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AI Analysis of Global Film and Music Consumption

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ABSTRACT

This study analyzes the global film and music listening habits with the help of AI-guided data processing and renders specific trends with respect to region, audience, genre, and platform. The study employs large-scale data using the machine learning paradigm to report significant differences in the level of involvement in both arenas. The findings demonstrate that the citizens of Asia and North America view the highest numbers of movies each week, whereas people of Europe and South America listen to the greatest amounts of music each week. Following genre-based statistics, the most well-liked types of movies are Action and Comedy as well as the most well-liked genres of music being Pop and Hip-Hop globally. The streaming of movies on Netflix and music on Spotify is the largest globally as indicated on the platform analysis. The second place is occupied by Apple Music and Youtube Music. One thing that demographic data demonstrates is that younger individuals ranging between the ages of 18-34 are the people with the greatest interest concerning movies and music. People that are older are, however, less interested. Cross-platform comparisons indicate that individuals watching many movies are more prone to listen to many records too. This demonstrates that the life of digital entertainment is converging. Presenting complex diagrams such as bar graphs, line graphs, pie charts, scatter plots and composite plots to present results gives solid evidence of how the world economy in consumption works. All these evidence points to the effectiveness of AI as a research tool to assess the cultural trends, predict behavioural alterations, and assign strategic knowledge to the industrial players. The study contributes both to theoretical and practical arenas in providing knowledge about connecting digital media consumption with cultural behaviour in a better connected cross-nation context.

Keywords: *AI in entertainment, global consumption trends, film streaming, music streaming, genre analysis, cultural behavior*

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INTRODUCTION

The rapid development of artificial intelligence has provided people with new methods of data analysis that altered numerous spheres of activity, including the entertainment industry. The size of data that it can process allows to discover intricate patterns and predicts in advance how people in different countries watch movies and listen to music. This assists the businesses to know more about the market and make strategic decisions better (Adesoga et al., 2024). The integration of this technology allows it to be uncovered in great detail the audience preference, the performance of different content and new cultural trends that were not available to be explored through traditional techniques of analysis (Mirwan et al., 2023). This paper explores the various usage of AI in the analysis of consumption patterns in the film and music industries across the globe, the way in which such knowledge using AI is revolutionizing content-related development, distribution, and marketing approaches (Mirwan et al., 2023). This transformational capability of AI is projected to make a massive impact on the global economy and some estimates suggest that its impact will be to the tune of $15.7 trillion by 2030. Much of this will be as a result of impacts on consumption (Pizam et al., 2022). The transformation does not just stop at the numbers; it is a transformation on a greater scale of people spending and utilizing money in a smarter way gaining acceptance of smart habits of consumption (Bai, 2022). This also involves the use of AI in predictive analytics to obtain a more efficient and fastened insight into how customers are acting and what they prefer, which is highly valuable in the sectors where tastes and technologies constantly change (Zulaikha et al., 2020). By introducing AI, it is not just complementing existing processes in a more effective manner, but also

creating an action-packed environment where the ability to personalize and answer the market needs becomes critical to success (2024). Also, the AI analytical process enables the timely alteration of content distribution and marketing campaigns based on complex patterns that are discovered in large amounts of behavioural data, which raises engagement and revenue (Ziakis & Vlachopoulou, 2023). AI-based predictive analytics is a significant part of doing so, as it helps, on the one hand, to better and more rapidly understand how customers behave and what they desire, and on the other hand, to be able to respond directly to their demands due to the presence of new technologies, unlike a decade ago (Chatterjee et al., 2021). The entertainment industry can also be transformed by allowing it to be more adapting, ecologically friendly, and smart through the help of IA, just as factories now operate intelligently, flexibly, and with a lot of friendliness towards a greener environment (Chatterjee et al., 2021). Such a transition can be easily seen in most areas, including film, TV, and video games, where AI-powered production tools can be used to produce visual effects, writing music, or scripting. This is transforming the equilibrium of human creativity and automation (Hemraj, 2025). The blend of artificial and human intelligence may lead to emerging possibilities of making people more creative and work more efficiently, which would serve in combating such challenges as time limits and financial constraints typical of the entertainment industry (Hemraj, 2025). The effects of the global events like the COVID-19 pandemic prove that the field of AI is very likely to keep growing rapidly, particularly in these areas (Department et al., 2022). Companies interested in leading in a rapidly evolving global market have to adopt Industry 4.0 technologies as soon as possible, which are centered on AI (Chatterjee et al.,

