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Development of the Entertainment Industry in Asia: New Show Formats and Large-Scale Events

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Abstract

The article analyzes the structural transformation of the entertainment industry in Asia. It is shown how technological innovations (AR/VR, immersive media, metaspaces), hybrid formats, and the growth of cultural tourism shape an "ecosystem" model of the show market. Regional specifics are considered (Southeast Asia, China, South Korea, Japan), the value creation chain (content → venues → tickets/merch → distribution → data), monetization models, personnel and regulatory factors, as well as the agenda of sustainable development and inclusion. It is concluded that Asia is consolidating its role as a global center of show innovations and intercultural collaborations.

Keywords: Entertainment Industry; Asia; Hybrid Events; Immersive Shows; AR/VR; Cultural Tourism; Monetization; Ecosystem Model

1. Introduction

The Asian entertainment industry is entering a new stage of transformation, combining rapid technological progress with cultural diversity and innovative production models. Over the past decade, Asia has evolved from a fast-growing market into a global benchmark for show innovations, driven by the integration of AR/VR, immersive media, and hybrid event formats. As tourism, hospitality, and creative industries converge, the region is forming a powerful ecosystem that connects technology, art, and business. This article explores how these dynamics redefine the structure of the entertainment sector, highlighting regional specifics, new monetization models, sustainability trends, and Asia's growing role as a leader in global show production.

2. The Asian Market as a "Testing Ground" for Show Innovations

Over the past decade, Asia has transformed from a "fast-growing" into a "benchmark" entertainment market. The scale of the audience, high digital engagement, and investments in infrastructure (multi-functional arenas, theme parks, media clusters) have accelerated the introduction of new formats. First-tier cities — Bangkok, Phuket, Seoul, Tokyo, Shanghai, Singapore — compete for the status of creative hubs, attracting large festivals and showcases with international participation. The regional specificity is the close linkage of entertainment with tourism and hospitality, which increases the multiplier effect for the local economy.

2.1. New Formats: From Immersive Productions to Meta-Showcases

The transition to a hybrid paradigm ("offline + online + on-demand") has become the norm. Immersive performances, show-installations, and multimedia performances integrate AR layers, motion tracking, and sensory engagement scenarios. In the concert and dance segment, the following have become established:

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- **LBE (Location-Based Entertainment)** — content "tied" to the venue: interactive museums of light, immersive dance productions, thematic zones with XR effects.
- **Social Commerce Shows** — performances synchronized with the sale of merch and digital assets right during the performance (stream showcases, QR-stages).
- **Mixed Formats for MICE/HoReCa** — custom performances for business events, luxury occasions, yacht and gastronomic exhibitions, where the show is part of the "venue experience."
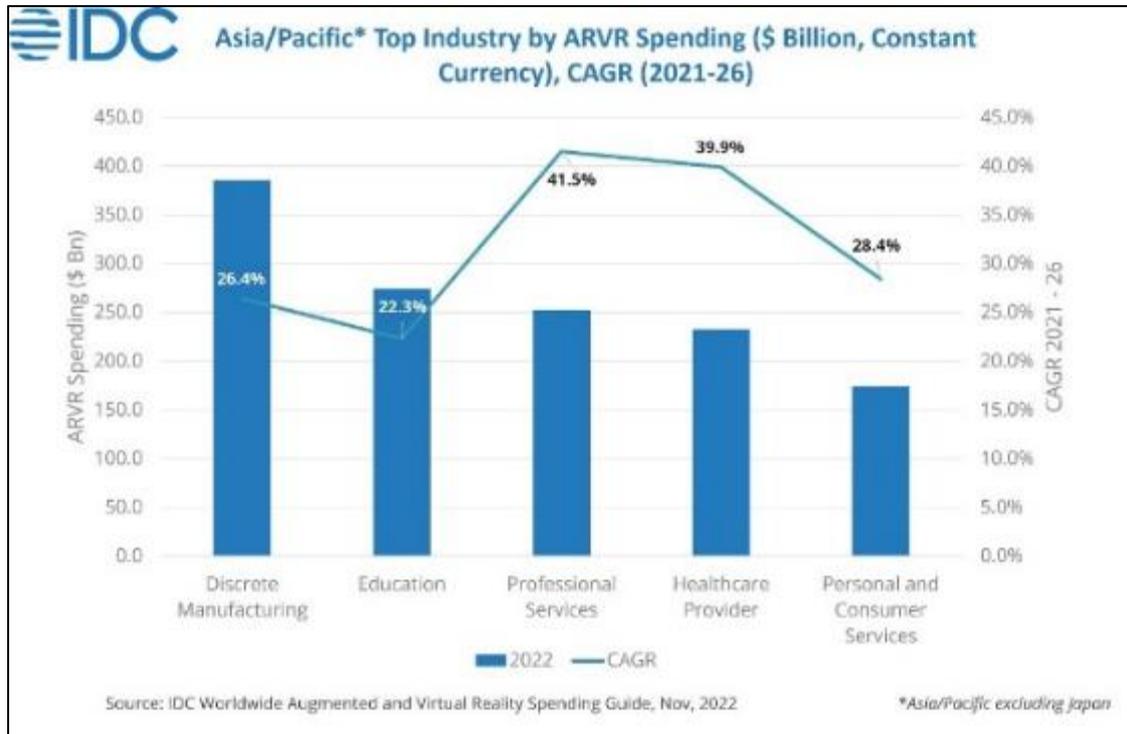

Figure 1 Asia/Pacific Top Industry by ARVR Spending

Thailand illustrates the blending of performative tradition and modern scenography resort locations (Phuket) and the capital (Bangkok) are increasingly commissioning turnkey productions — with directing, choreography, sets, costumes, and production management in a single cycle.

