumers. In today's digital world, while it is seen that the understanding of entertainment is rapidly shifting to social media tools and applications, it is quite possible to see that even these channels are quickly getting old. While entertaining Instagram videos take a significant part of our daily lives, it is not difficult to predict that wearable entertainment tools will replace social platform tools in the not-too-distant future. In this context, high technology digital distribution tools will realize the conduit of entertainment content.

Consumption is another element of the entertainment marketing mix. Consumers are not only pragmatic and rational decision-makers who focus function and benefit of a product; also they are emotional individuals who want to feel pleasure (Hirschman & Holbrook, 1982). Pragmatic consumption is about consciousness, whereas hedonic consumption is related to pleasure and satisfaction from emotion. Entertainment offers experiences that contain multisensory and sometimes subconscious or unconscious processes of stimuli to consumers (Joy & Sherry Jr., 2003). Sometimes, content and conduits should be realized based on consumers' lifestyles and social and emotional attitudes. Due to the necessity of consumption of produced content by the final user, it is also significant to highlight consumption process is related to the conduit process to the target audience by using the marketing communication of content.

Convergence is the last element of the entertainment marketing mix, and it is the actual wave of the future from the view of both technology and content (Lieberman & Esgate, 2002: 12). Therefore, the essence of convergence is to produce, transform and capture entertainment content in digital form. It is significant to stay up to date by using existing technologies while carrying out entertainment marketing activities (Lieberman & Esgate, 2013). So essential target of convergence is the usage of technology and technological tools. Convergence requires the penetration and combination of attributions of traditional media and mutual interaction of traditional methods and modern marketing activities (Badzinska, 2013). Sayre and King (2010) point out convergence as the relation of three notions: participative culture, experiential marketing, and multiple ways of entertainment. Entertainment is part of convergence, and considering its' relationship with technological instruments; it is essential how much enjoyment exists on digital platforms.

2.3. Digital Entertainment Industry and Marketing

The most marginalized innovations of the last 20 years are related to Internet technologies, enabling effective communication while accelerating and easing mass and global distribution. Like the invention of the telephone considerably changed communication habits (Kneidinger-Müller, 2017), digitalization offers radical changes to the sense of entertainment. Digitalization is closely related to the 4th C (convergence) of the entertainment marketing mix -entertainment gets digitalized, and other elements of the entertainment marketing mix -content, conduit, and consumption- are greatly affected by the digitalization of entertainment. Conduit is also digitalized because of the digitalization of the content. As Foutz (2017) points the increasing dominance of digital channels has also led to a significant shift in the conduit of entertainment content. Therefore, change in the content and conduit affects consumption, and -naturally- consumption becomes digital.

Instead of TV, radio, and print media as a distribution channel in the new era, digital conduit consists of the smartphone, tablet, personal computer, etc., and digital content is a respectable amount for those conduits (Dogruel, Joeckel & Bowman, 2015). Customers cut the cable and changed traditional entertainment habits in favor of digital entertainment platforms such as Netflix and Hulu (Crawford, 2016). So, audiences spend less time or no time for the conventional entertainment conduit to reserve more time for the digital entertainment conduit. Live sports competitions are watchable everywhere in the stadium and from different applications to social media platforms. Smartphone applications like Spotify are the new conduit to listen to music instead Walkman. Ventura (2020) states that in today's world, we are all exposed to marketing activities involved in various activities and processes, such as being a part of designing a product full of pleasure, entertainment, interaction, and excitement, digitally through an application or game.

Digital entertainment is entertainment interaction that contains all Internet-based consumer-to-consumer or producer-to-consumer processes (Das & Gochait, 2021), such as wireless games, online discussion clubs, online media content, and print media publishing online platforms. Due to the increasing variety of digital entertainment content and conduit and its' importance, digital entertainment marketing occurs. Therefore, digital consumer engagement, personalization of digital

content, sampling on digital content marketing, social media usage, and globalization and digital entertainment concepts will be discussed in the digital entertainment marketing context.