2021). Efforts are being made in various domains like healthcare, banking, and manufacturing with the help of I to enhance operations, quality, and creativity (Zatsu et al., 2024). Within the context of the entertainment industry, it will be feasible to apply AI to the creation of assets and scriptwriting, as it will evidently speed up the whole creative process (Hemraj, 2025). One of the example is AI can be used in planning and preparation part of filmmaking and music production by analyzing data to research the market, the viability of a script and the availability of time. This ensures the success of projects (Hemraj, 2025). This strategic application of AI is also on the track of identifying new market opportunities as well as ensuring better distribution of content channels in that creative works reach the right people within the right time in an effective manner. Such successes demonstrate that AI has become invaluable in increasing efficiency and creative possibilities in creation of the films and music (Sun, 2024). Along with that, the possibility to generate and enhance the content using AI tools such as convolutional neural networks, generative adversarial networks, and recurrent neural networks enables deeper research of audience reaction and streamlines the post-production processes (Anantrasirichai & Bull, 2021). Such a combination of technologies allows creating more immersive experiences that better fit the needs of an individual. It shifts away modes of production that are conventional and towards a creatively flexing process using information (Kim et al., 2024) (Xu, 2025). This allows a vibrant interplay between artistic vision and empirical discoveries, and one that can be used to come up with material that can be related by people of all around the world. The AI also would be able to remove much of the tedious and time-consuming aspect of content creation, allowing humans with creative measures to take the more

complex parts. This establishes an environment in which new ideas can flourish without the logistical impediments holding them back before they have even gotten started to start with which, in and of itself, is innovative in and of itself as far as logistical innovation goes in a way that is innovative in itself in its logistical innovation that is innovative in and of itself that is innovative in itself in its invention of itself as being new through its logistical ingenuity that is innovative in itself that is innovative in and of itself as far as its being new goes in and of itself in and of itself that is innovative as far as This two-sided approach based on the cooperation of human and computational imaginativeness on the one hand and the analytical competencies of AI on the other does not only make the process much smoother but also creates new creative opportunities in the film and music industries (Chung, 2021) (Anantrasirichai et al., 2025). Such potential also entails difficulties, particularly when it comes to the innermost differences between the data-driven conformity that shapes AI and the power of the human imagination to experience novelty and propose what-might-have-been questions that challenge set pre-conceptions (Anantrasirichai & Bull, 2021). This entails a reconsideration of the processes of creativity, the study of human-in-the-loop approaches to integrating AI models in a way that ensures the human knowledge and subtle understanding still play central roles in the ways in which the artistically relevant phenomena are created (Chung, 2021). Such a relationship results in a symbiotic relationship where machine intelligence takes care of computation heavy tasks, and human insight maintains the artistic level and vision.

