What is entertainment? Propositions of definitions based on product, experience, culture and communication perspectives

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Abstract: This study's aim is to provide a definition for entertainment, stemming from various definitions, with a multidisciplinary dialogue with the management area. In order to achieve that, bibliographical research was used to list previous definitions, which were analyzed through qualitative research proceedings and an original systematic process led to entertainment definitions focused on product, experience, culture and communication notions. The article's main value consists in academically accepted, systematically built and area-oriented definitions. The research outcomes help to build more solid entertainment academic discussions and clearer and wider entertainment materializations. Lastly, there were limitations due to few empirical reflections.

Keywords: Entertainment; Definition; Theoretical Discussion

O que é entretenimento? Definições centradas em noções de produto, experiência, cultura e comunicação

Resumo: Este estudo procurou responder o que é entretenimento por meio de definições com um diálogo multidisciplinar com a área de Administração. Para cumprir isso, e mostrando o valor da pesquisa, foi utilizada a pesquisa bibliográfica para levantar definições anteriores, que foram analisadas por meio de procedimentos de pesquisa qualitativa, e um original processo sistemático deu origem a novas definições de entretenimento focadas em noções de produto, experiência, cultura e comunicação, apontando para diferentes áreas. Os resultados ajudam a construir mais sólidas discussões acadêmicas de entretenimento e suas materializações. Limitações derivam-se de poucas reflexões empíricas.

Palavras-chave: Entretenimento; Definição; Discussão Teórica

1 Introdução

Entertainment is already considered ubiquitous (Bosshart; Hellmüller, 2009). It is part of our lives to read a book, watch a movie, play a game, follow YouTube channels and so on. All this activity is

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supported by a huge industry, called the entertainment industry. It has big figures: 16.4 billion dollars in video revenue, 11.1 billion dollars in cinema box office revenue, 627.5 trillion megabytes of digital products, all of this only in the United States in 2019 (Pcw, 2020). Then, in this sense, entertainment can be understood as a result of organizations and products, being part of management inquiry.

Entertainment's widely known offerings and its huge impact make its understanding popular and when someone says "entertainment" it is easy to imagine something one had contact with. In academic literature, the concept of entertainment seems to be well-known and intuitive clear, apparently not needing previous studies to help clarify what it really means (Altmeppen et al, 2007; Dorn; Sengmueller, 2009).

However, that tacit understanding is problematic. If there are no clear standards, then the the possibility of creating meaning tends to be too many (Chater; Manning, 2006), making even a simple communication task difficult. Besides, in more complex and precise activities, such as academic discussions, that meaning problem may lead to chaos and flaws of knowledge creation due to the countless meaning possibilities.

Solid reflections are made with concepts, which require definitions. The concepts deliver the basis of theory construction and, consequently, the construction of understanding of reality (Jabbaren, 2009). Then, the solid understanding of entertainment needs, in the first place, clear definitions for conceptualization and theorization.

That necessity guides this article's inquiry: how can entertainment be defined? This question moves towards a general objective: to define entertainment clearly. This quest also leads to specific objectives showcased here as definition's features. The concepts must be more accurate than common sense notions, they require definitions to be research-based, systematically built and useful for further use.

This richness of entertainment meaning helps define it as multidisciplinary, including management focus. First, as mentioned, entertainment can be found in creative economy discussions, by making part of a wider productive system of organizations and products (Jaw et al, 2012; Comunian, 2017; Sava; Badulesco, 2017). There are uses for entertainment in psychology inquiries, in studies of what happens to the entertained individual (Toubia, 2019; Ji; Raney, 2015; Vorderer; Reinecke, 2015). Media studies also require entertainment definitions to analyze the functioning of entertainment media and its impact on audience (Cunningham; craig, 2016; Vorberg; Zeitler, 2019; Ramos et al, 2016). Lastly, entertainment comprehends discussions in the cultural area, analyzing cultural processes and impacts related to entertainment phenomena (Varriale, 2015; Lyan; Levkowitz, 2015; Arthurs; Shaw, 2016). Each of these areas have singular objectives and functioning that demand specific entertainment conceptualization for better results.

This article is structured as follows. First, notions of definitions are listed, then, the entertainment definition issue is explored more deeply. Next, methodology procedures show that the research had three phases. The first was, the gathering of previous definitions to compose data to be processed. Second, useful definitions were analyzed and divided into elements, which include a deeper understanding. Third and lastly, elements were recomposed in a creative and rational process. Next, as results, previous definitions were listed, four definitions were presented, its composing elements described and references were indicated. The last section shows results' conclusions.

