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Lemmens, J.S.

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6. The Media Entertainment Success Cycle

Jeroen S. Lemmens

Abstract

The Media Entertainment Success Cycle (MESOC) provides a comprehensive theoretical framework that can help researchers identify and understand the supply and demand processes that govern successful entertainment media. The supply process encompasses entertainment development and distribution, aimed at providing an immersive and engaging experience. The demand process illustrates how individual responses and effects influence preference and motivation for the selection of entertainment products. Positive reception not only encourages increased user engagement with similar content but also stimulates the development of similar products within the entertainment industry. The MESOC summarises entertainment research within an integrative framework where industry supply and user demand are two mutually reinforcing processes that perpetuate successful media entertainment.

Keywords: industry practices, entertainment development, entertainment distribution, entertainment responses, entertainment preferences

Introduction

Over the last 25 years, entertainment has become a fundamental part of our daily media consumption. The global entertainment industry is enormous and has permeated all layers of communication by transcending numerous forms of media and messages. News outlets, commercial companies, political parties, educational institutions, charities, and religious organisations all employ entertainment elements and strategies to strengthen the appeal of their message, or to enhance its effectiveness. Current definitions of entertainment have moved beyond the traditional notion that entertainment

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offers exclusively pleasurable experiences that arise from hedonic content, to include more complex emotional and cognitive experiences (Riddle et al., 2022). Whether through enjoyment, appreciation, contemplation, or wonder, entertainment provides experiences that engage and captivate audiences.

The compelling and effective potential of entertainment is recognised throughout ASCoR. In the context of journalism, people show a strong preference for entertainment news over other news topics, causing them to predominantly select and consume entertainment in online news environments (Vermeer et al., 2020). Research within political communication has shown that satirical programmes on television can either positively or negatively affect the attitude toward a satirised political subject (Boukes et al., 2015). Within persuasion, it is commonly understood that entertaining elements are less likely to activate defence mechanisms compared to overt advertising messages because they facilitate the experience of transportation and identification, while reducing counter-arguing (Asbeek Brusse et al., 2015). Within a health communication perspective, entertainment narratives can discourage binge drinking by reducing associated positive beliefs and attitudes (van Leeuwen et al., 2017). Lastly, related to marketing communications, the overall appeal of brands can be increased through advergames, as these enhance consumers' affective, conative, and behavioural brand outcomes (van Berlo et al., 2021). Yet despite abundant empirical evidence for its global pervasiveness, commercial appeal, societal relevance, and wide-ranging effectiveness, there is no comprehensive framework that can help us identify and understand the processes that govern successful media entertainment. For that purpose, the Media Entertainment Success Cycle is introduced.

The aim of the Media Entertainment Success Cycle (MESc) is to provide an integrative model that combines relevant theories, concepts, and approaches in order to increase conceptual coherence about the processes that dictate entertainment success. Successful entertainment can be defined as a product or content that has achieved positive reception and widespread popularity while generating substantial revenue and profitability for the creators and stakeholders involved. The MESc presents the relations between concepts that shape successful entertainment within two convergent market information processes: industry supply and user demand. In response to user-provided information, the entertainment industry engages in the creation and distribution of content with the intention of providing experiences that satisfy user demands. Simultaneously, entertainment users, through their active participation within existing content supply structures, reshape the contents of these structures to meet changes in

their demands. Together, industry and users form a reinforcing market-driven media entertainment cycle in which their mutual preference for popular products stimulates entertainment success. This dynamic supply and demand cycle has been referred to as “media duality,” a concept that combines the evolving desires of users with media structures that accommodate those desires (Webster, 2011). The entertainment industry regulates the production of design elements, and the distribution of an entertainment concept, ultimately converging with users in an entertainment experience. The users are influenced by responses to—and effects of—previous products in their preference and motivations for selection of entertainment products. Effective convergence of supply and demand processes culminates in entertainment success.

