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VIDEO GAME INDUSTRY: A MARKETING PERSPECTIVE

Abstract:
Purpose: The study discusses the importance of branding and the video game industry. Emphasis is placed on brand analysis. The phenomenon of the happiness industry and the video game industry are discussed.
Methodology/approach: The research is based on relevant theories of brand management. The study starts from the construct of brand identity according to Kapferer and brand image according to Keller. The context of happiness and the entertainment industry is analysed according to Davies.
Results: The paper researches and analyses distinct brands in video games. Video game branding is analysed from the aspect of marketing communication. Brand categories in video games are suggested. Also, the economic impact of the games was analysed.
Conclusion: The video game industry is a large market that has overtaken the music and film industries in terms of revenue. Video games should be viewed in a wider social context as a generator of new jobs, creation of new value, but also as a cultural phenomenon. Branding in the video game industry is important for two reasons: creating greater visibility and consolidating an existing position in the market. In other words, we see the brand in video games as an evolutionary process of digital marketing, but also as a digital imprint of an existing brand.
Limitations/future research: This study is theoretical and starts from a qualitative methodology, i.e. thematic literature analysis. Further empirical research can be conducted on different game types, consumer type and by gaming platform to identify the existing market.

Keywords: brand, culture, customer, game, marketing, video game

1. INTRODUCTION

It's all about the game and how you play it.
(Motörhead, 2002)

Everything is a game. According to play theorists such as Caillois (2001), Fink (2000), Huizinga (1992), and Sutton-Smith (2001), *homo ludens* represents any individual for whom play is voluntary and takes place outside of reality. However, no matter how much the game is separated from reality, it occupies its own space and time. We can understand the game as a form of unique adaptive variability, but also as a way of life. Play constitutes culture and is an integral part of civilization. The concept of play exists in all segments of society: as a word game, seduction, conquest, strategy, mathematical theory, and as philosophy. In the broadest sense of the word, the game reflects not only the state of the individual but also his cultural level. The game is part of the culture.

Understanding the game as a part of culture, we can observe the game from the aspect of marketing in culture (Colbert, 2010, p. 38-44). According to Griswold (2004, p. 13), a cultural object is a concept that refers to the way society interprets and gives meaning to certain artefacts and ideas. In this sense, a video game becomes ideal as a concept of a cultural object. Specifically, we understand the game as a form of consumer need that we materialize into video games. In this sense, video games represent a certain product, a brand that fulfils the consumer's wishes (Solomon, Bamossy, Askegaard & Hogg, 2006, p. 52-54).

The topic of this study is research into the social phenomenon of gaming, the video game industry, and game branding. This means that the study starts from the marketing analysis of the brand image in the context of video games. What is crucial is about viewing the video game as a brand. The game is viewed in a wider sociological and anthropological aspect as a cultural object that is a symbol of fun, relaxation, and happiness. Does this mean that the brand shapes media messages through games? Do video games create needs and desires by reflecting simulations in the digital landscape? After all, isn't that just another name for a postmodern marketing paradigm in which marketing semiotics takes the place of the industry of happiness? If so, what are the marketing strategies for building virtual happiness? Can the video game industry be considered a serious industry, or will we continue to underestimate it?

This study opens some new and closes some old questions. These are questions about the relationship between desires, needs, and image. In more detail, these are questions about the marketing strategy of building satisfaction and brand image. The image of a better life. So, let the games begin!

This study is interdisciplinary. It starts from researching the phenomenon of play, a video game, and explores its connection with the concept of a cultural object and branding. Also, the phenomenon of the industry of happiness and entertainment relates to the concept of a video game, which we understand in a broader sense. In other words, it also starts from the postmodern marketing paradigm (Brown, 1995; 2001).

The study starts from the analysis of relevant literature related to the cultural game theory. Qualitative content analysis was used. The paper uses an analytical method (Willig, 2013, p. 101-109) and the method of phenomenological approach. Keller's theory (2013) was used for brand image, and Kapferer's theory (2008) for brand identity analysis. The paper uses theories of play according to the concept of *homo ludens* (Huizinga, 1992), rhetoric of play (Sutton-Smith, 2001), and categories of play (Caillois, 2001).