2.3.1. Digital Consumer Engagement

Consumer engagement is a new trend (Kumar, 2021) that has been frequently tried to be explained in various contexts in recent years. The relationship between digital entertainment and consumer engagement is critical due to the importance of gaining and retaining an audience on mobile devices (Mondal, 2021). Consumer engagement is a researched and novel concept in subjects such as brand, social media, brands in social media, health, personality, e-commerce, and digital entertainment in games, and consists of product, brand, consumer, data, and social media factors (Kumar, 2021:2-3). Digital consumer engagement is achieved with strategies such as creating a society or a group, generating webinars, co-creation, co-celebration, offering exclusive content, responding to feedback, and providing multiple engagement channels (Wright, 2020). On the other hand, digital media is quite effective in increasing consumer engagement in marketing communication (Baybars & Ventura, 2020: 481).

2.3.2. Sampling on Digital Content Marketing

Service providers in the digital entertainment industry can offer any content according to the demand of the audiences, i.e., businesses may directly market and sell their products to consumers by using advanced information technologies. The biggest challenge faced by digital platforms that offer entertainment content is the uncertainty about who will consume this content. Understanding the quality of such content is possible only after consumption (Hoang & Kaufmann, 2016: 4750). Sampling the physical product is an overall marketing strategy to consume such product, so sampling in digital is beneficial to marketing the digital content and platforms. Consumers may hesitate to subscribe to paid content platforms such as Prime Video because they do not know about the content. However, providing consumers with a 1-week, 1-month free membership opportunity will create a positive perception in consumers' minds, as well as provide purchases and subscriptions (Hoang & Kaufmann, 2016). Moreover, due to billboard commercials being too costly and being limited to only one visual, as Hoang and Kaufmann (2016) stressed, providing such free samples may help to decrease marketing cost.

2.3.3. Personalization of Digital Content

Personalization of digital content will increase consumer satisfaction, and pleasure as Ventura (2020) emphasizes the personalized services that make consumers happy as a great experience. The rapid progress in digitizing entertainment media matched with the pervasive capability of online search tracking technologies allows marketers not only to personalize advertising content to make it more relevant to individual consumers, but also for entertainment products consumed by individuals such as e-books, movies, video games and TV shows (Trifts & Aghakhani, 2018:2). So, digital technology improves the personalization of digital content ability for individual consumers. For example, cookies are one of the most basic methods for companies to examine consumers' online activities. Because as Trifts and Aghakhani (2018) point out, cookies are shareable, and marketing companies can quickly access consumers' browser history and use this information to create a profile for customized advertising. On the other hand, subscribed platforms with subscription systems already have all watching, listening, and reading activity data. It is straightforward for them to offer personalized content using them. According to the mode Spotify uses, music lists can be given as an example, and the content trailers that Netflix shows for each user can be the most prominent example of this. In sum, digitization offers new opportunities and benefits for creators of digital entertainment content to provide viewers with a more personalized product experience.

2.3.4. Social Media Usage

Digital marketing channels are too effective channels, and each digital channel has its structure, feature, and target (Mishra, 2021). Social media is undoubtedly the most prominent digital entertainment marketing channel. Because almost every smartphone user has a social media account. Digital entertainment marketers may increase content awareness by using effective social media strategies (Gedik, 2020). It is essential to understand users' interests on social media platforms to use the right marketing strategy for the right target audience with the increase in the use of social media.

Facebook: Facebook is a social media platform that provides to share content such as text, photographs, or videos to its' users. Additionally, Facebook provides to offer paid marketing content to marketers. The information is delivered to the audience via an algorithm embedded into the sponsored marketing campaign. Based on a user's profile, interests, and search history, the Facebook algorithm displays the post kinds that are most pertinent to them (Rishi & Kuthuru, 2021). On the other hand, Facebook has the most user account, with approximately 2,91 billion users (Statista, 2021).

Instagram: Instagram as a social media platform provides to share photographs or videos with its' users. It also provides a platform for businesses to post sponsored posts to increase brand awareness, increase sales or generate leads. Sponsored posts use location, demography, interests, and attitudes to target consumers. Instagram provides tools to follow the metrics,

such as sharing or accessing businesses (Widhaningrat, 2021). Instagram users increase day by day, and reaching the general audience is possible by using Instagram.