Success in the entertainment market involves critical acclaim (e.g., recognition, accolades, positive reviews), societal impact (e.g., fans, trendsetting, media attention), evaluative metrics (e.g., views, likes, ratings), and, most importantly, a product’s commercial success (e.g., revenue, sales, advertising income). Success predictions are crucial for the entertainment industry as they form the basis for strategic planning and resource allocation, ultimately influencing the reach and impact of entertainment content. The MESC can aid researchers by identifying relevant but underexplored interrelated concepts that can contribute to our understanding of the appeal and effectiveness of media entertainment. The MESC is explained in three steps, starting with the industry supply process outlined in Figure 6.1, followed by the user demand process in Figure 6.2, and the convergence of both processes in Figure 6.3. The complete model, including the culmination in success is displayed in Figure 6.4. In the figures, arrows indicate operational constructs within the supply or demand process and rectangles indicate constructs that are influenced by these processes.

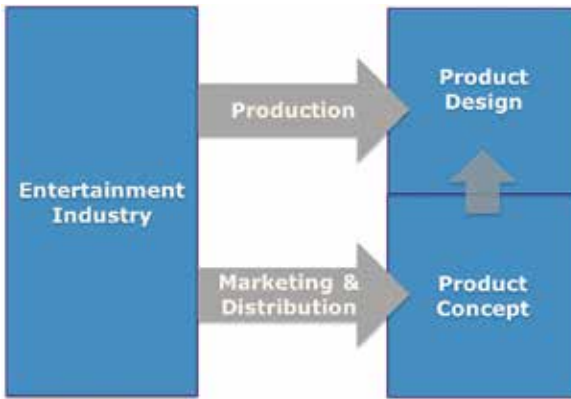
The entertainment industry supply process

The entertainment supply process, displayed in Figure 6.1, emerges from the entertainment industry. The entertainment industry incorporates all sub-industries devoted to entertainment (e.g., film industry, game industry, music industry) and all professional forms of financing, production, distribution, marketing, and exhibition of entertainment products or services therein. The supply process involves several overlapping stages (production, distribution, and marketing) with the aim of ensuring the efficient and effective flow of entertainment products to its users. Production

typically starts with the development of an original idea, or the adaptation of an existing concept. Successful entertainment products consistently offer users a sense of familiarity, a perceived positive connection with a product, its concepts, elements, or characters (Bohnenkamp et al., 2015). Familiar elements reduce choice-related uncertainties and offer controlled emotional regulation. One example of this is a viewer repeatedly watching episodes of a familiar sitcom (Russell & Levy, 2012). The appeal of familiar products is also evident in users' preference for music and songs that sound familiar (Ward et al., 2014), as well as higher cinema attendance for movie sequels when compared to non-sequels (Basuroy & Chatterjee, 2008). In order to accommodate users' apparent need for familiar content, many successful entertainment products are extensions of existing brands (e.g., adaptations, covers, sequels, spin-offs, remakes), often distributed across multiple platforms or media channels. A collection of related entertainment products from the same brand, or intellectual property, is called a franchise. For entertainment companies, the benefits of franchises as a successful risk mitigation strategy are beyond question (Chalaby, 2018). The success of any new addition to a franchise relies on the brand's image and awareness, as each extension influences the overall brand perception it also affects the success of future franchise extensions. Although franchise extensions reduce financial risk due to predictable revenue forecasts, financial performance generally diminishes as instalments progress (Filson & Havlicek, 2018). Solely focusing on the exploitation of familiar concepts will inhibit the ability to discover creative and innovative opportunities. Although familiar things tend to be more enjoyable, new things tend to be more interesting (Silvia, 2006). Familiar stimuli can become predictable and boring, whereas novel stimuli that are not fully understood elicit interest, which engages the action tendency of exploring new and exciting experiences (Tan, 2008). Thus, the challenge of successful entertainment production is one of balancing exploitation and exploration: Products need to be appropriately similar in order to feel familiar, yet sufficiently innovative to be distinctive and interesting.