The aim of the paper is to research, present and analyse game phenomenon in the context of marketing and the video game industry. The value of this scientific study comes from an in-depth insight into the phenomenon of video games from the aspect of marketing. This is especially evident in the interdisciplinary insight into the sociological, cultural, and anthropological context of the video game.

Thematically, the study is divided into two parts. In the first part, the phenomenon of the game is discussed. In the second part, the video game is analysed from the aspect of brand and society. The limitation of the study arises from the position of qualitative research. The study presents theoretical models. In further research, the models presented in this study can be verified, especially the brand models in games.

2. AMBIGUITY OF VIDEO GAME

The concept of play can be seen as a form of human work. This means that the phenomenon of play according to Huizinga (1992, p. 11-15) has a deeper meaning. In particular, the game includes norms, user skills, but also hidden meanings. It is precisely these hidden meanings, i.e. the symbols that represent the game, which reveal to us that it is not an end. It represents life and is characteristic of everyone. In terms of marketing, a video game represents a materialized consumer desire.

At the same time, the play always involves the question of reality. The attempt to define the play is very ungrateful because the game contrasts with a serious, standardized, and strict concept, which when examined in more detail is a vague concept that can best be described as non-reality (Huizinga, 1992, p. 13). The game is also a free act that allows the player (user, consumer) a certain freedom, leisure, and fun. Play is an intermezzo of everyday life (Huizinga, 1992, p. 16). Play, however, is an act of culture. It is meaningful in its playfulness and as such transcends social boundaries and enters the metaphysical.

Studying the phenomenon of play is not only a field of psychology, pedagogy, and philosophy. The play is much more than that. In the cultural sense, the play is a product of culture and an integral part of it. In other words, play is a human need and is woven into the consumer's core. Precisely in this sense, the phenomenon of play symbolically connects the consumer's need for freedom, rest, and entertainment.

According to Caillois (2001, p. 12-27), we distinguish four categories of play: *agon* (competition), *alea* (luck), *mimicry* (imitation) and *ilnix* (enthusiasm). The first category of games, *agon*, represents games that include competitions, based on qualities such as endurance, speed, strength and skill. *Alea* represents a game based on luck, which means that the player is passive, and the outcome does not depend on skill, speed, and training. In contrast to the mentioned categories, *mimicry* represents the acceptance of an illusion, i.e. it is based on imitation and simulation. The key in the category of mimicry is the imitation and simulacrum of the world. Finally, *ilnix* presents a category of games based on enthusiasm, excitement, and vertigo. Therefore, it is about inducing rapture in the player by changing his perception and making him disoriented (see Table 1).

Table 1: Brand strategies by video game category

Category	Characteristics	Brand strategy	Video game
Agon	Consumer competition	Brand image	Call of Duty: Black Ops
Alea	Games of fortune	Brand emotion	Gwent
Mimicry	User mimicry	Brand endorsement	The Witcher 3: Wild Hunt
Ilnix	Consumer perception	Brand archetype	Assassin's Creed Valhalla

Source: author

As seen in Table 1, video game characteristics direct access to brand strategies. *Agon* represents a whole group of video games that start from the competence mode, and emphasizes practice, effort, and the desire to win. This category imposes discipline and represents the pure substance of an individual's value (Caillois, 2001, p. 16). In this sense, the category *agon* represents a form of consumer affirmation, i.e. creating a favourable self-image that is characteristic of the brand image (Keller, 2013, p. 76-79). The category *alea* means games of chance, and what is specific is precisely the passivity of such a user who starts from a game of risk invested and gained. In this sense, the role of ale is the suspension of skills in favour of the theory of probability, and the marketing implications are manifested according to appeals to happiness and satisfaction.

The third category of *mimicry* represents a form of consumer acceptance of a certain illusion of an individual and temporary rejection of identity to imitate another. An example of this category can be found in the adventure video game genre, i.e. the user's imagination is key to this feature of mimicry. It is also very noticeable when identifying the main character in a movie, game, or sport where the famous person's role is used as a brand promotion. Finally, the category *ilnix* starts from causing dizziness, rapture, and spasms (Caillois, 2001, p. 23) which changes the perception of reality. This category can serve as a form of brand archetype construction (Mark & Pearson, 2001, p. 105-119).