2 Looking for a definition: technical guidelines and the entertainment notion universe

Definitions are important for theorizations about the world; they are the substance of concepts, which makes it possible to understand multiple phenomena in a systematic way and aims at achieving an interpretation of reality (Jabaaren, 2009). Definitions are also important in less profound reflections and interpretations, such as descriptions (Corbin; Strauss, 2014). Linked to that substance performance, definitions are expressions of notions and they are crucial to the sharing of knowledge in a specific field, such as scientific, technological and philosophical. As a consequence of different fields' characteristics, definitions can be heterogenous, even when similar, due to different logic patterns in knowledge construction (Finatto, 2002).

There are two categories that can be used to delimitate definitions: close gender and specific difference. The first one expresses an entity's category or general class it belongs to. The other indicates an entity's singularity or its difference from another of the same class (Finatto, 2002). Definitions have also four purposes: vocabulary increment, making wider thinking possible through more creations and relations of meaning; dispelling of ambiguity and clarification of meaning through creation and use of adequate terms; attitude influence, by the ability of thought suggestion; and theoretical explanation that allows for the development of theories, formulation of adequate objects' expressions and facilitates theory acceptance (Copi, 1978).

On the other hand, entertainment studies don't seem to pay real attention to its root definitions. As shown next, the entertainment discussions accuracy is not sufficient due to the fact that the notion is not even defined or not well defined. The result is that entertainment is understood as more than one thing and can only be deciphered by observing its use along the discussions. Late studies point to four blurred nuclear meanings or close genders: product, experience, culture and communication. The following paragraphs show the clues that point to those meanings and their singular manifestation. They serve to understand what it is indirectly and to begin to conceive the problem solved later by the definitions this article proposes. Yet, it is noteworthy that a single study can point to different meanings, thus, corroborating the lack of a precise definition and the awareness that its concept plurality requires a better construction to deal with its natural complexity.

The first inference points to entertainment as a product and its singular and supporting environment. Tirelli (2013) deals with it as something that has a product format for consumers. These formats can be a bar offer (Tirelli, 2011), a movie (Moon; Song, 2015; Wirth et al, 2012) or a game (Kümpel; Unkel, 2017; Oliver et al, 2015; Thompson et al, 2016), for example. The product perspective is also related to usability, such as game playing mode (Kümpel; Unkel, 2017; Oliver et al, 2015); its commercial purpose (Lima, 2019; Shin et al, 2011); or its role in addressing a need (Oliver et al, 2015; Shin et al, 2011). Public focus is also another product characteristic and emerges as the way a movie production worries about the public acceptance (Moon, Song; 2015) or the mass focused strategies to disseminate a product in society (Shin et al; 2011). Entertainment as product approach also reveals enterprises as part of it, with products made by organizations (Toldo; Lopes, 2017), like studios, and as part of a broad production chain (Thompson et al, 2016). The work made in organizations points to a certain kind of labor, a specialization, in entertainment (Zhao, 2016; Thompson et al, 2016; Ferreira et al, 2019)

including different and appropriated leadership (CARVALHAL; MUZZIO, 2015).

That product approach is evidenced in wider supporting context, as industries or economic dynamics, which are originated in multiple entertainment productions systems that make product fabrication possible. In this sense, a creative industry is cited as a group of intangible-value-focused organizations, as those which work with creativity (BENSASSOLLI, 2009), similar to what is called the creative economy, associated to a rich economic dynamic involving creativity, business, laws, media, technology and being a post-industrial society (KAČERAUSKAS, 2012), that has unique public policies (FLACH, 2014; SERRA; FERNANDEZ, 2014; ZHAO, 2016; PINHEIROS; MARTINS, 2015; DE ALMEIDA ET AL, 2014) and can be understood as a wide productive chain (THOMPSON ET AL, 2016; HANSON, 2012). Entertainment as a product also relates to economic dynamics, as with every commercialized product, thus suffering economic influences (RIMSCHA, 2013; DE ALMEIDA ET AL, 2014).