Besides production, distribution is a crucial aspect of the entertainment industry. Distribution is the business of selecting the most suitable method and channel for making a product available to an audience. The objective of successful distribution is to ensure widespread product consumption among diverse (sub)cultures and media. To achieve this, distributors traditionally use the strategic approach known as "windowing," releasing entertainment products over various channels and platforms in succession, aiming to maximise exposure and revenue generation. By

Figure 6.1. The Industry Supply Process in the Media Entertainment Success Cycle



vertically integrating operations, entertainment companies gain more control over the entire value chain, from the creation of content to its delivery to audiences, leading to increased efficiency and profitability through the removal of intermediaries (Hennig-Thurau & Houston, 2019). This disintermediation has also allowed content creators to directly connect with their audience—for instance, through YouTube, TikTok, or Spotify—providing users access to a diverse range of content that aligns with their unique preferences. The “long tail” describes the distribution pattern in which demand for a large number of niche products collectively exceeds the demand for a smaller number of highly popular products. However, niche products face challenges in gaining widespread recognition and profitability, whereas popular products (i.e., blockbusters) have broader appeal and higher likelihood of success, causing the entertainment industry to focus production and distribution efforts on a few concepts with strong mainstream appeal (Elberse, 2013).

For successful distribution, it is essential to align it with a complementing marketing strategy. Marketing involves effectively managing the flow of information about a product. Successful entertainment marketing stimulates buzz, a strong awareness and anticipation among consumers, which boosts success (Thomas, 2004). After release, entertainment products greatly benefit from the perception of success, as consumers tend to rely on rankings when forming quality judgements. Although successful entertainment products are not necessarily better, people tend to perceive them as such, causing initial success to cascade into future success (Elberse & Eliashberg, 2003). Early winners, even by a narrow margin, show huge revenue differences in

the long run compared to those in second place (Salganik & Watts, 2008). This cumulative advantage of being perceived as successful is effectively manipulated by film studios by systematically providing news outlets with inflated opening-weekend revenue estimates for their movies (Malhotra & Helmer, 2012). Although heavy users of entertainment select both popular and niche products, this group forms a minority of consumers. The majority of consumers consists of light users, who predominantly select popular products (Elberse, 2013). Thus, successful marketing entails fostering strong awareness and anticipation of popular entertainment concepts, and projecting an image of success.

Prior to watching, playing, or otherwise engaging with entertainment, a product is a “concept,” a collection of indicators that allow users to classify and assess what sort of content and design can be expected. Because entertainment products are considered experience goods, they require direct experience to properly evaluate their quality. The cue utilisation theory illustrates that consumers of experience goods rely on specific cues as indicators of product quality, aiding their decision-making process amidst the vast array of available products (Rao & Monroe, 1988). The medium, the genre, and the brand of an entertainment product are three relevant cues, or conceptual indicators, that can create thoughts, emotions, and imagery in the mind of potential users.

First, successfully reaching audiences and conveying information is influenced by the choice of a distribution medium for a product. Television was the dominant medium for the distribution of entertainment 25 years ago, and “the mainstream of the common symbolic environment into which our children are born and in which we all live out our lives” (Gerbner, 1998, p. 177). Currently, the internet is the prime medium for entertainment distribution (e.g., 3.7 million YouTube videos are uploaded every day). Second, genres convey information about the underlying features of a product, guiding users’ expectations, and allowing them to make quick decisions. Analyses of Hollywood films released over the last two decades indicates that action and adventure are currently the most-produced film genres (Francemone et al., 2023). Similar to genres, entertainment brands (e.g., Marvel, Pokémon, James Bond) can evoke cognitive associations with a product. Unlike genres, brands are managed professionally. For entertainment products to achieve financial success, heavy investment in a few major brands that have a strong appeal to mass audiences is recommended (Elberse, 2013). Concept indicators like medium, genre, and brand not only influence success by aiding users’ classification and potential selection of an entertainment product, they also guide production design choices.

The design of an entertainment product emerges from the production stage and consists of multiple interconnected structural and technological elements that form the language of entertainment. Successful design is highly dependent on the conceptual characteristics of the medium, genre, and brand (e.g., cinematography, user interface, music arrangement, gameplay). The most common design element across entertainment products is some form of narrative structure. In film, narratives typically involve three acts: the setup, the confrontation, and the resolution, with critical plot points placed at the intersections of these acts. Hollywood movies often involve several structured steps in a journey, in which the protagonist who goes on an adventure is met with fierce opposition, overcomes a critical ordeal, emerges victorious in the climax, and returns as a hero (Vogler, 2007). Viewers can appreciate the predictability of narratives that provide structured suspense, arousal, or anguish because of the anticipated emotional redemption that follows the hero's triumph and the antagonist's demise. Indeed, an extensive analysis of screenplays shows that narratives where the protagonist experiences a fall followed by a rise, have more worldwide cinematic success than other narrative arcs, regardless of genre or production budget (Del Vecchio et al., 2021). Its appealing predictability notwithstanding, narratives are but one of the vast amount of design elements that give entertainment products structure and content. Any comprehensive examination of how these different design elements contribute to success is far beyond the scope of the current chapter.