B. Sutton-Smith (2001) presents seven rhetoric of play. This rhetoric's are different perspectives through which the game can be interpreted. These are the areas: a) progress, b) fate, c) power, d) identity, e) imaginary, f) self, and g) frivolity (see Table 2). In the rhetoric of progress, the rhetoric is usually applied to the game and advocates that users adapt and evolve through the game (Sutton-Smith, 2001:18-26). In the context of video games, this could be understood as games that encourage cognitive development, like puzzle games that encourage logical thinking. In the rhetoric of fate, it is usually applied to games of chance and gambling with the belief, that human lives and the game are controlled by fate (Sutton-Smith, 2001, p. 52-67). In video games, this could be understood as games that include elements of randomness. Rhetoric of Power is applied to competitive games with the belief that the game is about controlling the conflict (Sutton-Smith, 2001, p. 74-83). In video games, this could be understood as competitive games like eSports.

Table 2: Video game characteristics and rhetoric

Rhetoric	Characteristics	Video game
Rhetoric of Progress	Pre-exercise theory, puzzle games	Portal
Rhetoric of Fate	Destiny theory, lottery games	Hearthstone
Rhetoric of Power	Extrinsic motivation, competitive games	League of Legends
Rhetoric of Identity	Jung's theory, archetypes games	The Sims
Rhetoric of the Imaginary	Symbolic interactionism, sandbox games	Minecraft
Rhetoric of the Self	Intrinsic motivation, casual games	Animal Crossing
Rhetoric of Frivolity	Huizinga's theory, party games	Guitar Hero

Source: author

As Table 2 demonstrates, the rhetoric of identity applies to traditional celebrations that are seen as a means of asserting the power and identity of the player community (Sutton-Smith, 2001, p. 91-107). In video games, this could be understood as games that allow players to express their identity, such as open-world games where players can customize their characters. Rhetoric of the imaginary applies to playful improvisations that encourage creativity and innovation (Sutton-Smith, 2001, p. 127-143). In video games, this could be understood as games that encourage creativity, like sandbox games. Rhetoric of the self applies to independent activities where play is idealized by attention to experiences of fun, relaxation, and escape (Sutton-Smith, 2001:173-196). In video games, this could be understood as games that allow players to relax and escape from reality, such as casual games. The Rhetoric of frivolity is applied to the activities of the idle, which is seen as a playful protest the established orders of the world (Sutton-Smith, 2001, p. 201-207). In video games, this could be understood as games that are meant for pure fun and laughter, such as party games.

In the following, we will explain Table 2 on the example of a video game. A game like *Portal* that encourages players to solve complex puzzles using a portal gun, thus encouraging logical thinking and problem solving is an example of rhetoric of progress. Game *Hearthstone* that includes elements of randomness in the drawing of cards and the results of battles is an example of the rhetoric of fate. *League of Legends* is highly competitive game where players must work together to defeat the opposing team is an example of the rhetoric of power. A game like *The Sims* where players can customize their characters and express their identity through a virtual world represents the rhetoric of identity. A game like *Minecraft* that encourages players' creativity by allowing them to build and shape their world as they wish is a prime example of the rhetoric of the imaginary. The *Animal Crossing,* game that allows players to relax and escape from reality through simple and relaxing activities like fishing is an example of the rhetoric of the self. Finally, a game like *Guitar Hero* meant for pure fun and laughter with friends is an example of the rhetoric of frivolity.

According to W. Davies (2017), the concept of the *happiness industry* refers to the idea that happiness has become a commodity in modern society. Davies explains that the modern happiness industry encourages us to monitor our own body and mind, and even turn it into an obsession. Happiness becomes a disciplinary technique of managing society. The goal of the happiness industry is to make happiness a disciplinary technique for managing society. This industry

encourages us to monitor our own body and mind, often turning it into an obsession (Davies, 2017, p. 69-74). Happiness is consumed because the entire concern for well-being and functionality is transferred to individuals and the entrepreneurial self. In other words, accident risk outlines our inability to contribute to the economy and general well-being (Davies, 2017, p.197-203).

