Mobile Entertainment

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INTRODUCTION

Mobile commerce is forecasted to be a significant growth market in leading countries. This high growth estimate of mobile phones is leading investors to take special interest in device manufacturing, provision for future innovations, and system management areas. Mobile commerce services can be adopted through different wireless and mobile networks, with the aid of several mobile devices (Andreou et al., 2002). Mobile commerce opens a new evolutionary era in global business (Maharramov, 1999). In mobile business there will be no need for international custom regulations that vary from country to country, therefore it is business without borders (Maharramov, 1999).

Mobile entertainment is a newly emerging subset of mobile commerce. A primary difficulty when researching mobile entertainment is that of definition (Moore & Rutter, 2004). It is recognized that, as mobile entertainment is a social and commercial process as well as a technical one, a diversity of other definitions for mobile entertainment is held by numerous industry producers, manufacturers, and end users, as well as researchers of dissimilar background (Moore & Rutter, 2004). It is noteworthy to rethink and redefine mobile entertainment, as it is more complex than other subsets of mobile commerce.

The problem of producing common understandings of mobile entertainment has been previously highlighted by the Mobile Entertainment Forum (MEF) when stating that two different industries make up the mobile entertainment industry: entertainment and telecommunications (Wiener, 2003). Mobile entertainment is created as the convergence of both industries. Each of these worlds speaks a different language and holds different assumptions about the nature of its work. Recent research demonstrates that many consumers are unclear about the mobile entertainment and related wireless technology options available to them. For example, a Packard Bell-sponsored survey of nearly 1,000 British home personal computer users found that 70% of the respondents did not know what Wi-Fi was (MORI, 2003).

Mobile entertainment represents one of the few mobile services that has mass market potential that will drive the adoption of the next generation of mobile devices (Ollila, Kronzell, Bakos, & Weisner, 2003). Proper classification of mobile entertainment services enable players in the value web to adopt suitable business models to bring services to market and how they should cooperate, share revenue, and jointly create competitive advantages.

This article presents a framework to examine mobile entertainment from multiple points of views concerning the service, network, and device-related sectors. This allows future research to be conducted with the clarity of distinguishing mobile entertainment services of different domains. The article also tries to collate and rationalize possibilities and restrictions of existing and emerging mobile entertainment technologies with respect to this framework. The study explores a number of scenarios to reflect the understanding on the value web. This study serves as a foundation for further studies in the area of mobile entertainment.

BACKGROUND

Travish and Smorodinsky (2002) as well as Kalyanaraman (2002) define mobile entertainment as services that offer gaming experiences on-par with those to be had in other mediums such as Xbox and PlayStation 2. On the contrary, it is of the authors' opinion that mobile entertainment services are more than merely games. Besides, the definition does not cover what constitutes mobile games. For example, if one considers games deployed on laptop and Game Boy as mobile games, a similar development approach could not be taken to launch mobile games on mobile phones because, generally, mobile games development on mobile devices should take into consideration key characteristics such as short session time, fresh content, continuous and reliable availability, cultural compliance, and so forth (Kalyanaraman, 2002). Furthermore, a game that is installed on a laptop cannot be installed on a mobile phone due to dissimilar platforms.

In other literature, Ollila et al. (2003) assume mobile entertainment includes any leisure activity undertaken via a personal technology, which is or has the potential to be networked, and facilitates transfer of data over geographic distance either on the move or at a variety of discrete locations. While workable, the definition does not cover whether mobile entertainment services must interact with service providers. It does not cover whether such service would

Table 1. Terminology of mobile entertainment (Wiener, 2003)

Terminology	Definition
Platform Vendor	Develops, implements, manufactures, supplies, and supports standard or customized platforms to the platform operator.
Service Provider	Brings content to the end user, undertakes the commercial and regulatory obligations that accompany the provision of service; does not involve the operator of the service.
Mobile Network Operator	Provides the infrastructure for mobile communications: the service, billing, and customer care.
Publisher	Refers to any company or individual that allows for the "publishing" of a piece of content; typically assumes the financial risk for the creation of the content; maintains control of all aspects of the entertainment service, including rights management and payment, user-service interaction, multi-user interaction, and user-per-service preferences.
Retailer	Delivers services to end users. In the mobile industry the retailers are either specialized for mobile services or mass retailers. Entertainment retailers are usually mass retailers.
Developer	Performs application development.
Subscriber	Refers to the end user or consumer of mobile entertainment services.

incur a cost upon usage. If mobile entertainment was said to be a subset of mobile commerce, it must therefore involve transaction of an economic value. The social aspects of mobile entertainment are hidden within the phrase "any leisure activity" (Moore & Rutter, 2004).

From a business perspective, various literatures attempt to classify the mobile entertainment value web by referring to its players within the industry. For example, Wiener (2003) asserts that to help all participants in this industry collaborate, clarification of how each industry defines the nature of its work is necessary. The goal is to offer a set of common definitions of typical industry players and various mobile entertainment roles for the interfaces between the businesses (Wiener, 2003). In another paper, Camponovo (2002) classifies the players in the value web based on technology, services, network, regulation, and user. A summary of the findings is concluded in Table 1.

A search on Google on the term *mobile entertainment* reveals that even everything portable, including DVD player, television, radio, external player, MP3 player, amplifiers, speakers, as well as woofers and so forth, are considered devices of mobile entertainment. This proves that confusion with regards to the definition of mobile entertainment is common among stakeholders of the value web.

Mobile entertainment comprises a range of activities including but not limited to downloading ring tone, logo, music, and movies; playing games; instant messaging; gambling; accessing location-based entertainment services; and Internet browsing. Hitherto, the list is constantly expanding.

REDEFINING MOBILE ENTERTAINMENT

In this section, the authors briefly explain the three different segments and come up with a model that is believed to be useful in the development of end user models and consumer scenarios. Subsequently, players in the mobile entertainment value web may improve their understanding of the consumers and their usage scenarios. This will make them perform better evaluations of the likelihood of adoption, and will improve their foundation for designing, evaluating, and timing mobile entertainment end user services (Pedersen, Methlie, & Thorbjørnsen, 2002).

In essence, taxonomy is a system of classifications. To put the framework into use, a few examples will be discussed in this section. The purpose of this section is to present a classification of these segments to identify relevant categories of mobile entertainment services for this study.

Scenario 1: Downloading Music onto Mobile Devices

A mobile user connects to the Internet via his 3G-enabled mobile phone, searches for a particular song, and downloads it onto his mobile phone. This falls under segment 1 where this activity utilizes wireless telecommunication networks, incurs a cost upon file download, interacts with the service provider, and is a form of leisure activity. If he transfers the music file to his friend via Bluetooth or infrared, this falls under segment 2 where such activity still utilizes the wireless network, yet does not incur a cost upon file transfer or involve any interaction with service providers. However, if he records his own singing (provided if the mobile device supports voice recording functionality), such activity is still considered as mobile entertainment, but it does not utilize the wireless network or incur a cost upon usage. Therefore, this activity falls under segment 3.