There are also indications that characterize entertainment as an experience. Some of them consider the topic a matter of pleasure, as the relation between the experience and hedonism (BARTSCH; HARTMANN, 2015) or related to affection and pleasure processes (KLEEMANS ET AL, 2016) or understood as a pleasant reception mode (BEZERRA; COVALESKI, 2013). Experience also emerges with features like emotion (SOARES ET AL, 2015), fun (HUNG, 2014; OLIVER ET AL, 2015; BARTSCH; HARTMANN, 2015) and play (HUNG, 2014). Moral is another element associated with the experience process, as moral arousal (RUBENKING; LANG, 2014) or the systemized use of immoral issues to create a response (KLEEMANS ET AL, 2016).   Another element cited as part of an entertainment experience is personal growth in terms of something that a person goes through when entertained (HUNG, 2014) or something that the experience offers (BARTSCH; HARTMANN, 2015). Meaning is another element used to describe this kind of experience and it is stated as a mean by which the event offers interesting results. Meaning can be a key part of the appreciation of something that brings knowledge about human virtue and inspires someone to live and reflect about life's purpose (OLIVER; BARTSCH, 2011); it is also described as an element that composes experience to cause emotions (KÜMPEL; UNKEL, 2017); meaning is also understood as an entertainment enricher that arouses sensibility in touch with human life values (WIRTH ET AL, 2012); or, lastly, it is as an entertainment feature (OLIVER ET AL, 2015; BARTSCH; HARTMANN, 2015).

On the other hand, there are also studies which conceive entertainment as a cultural phenomenon. Some of them point to its relation with power dynamics, as a culture that exerts power and control over people (CUNNINGHAM; CRAIG, 2016) and a symbolic instance that exerts influence over an audience through a spokesperson, such as celebrities (HUNG, 2014). It is also understood as an entity that: incites consumer reaction, such as fans' political views, activism, resistance and civic mobilization (BROUGH; SHRESTHOVA, 2012); consumer influence over products which originates new consuming formats (MCKEE, 2013). Local and global cultures also emerge as causes of affinities or rejections through admiration, familiarity or the opposite effect of either (MOON; SONG, 2015). Finally, there is civic education through entertainment as culture (OUELLETTE, 2010) and culture based on society symbols transformation (SHIN ET AL, 2011).

Some researchers, in their studies, present indications that they consider entertainment a communication phenomenon. In this sense, it is discussed in terms of media action towards audience to a large group of people (CUNNINGHAM; CRAIG, 2016). Content creation is understood as a singular

format, because it differs from everyday life (Hung, 2014), like documenting wild life for a television show (Deogracias; Mateos-Pérez, 2013). It is also considered as a mode of catching the audience's attention that includes many media's competition, such as television versus internet (Cunningham; craig, 2016), just as discussion is used to keep audience watching the content (Rubenking; Lang, 2014). Communication is also operated in terms of central elements which guide the audience, such as special narratives and characters (Kleemans et al, 2016), and admired celebrities (Hung, 2014). It can be perceived through the way it provokes people, as pure provocations (Rubenking; lLang, 2014), challenges (Bartsch; Hartmann, 2015) or extensive attempts to elicit a reaction (Oliver; Bartsch, 2011).

All those possibilities help to understand the complexity of entertainment's concept and why it is important to reflect upon its definition. Up to this point, a definition guide and many elements involved have been shown in this inquiry. The next step is to inform how this study developed a solution, or how it was possible to achieve four definitions as result.

3 Method

This article aims to provide a better understanding of what entertainment is and to come to a solution by creating definitions. To achieve this, previous definitions were collected and analyzed, setting conditions for novel academic-accepted, systematically-built and area-oriented definitions. This way it was possible to understand what the term means, what it is composed of and the areas it refers to.

The conduction of this study can be understood by three phases: search for definitions, elements' analysis and creation of definitions. In the first phase, the researcher resorted to bibliographical sources to find entertainment definitions, characterizing it as a bibliographical research (Gil, 2008). In the following phase, the resulting information was analyzed by a systematic approach of inferences and codification as Creswell (2010) stated and defined as a qualitative analysis. Lastly, a creative and rational construction effort was made to achieve the results. All three phases will be explained in detail next and are represented in figure 1.