In the context of marketing, the happiness industry is used to create products, services and experiences that promise happiness, well-being, or an improved quality of life. This can include everything from wellness products and services, meditation apps to video games that sell feelings of happiness and contentment (Jukić, 2021; 2022). The concept of the happiness industry can be related to video game marketing. In the context of video games, the happiness industry can be used to create games that promise happiness, well-being, or an improvement in the quality of life of the player.

3. VIDEO GAME AS A CULTURAL OBJECT AND A BRAND

According to Griswold (2004, p. 13-19), a cultural object can be anything that people use to express their cultural ideas, values, and beliefs. It can be a work of art, a book, a movie, a video game, or festival. Cultural objects are important because they help us understand how society works and how cultures change over time. The term *cultural object* in this context means culture in the broadest sense of the term, emphasizing its creative part. It is precisely the cultural object or culture that contains and shares *meanings* that are common and understandable to all members of a society.

Cultural objects are understood as symbolic elements of cultural tradition, and the purchase of brands represents an extension of the consumer's self-concept. The status of a cultural object results in an analytical point of view, it is not embedded in the object itself. It is the same with the brand. Brand image is the consumer's projection. A cultural object is created by people; they are the ones who add meaning to it. All others in this communication process are participants and users who build a relationship with the cultural object through experience. Signs that have complex meanings according to Griswold can be understood as symbols, and their complexity is reflected in the whole spectrum of different meanings that individual symbols can contain. Which meaning users (consumers) will accept will depend on the context of their interaction, experience, and expectations. Baudrillard (2017, p. 28-31) argues very similarly in the context of simulacrum, but so does Brown in the context of postmodern marketing.

The connection between video game and culture is understood as a higher form of play. This means that the game, if it originates from the user's satisfaction, can be viewed as a need. Formal characteristics of play, such as freedom, cultural act, place, and duration can be applied to video games. The feature of freedom of video games represents escape from reality, adventure, and fun (Davies, 2017). We can then connect the game with the concept of free time.

Therefore, we understand the video game as the embodiment of consumer needs, which represent a marketing niche for the unreal and imaginary. This follows the understanding of the concept of the happiness industry in which the video game serves as a guide to virtual happiness, satisfaction and fulfilled desires for adventure and fun. This means that virtual games, among other things, can be defined as a form of marketing communication, and the content of digital media itself represents communication with consumers (Jukić, 2020). This refers to culture in the most general sense (Williams, 2013, p. 63), which represents a form of communication and reproduction.

Video games are one of the fastest growing media in postmodern society. Video games create new social discourses that need to be thoroughly analysed (Rokošný, 2018:59). If we assume that games are a subset of play, then we start from the premise that games are formalized while play is simplified. Play and fun are vastly subjective topics that relate to the individual and are not the domain of sociology under normal circumstances (Dietkow, 2023, p. 29). However, in this study, video game users are observed in accordance with the understanding of Dietkow (2023, p. 30), that is, as an engaged gamer. Also, the very act of playing and understanding the game as fun, beauty and happiness is understood in the context of Jukić (2022, p. 49). This means that the gamer is seen as an engaged consumer, a loyal brand consumer. In this sense, from a marketing point of view, we can make a distinction between casual gamers and gamers who represent the target market. Video games are becoming an integral part of the market. According to research conducted by Baltazarević et al. (2023, p. 42), most users react positively to the appearance of brands in video games.

In postmodern marketing consumer is looking for new experiences in virtual reality. The consumer's experiences, his experiences and emotions derive from the simulation of reality, from the ludens (Huizinga, 1992) of the virtual world. In this sense, the brand image, that is, the formation of the consumer's multi-layered identity and self-image (Keller, 2012), represents only one fragment of postmodern marketing. Video games as a transmedia cultural form have a significant role in shaping communication patterns of consumer behaviour (Kerr, 2006), social structures and cultural consumption.

Observing video games from the aspect of the brand, we can conclude that the influence of marketing semiotics (Jukić, 2021) and postmodern marketing (Brown, 1995) shapes the meanings of video games in the context of media messages. In this sense, marketing semiotics can be viewed in the context of postmodern marketing (Solomon, Bamossy, Askegaard & Hogg, 2006, p. 52-54; Hoyer, & MacInnis, 2010, p. 456) as part of integrated marketing communication in the video game industry. From the consumer's point of view, a brand is an experienced, emotional, and perceptive creation. Consumers form beliefs about brand attributes in diverse ways.