Twitter: Twitter is another most used social media platform, but it offers limited sharing opportunities to its' users. While it provides to post a video or photograph, text sharing is limited to 280 characters. Likewise, Facebook, Instagram, and Twitter provide to share sponsored content on Twitter. Therefore, sponsored tweets will show up in the timelines of individuals who have interests in the same things as the target audience. Unlike other platforms, Twitter provides the opportunity to reach huge masses in a short time with the use of the hashtag, so it can enable entertainment marketers to reach their content quickly (Burton & Soboleva, 2011).

YouTube: YouTube is a platform for sharing videos, and it allows marketers to operate a two-way marketing campaign. To convey information about their products, brands might improve their channels or launch sponsored video campaigns on other platforms. Before launching a YouTube campaign, it is crucial to comprehend the behavior of the target audience. When preparing a YouTube campaign, it can be useful to ask specific crucial questions about the demographics, average watch time, and the kind of videos the target audience like. Additionally, YouTube offers a chance to comprehend consumer responses and input to the YouTube campaign, assisting in the campaign's revision when necessary (Rishi & Kuthuru, 2021).

2.3.5. Globalization and Digital Entertainment

The beginning of the addresses starts with *www*, which is derived from the words "World Wide Web" when want to go to an online address, and it is an indication that people can access anything they want via the Internet from anywhere they want (Castells & Cardoso, 2005). Globalization, which emerged as a result of increasing economic activities (Biggiero, 2006) and technological developments in the world, and digitalization will undoubtedly lead to significant changes in the understanding of entertainment. Major digital entertainment platforms are spreading rapidly worldwide, and thanks to the Internet, the contents can be accessible not only to the local user but also to the global user (Sarı & Sancaklı, 2020). Therefore, digital entertainment platforms must make their marketing strategies oriented toward the global consumer. Otherwise, its activities will only be able to survive in the country of origin. However, of course, the country of origin may have lost its importance with globalization. The important thing here is to produce content to appeal to the global consumer, as well as to carry out marketing activities for this purpose (Elkins, 2019). For example, one of the most widely used entertainment platforms, Netflix, produces local content for its users as Netflix Turkey. On the other hand, since it is a global platform, it can use as a marketing tool while presenting this content to users in other parts of the world and aims to appeal to the emotions of Turkish consumers by emphasizing that citizens of other countries watch local content in Turkish with subtitles in their own language (see Netflix Turkey local series commercial campaign).

3. METHODOLOGY

Entertainment marketing is investigated in the digitalization era. Digital entertainment conduit and contents is researched and consumption of those discussed, whereas the convergence is closely related to digitalization. More specifically, to focus on the digitalization of the entertainment industry and reveal its transformation, digitalization and its marketing in the music industry is examined. The research questions of the study are below:

How and which digital conduits are used to distribute music content in the entertainment industry?

How often are content and channels reviewed to stay up to date?

What promotion activities apply to reach consumers as a digital platform?

What strategies are applied to reach global users and become a global platform through digitalization?

This study is designed as an exploratory study, so as a research model, a case study was conducted. As a research method, a case study allows for an in-depth understanding of events (Fidel, 1984), while it is a method that requires focusing on a specific subject and examining the conceptual structure of events (Yin, 2011).

A purposive sampling method is used in this study. Purposive sampling methods are used to discover and explain facts and events. In purposive sampling, the participants are not chosen randomly but consciously by looking at the participant's quality regarding that subject. In purposive sampling, the researcher decides what needs to be known and looks for participants who can provide it and who are willing to provide it (Etikan, 2016).

One of the typical purposive sampling methods is the sampling method of this study. Typical case sampling is used by choosing one or more of the most typical cases among a series of cases where a new application or innovation is wanted to be introduced by the researcher (Yildirim & Simsek, 2008: 110). In this context, the platform application is considered a typical case. It has been examined as a new application, and a perspective has been tried to be gained about this application. The

platform is a live music platform that enables to find musicians and bands on a single platform and organizes live concert events through the application. On this platform where musicians and users are present, the platform aims to create an environment where everyone from all over the world can watch these musicians and users on a single platform. The project, whose idea phase started in 2019, first took its place among digital entertainment platforms with the release of the platform application in May 2020. The platform, which started to broadcast its first broadcasts as of June 2020, streams 65-100 live concerts every day with over 5000 artists with around 927000 users as of January 2022. These concerts are held live at any time of the day, in any environment where the artist is present, regardless of time and place.

