

NEW DIMENSIONS OF ENTERTAINMENT IN THE DIGITAL AGE

Abstract

Entertainment is primordial need of human beings. Crave for entertainment will continue till end of human civilization. It helps to relax the frayed nerves and rejuvenate tired souls. It is sometimes as essential as basic needs. People spend time on entertainment in modern age. Some entertainments are educational. But majority of entertainments are sensual and helps to serve instant gratification. Entertainment also can be categorised into audio, visual and audio-visual one. The 21st century has provided plethora of entertainments to human beings at an affordable rate. Entertainment has evolved over the period of time. People used to step out of home to see recreational performances. Invention of radio and television provided home based entertainment option. In the age of satellite telecommunication and internet-based service, people have received numerous entertainment options to stay engaged. Smart phone, faster data service and mushrooming of OTT platforms have overloaded netizens with unlimited entertainment options. Social media and networking sites are constant sources entertainment which has both good and harmful impacts. Innovation and mass appealing creativity are backbones of entertainment industry. There is constant search for better content and surprise factor. Entertainments help to keep people in good mood and eliminate boredom. But excessive uncontrolled entertainment is detrimental and makes people unproductive and incompetent in the long run. The market for entertainment is highly competitive and follows the principle – survival of the fittest. It provided numerous job opportunities to talented skilful people and this industry will never go out of style in future days to come.

Keywords: Digital options, Entertainment, Innovative approach, Market competition, Merit and downside risk, multiple media, Viewer's preference.

Authors

Prof. Subhendu Bhattacharya
Assistant Professor
Amity Business School
Mumbai, India.

Dr. Reshma Nair
Assistant Professor
Amity Business School
Mumbai, India.

I. INTRODUCTION

Entertainment is integral to human society since dawn of civilization. It evolved and transformed over the period of time. Entertainment plays a special role to relax mind and rejuvenate human body and soul. It comes in myriad forms and categories. Outdoor entertainment is way different from indoor one. Taste and preference about entertainment varies from person to person. Some like it in mild, refined, and harmonious way. Others want it to be adrenalin driven, boisterous and cheerful way. In today's digitised world, entertainment is widely available at rock bottom price. Technology is a real game changer for entertainment. Digital platform, smart devices and high-speed data service has revolutionised entertainment service. Digital entertainment has reached a distinct level of commercialization and customization. The affordability, availability and accessibility of entertainment in digital medium have created a universal appeal. It is non-discriminatory and secular in nature. It is available to all caste, creed and people from all section of society. People are relishing entertainment contents in the drawing room, private space, on-the-go and almost at every place. People watch games, programs, reality show, music video and movies as per their convenience. Modern age entertainment is on all screens from small smart phone screen to giant one in theatre and amusement park. Entertainment industry is growing and gaining strength from endless market requirement. Advertisement in FM radio, TV commercial, in social media and video streaming platform, in-city hoarding blaring about next sensational entertainment show either in big screen or small screen or both. Since liberalisation, India made progress in scientific innovation and technological improvement. Telecom sector underwent a sea change. The Indian telecom tower market has expanded dramatically by 65% during the past seven years. Telecommunication services are available across India. It has become backbone and driving force for entertainment industry. More entertainments are availed on screen. Entertainment sector is on expansion riding the crest of telecommunication boom in India. In India, the last two decades have been regarded as the industry's "golden age," with rapid advancements in technology, market penetration, and regulatory framework. With 1.16 billion subscribers, India is currently the second-largest telecom market in the world and has experienced rapid expansion in recent years. Along with strong consumer demand, the Indian government's liberal and reformist policies have been crucial to the sector's rapid expansion. The OTT, gaming, animation, and VFX sectors are predicted to drive India's Media & Entertainment sector's 10-12% CAGR growth to \$55-70 Bn by 2030. The total market for TV sports was calculated at INR 7,050 billion in FY21. The same is anticipated to rise at a consistent CAGR of 7% to reach INR 9,830 crore in FY26. According to a forecast by the international consulting firm PwC, the Indian media and entertainment sector will expand at a CAGR of 8.8% and hit Rs 4.30 lakh crore by 2026. Along with traditional media, which will continue to develop steadily, the expansion would be paced by digital media and advertising through greater internet and mobile device penetration in the domestic market. By 2026, it is anticipated that India's OTT video services will generate revenues of Rs 21,031 crore, of which Rs 19,973 crore will come from subscription-based services and Rs 1,058 crore from transactional VOD (video on demand). Subscription services, which accounted for 90.5% of revenue in 2021 and are projected to account for 95% of revenue in 2026, are what fuelling this rapid growth. Over the course of the forecast period, the OTT market will expand quickly due to the expansion of the population and the extensive usage of mobile-led Internet video. Adoption of 5G will enable low-latency services like OTT video broadcasts would significantly benefit the industry. The size and diversity of the people will allow for an extensive array of platforms as infrastructure develops over time. The introduction of virtual reality in 2019 has caused entertainment, both