To create a brand in a video game, several conditions must be met. First, it is necessary to create the identity of the video game. This means that the video game must have a certain recognition, add value and meaning to the users. Brand image represents the consumer's perceptions, impressions and beliefs about a product or service. This recognition

represents the identity of the brand. Brand identity is a set of associations about the brand that the manufacturer develops and directs to users (Veljković, 2010, p. 199). This means that elements of the brand identity are responsible for communicating with consumers. Second, brand image is closely related to the concept of the consumer's self-concept (Veljković, 2010, p. 94). In other words, consumers prefer those brands that reflect their values, beliefs, and visions.

To create the brand image of a video game, the key groups are a) functional features, b) social features and c) psychological features. Functional features represent the video game itself, i.e. the game engine, graphics, story, and gameplay. Social features include reference groups, i.e. virtual communities, social networks, WOM, and the influencer effect. Finally, the third group of features are the consumer's desires, emotions, and behaviour. The first two features that create the brand image of a video game are shaped by the publisher and are the result of integrated marketing communication.

According to the Customer-Based Brand Equity (CBBE) model, consumers do not differentiate between the source of associations and the way they are formed (Keller, 2012, p. 68). Consumers value the strength, affection, and uniqueness of a brand. This means that consumers can form brand associations in several ways. Unique associations help consumers in choosing a brand. In this sense, brands in digital games (Table 3) are presented through five categories: a) brand in the game, b) game as a brand, c) protagonist as a brand, d) publisher as a brand, and e) game mode as brand.

Table 3: Brand types in video games

Brand type	Digital brands
Brand in the game	BMW
Game as a brand	Final Fantasy
Protagonist as brand	Lara Croft
Publisher as brand	Naughty Dog
Game mode as brand	Dark Souls

Source: author

The first category is real brands that exist, and users find them in the virtual world and games. Those in the virtual world serve to increase the reality in video games. According to Kotler and Keller (2012, p. 260-265), brands in the virtual world are ideal as a form of advertising because users want to see brands. The second category is games that have become brands due to their recognition, uniqueness, and originality. These are usually video games that have a longer tradition of existence or have advanced the genre. These are video games that are recognizable at all levels of brand identity and are perceived by consumers through visual, auditory, symbolic, and metaphorical elements (Keller, 2012).

The third category is protagonists as brands, that is, when the main character from the game becomes so recognizable and specific that it represents the entire video game, as well as itself. Such a digital brand that is based on a character's head is a carrier of meaning that can be transferred to other games or media. The fourth category is the manufacturer's brand, i.e. the corporate brand that represents, symbolizes and associates not only video games but also corporate culture, corporate communication and even the community of users. Finally, the category game mode as brand represents a specific style, recognizable way of playing and improvement of the game. It is important to emphasize that brand categories can overlap.

This means that various categories overlap and reflect in one virtual game, such as the example with the video game *Uncharted*. More precisely, a video game can develop a special engine, recognizable music, create a protagonist who represents the game series and improve the entire genre. The first step in creating the market value of a brand starts from creating brand awareness through the creation of associations with certain brands. After a certain level of brand awareness is created (Keller, 2012, p. 76) we create a brand image. Creating a positive brand image requires marketing strategies that connect unique brand associations. If we compare the *ilinx* category (Table 1), then we can take as an example the video game *Assassin Creed Valhalla*, which unites excitement, adventure, and rapture in the archetype of a strong and dominant brand. Of course, Callios' category can be expanded by comparing other video game categories, so we can also have a mimicry type of a strong hero.

Another type of association with the video game brand is brand benefits, which according to Keller are understood as personal values and meanings that consumers attach to the product itself, i.e. the game. When we compare the suggested categories of brands (Table 3), then the video game Tomb Raider becomes a brand, but at the same time its protagonist becomes the bearer of meaning, therefore a brand. Finally, if we compare the mentioned two video games according to rhetoric, specifically rhetoric of the imaginary, then we see that we can analyse the video game brand from the aspect of game category, game type and area.