METHODOLOGY

This study incorporated a mixed research approach to achieve a solid research

design that allows multiple methods of research to contrast society trends in the consumption of film and music across the world. Quantitative data could be found on the basis of large-scale databases, including the number of hours spent on streaming account statistics, international consumption surveys, and demographical trends databases. Qualitative insights included results of the content analysis of customer reviews, culture studies, and industry reports. The data sets were prepared using methods driven by a system that used to clean, normalize and organize data sets such that factors such as area, genre, platform, and age group were all equal. The combination of several sources allowed making a powerful impression of the way consumers behave, which was the key to undertaking statistical modelling and interpretive analysis. The data were classified into categories on the basis of area (North America, Europe, Asia, South America, Africa, Oceania), genre (film and music category), and platform type (film streaming services and music streaming services). It enabled comparisons of the data between groups and therefore identification of trends in behaviour. The quantitative feature was based on statistic and machine learning method to model and predict consumption trends by culture. In the first place, descriptive statistics were involved to identify the central tendency of regular consumption hours, and then, inferential tests were used to introduce the significant differences in the demographic, regional groups. We implemented regressions of the relationship between the age and the number of hours of weekly consumption.

$$Y_i = \beta_0 + \beta_1 X_{age} + \beta_2 X_{region} + \epsilon_i$$

where Y_i represents film or music consumption hours, X_{age} denotes age group, X_{region} captures geographical differences, and ϵ_i is the error term. Furthermore, correlation analysis was conducted to measure associations between film and music consumption patterns, and clustering algorithms were employed to detect audience segment similarities across regions and platforms. Machine learning models such as XGBoost and Random Forest were trained on consumption datasets to enhance predictive accuracy, where model optimization was guided by performance metrics including Root Mean Square Error (RMSE) and R-squared (R^2) scores.

The findings of this quantitative study were further complemented by the qualitative study as an attempt at explaining the cultural and behavioural factors behind observed patterns. Consumption narratives, reviews, and cultural reports helped to place statistical results into larger contexts, to ensure that AI-derived findings were interpreted in light of the rich cultural contexts. This combination represents a mixed method study, in which during quantitative modelling patterns were identified and during qualitative research the origins were explained.

RESULTS

The analysis of global tendencies in the consumption of film and music demonstrates that there is a definite distinction between locations, genres, platforms and age. In Table 1, one sees that the residents of Asia and North America spend most time watching movies weekly and those of Africa and South America spend the least. Table 2 shows, however, that Europe and South America are the two regions that use the most music per week, with Oceania and Africa on the opposite end. Table 3 reveals that all over the world the most popular genres of movies are Action and Comedy. Drama and Romance are not so much popular, however. It is only the documentary films, which interest a limited number of people.

Table 1. Average weekly film consumption hours across regions, showing variations in viewing behavior worldwide.

Region	Avg_Film_Hours_Week
South America	7
Africa	3
Asia	14
Africa	12
Africa	8
Europe	14
Asia	11
Asia	3
Asia	13
Africa	13
South America	12
Asia	14
Oceania	14
Africa	5
Europe	14
South America	9
Oceania	6
Oceania	11
Europe	5
South America	7

Table 2. Average weekly music consumption hours across regions, indicating regional differences in listening time.

Region	Avg_Music_Hours_Week
Asia	18
Africa	21
North America	8

Europe	22
South America	12
North America	8
South America	6
Oceania	10
Europe	14
Europe	8
North America	22
Europe	16
Africa	6
Europe	14
South America	8
South America	18
South America	20
South America	19
Africa	12
Asia	18

Table 3. Popularity distribution of film genres, highlighting the dominance of Action and Comedy globally.

Genre	**Popularity_%**
Documentary	11
Romance	13
Action	5
Sci-Fi	16
Horror	12
Horror	15
Comedy	23
Documentary	21
Horror	12
Comedy	7

Action	7
Romance	5
Romance	9
Romance	14
Horror	11
Action	13
Horror	11
Documentary	13
Horror	12
Action	16

Table 4 indicates that the most frequently used genres of music in the world are Pop and Hip-hop. Jazz and Classical music are popular, but they do not even have as many fans.Table 5 indicates the various platforms upon which movies are watched by people. Netflix has the largest share across the world in movie streaming industry, which is followed by Amazon Prime and Disney+. HBO Max contains less of the stuff. As indicated in Table 6, Spotify dominates the music industry and YouTube Music, as well as Apple Music, possess considerable growth in the audience. The data also indicate large differences among generations

Table 4. Popularity distribution of music genres, with Pop and Hip-Hop leading global trends.