inside and outside the home, to shift abruptly, dramatically, and completely. Virtual reality is completely distinct from everything we have previously encountered. It captivates the viewer's attention and causes them to ignore reality. One gets an all-around immersive experience.

II. LITERATURE REVIEW

Paolo Sigismondi(2011) discussed the effects of the Information and Communication Technology (ICT) revolution on the content, delivery platforms, and general business models of the media and entertainment landscape, as well as the implications of the global rise of non-scripted entertainment (as reality TV shows). Through the digital "globalization" of entertainment, which occurs when successful media crosses national and cultural boundaries and incorporates both global and local elements, his work reveals how the paradigms of the landscape are altering. The way we consume entertainment is continuously changing and evolving as well. As per Kevin Westcott (2017), many media companies are finding it difficult to adapt to the constant disruption as new digital technologies, increased consumer demands, and changing cultural norms reshape business structures. Social media still has a significant impact on the entertainment industry. In order to strengthen their relationship with their audience and provide an experience that goes beyond merely viewing a performance on a screen, many media and entertainment firms have been motivated by this strength to identify areas of connectivity with social media. The options that are presented to today's consumers and the decisions they make can be determined by the businesses that can lead in the areas of creation, delivery, and experience. According to Jeff Prince and Shane Greenstein (2018), a lot of people are using streaming services to view shows and movies. The cost of creating unique content is rising steadily among streaming content providers. The authors drew the conclusion that a streaming service cannot rely on providing content created by others to promote subscriptions; instead, unique content is a key differentiator. The advent of contemporary cell phones in 2007 significantly altered the way we consume media. The consumer gained scheduling control, making it possible to enjoy entertainment whenever and wherever they choose. Despite the smartphone's revolutionary effects, it just made portable copies of the media we already had available—movies, TV shows, music, and books(Rogers, 2019). According to Michael D. Smith and Rahul Telang (2019), the business need not determine how much a customer appreciates each movie on the service. The package effectively accomplishes that for them. Both the vertical merger between Warner Brothers and AT&T and the horizontal merger between Disney and Fox are intended to take advantage of Netflix's bundled strategy for selling movies. It is anticipated that more studios will adopt this new business model as they see the value of bundling for both their audience and their bottom line. In the article published in HBR, Michael D. Smith (2021) referred that major motion-picture studios would face a slowdown and gradual extinction because as new players such as Amazon, Netflix, and Google ruffled and rattled their industry. The studios started to adopt new technologies and business strategies as a result of this new outlook. As per PWC's report on Global Entertainment & Media Outlook 2022-2026, entertainment market is competitive and consumer driven. The creation of compelling content will help entertainment company to get an edge and stay ahead in the league. Entertainment contents should not lose sight of Indian culture, tradition, mindset and socio-economic set up. At the same time change in trend and evolving aspiration and needs should be given due weightage. As India is a developing economy with rising income and purchasing power, the demand for entertainment will remain strong and crave for savouring tech driven coming-of-age entertainment will see an upsurge in days to come.

III. OBJECTIVES OF THE STUDY

The principal objectives of the research paper are delineated below

1. To highlight numerous entertainment options available for metro city dwellers at an affordable price
2. To showcase the coexistence of old and new pattern of entertainment to satisfy the need of the society
3. To demonstrate the innovation and new trend of entertainment for people across all walks of life

IV. METHODOLOGY

The research was descriptive and analytical. There had been fact finding and information gathering relevant to the topics. The main purpose of this descriptive research is consumer perception about modern age entertainment. It considered both primary and secondary data and information. There was structured questionnaire for primary data collection. Convenience sampling was followed in primary data survey. About 115 respondents participated in survey process. Descriptive analysis was followed to present data in tabular and graphical form and the same had been analysed and interpreted to gain valuable insights. Secondary data and information were also used to provide a comprehensive perspective of entertainment in digital age. Due care was taken to check the validity and reliability of secondary information. The evolutionary journey of entertainment and latest development in new decade are being tracked and narrated. It was epistemological venture where respondents' perception about entertainment was analysed, understood and interpreted. There were several subjective factors as entertainment is viewed and perceived in varied form by people. The personal views were given due weightage to honour differences in opinion.