As a qualitative method, the interview method is conducted due to the appropriation of the aim of the study. An interview was conducted with the chief marketing officer of the platform application, and a semi-structured interview technique is used to collect data. Although the interviewers do not follow a definite list of questions (Cohen & Crabtree, 2006), semi-structured interviews proceed by asking open-ended questions following the discussion and dialogue brought about by the conversation, along with specific questions.

In this study, data analysis was carried out with the descriptive analysis method by using direct quotations in order to strikingly reflect the views of the marketing manager of the platform application. The purpose of descriptive analysis is to organize and interpret the data collected from interviews and observation and present it to the researchers (Baltaci, 2019:379). Therefore, descriptive analysis is the appropriate analysis form for the data collection method of this research. The data obtained by the descriptive analysis method are summarized and interpreted according to the previously discussed conceptual framework (Creswell, 2019). The descriptive analysis process consists of 4 stages: respectively creating a framework for descriptive analysis, processing the data according to the created framework, presenting the findings using direct quotations where necessary, and interpreting the findings (Baltaci, 2019). Accordingly, key codes are created to form a framework. Created codes consist of words such as content, user, conduit, global, and digital. Then, the document of the research data was read, and appropriate expressions were coded according to these key codes.

4. FINDINGS AND DISCUSSIONS

Firstly, how to differentiate the platform from competitive and gestation and launching related questions were asked in the research. Because of the existence of many music applications in digital form, these questions are meant to understand the platforms' approach. Accordingly, some of the statements below (one-to-one interview, 2022):

The platform is planned for the very beginning of May 2019 as a project. We have launched the application in May 2020... We are four friends as professional who work incorporates, and we were brainstorming how to have our own job and produce for the digital world... Although there are many music applications, we realized that there was no digital live streaming application... So the idea popped up in our minds, and we took out with this idea... Every day between 65 and 100 live concerts stream on the platform, dependent on timeless and non-spatial.

These statements are significant due to exposing gestation and differentiation and highlighting the importance of existence in the digital world. Because digitalization is one of the most successful tools of information and communication technologies (Shpak et al., 2020) and it is inevitable to subsist in the competitive environment.

Lieberman and Esgate (2002) point out that content is the duration from the gestation of entertainment to offer. Entertainment content differs from others' perishability due to changes in consumers' trends and tastes. The platform is a digital music platform, content is perishable, and consumers' tastes and preferences quickly change. So, it is always remarkable to create new ideas and content to keep consumers dynamic. The platform has plans to keep sustainability, to enrich and diversify the content. Below statements support this effort (one-to-one interview, 2022):

Although we began as a music application, we position the platform as the new address of art and entertainment. The consumer will be able to watch from live theatre to stand-up shows... We plan to have every content that is possible to watch live... We also plan to produce a kids content project. Pedagogically educated trainers will teach origami, painting, etc.

The target audience is prominent for the marketing activities to market the products or services. Whilst the platform targeted adult consumers at the beginning, and close-up included expanding the target audience by targeting kids. Considering that consumers are pragmatic and rational decision-makers who focus only on the function and benefits of a product, as well as emotional individuals who want to feel pleasure (Hirschman & Holbrook, 1982), parents using the platform application can both ensure that their children benefit from the product with a pragmatic point of view with their children's content and that their children can benefit from the product from time to time. They can enable them to make educational content more entertaining by providing pleasure from this training, which will be fun.

The product life cycle of most of the entertainment content is short (Foutz, 2017), and content is perishable (Lieberman & Esgate, 2002); gamified content to keep consumers dynamic (Gajanova, 2020) adds value in the digital world. The platform exploits this strategy to keep dynamism, increase users' experience, and make time more enjoyable in the application.

We make many updates to make users spend more time in the application or increase loyalty to the application called gamification. We use some add-ons, e.g., champagne treating, breaking plate, rose to pour, Turkish Coffee, tea offering, etc.