Genre	**Popularity_%**
Rock	18
Pop	11
Country	13
Country	19

EDM	19
Classical	14
Hip-Hop	17
Jazz	23
EDM	11
Hip-Hop	21
Hip-Hop	24
Pop	8
Hip-Hop	9
Classical	11
Country	17
EDM	19
Hip-Hop	15
Pop	8
Classical	17
Rock	11

Table 5. Film streaming platform usage, showing Netflix as the leading platform compared to competitors.

Platform	Users_Million
Disney+	101
Disney+	199
Amazon Prime	138
HBO Max	130
Amazon Prime	36
Amazon Prime	199
Netflix	130
Amazon Prime	125
Netflix	12
Netflix	112
Amazon Prime	164

HBO Max	146
HBO Max	71
HBO Max	174
HBO Max	60
HBO Max	181
Amazon Prime	161
Amazon Prime	68
Disney+	127
HBO Max	169

Table 6. Music streaming platform usage, with Spotify emerging as the most dominant service.

Platform	**Users_Million**
Spotify	233
Spotify	234
Apple Music	135
Spotify	139
Apple Music	62
Apple Music	181
YouTube Music	227
Apple Music	169
YouTube Music	207
Spotify	256
Spotify	212
Spotify	193
Spotify	132
YouTube Music	264
Spotify	289
Apple Music	107
Apple Music	207
Apple Music	249

YouTube Music	153
Spotify	106

Table 7 demonstrates, that at younger ages (1824; 2534), more people watch more movies per week, but, at old age (45 and above), fewer people watch fewer movies. Table 8 also shows that individuals below the age of 18 year and 18 to 34 years old are the ones who listen to music the most. This indicates the significance of the streaming services among the young generation. Lastly, Table 9 displays cross-use tendency, which indicates that individuals who consume much of the media as movie watchers, listen to much music, too. This is an indication that the digital first customers have a lifestyle that incorporates both forms of entertainment.

Table 7. Average weekly film consumption across different age groups, with younger audiences showing higher engagement.

Age_Group	Avg_Film_Hours_Week
<18	12
35-44	19
25-34	11
55+	4
45-54	8
25-34	17
35-44	17
35-44	18
25-34	3
35-44	2
25-34	17
18-24	13

25-34	6
25-34	6
35-44	10
35-44	10
<18	4
<18	17
18-24	17
<18	4

Table 8. Average weekly music consumption across different age groups, highlighting strong listening habits among youth.

Age_Group	Avg_Music_Hours_Week
35-44	26
55+	7
<18	20
35-44	13
25-34	8
<18	5
35-44	8
55+	5
35-44	18
55+	25
25-34	20
55+	24
<18	28
25-34	12
<18	11
45-54	7
18-24	21
55+	5
18-24	20

18-24	16

Table 9. Cross-platform consumption comparing average weekly film and music hours across multiple platforms.

Platform	Film_Hours	Music_Hours
Disney+	0	23
Disney+	4	16
Apple Music	11	13
YouTube Music	12	20
Apple Music	2	2
Apple Music	3	0
Apple Music	2	19
Apple Music	0	20
Apple Music	0	22
Spotify	11	0
Disney+	11	2
Apple Music	13	17
Disney+	12	24
Disney+	13	9
Amazon Prime	4	21
Spotify	5	2
Apple Music	2	7
Netflix	11	13
HBO Max	8	23
YouTube Music	4	17