V. LIMITATION

Time constrain is one of the significant constraints to check the variation in entertainment across different seasons and time period. Since the research is non funded, accessing published work to track information was limited. Majority of journals, magazines and published reports are subscription based nowadays. There was limitation with respect to location. Due to time crunch pan India survey was not conducted. The respondents are mostly from Mumbai and Navi Mumbai. People above 70 were not considered although they relish their fair share of entertainment. It was difficult to get reasonable count of this age group. There was over dependence on the age group of 19 to 29. It could not give equal weight age to all different age groups since convenience survey was considered and conducted on account of paucity of time. The subsequent breakdown of few questions is retrained to make the survey easy and less time- consuming for respondents. Generally elaborate and lengthy questionnaire deter respondents to stick until end.

VI. RESEARCH FINDINGS

In this research process majority of the respondents were young at age. There were altogether 115 participants in the survey.

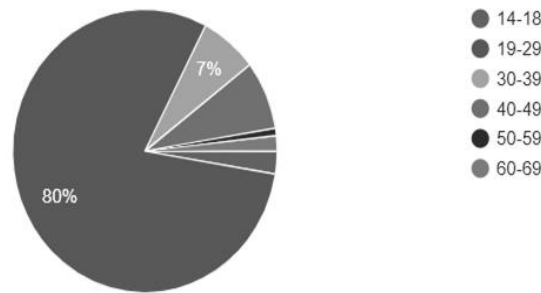


Diagram 1: Age wise classification of respondents in survey operation
Source: Google survey on entertainment in 21st century in January 2023

There were altogether about 80% participants in the survey was from age group 19 to 29 years. Next somewhat high response came from the aged people with 7.8% of participation who fell in the age bracket 40 to 49 years. The age group of 30-39 years had about 7% participation. The older generation with age group 50-59 had barely 1% and 60-69 years had the same participation. The youngest group in the survey was from age bracket 14-18 where participation was merely 2.6%. So, majority of respondents are millennials and Gen Z whose preference really matter to entertainment companies because they hold a lion share in total Indian population. Male participation was more than female where they had 54% and 46% of attendance respectively in survey although attempt was made to have equal participation. Majority had monthly income from Rs 1 to Rs 25000 as this group held 67.9% in the survey. Second highest was in income bracket more than Rs. 1 lakh as it held 10.1%. Monthly income from Rs 75000 to 1 Lakh had 6.4% participation, and income level of Rs. 50001- 75000 and Rs 25001- 50000 had 7.3% and 8.3% participation respectively. So, it comes evident that majority of the entertainment is consumed by millennials and Gen Z whose income is low as they are at the threshold of their career. People with lower income are principal consumer of entertainment content compare to other income groups because they are young and inquisitive. People with high income are also inclined towards entertainment as it provides recreation during leisure time. In terms of time devoted for entertainment 31.3% of respondents spend 1-2 hours, 29.6% spend for 2-3 hours, 13% for less than 1 hour, 12.2% for 3-4 hours, 7.8% for more than 5 hours and miniscule 6.1% spend 4- 5 hours per day. So, on an average majority of masses spend 1-2 hours in entertainment on daily basis. Appeal of entertainment is irresistible. When it comes handy, it is cherry on the cake.