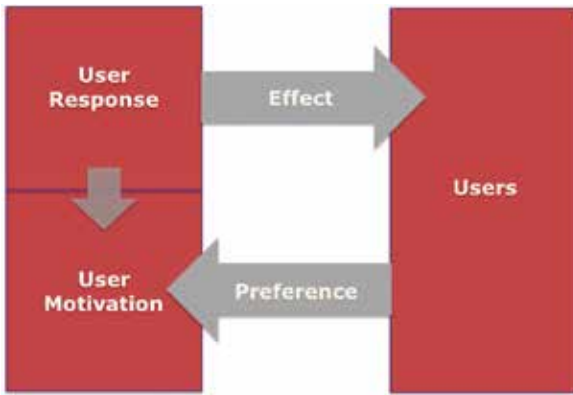
The user demand process

The entertainment demand process, depicted in Figure 6.2, originates from the user and their lifetime of entertainment experiences. Over the last 25 years, research at ASCoR has greatly expanded our knowledge of individual differences in the use of entertainment, and susceptibility to its effects (e.g., Valkenburg & Peter, 2013). These contributions have been pivotal in the conceptualisation of the user demand process of the framework. Users are the consumers, the audience, the viewers, players, or listeners of entertainment products. Individual differences in demographics, personality, and cultural congruence influence preference for specific forms of entertainment. First, demographics such as age and gender can have considerable impact on the use of entertainment. For example, compared to adolescent girls, adolescent boys show a stronger preference for television shows that feature disparaging and slapstick humour (van

der Wal et al., 2022). Adolescent boys also show a stronger preference for video games that feature violence (Lemmens et al., 2011a), and adolescent boys are much more likely to expose themselves to sexually explicit forms of online entertainment (Peter & Valkenburg, 2008). Second, personality characteristics, such as traits, temperaments, cognitions, values, attitudes, and beliefs predispose individuals to the selection of specific media. For example, aggressive teens show a stronger preference for televised physical aggression than less aggressive teens (van der Wal et al., 2020), and adolescent gamers with psychosocial vulnerabilities, such as loneliness, low social competence, and low self-esteem, are more likely to develop signs of game addiction (Lemmens et al., 2011b). Third, cultural congruence refers to the alignment between a person's choices and the norms, values, and practices of the culture they are part of. Cultural congruence between an entertainment product and its audience is a powerful determinant of entertainment access and preference. Compared to Dutch boys, boys in the United States attach more value to realistic action and violence (Valkenburg & Jansen, 1999). Intra-culturally, cancel culture has emerged as the public withdrawal of support for celebrities who have acted in a way deemed unacceptable or problematic (e.g., Michael Jackson, J. K. Rowling). The cumulative impact of an individual user's demographics, personality, socio-cultural characteristics, and extensive entertainment experience shapes their preference for particular entertainment content.

"Preference" refers to a user's subjective and dynamic favour or inclination towards certain entertainment concepts over others. Entertainment content is produced and distributed at such a rate that the volume of new material far exceeds our ability to consume those products. The enormous gap between near limitless entertainment and limited attention means it is harder for any product to attract significant attention (Webster, 2011). User preference, determined by tracking user behaviour, can be used for personalised recommendations. Personalised recommendations are one of the most effective ways to influence the selection process and solve the problem of information overload. Recommendation systems are algorithmic tools that use previous entertainment selections to identify and recommend content that users may prefer over other content. These automated personalised recommendations have proven to be very effective at guiding selections among users of Netflix by personalising the images in thumbnails that compile the user interface (Eklund, 2022). These personalised information ecosystems expose users to preferred and familiar content, while shielding them from aversive content. Despite fears that these algorithms would lead to filter bubbles with only homogenous and monotonous content, ASCoR

Figure 6.2. The User Demand Process in the Media Entertainment Success Cycle



research has shown that most filtering algorithms lead to a diverse set of recommendations (Möller et al., 2020). Not only are filtering algorithms effective at providing preferred yet diverse content, these automated recommendations are trusted as much, or sometimes even more, than those made by human experts (Araujo et al., 2020). While preference facilitates exposure to and ranking of a list of entertainment concepts, the choice for a specific product is often made by the combination of individual motivation and anticipated response.