Figure 1 – Methodological process
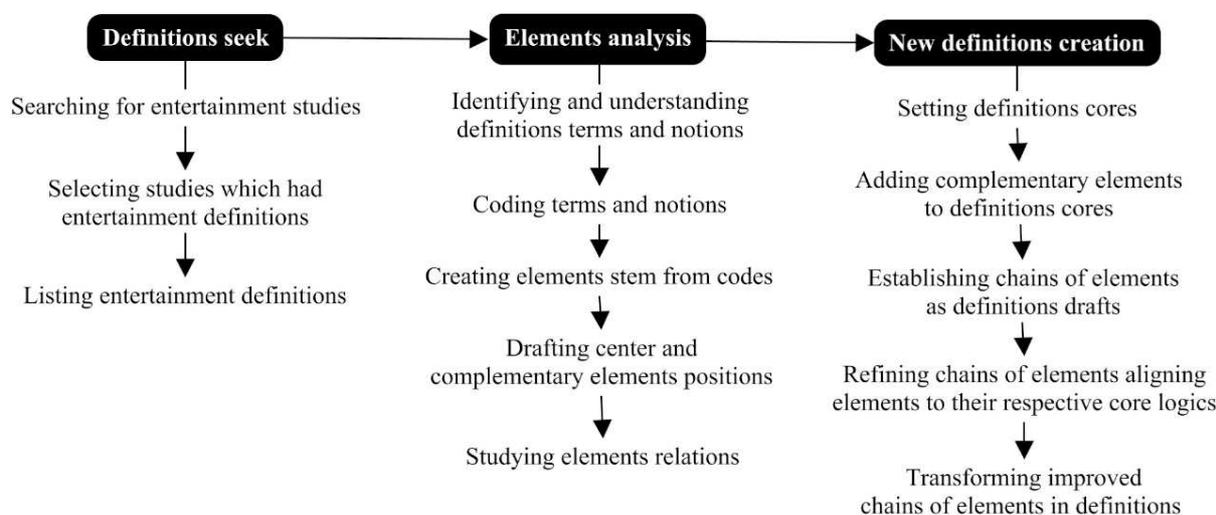
Source: made by the authors

The first phase objective was to find useful information in order to understand what entertainment is, through previous definitions, which allowed a reflection based on solid knowledge, previously accepted by the academic community. In addition, this phase set the conditions to understand the entertainment term's roots, consequently allowing the understanding of a wide range of its applications. The search for definitions started as exploratory, by means of a search for different related words combinations in the Google Scholar platform and its notorious smart search engine, capable of making complex relations between terms and text. Scientific studies that failed to clearly discuss entertainment definitions were discarded. In contrast, those which had useful definition information were used. A second gathering was made with the useful studies cited in the used material. In the end, it was possible to register 25 entertainment definitions in order to begin the analysis phase.

The second phase aimed to discover and define entertainment definitions' constituting elements. In this sense, elements were considered the entirety of the content parts of the definitions, not only the different words, but the different notions used to create them. It means that, for example, if entertainment is defined as a "product designed for profit", the elements could be identified as the following notions: "designed product" and "profit objective". Then, the process continued and the concern was to find the elements in a systematic way. A qualitative analysis was applied through inferences and codification. That process started with the definitions' understanding, through the reading of collected material; then, the identification of notions involved was made as well as their codification by labeling and defining with codes to form elements, considering homogeneity and heterogeneity. When all definitions were analyzed, it was possible to list and define all the different elements involved in the definitions.

It was possible to observe in the definitions a singular structure. Firstly, there were evidences of the repetition of certain notions; Secondly, there were different notions' focus, positioning elements as central or complementary to what was affirmed. Thirdly, the notions had different connections between them, implying different influences over meaning. These three features impacted in the creation of the new elements and definitions through the understanding that the more repetitive and central some elements seemed to be, the more representative they could be considered as to what entertainment is. These central elements were further understood as close genders and the other elements as specific differences, aligned with what was discussed about definitions in the previous section.

The final phase was the creation of new entertainment definitions. It was a creative effort, as the name suggests, however based on the previous definitions and their complexity. It means that it is not an entirely accurate process, but an interpretation inspired by certain references and their intrinsic features; also mediated by rational procedures.

The process started with the consideration of the representativeness of each element as to what entertainment was defined as. Thus, the most often cited and central elements were considered as the definitions' cores and are as follows: product, experience, culture and communication. These elements were the starting points of the definitions, providing the primary entertainment forms, or close genders. They were also considered the definitions' core, making the related complementary elements subordinated to their logic. It is also noteworthy that one core element can be a complementary element in another definition, because the afore mentioned definitions placed those elements in different positions, varying

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as central or complementary, making it ambiguous and open to diverse possibilities. This variability is in line with the theoretical explanation of definition purpose, as discussed in the previous section, according to Copi (1978).

The next step was to provide sense to the remaining elements around the four cores. For this, complementary elements and their relations were utilized. Core elements had connections with other elements, as defined in the element analysis phase, allowing for the creation a chain of elements by adding related elements, tracing definition sketches. Then, the sketch was studied to provide rationale and alignment with the elements' characteristics. The final definitions' formats were done by adapting the complementary elements to the core elements' logic, offering uniform consistencies.