Whilst digital services increasingly deal with product offerings such as digital content and similar services among service providers; service providers seek to differentiate themselves through variations in digital service business models (Baird & Raghu, 2015). Some of these differentiation methods are personalization of the content and consumer involvement. Because the personalization of digital content provides consumers with an excellent experience that makes them happy (Ventura, 2020). The relationship between entertainment and digital content is significant in the digital world to retain consumers (Mazri, 2016). The platform uses various ways to both make its users feel good with personalized content and increase user participation. The following statements reveal the characteristics of the platform in this sense (one-to-one interview, 2022):

In fact, we are trying to add all kinds of add-on things that can make it fun so that people can experience the same feeling in that lively place when they go to any place. We will continue to keep all these things alive, from writing on a napkin and asking for a song to pouring roses to breaking plates. On the other hand, one of our essential developments is that you will be able to take a guest to the live broadcast and make a duet with each other. It is an excellent experience to draw the user in, ensure their presence in the entertainment world, and make them happy... When you go to a concert, how much interaction do you have with the artist giving that concert? It is nothing but applause or shouting... But not so here. The musician is in front of you, reading what you wrote and responding to what you wrote... In this application, the distance between you and the artist is completely removed and interacts with you.

Conduit is one of the elements of the entertainment marketing mix. It reveals where and how the channel entertainment content will be distributed in the high-tech era (Lieberman & Esgate, 2002). Digital conduit occurs from websites, mobile applications, etc. After all, social media platforms are also digital conduits. Although the platform is currently only a mobile application, they will soon begin to offer content on their websites.

We will stream live content as an application and website. We have a project to application experience to the web. We do not tend to stream on YouTube live or Instagram live because we do not want users to leave the application or website and go to another platform.

Convergence is another element of the entertainment marketing mix. Convergence is the natural wave of the future in the way of technology and content (Lieberman & Esgate, 2002:12), and its essence is to produce, transform and capture entertainment content in digital form. However, convergence is the relationship between participatory culture, experiential marketing, and multi-faceted entertainment (Sayre & King, 2010). Therefore, based on the platform convergence, the entertainment content they produce is already wholly digital. However, convergence represents not only digital content but also staying current. For this reason, the platform also offers innovations to its users by reviewing its content and application at various times.

A new interface has just been launched, which we have not updated for 1.5 years... Some visual changes have been made... Some Instagram experience or TikTok experience. We have tried to position those applications' features. One of the most remarkable features is a loggia. Loggia enables users to open a room in a live concert and invite another wanted user to text only with them. Also, the musician sings its song depending on the loggia demand... Users look for the feeling of being special, and a pandemic increased the immediate consumption, so we consume content very fast; we pass a video in 3 seconds. Due to our job is about live streaming, we must catch users in 3 seconds. Otherwise, they ignore. So, we need to catch the other platforms' experiences to keep consumers usage... We offer such an experience that users either entertain or listen to music while socializing.

If these statements are considered from the point of view of Sayre and King (2010), both participatory culture, experiential marketing, and versatile entertainment are provided in this context. On the other hand, the platform makes its users happy by doing so. This provides a great experience to the consumer with digital content, just as Ventura (2020) stated.

When considered in terms of marketing activities, digital marketing channels are very effective channels, and each digital channel has its own structure, feature, and target (Mishra, 2021). Social media utilization is one of the most effective ways of marketing activities, and some other promotional activities may be helpful in the marketing of digital content. For instance, influencer marketing is a prevalent social media utilization (Jin, Muqaddam & Ryu, 2019). The platform runs the promotion activities by using various instruments. The below statements depict the platforms' strategies (one-to-one interview, 2022).

We produce YouTube inclusive content and share those content. Likewise, TikTok, Instagram, and Twitter. We have two steps as marketing activities. One is gaining campaign to acquire new users; we are trying to gain new users on Google, Facebook, or third-party companies. On the other hand, we try to promote the fun world of the platform by communicating with music pages or groups in music communities on Instagram or Facebook... There is a constant entertainment dynamic. That is why we try to touch the music groups on Instagram and Facebook, and this content tells about the experience... The work of collaborating to communicate with people who can be called influencers and whose number of followers is higher than a certain number of participants continues.