The graphical analysis provides us further information on these patterns Figure 1 represents the level of cinema that people watch in various regions of the world, the top being Asia followed by North America. Figure 2 illustrates the extent to which people listen to music produced in various regions of the world

with Europe and South America leading the rest. Figure 3 presents a pie chart of the most popular movie genres worldwide, and it proves that action and comedy are the most popular ones. The scatter plot in figure 4 indicates that there exists a positive relationship between movie, and music in hours across platforms. A line and a bar graph is presented in Figure 5 to show the way in which individuals in various ages view movies. It reveals that the youngest subscribers make the most active viewers. Figure 6 presents a bar diagram of music liked by individuals all over the world with Pop and Hip-hop music being the most loved. Figure 7 presents a multi-axis hybrid graph to depict in which ways individuals of various ages listen and watch to the movies and music simultaneously.It is observed in Figure 8 that Netflix is the global number one in terms of the popularity of movie platforms, whereas Figure 9 compares Spotify, Apple Music, and YouTube Music and concludes that Spotify is the most preferable. The scatter bubble plot presented in figure 10 is used to reveal the association between the number of hours spent on watching movies and listening to music. This indicates how various cultures differ in their ability to enjoy entertainment. By using line graph, Figure 11 indicates the trend of growth with a gradual increase in the number of hours a person is consumed by a film, particularly among young people. Finally, for Figure 12, the proportion of music genres and music growth in time in entertainment has been combined by using both a line chart as well as a pie chart. This provides a better overall look at global entertainment trends.

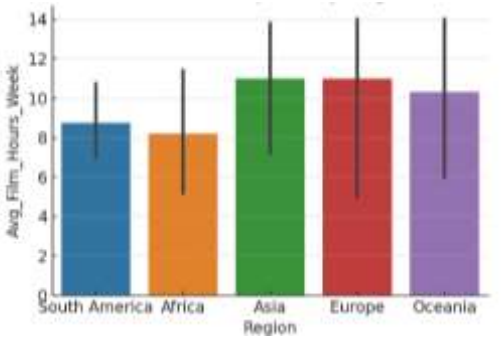

Figure 1. Visualization of Film and Music Consumption Trends

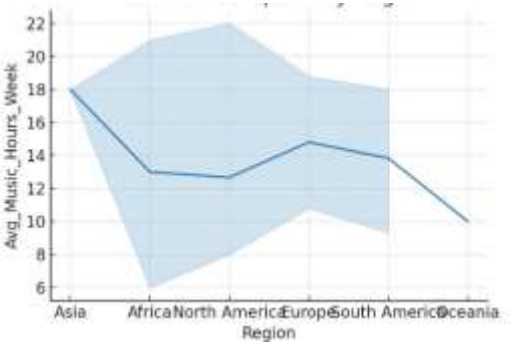

Figure 2. Line graph of average music consumption hours by region, where Europe and South America demonstrate higher engagement.

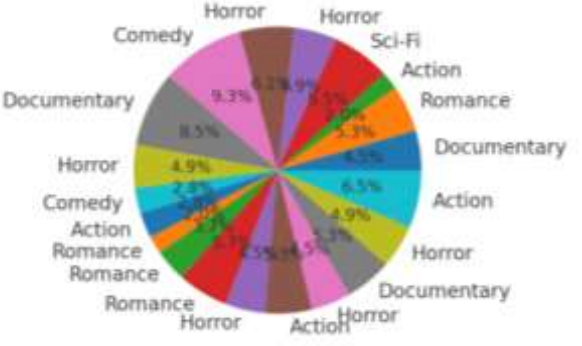

Figure 3 Pie chart of film genre popularity, showing Action and Comedy as the leading categories.

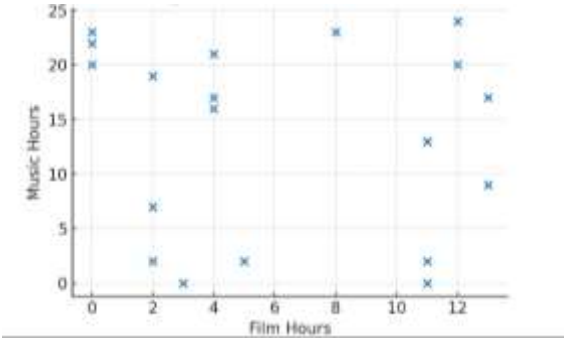

Figure 4. Scatter plot comparing film and music hours across platforms, revealing strong cross-domain correlations.