The definitions were created through a process of synthesis, enrichment and refining. The synthesis seeks to provide wider, umbrella definitions. This also made possible to identify four key areas as to what the term points towards, represented by the four core elements. Enrichment points towards it as everything was done respecting the previously created knowledge, adding notions, providing more complete entertainment definitions. Refinement was another part of this process, which offered definitions that were analyzed in comparison with many other definitions; Besides that, many elements were analyzed, combining what was similar, discarding excesses, differentiating what was diverse, in order to build a clear and condensed understanding of entertainment.

4 Results: product, experience, culture and communication centered definitions

The search for entertainment definitions led to 25 results, shown in table 1. It also indicates the respective authors and definitions' elements, which are related to the elements extracted from the original definitions and used to create the four new definitions proposed in this article. The definitions were written in an indirect citation form to uniformize the text and to deal with the fragmentation of authors' reflections.

Table 1 – List of entertainment definitions

Author	Definition
Berelson (1948)	Entertainment is a type of communication that entertains some kinds of people under certain conditions.
Mendehlson (1966)	Entertainment is the pleasure experience offered by mass media.
Turner (1977)	Entertainment is the audience passage by an entertainment work.
Barnouw and Kirkland (1992)	Entertainment is an experience that can be sold and enjoyed by large and heterogeneous groups of people, and it is also a commodified product category.
Zillmann and Bryant (1994)	Entertainment is any productive activity of emotional effects, projected to give pleasure. It may, in small degree, instruct through exhibition of the fortune and misfortune of others and skills of one and others. It also includes all types of games.
Scheff and Kotler (1996)	Entertainment is an entrepreneurial sponsored activity in search for market distributed profit; on the other hand, art is offered by non-profit organizations, managed by professional artists, governed by prosperous and influent curators and sponsored by associated members.
Bosshart and Macconi (1998)	Entertainment is an experience that may be composed of relaxation, change, fun, stimulation, happiness and sensation; its function comprehends attending the psychological needs of the audience.
Vorderer (2001)	Entertainment is a reality-coping play which includes compensations, gratifications and self-realization; compensations are types of escapism; gratifications are psychological rewards; self-realization are personal and identity enhancements.

Dyer (2002)	Entertainment offers pleasure to the audience using an escaping image of a better world.
Maltby (2003)	Entertainment is a cultural activity, pleasure or satisfaction centered, evaluated by its symbolical function, and has as main goal to distract and to disconnect from everyday life.
Vorderer et al (2004)	Entertainment is a phenomenon that comprehends psychological, affective and cognitive dimensions; it also comprehends belief suspension, ability to experience different worlds and has five nuclear emotions: fun; fear and relief; sadness and melancholy; sensory pleasure and realization.
Parr and Lashua (2004)	Entertainment is similar to leisure and is a phenomenon continuously socially negotiated and influenced by historical forces, cultural ideology and politics, immersed in the social context; it encompasses negotiation of social roles and correct choices determined by top-down (hegemony) and bottom-up (resistance) social structures and hierarchies. It becomes an aspect of life by which people are repressed or released; controlled or empowered.
Hesmondhalgh and Pratt (2005)	Entertainment is a market-oriented activity co-created with a sufficiently wide and regular audience to support it.
Andersson and Andersson (2006)	Entertainment is a product that makes financial gains greater than the expenses in an enterprise. It requires consumer activity.
Bates and Ferri (2010)	Entertainment can be defined by six elements: objectivity, communication, external stimulus, pleasure, audience and passivity. This is an activity understood objectively, that encompasses communication between text and audience from an external stimulus, offers pleasure, requires an audience to exist and occurs in a passive form. Profit is not obligatory; entertainment can't be defined by its content and can be art as long as it provides pleasure.
Sayre and King (2010)	Entertainment is culture offered in exchange of money.
Oliver and Barstsch (2010)	Entertainment is anything that can be consumed and can provide a positive experience.
Bates and Ferri (2010)	Entertainment is the opposite of boredom.
Casali and Mazzarol (2011)	Entertainment is comprised of projects built to generate income and that generate revenue through the product life cycle allowing business survival.
McKee (2012)	Entertainment is any kind of culture produced by a commercial business model which operates according to esthetic systems that value history, fun, speed, emotion, spectacle and vulgarity.
Vorderer et al (2013)	Entertainment is a positive individual experience such as pleasure, fun, serenity and suspense.
McKee et al (2014)	Entertainment is an audience-centered commercial culture.
Mendelsohn and Spetnagel (2014)	Entertainment is scheduled and local designated events built by entertainment professionals and not by the audience.
Collis (2017)	Entertainment is a commercial industry vision oriented by audiences' tastes, values and desires.
Hennig-Thurau And Houston (2019)	Entertainment is any market offer that aims primarily to offer pleasure to consumers in contrast to its utilitarian function. Pleasure is an experience quality that encompasses many psychological states.