“Motivation” (see Figure 6.2) describes the tendency or intention to engage in specific goal-directed behaviour, mediating the relation between individual preference and entertainment selection. According to the mood management theory, the motivation for selecting a particular entertainment product is often a function of the expected resulting enjoyment. The selection of hedonic content comes from the motivation to maximise or maintain a good mood, or to diminish or alleviate a bad mood (Zillmann & Bryant, 1985). Alternatively, users may strive for more than mere pleasure and enjoyment, seeking psychological growth through difficult or painful content in eudemonic forms of entertainment that promise mastery, broadening of perspectives, and meaningful self-realisation (Vorderer & Hartmann, 2009). Indeed, search for meaning in life is associated with motivations for selecting eudemonic forms of entertainment, but not hedonic forms of entertainment (Oliver & Raney, 2011). Equilibrium-based theories, such as the uses and gratifications theory, demonstrate that motivations for selecting entertainment should always be regarded in relation to the anticipated emotional, cognitive, and physiological gratifications it will

provide. These relations are considered recursive as the evaluation of responses will reinforce or alter audiences' perceptions of gratification-related attributes of particular media content (Rayburn & Palmgreen, 1984). For example, the practice of churning, or definitive disengagement from entertainment products, is affected by unfulfilled starting motivations, such as an unsatisfied need for challenge after repeatedly playing a video game (Daneels et al., 2018).

User "responses" are a combination of emotional, cognitive, and physiological factors that mediate the relation between a media experience and its effects (Valkenburg & Peter, 2013). Enjoyment, the most common response to entertainment, is understood as a positive meta-emotion, meaning that it is a positive emotional response or reaction to a primary emotion. Although enjoyment often emerges from engagement with hedonic content that is light-hearted and fun, leading to primary emotions such as pleasure and amusement, enjoyment can also emerge from content that evokes negative emotions such as fear and sadness. Enjoyment can be distinguished from appreciation through the cognitive involvement required. Enjoyment results from quick, intuitive processing of hedonic content, whereas appreciation comes from eudemonic content that is thought-provoking, moving, or meaningful, causing slower, more controlled appraisals and contemplations (Tamborini, 2011). Eudemonic entertainment experiences are appreciated because they elicit reflection on internalised norms and values and thereby direct attention to meaningful self-realisation through reinterpretation of potentially negative underlying primary emotions (Bartsch & Hartmann, 2017). For example, watching tragedy can break our complacency, make us count our blessings, and realise that things could be a lot worse (Knobloch-Westerwick et al., 2013). More importantly, negative emotions associated with eudemonic content are particularly effective at securing attention, involvement, and ensuring high memorability (Menninghaus et al., 2017).

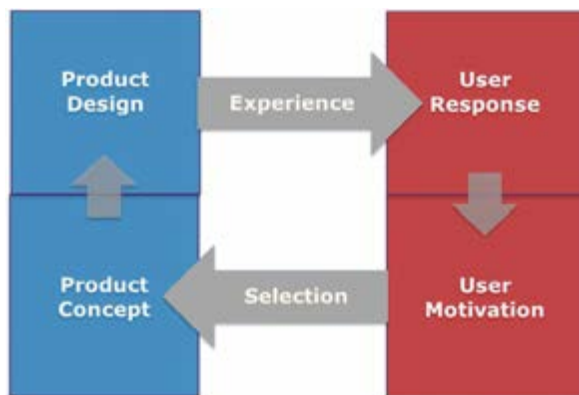
Media "effects" describe structural changes in a user's knowledge, attitudes, beliefs, physiology, or behaviour resulting from media use. Both hedonic and eudemonic experiences have distinct positive effects on users' psychological well-being. Using hedonic content can ease suffering by encouraging positive prospects, more initiative, and greater resistance to setbacks (Zillmann & Vorderer, 2000). Comparably, long-term use of eudemonic entertainment positively influences psychological resilience and mental health (Reinecke & Kreling, 2022). In social media environments, enjoyment, appreciation or frustration is expressed through evaluative metrics such as ratings, comments, and (dis)likes. These public measures of quality, relevance, and enjoyment effectively influence the attitudes