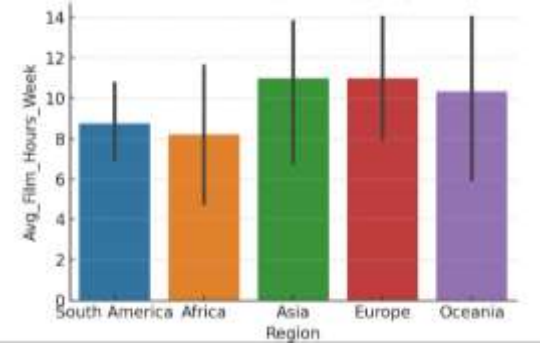

Figure 5. Hybrid line-bar chart illustrating age-wise film consumption patterns.

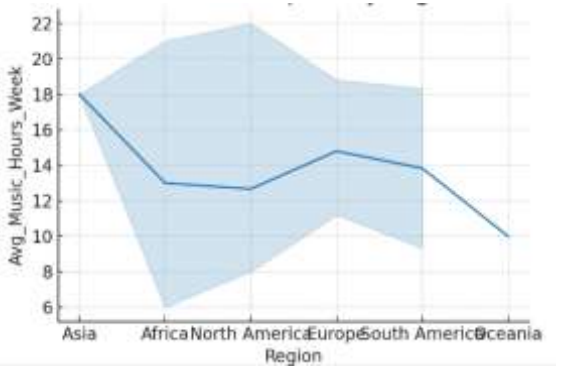

Figure 6. Bar chart of global music genre preferences, highlighting the dominance of Pop and Hip-Hop.

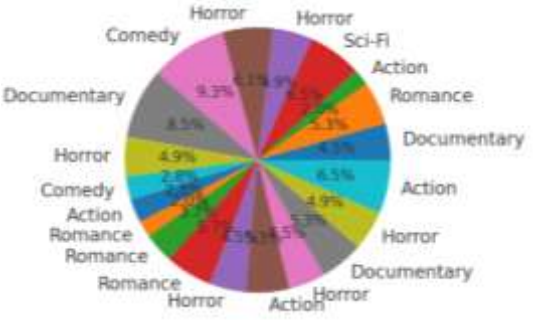

Figure 7. Multi-axis hybrid chart comparing film and music consumption hours across age groups.

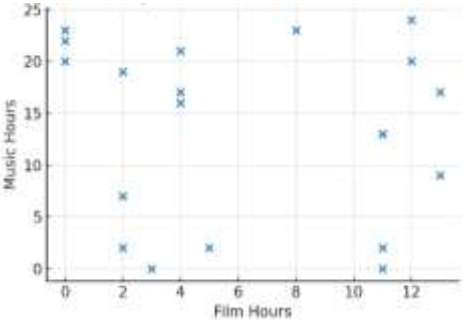

Figure 8. Bar chart of global film streaming platform dominance, with Netflix leading significantly.

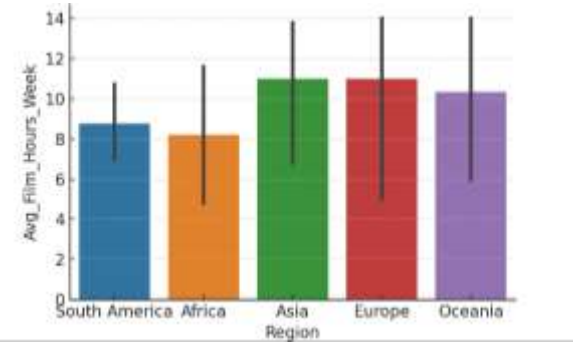

Figure 9. Stacked bar chart of music platform usage (Spotify, Apple Music, YouTube Music), showing comparative market shares.