However, if we explore the concept of cultural object and brand, we get the common characteristics of the video game as a cultural symbol as well as a brand. The video game Uncharted can be considered a cultural object because it represents certain ideas, values and beliefs through its story, characters, design, and gameplay. Players and critics can interpret and analyse these elements to understand what the game is trying to communicate and how it relates to broader cultural trends. On the other hand, *Uncharted* is also a brand. It has a distinctive logo, style and reputation that sets it apart from other video games. Sony and Naughty Dog, the companies behind the Uncharted series, use this brand to promote the game, attract players and make a profit. As a cultural object and brand, Uncharted plays a significant role in

the video game industry and culture in general. This game not only provides entertainment, but also shapes the way we think about video games as a medium and an art form.

Analysis of trends in the video game industry confirms that the dominant business strategy can be presented as vertical integration in the production cycle. Global revenue in the video game segment (Statista, 2024) is projected to grow continuously between 2024 and 2029 for a total of 211.4 billion US dollars (+46.43 percent). After a seventh consecutive year of growth, the indicator is estimated to reach $666.69 billion US dollars and therefore a new peak in 2029. When video games are compared to other industries, recent estimates suggest that the video game industry generates significantly more revenue. The global gaming industry experienced a significant increase during the COVID-19 pandemic as many consumers turned to gaming for fun and socializing.
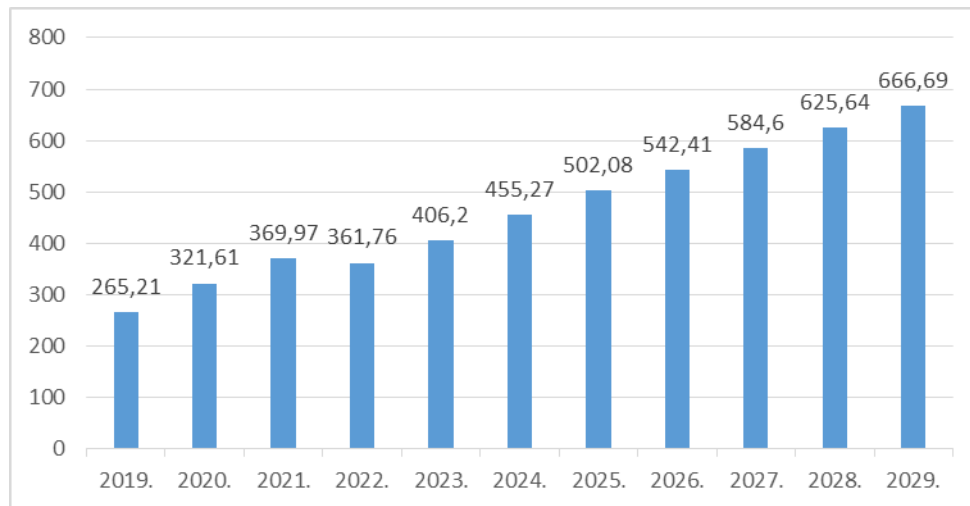

Picture 1: Video game market revenue worldwide from 2019 to 2029
Source: adopted from Statista (2024)

According to a survey by the Entertainment Software Association (ESA) during the COVID-19 pandemic, video games were a source of relaxation, entertainment, and happiness for 55% of users, and 90% of the total respondents said they would continue to play (ESA, 2021, p. 4). It is particularly interesting that 71% parents stated that they need entertainment and rest, but also that the perception of video games has changed from the aspect of pedagogy, specifically 63% considered them useful for learning as well. When comparing consumer perception of video games from the aspect of the happiness industry, 93% say that video games bring joy through play, 91% say that video games provide mental stimulation, and 89% provide stress relief from video games (ESA, 2022, p. 4).

If we look at the industry's hardware support for the video game using the example of the Sony PlayStation console, which has sold more than 158 million units worldwide by the beginning of 2024 (Statista, 2024), it is clear how important this market is. We note that the revenues generated from Sony video games and online services amounted to 25.96 billion US dollars, making them the largest Sony segment in 2022. From the above, it is evident that video games generate revenue from hardware and software aspects. If we add to that the average age of video game consumers, it is evident that video games are experiencing a renaissance.