Table 1: The preferred medium for Entertainment

Entertainment medium	Percentage
Print	0.9
Audio	6.1
Audio-visual	14.9
Digital in Smart Devices	78.1

Source: Google survey on entertainment in 21st century in January 2023

In terms of preferred medium for entertainment respondents voted emphatically with 78.1% in favour of digital in smart devices. It is the easiest option one can have in digitised

urban city. Second in position is held by audio-visual with 14.9% responses to its credit. It is comprised of TV and big screen entertainment at theatre. Audio entertainment has held by merely 6.1% and insignificant 0.9% is held by print media. It makes clear that appeal of print media is fast fading out in the wake of overpowering digital presence. The aspects of digital entertainment with descending order of preference are anytime availability with 34.8%, ample variety and option with 29.6%, easy and simple with 21.7%, hassle free subscription and economic with 7% of responses each. It is pretty clear that digital entertainment is unbeatable in 21st century due to its round the clock availability round the year. The variety of options are literarily mindboggling. There’s problem of plenty and it’s difficult to opt for entertainment content as all seem unputdownable. People are not hesitating to spend money for entertainment as it has become primary need. About 49.1% of respondents spend anything between Rs 1 to 500 per month to avail entertainment. About 24.6% of respondents invests Rs 501 to 1000 for entertainment followed by 14% whose budget for entertainment go up to Rs. 1500 per year. Entertainment aficionados’ splurge on it as 4.4% go upto spending Rs 2000 and real obsessed ones are constituting 7.9% who cross Rs 2000 to get them satisfied. People of tech driven metro city prefer indoor entertainment over outdoor. It is definitely affordable, comfortable and convenient.

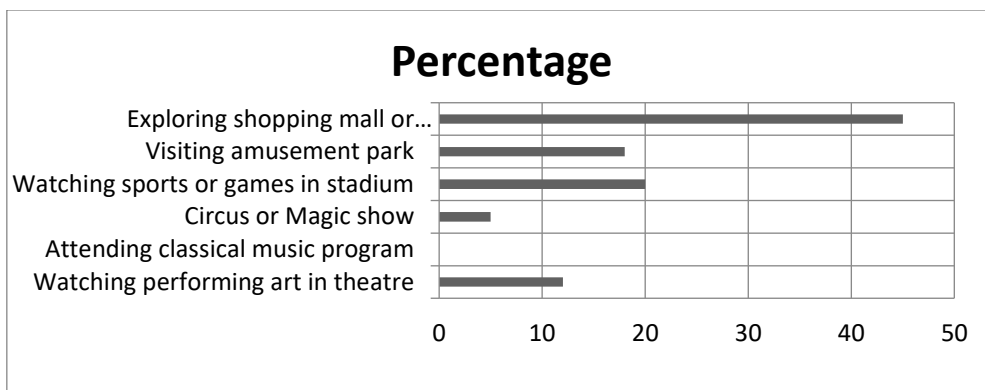


Diagram 2: Preferred outdoor entertainment option
Source: Google survey on entertainment in 21st century in January 2023

Out of outdoor entertainment exploring shopping malls and favourite hangout zone take the precedence over others as 45% respondents voted for this. All under one roof shopping malls are of prime attractions for youngsters as they find it as one stop destination to fulfil entertainment needs. Second in preference is watching sports and games in stadium that held 20% responses. Third choice went for visiting amusement parks with 18% votes. Mumbai has Imagica, Aquatica and Esselworld to offer exotic entertainment excitement. Next big attraction is watching performing arts in theatre. NCPA theatre, St. Andrews Hall and Prithvi theatre in Mumbai draw a lot of crowds during weekend. Least preference has gone for circus and magic show which have lost their charm in digital age. Circus is very seasonal as its presence is felt in winter season only.