Source: author construction using authors cited

The study of the definitions shown above allowed the creation of new definitions, as explained in the methodology section. The first definition is a product-centered one: it has five key definition elements, all shown in frame 2. The elements are presented through the understanding built in the creation process and the parts of original definitions that inspired it. The new definition reveals entertainment as an offer, part of an enterprise logic, having the product vision as primary aspect but also related to elements of experience and culture in complementary positions.

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Frame 2 – Product-centered definition and its elements

Product-centered definition	
Entertainment is a profit and public-oriented product, based on culture, structured by its own industry and has a satisfactory experience offer.	
Defining elements	
Product	
Understanding	Entertainment is understood as a product, an artifact aligned to a commercial logic. Entertainment takes this form by features as being a market offer and having defined life cycles; it has another product form evidenced as the association of its origins to a commercial vision and objectives traced as profit, income and financial survival; in addition to that, it is stated that the entertainment may exist in a project form, involve entrepreneurs and use culture for commercial and business ends.
References	CHRISTY; COLLIS, 2017; MCKEE ET AL, 2014; ANDERSSON; ANDERSSON, 2006; SAYRE; KING, 2010; SCHEFF; KOTLER, 1996; CASALI; MAZZAROL, 2011; HESMONDHALGH; PRATT, 2005; MCKEE, 2012; OLIVER; BARSTSCH, 2010; BARNOUW; KIRKLAND, 1992; HENNIG-THURAU; HOUSTON, 2019.
Public	
Understanding	Entertainment requires and is oriented by the public, formed by people who will consume the product. It can be configured as audience, consumer or unique groups; public values, desires and characteristics guide entertainment, which will provide pleasure. This relation may be intense and reach massive levels.
References	CHRISTY; COLLIS, 2017; MCKEE ET AL, 2014; ANDERSSON; ANDERSSON, 2006; HESMONDHALGH; PRATT, 2005; TURNER, 1977; BARNOUW; KIRKLAND, 1992; HENNIG-THURAU; HOUSTON, 2019.
Experience	
Understanding	Entertainment provides an experience, a livingness, which is consumed and reaches satisfaction, understood as satisfactory experience or the living of a specific psychological state.
References	OLIVER; BARSTSCH, 2010; BARNOUW; KIRKLAND, 1992; HENNIG-THURAU; HOUSTON, 2019.
Culture	
Understanding	Culture, the set of elements that permeates life, is presented as the entertainment source. It is commercialized, takes a business form and is guided by an esthetical system.
References	MCKEE ET AL, 2014; SAYRE; KING, 2010; MCKEE, 2012.
Industry	
Understanding	Entertainment requires an industry, a system of ideas, practices and agents to make production effective. It is comprised of the product itself, its format, the guiding vision or philosophy of its system and also the trade professionals and work; enterprises, entrepreneurs and their objectives, as incomes and financial survival, are part of it too.
References	ANDERSSON; ANDERSSON, 2006; SCHEFF; KOTLER, 1996; CASALI; MAZZAROL, 2011; COLLIS, 2017; TURNER, 1977; MENDELSOHN; SPETNAGEL. 2014.

Source: made by this article's authors processing list of definitions

The second definition is an experience-centered one, shown along with its 5 key elements in frame 3. This table is structured according to the previous one, with the definition and its elements, the understanding of interpretations and the inspiration references. This definition moves away from the product logic and focus on what happens with the entertained individual. As such, entertainment is understood as a plural experience, oriented to psychological states and effects and related to the sharing of meaning and consumption.