2.2. Technological Stack and Operational Framework

Technologies have become the "invisible backbone" of show projects:

- Real-time graphics and media servers (real-time engines) for synchronizing light, video, and movement.
- Tracking systems (motion/face/prop tracking) and interactive surfaces (LED floors, Holo-objects).
- DMP/CRM core for working with the audience: pre-sales, offer personalization, LTV/retention analytics.

Production logistics: the chain of contractors (stage, lighting, costume, décor, security) is automated through project ERPs and mobile checklists.

On the risk management side, greater attention is given to HSE protocols (Health, Safety, Environment), cyber and physical venue security, production insurance, as well as rights to music/choreography and cross-border content licensing.

2.3. Monetization and Project Economics

- The evolution of monetization is moving from "ticket sales" to a portfolio of revenues:
- tickets and VIP experiences (backstage, meet-&-greet, masterclasses);
- merch and capsule collections (including limited editions tied to specific shows);
- sponsorship integrations and brand-stages;
- media distribution: live-stream, SVOD/AVOD rights, clips and UGC funnels;

- data and retargeting: look-alike audiences, repeat sales, personalized offers (for example, a bundle "ticket + dinner + after-party").

For resort destinations (Phuket), the connection with the travel product is important: the show as an "anchor" of the travel experience raises the average trip spend, and for the venue — increases occupancy during the off-season.

3. Regional Specifics and Demand

- **Southeast Asia (Thailand, Singapore, Indonesia)** — focus on tourism-driven events and luxury private occasions (weddings, yacht shows, gala). Advantage — format flexibility and high readiness for customization.
- **South Korea** — technological stage standard, strong production schools, exportable "K-cases" (music, dance, XR-stages).
- **Japan** — synthesis of traditional productions and digital scenography, high standard of venue quality and production discipline.
- **China** — scale and vertical integration: from theme parks and "event cities" to live commerce and real-time stream-sales.

3.1. Staffing Model and Competencies

Demand is shifting towards universal production teams: directing, choreography, sets, costume, stage management, and client production in a single "end-to-end" bundle.

For the dance direction, competencies in movement psychology and body practices are added — in demand in the wellness-premium segment, corporate retreats, and art-therapeutic residencies.

3.2. ESG, Inclusion, and Accessibility

Orders increasingly include sustainability requirements: reuse of sets, energy-efficient lighting, local suppliers, conscious costume production.

There is growing demand for inclusive solutions: venue accessibility, sign language interpretation, adaptive visual effects, comfortable zones for neurodiverse audiences.

This is not only a social mission but also a reputational factor for international clients.

3.3. Prospects: Consolidation and Cross-Border Collaborations

In the next 3–5 years, the following are expected:

- strengthening of co-productions between studios from different Asian countries and partners from Europe/USA;
- growth of mobile immersive shows (easily transportable structures, modular stages);
- increase in the share of data-driven productions, where scenarios dynamically adapt to audience profiles;
- formation of "super-venues" — multi-purpose spaces for shows, art fairs, gastronomic and technology festivals.
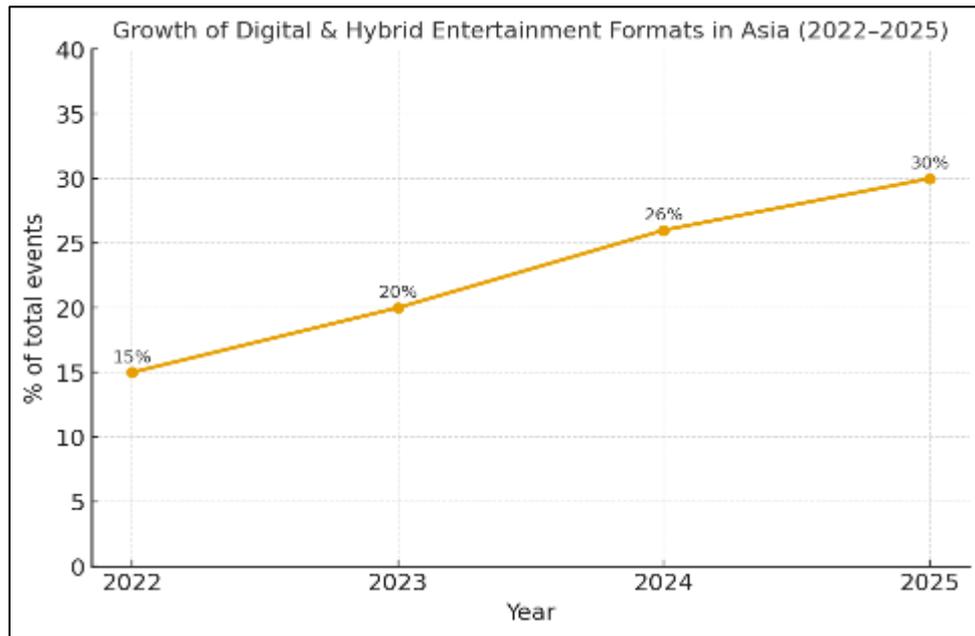
3.4. Statistics and Graph

Figure 2 Growth of Digital & Hybrid Entertainment Formats in Asia (2022–2025, % of total events)

2022 — 15 %; 2023 — 20 %; 2024 — 26 %; 2025 — 30 %

4. Conclusion

The Asian entertainment industry has consolidated its leadership in the pace of format renewal. The ecosystem logic — when a production integrates technology, scenography, merch, media distribution, and data management — is becoming the standard. For organizers, it is strategically important to develop "end-to-end" production competencies, build partnerships with venues and technology vendors, as well as implement ESG practices and inclusion as part of the competitive offering. In this configuration, Asia will set the tone in the global show agenda, while local creative teams will strengthen international expertise.

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