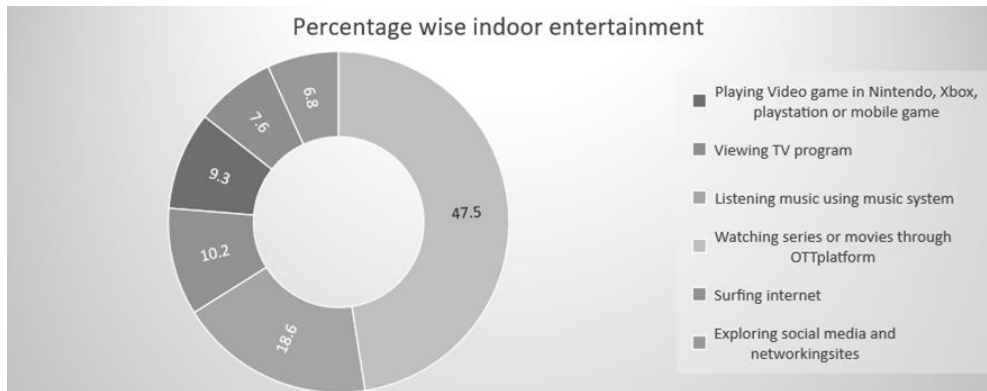


Diagram 3: Preferred Indoor Entertainment

Source: Google survey on entertainment in 21st century in January 2023

Among indoor entertainment, majority of responses i.e., 47.5% went in favour of watching series and movies through OTT platform. Second highest preference was for listening music using music system which held 18.6%. Third in preference went in favour of surfing internet followed by Playing Video game in Nintendo, Xbox, playstation or mobile game which held 10.2% and 9.3% respectively. Viewing television is not completely out of fashion because of latest innovations. Smart TV has plenty of options to cater all indoor entertainment requirements. But it doesn't offer privacy and personal viewing pleasure. Exploring social media and networking sites received 6.8% preference as it is a popular fad among all age groups. Out of all OTT platforms Netflix (68.2%) is most sought after and liked one. Second and third position is held by Disney Hotster and Amazon with 13.6% and 11.4% preferences respectively. Voot has taken a lead with 6.8% preference over Sony Liv and Zee5.

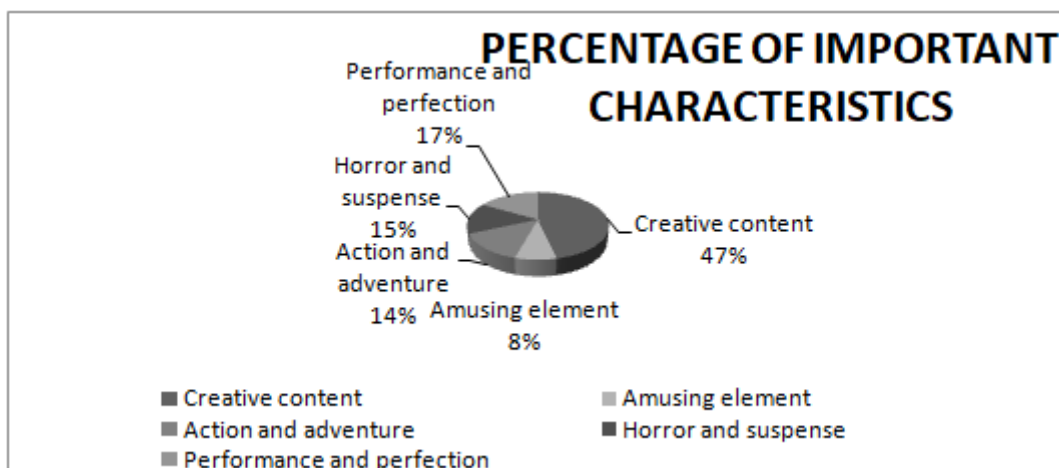


Diagram 4: Most Important Characteristic of Entertainment

Source: Google survey on entertainment in 21st century in January 2023

As per responses of participants, most important characteristics of entertainment is creative content. Second important aspect is performance and perfection which is followed by horror and suspense. No wonder why horror flicks are so popular and attract attention of viewers. Action and adventure are also significant as per point of view of respondents and last but not the least amusement elements are duly aspired for. After all people opt for entertainment to rejoice and have fun.

Table 2: The Positive aspects of Entertainment

Categories	Percentage
It helps in relaxation	37.7
It makes the person happy and delighted	33.3
It helps to gain knowledge	13.2
It helps to stay updated	7.9
It enhances communication and social skill	7.9

Source: Google survey on entertainment in 21st century in January 2023

The most significant aspect of entertainment is it allows people relax and unwind. People choose entertainment to relieve the stress and it makes people worry free and delighted. It also has power to educate people and stay updated as it got revealed with responses of participants. Some respondents are sanguine that entertainment has the quality to enhance social skill and boost up communication efficiency.