The Internet offers the opportunity to access the content they want from anywhere to, anytime to any users (Castells & Cardoso, 2005). Globalization which emerged as a result of increasing economic activities and technological developments in the world (Biggiero, 2006), and digitalization will undoubtedly lead to significant changes in the understanding of entertainment. Major digital entertainment platforms are spreading rapidly worldwide, and thanks to the Internet, the contents can be accessible not only to the local user but also to the global user (Sarı & Sancaklı, 2020). Therefore, digital entertainment platforms must make their marketing strategies oriented toward the global consumer. Although the platform is a platform that currently operates abroad but broadcasts with existing content, it has set various strategies and targets to become a global application.

Today, we actively collect users from Azerbaijan, Belgium, Holland, Austria, and France. We have various regions called regional Europe. We started with Azerbaijan because we stream in Turkish. Azerbaijani users are familiar with Turkish songs. The reason for choosing other countries is that Turkish expats live in those countries intensely. Since we broadcast in Turkish now, we have an advertising strategy targeting the Turks there. However, our concern is, as soon as the operation starts, in English, German... as soon as we touch the artists who speak the language of that country, we will attract the people living there into this application. Then Europe is like this. On the other hand, we target Lebanon, Iran, and other Gulf countries. Because the entertainment industry is so big, they cannot experience it due to prohibitions or other reasons. Nevertheless, there is no ban in practice. You create such a world for the people there that we will directly provide motivation, such as breaking a plate or pouring a rose. If we continue with the goals we want at the end of 2022, we will be starting in South America and North America as well.

To sum up, all these findings are evaluated together; the platform benefits from every element of the entertainment marketing mix, care about digital consumer participation, there are both existing applications and planned content for the personalization of digital entertainment content, and its content promotion activities are carried out through the use of multi-channel in the use of social media in phenomenon marketing, and It will be seen that he works for globalization, which is one of the conveniences provided by the digital world.

5. CONCLUSION AND IMPLICATIONS

After examining various studies on the understanding and marketing of entertainment with this research, studies on the digital entertainment industry were researched, and various strategies were stated. Then, a one-to-one interview was held with the chief marketing officer of the digital entertainment application called as the platform, based on the conceptual framework drawn in line with the research and findings in the literature. In line with this interview, it was concluded that applications for user experience such as personalization of content and consumer participation are essential to increase consumer engagement in digital content marketing. As Smith (2019) states that digital platform users preferences are shaped and effected by the personalization and personalized content is perceived more functional than non-personalized content by the digital media users. Social media platforms and digital platforms are the new medium to communicate and share opinions not only among consumers, also between marketer to consumer. Due to the rapid change of tastes and desires of consumers, mobile-enabled platforms require to fastly understandin of interest and desires. Amirkhanpour (2013) stressed marketing department or marketers simultaneously has to be ready to apply responses and expectaions based on the target consumers. So, to stay dynamic and keep users in the application, the content that corresponds to the product of traditional marketing is up to date; however, it has been seen that considering the convergence, which is one of the entertainment marketing concepts and primarily representing the use of technology and up to date, has a significant effect on the marketing of the content.

Social media helps to create brand awareness. Mason, Narcum & Mason (2021) suggests consumers use to social media to determine need of products, while they use social media to compare and evaluate product alternatives to look for product risk and eventually buy the product. They also refer influencer selection provides advantage to build brand value. Since it is considered in terms of marketing, it is seen that the use of social media and influencers has a significant effect on the marketing of digital content, keeping existing users in the application and gaining new users. It is another output that has been found social media marketing usage significantly contributes to digital content marketing. Globalization accelerates due to the development of information technologies and the accelerated spread of information by the Internet, thus

addressing the global consumer through digital content. Finally, it has been understood that the platform has works and plans for the Metaverse, which is widely spoken today and will be a vital universe soon, due to the necessity of being in close relationship with the digital world in order to stay up-to-date and catch the trends. It has been seen that it leverages every strategy of digital entertainment marketing to make the user experience better.

Digital entertainment marketing has been explicitly handled for the business within this study. In future studies, the user experience can be dealt with qualitative and quantitative methods, and the reflection of digital entertainment marketing on consumers can be investigated.

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