Frame 3 – Experience-centered definitions and their elements

Experience-centered definition	
Entertainment is an active or passive experience, which operates on account of one or more satisfactory psychological states, permeated by meaning and is accessible via consumption.	
Defining elements	
Experience	
Understanding	In this case, in the first place, entertainment is understood as an experience, not as a product; experience as something the entertained person lives.
References	Bosshart; Macconi, 1998; Vorderer et al, 2013; Oliver; Barstsch, 2010; Barnouw; Kirkland, 1992; Mendehlson, 1966.
Passive/Active	
Understanding	Entertainment may be assumed as a passive phenomenon, as when someone is watching a concert. However, it is also stated that it may happen in active form, such as games and plays. Observing those two possibilities, it is plausible to admit these two forms.
References	Bates; Ferri, 2010); Zillman; Bryant, 1994; Vorderer, 2001.
Meaning	
Understanding	Entertainment encompasses access to a text (in a broad sense) instance. It means that there is the flow of meaning between who is entertained and what entertains. Symbolic functions and forms of communications are part of this element's evidences.
References	Bates; Ferri, 2010; Zillman; Bryant, 1994; Maltby, 2003; Dyer, 2002; Berelson, 1948; Mendehlson, 1966.
Psychological states or effects	
Understanding	Entertainment functioning is based on psychological instances in the forms of conditions, effects or states associated to the activity's success. It is evidenced by notions such as: pleasure, emotions, ways of being, entertainment sensation, affect, cognition, the opposite of boredom, escapism, psychological rewards, and personal and identity enhancements.
References	Bates; Ferri, 2010; Zillman; Bryant, 1994; Bosshart; Macconi, 1998; Maltby, 2003; Dyer, 2002); Vorderer et al, 2013; Berelson, 1948; Vorderer et al, 2004; Mendehlson, 1966; Bates; Ferri, 2010; Hennig-Thurau; Houston, 2019; Vorderer, 2001.
Consumption	
Understanding	Consumption is a process that allows people to access the experience. The original definitions point towards the self of consumption, such as the consumer itself, audience or groups; the offer of experience is mentioned as the product; the reason for the offer to exist is mentioned as well: to deal with the necessities of the experiencer, to provide pleasure or a positive experience. Non-commercial forms of consumption are also cited, making the element similar to a fruition process.
References	Bates; Ferri, 2010; Bosshart; Macconi, 1998; Dyer, 2002; Barstsch, 2010; Barnouw; Kirkland, 1992); Hennig-Thurau; Houston, 2019.

Source: made by this article's authors processing list of definitions

Culture-centered definition is the third one. It is shown with its four elements in table 4, which is structured just as it was previously. Entertainment is defined as culture and carries three unique functions because of its nature: symbolic, esthetical and social-oriented processes. It also carries notions that point to commercial issues and effects that drive whoever is in contact with that culture.

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Frame 4 – Culture-centered definition and its elements

Culture-centered definition	
Entertainment is a satisfactory effect-causing culture, commercial or not, that operates in relation to symbolic, esthetical and social orientation processes.	
Defining elements	
Culture	
Understanding	Here, entertainment is understood as culture, a life elements' set related to sociocultural phenomena.
References	McKee, 2014; Sayre; King, 2010; Maltby, 2003; McKee, 2012.
Commercialization	
Understanding	Entertainment as culture may or may not be commercialized, as culture is not conceived as a product and may not have commercial impacts.
References	McKee, 2014; Sayre; King, 2010; McKee, 2012.
Satisfactory effect	
Understanding	In this perspective, entertainment is not a random activity and has pleasure as purpose.
References	Maltby, 2003.
Symbolic, esthetical and social orientation processes	
Understanding	The cultural nature of entertainment allows for it to operate connected to symbolic, esthetical and social orientation processes. Thus, entertainment is understood for its relevant and dynamic cultural impacts.
References	Maltby, 2003; McKee, 2012; Parr; Lashua, 2004.

Source: made by this article's authors processing list of definitions

The last one is the communication-centered definition. Is it shown in a similar way as it was before, in frame 4, and demonstrate the definition and its four elements. In this case, entertainment is communication and works in a media logic, which brings notions as unique audiences, message and meanings; yet, results in an effect understood as pleasure.

Frame 5 – Communication-centered definition and its elements

Communication-centered definition	
Entertainment is a pleasant communication made for a passive audience through specific means and messages.	
Defining elements	
Communication	
Understanding	Entertainment is communication (as text, in a broad sense, everything is communicated, transmitted to the audience) itself or understood as a tool to create an effect on the audience.
References	Bates; Ferri, 2010; Berelson, 1948; Mendehlson, 1966.
Pleasure	
Understanding	Pleasure is understood as the expected result of entertainment.
References	Bates; Ferri, 2010; Dyer, 2002; Mendehlson, 1966.
Passive audience	
Understanding	Entertainment requires an audience, someone who receives what is produced, and indicates a passive behavior of reception.
References	Bates; Ferri, 2010; Berelson, 1948.
Means and messages	
Understanding	Entertainment is the communication of something according to a determined format. It is pointed as an image that escapes the everyday life, an external stimulus or something originated by mass media.
References	Bates; Ferri, 2010; Dyer, 2002; Mendehlson, 1966.