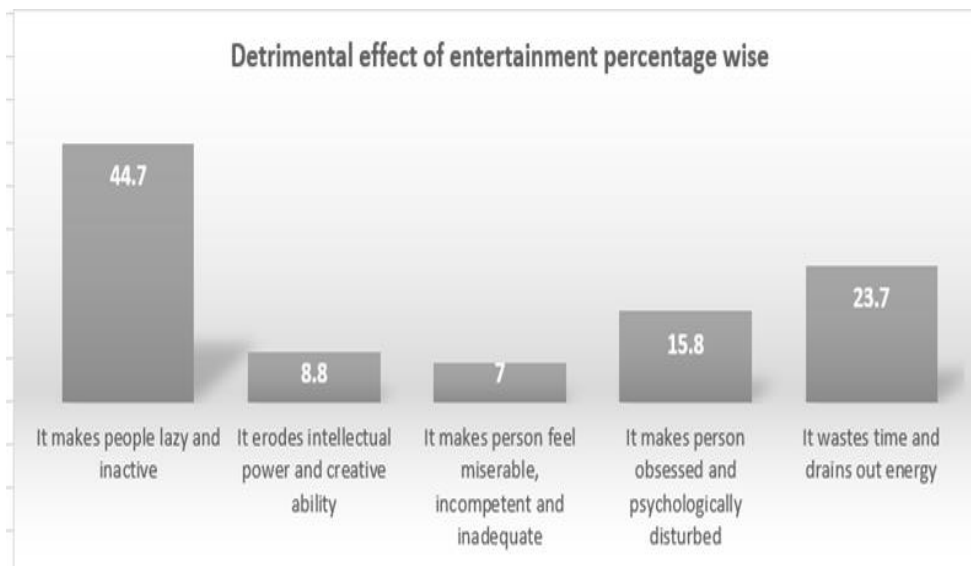


Diagram 5: Detrimental factors of entertainment

Source: Google survey on entertainment in 21st century in January 2023

Like all Services of the world, entertainment doesn't go blemish free. The biggest downside impact is that entertainment makes people lazy and inactive. It is also instrumental in wasting time and draining energy and vital spirit of life. It triggers obsessive compulsive disorder as addiction to entertainment is corrosive and detrimental. People sacrifice sleep and

rest to complete binge watching. It makes people feel inadequate, incompetent and miserable. It is evil enough to erode intellectual prowess and creative ability as per belief of respondents.

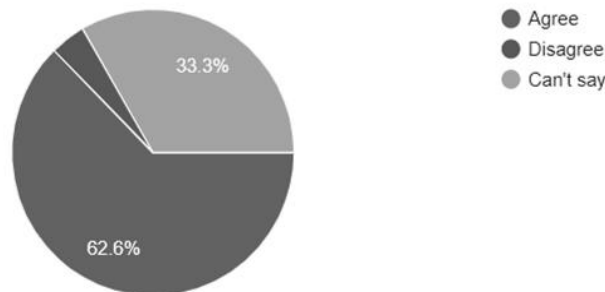


Diagram 6: The ability of entertainment to improve quality of life
Source: Google survey on entertainment in 21st century in January 2023

Despite all demerits, in response to the question about entertainment's ability to improve quality of life about 63.3% answered assertively and 32.2% of respondents refuted this statement.

VII. ADVANCEMENT AND VALUE ADDITION IN SERVICE OF ENTERTAINMENT

The media and entertainment (M&E) sector in India are steadily progressing and is a sunrise industry for the economy. Indian M&E industry is on the verge of a robust phase of expansion, supported by increasing consumer demand and increased advertising revenue, demonstrating its resilience to the world. Film, television, radio, and print media all fall under the umbrella of the media and entertainment sector. Movies, TV shows, radio shows, news, music, newspapers, magazines, and books are among these categories. It is crucial to grasp what lies ahead over the next ten years since the Indian media and entertainment sector is at an inflection point after recovering so well from the COVID setback. The industry, which is currently valued at \$27 billion, is experiencing significant growth tailwinds and is anticipated to rise. India is the second-biggest television market and the greatest consumer of mobile data globally. With 1.18 billion subscribers, India is currently the second-largest telecoms market in the world. The household television market will continue to expand at a rate of above 5% through 2025, pushed by linked TVs, which may reach 40 million by that year. To reach a current digital subscriber base of 1.73 Crores between 2017 and 2021, Doordarshan and All India Radio added a cumulative total of more than 15 million Digital Subscribers on YouTube alone (17.3 million). India has a substantial broadcasting and distribution industry that hosts about 800 or more satellite TV channels. Approximately 60,000 local cable operators, 6,000 multi-system operators, and seven DTH providers make up the distribution. Through advancements on many fronts, the sector is well-positioned to fuel a steadily expanding user base that will consume an increasing amount of information. In order to draw investment for the goal of developing infrastructure, the government has concentrated on liberalising the FDI environment for both the telecom and media and entertainment sectors. The FDI restrictions for the media and entertainment industry were lowered in 2015, and then again in 2016. FDI restrictions in a number of industries, including teleports, DTH, cable

networks, mobile TV, head-in-the-sky broadcasting service, and cable networks, were fully eliminated in the month of June 2016, allowing 100% FDI through the automatic method. According to the government approval process, FDI up to 26% was permitted in December 2019 for news and current affairs to be uploaded or streamed via digital media.