The average age of players is 33 years, and across all ages 76% of players are over 18 years (Picture 2). If we consider the sociological-psychological context of players as well as the demographic aspect, using ESA data, a clearer picture of the future of the video game industry, as well as the profile of gamers, is provided. In other words, the largest number of gamers who once started playing video games, they do not stop, but on the contrary, they transfer their culture of virtual entertainment to the household.
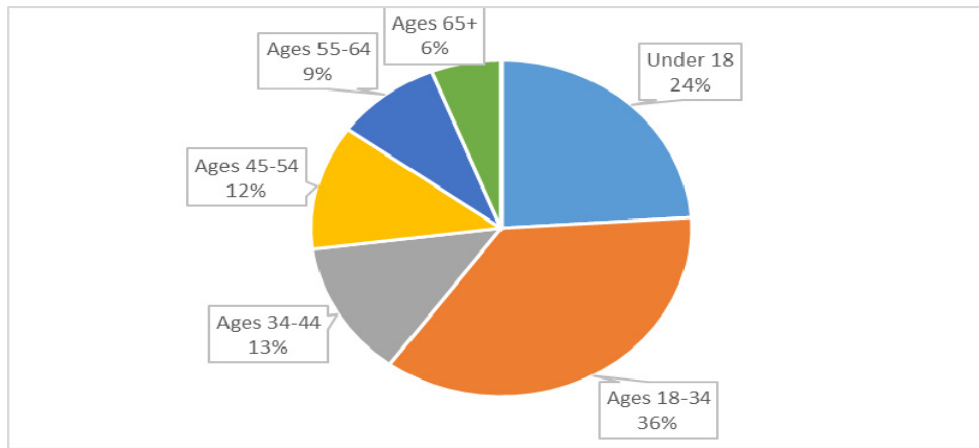
Picture 2: The video game player community
Source: adopted from ESA, 2022, p. 7.

This means that the trend of buying video games will increase. For example, 72% of players see benefits of games for existing relationship, and 89% of players see benefits of games for new relationship (ESA, 2022, p. 7). If we compare player habits and preferences according to the category of device on which they play games (see Table 4), we can conclude that marketing strategies should focus on the smartphone and console markets.

Table 4: Preferred device for playing

Preferred device	Proportion
Smartphones	70%
Console	52%
PC	43%
Tablet	26%

Source: adopted from ESA, 2022

Video games generate more revenue than movies and music. On the other hand, the movie and music market are smaller compared to the video game market. If we compare the year 2016, the global revenues from video games exceeded 101 billion US dollars, which is significantly more than the global revenues from music and movies combined (Statista, 2024). Also, the advantages of the video game industry are symbiotic to other aspects. In particular, the development of new video games requires the development of computer hardware such as the production of graphics processing units, graphics cards and faster memory. In other words, the development of video games encourages the development of accompanying services, such as the development of the music, IT, and media industries.

4. CONCLUSION

In this study, we researched and analysed the impact of the video game industry from a cultural and marketing perspective. The game is understood as part of culture. Caillois' category served as a conceptual model of video game branding strategy. These categories can be used for further analysis and research. The influence and importance of the video game industry in a wider context is explained.

Video games represent a cultural, media and marketing phenomenon. The concept of playing exists in all civilizations and is therefore universal. We can see the game as a form of work, but also as a form of fun and relaxation. When we look at a video game from the aspect of relaxation and entertainment, then we are talking about the concept of the happiness industry. On the other hand, when we look at the video game as a form of media literacy, then it becomes the bearer of certain values and meanings. Finally, when we look at the game from a marketing perspective, we understand it as the consumer's desire for rest, fun and relaxation.

The video game industry synergistically affects the development of society through new jobs in the field of video games as well as a high rate of income growth of +46.43%. Analysing video games from the perspective of brand theory (Kapferer, 2008; Keller, 2013), five brand categories were proposed: brand in game, game as brand, protagonist as brand, publisher as brand, and game mode as a brand. Video games are presented as a cultural object that tends to become a brand. Also, video games are not only brands, but they are also a catalyst for unique brands, franchises, and extensions. In this sense, video games represent the realization of the postmodern marketing paradigm. Video games represent the consumer's need for entertainment and happiness to the mutual satisfaction of the consumer and the producer.

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