Source: made by this article's authors processing list of definitions

The four entertainment definitions and their elements were presented. They can be understood as possibilities of manifestation as well. An entertainment product can be seen as a product, but its associated experience can be part of the analysis, such as its cultural and communication features. A closer look into their elements clarifies that one definition is linked to another, with elements pointing to other definitions, making relations not only possible but more complex constructions as well, all to support reality and theorical or practical needs, as long as one does not ignore what definitions state, avoiding notions' contradictions.

5 Final considerations

It is possible to answer the research question, that is: what is entertainment? This article offers an answer comprised of four definitions. The first one conceives entertainment as a product; the second, as an experience; the third one, as culture; and, at last, the communication-centered definition. They are shown in frame 6.

Frame 6 – Entertainment definitions and its elements synthesis

	Product	Experience	Culture	Communication
Definitions	Entertainment is a profit and public-oriented product, based on culture, structured by its own industry and offers a satisfactory experience.	Entertainment is an either active or passive experience, which operates on account of one or more satisfactory psychological states, permeated by meaning and is accessible via consumption.	Entertainment is a satisfactory-effect-causing culture, commercial or not, that operates in relation to symbolic, esthetical and social orientation processes.	Entertainment is pleasant communication made to a passive audience through specific means and messages.
Elements	- Product, Public, Experience, Culture, Industry	- Experience, Passive/active, Meaning, Psychological states or effects, Consumption	- Culture, Commercialization, Satisfactory effect, Symbolic orientation, Esthetical orientation, Social orientation	- Communication, Pleasure, Passive, Audience, Mean, Message

Source: made by this article's authors

Methodological proceedings adopted provide a more careful evaluation through certain specifications. First, definitions were set based on previous academically-accepted definitions, providing solidness. They were set through a systematic approach, clearly described in its specific section. The four definitions focus points to knowledge fields, and they are: product-centered points to creative economy, experience-centered points to psychology, cultural-centered points to cultural topics and communication points to media studies. Although entertainment is an interdisciplinary phenomenon and all definitions can be useful for other fields, they have a close relation to those cited, clarifying their utility.

It is time for the theoretical implications. First, in relation to what was said previously, those definitions allow for a better understading of what entertainment is and its consequent concepts and theories' constructions. Different fields can access the more adequate definitions to suit their uses or even if more innovative reflections can originate from solid ground. This solves the issue of definition confusion

introduced in this article. Yet, those definitions can be perceived as different entertainment perspectives or starting points, amplifying the creation of insights by showing new directions, raw material and different conceptual lenses to achieve richer and more diverse solutions.

Practical implications can be accessed by imagining the entertainment materializations. Any entertainment creation can be improved simply by knowing what entertainment is, and they are clearer as is the definition. Consequences for this kind of activity are wider if we imagine the extrapolation of the scope of entertainment by the possibilities pointed by the four definitions. It means that, for example, a creative economy professional can improve its offerings by knowing entertainment is not merely a product, but something associated to an experience, with cultural and communication features. Definitions make one not only know what entertainment is, but what it can be.

The study's main limitation emerges from the type of source used to create the new definitions. As was exposed, previously accepted definitions were used as raw material to create new ones. It implies that this study accepts those previous definitions' inferences. This absence of criticism is due to the acceptance of those definitions by other researchers and by the size limitations of an article, which doesn't allow for a deeper critique. It does not undermine the validity of the four new definitions because used definitions are valid as well and the creation process was rational and systematic. Another limitation comes from the fact that definitions, and not empirical data, were used, delivering an excessively theoretical approach to the results. However, as shown in a previous section, empirical entertainment studies point to the same directions as the four new definitions did, serving a type of empirical corroboration.

Limitations lead to improvements for future research. Further inquiry can make for a more profound critique as to what entertainment is, questioning not only the definitions but their premises and methodological paths, and also can provide more solidness to what may be found. Still, deeper and wider empirical studies can provide a better understanding of what entertainment is and originate different definitions. That doesn't mean it will be more or less accurate than this study's results, but the empirical investigation can offer a complementary look, which can corroborate or not what was already discovered.

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