VIII. THE DOWNSIDE RISK AND DRAWBACK OF UNBRIDLED ENTERTAINMENT

Entertainment is essential to energize human mind and physical spirit. In absence of it, human existence will be dull and boring. It is needed to maintain a balanced life. But like thorn in the rose, it has detrimental effect as well. Entertainment becomes major source of distraction. It deviates attention from productive constructive work. It makes people lethargic and incompetent. Entertainment at times act as black hole which sucks vital energy of viewers and make them feel miserable and depressed. Entertainment in today's digitally connected world is endless and those who are ensnared by its never-ending attraction feel themselves psychologically stuck at a bottomless pit. So many OTT platforms separate children content from the adult one. Parental supervision is called for in watching and enjoying entertainment contents in smart devices. Some games such as cricket and rummy involve monetary transaction. They are exciting and adrenalin driven but loss of money can cause financial strain for the person and affect family budget severely. It is true that poor, middle class households are more curious and obsessed with entertainment in TV screen and digital smart devices. Entertainment companies thrive on serving this class by making contents irresistible for them. Poor and middle class stay glued to screen for hours wasting their valuable time and energy. Entertainment acts as an antidote for all their problems, miseries and failures. Entertainment is pervasive, limitless and ever expanding in digitised world. It will grow stupendously with 5G telecom service. If youth stay engaged with entertainment ignoring up skilling and learning opportunity, employability factor will face a downturn. The violence and unsocial activities portrayed in audio visual entertainment has a negative implication in civilized society. It can lead to moral degradation of youth, endanger social harmony, and jeopardise peace and stability.

IX. CONCLUSION

Entertainment is no longer a luxury for human beings. It's within reach and pervasive presence has made it a basic necessity. Market for entertainment is bustling and competition is getting intense with the passage of time. Consumers in digital age do not stand in queue to get ticket for cinema, performing art or game show. Website like book my show helps to do the booking in advance from the comfort of home. There is democratization of entertainment in 21st century. It is no longer the privilege of well to do class. People of all class, society and walks of life are enjoying entertainment rampantly. Outdoor entertainment is more expensive than indoor counterpart. As modern world is complex and intriguing. The challenge in social life is enormous. Majority of the masses are struggling to make both ends meet or establishing themselves in this competitive world. When people return home after a long hard day they try to unwind and relax. Modern technology, sophisticated devices and internet enabled services provided easy access to entertainment. Screen based entertainment is most popular in developing economy and it is gaining traction with the progress of time. The choice of screens differs from person to person. People remain glued to the screen watching movie, sports match, series, drama, music video and soap opera. The app-based OTT platforms are easy to download, subscribe operate and renew. The popular Entertainment

helps people to destress and assists to remain oblivious about tough existential hardship. Entertainment acts like an opium which relieve the pain and suffering. People learn new things through movies, series and programs. It helps to keep up with changing world and developing trends. Entertainment availed outdoor encourage people to go places, meet people and come across new ideas and experiences. People go to shopping mall to fulfil several requirements and get entertained in conducive ambience and joyous vibe over there. Amusement parks and theme parks are also designed to provide thrilling entertainment with various rides and activities. Star studded hotels also make arrangement for their clients to have unforgettable entertainment experience with casino, disco, bowling alley and pub with live performance. Entertainment industry growing by leaps and bound. It provides employment opportunities to skilled labour force and contribute handsomely to country's GDP. Advancement in telecommunication and digitization has revolutionised entertainment. It is affordable, easily available and runs without a glitch. Modern entertainment blurred geographical boundaries and brought entertainment of all nations and especially Hollywood one at the handheld smart device for all generations. Globalization of entertainment will continue amusing all despite spread of virus, war and conflict, geopolitical tension and economic recession.

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