and behaviour of others (Webster, 2011). For example, our research shows that reading positive comments from previous users increases enjoyment of hedonic entertainment content (Möller & Kühne, 2019). Media effects and responses are considered conditional on individual differences (e.g., developmental level, gender), meaning that effects and responses may be stronger among certain groups. The effects of entertainment may also influence further use. Transactional media effects acknowledge the reciprocal interplay between media use and media effects, in which media outcomes influence users' subsequent media selections (Valkenburg & Peter, 2013). For example, time spent playing violent games increases aggressive behavioural tendencies among adolescent boys, which may subsequently stimulate further use of violent games (Lemmens et al., 2011a). In sum, responses to entertainment experiences directly influence motivations for future selections, and indirectly by affecting user preferences.

Converging processes: Selection and experience of entertainment

The convergence of supply-and-demand processes is depicted in Figure 6.3. The supply process concludes in an entertainment experience, which describes the engagement that emerges from the interaction between user and product. The combinations of concept and design elements provide users with engaging experiences that lead to a series of responses. Immersion describes the extent to which an entertainment product is capable of delivering an inclusive, extensive, and vivid illusion of a depicted reality (Slater & Wilbur, 1997). More immersive media experiences generally lead to stronger user responses. Watching a film in a theatre leads to more favourable aesthetic experiences than watching in a home cinema environment (Fröber & Thomaschke, 2021). Immersion is closely related to user engagement experiences (e.g., transportation, involvement, flow) and parasocial experiences (e.g., parasocial interaction, empathy, identification). For example, the experience of presence describes the subjective perception of being in a mediated environment, perceiving the immersive events as really happening (Slater, 2009). Presence can, therefore, best be understood as the experiential counterpart of immersion (Hartmann et al., 2010). ASCoR research on this equivalence has demonstrated that virtual reality (VR) is more immersive than traditional two-dimensional screens because VR gaming induces a stronger sense of presence when compared to a monitor. Furthermore, a stronger sense of presence evoked more intense emotional and physiological responses among players (Lemmens

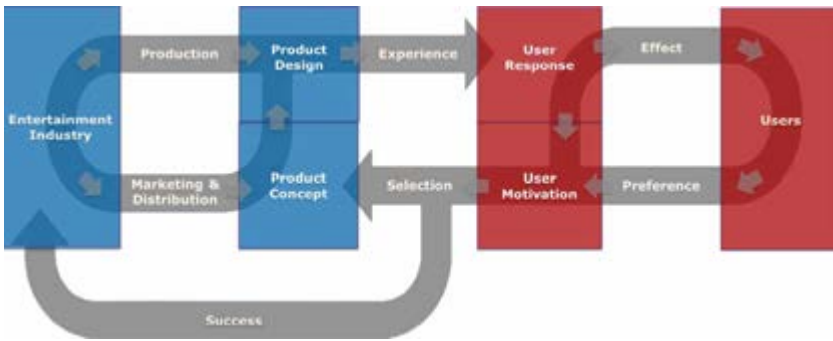
Figure 6.3. Convergence of Supply and Demand Processes in the Media Entertainment Success Cycle



et al., 2022). Similarly, a stronger sense of spatial presence while using an augmented reality app positively affects attitude and behavioural intentions (Smink et al., 2020). In short, industry-controlled immersion leads to more engaging experiences thereby affecting users' responses to entertainment media.

The user demand process concludes with the selection of an entertainment product. Selection dictates the moment, place, and circumstances for users' investment of time, attention, and/or money in entertainment products. Like other media use, entertainment selection becomes predictable and recursive, leading to automaticity after repeated use (LaRose, 2010). Linear entertainment use is bound to patterns of work and leisure, making selection patterns highly predictable. The entertainment industry anticipates these selection patterns, for example, by investing in the production and promotion of content for television's "prime time" and radio's "drive time" (Webster, 2011). Because persistent selection is crucial to the revenue of subscription-based access models (e.g., Disney+, Spotify, Audible), continuous use is encouraged through structural features of the product interface. Netflix's autoplay setting, which requires users to opt-out between episodes of a show, has proven far more effective at stimulating continued engagement than opting-in to start a new episode (Riddle et al., 2018). Viewer data from 12 popular shows on Netflix across 16 countries indicated that users who started the first season of a series, needed to watch an average of 4.25 episodes to keep at least 70% on board for the rest of the season or more (Netflix, 2015). In sum, positive responses resulting from an engaging

Figure 6.4. Successful Supply and Demand Processes in the Media Entertainment Success Cycle



experience motivate repeated selection of the same or similar concepts. The convergence of demand and supply processes thereby contributes to entertainment success, as shown in Figure 6.4.

Successful entertainment

Success in the media entertainment cycle is the positive result from a recursive market-driven framework of mutually reinforcing processes. The dynamics of supply and demand create an equilibrium where popular demand drives creation of popular content, resulting in a seemingly endless loop of similar yet novel products. Popular hedonic concepts (e.g., action & adventure films) lead to more enjoyment, and more financial success, whereas popular eudemonic concepts (e.g., documentary and drama films) lead to more appreciation, critical acclaim, and awards (Francemone et al., 2023). Over the last few decades, the entertainment industry experienced a significant shift in revenue models, largely driven by online advancements and corresponding changes in consumer behaviour. Probably the biggest change occurred in the game industry, where the dominant revenue model shifted from single-game purchases to the monetisation of in-game content. Currently, free mobile games (e.g., *Clash of Clans*, *Candy Crush Saga*, *Fortnite*) with optional in-game purchases, contribute to more than half of the yearly global revenue for the game industry. Specifically, loot boxes have emerged as one of the most effective and profitable forms of game monetisation (Zendle et al., 2020). A loot box is a collective name for different types of packs, chests, or boxes, containing a selection of random items (i.e., loot)

that may enhance the gameplay experience. The mechanisms underlying the effectiveness of loot boxes are considered similar to the intermittent reward schedules used in the addictive design of slot machines, making addicted gamers an important source of revenue for the game industry (Lemmens, 2022).

Video revenue models have also changed drastically. Traditional physical distribution has almost completely been replaced by streaming platforms and subscription-based services like Netflix, Prime, and Spotify. Video-sharing platforms like YouTube, Twitch, and TikTok primarily monetise the free distribution of user-generated videos with advertising. Similar to television, revenue mostly comes from brands and companies that advertise with short video ads that appear before, during or after the videos. These platforms may also generate revenue by selling a variety of virtual gifts to their viewers, which they can subsequently gift to their favourite content creators. Creators thereby share in the revenue from these virtual gifts, incentivising them to continue producing more of the same content (Mhalla et al., 2020). Similarly, returns on investments guide the entertainment industry in their plans to extend a franchise or start a new one. For example, decisions on new productions on Netflix are predominantly based on algorithmic feedback provided by users (van Es, 2022). Revenue and feedback thereby determine which content is produced, perpetuating the market-driven cycle of media entertainment success.

Next steps

The MESC indicates that entertainment success research is dominated by studies that focus on product characteristics, whereas ASCoR research primarily examined the individual differences in use of entertainment, user responses, and within-person susceptibility to its effects. Over the past few decades, we have produced a steady stream of highly cited papers that focused on the risks of entertainment, especially among vulnerable populations. Expanding on this, it could be interesting to further examine the ways in which entertainment platforms exploit and manipulate individual preferences, or how certain designs effectively monetise excessive and obsessive use. However, solely fixating on risks may limit our abilities to discover innovative research opportunities. By combining our extensive knowledge of differential susceptibility with the exploration of successful product characteristics and profitable industry practices, we could provide a comprehensive perspective on commercially

successful and culturally relevant forms of entertainment. If we keep exploring concepts that present risks and opportunities within emerging forms of successful entertainment, things should remain interesting for at least another 25 years.

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About the author

Jeroen Lemmens is an Assistant Professor at ASCoR specialising in game addiction and VR gaming. His research is aimed at understanding the role of media entertainment by focusing on the risks and opportunities provided by old and emerging forms of digital entertainment. E-mail: j.s.lemmens@uva.nl