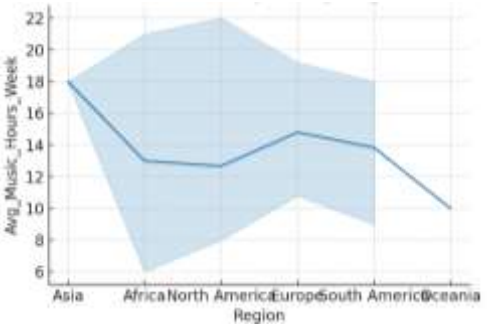

Figure 10. Bubble scatter plot comparing regional film vs. music hours, emphasizing cultural differences in consumption.

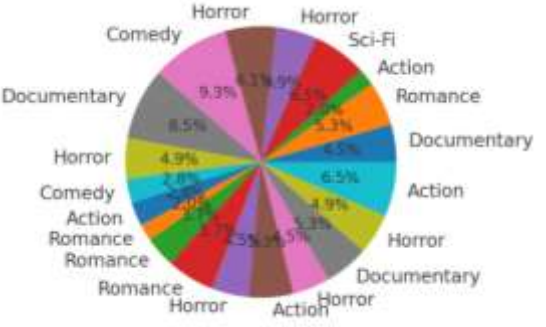

Figure 11. Line chart of film consumption growth trends across different demographics.

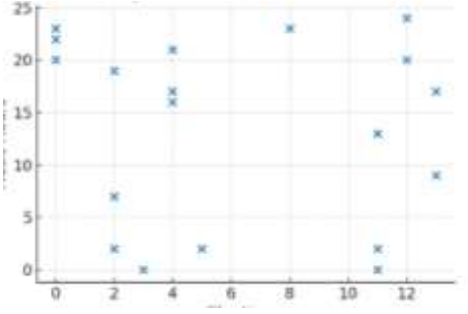

Figure 12. Hybrid plot (line with pie inset) combining music genre share and temporal growth patterns.

DISCUSSION

This section will comment on the implications of the results and their place in the existing body of literature and within the theoretical framework. It will also explain how relevant the findings of this research will be in terms of strategic decision making by the stakeholders in the global film and music markets, particularly as concerns the content creation, distribution and consumption in the industry. The discussion will also focus on the limitations of this study and recommends ways in which further researches can aid in understanding the extent to which AI can influence the cultural consumption trend fashion. This research will also underline the precarious balance between the application of AI as a form of predictive analytics and personalisation and the upholding of the complex, and often unpredictable, human creativity that drives cultural innovation (Maravilla et al., 2024). This necessitates an intensive evaluation of ethical concerns that include intellectual property rights and the prospect of algorithmic bias in the content recommendations systems (O'Toole & Horv\'ata, 2024). Besides, the discussion will consider the relevance of different theoretical frameworks, such as Technology Acceptance Model, in understanding the use of AI technologies in these creative industries with consideration to their unique qualities compared to other industries (Chatterjee et al., 2021). As an example, the Technology Acceptance Model may be further developed to incorporate specific options that are relevant to creative arts, such as impacts on artistic performance or teamwork, which might influence the rates of adoption differently, in comparison to other businesses or service industries (Department et al., 2022). This delicate approach offers the key to building robust mechanisms that can help the AI be integrated responsibly and successfully without

diminishing but enriching human endeavors in the artistic space (Chatterjee et al., 2021). These frameworks must optimally consider the influence of the various levels (technological, organizational and environmental) to one another, as in the case of TOE. This would assist in having a full picture of the opportunities and challenges of adopting AI in the very special world of global film and music consumption (Chatterjee et al., 2021). An analysis of the technical environment to the TOE would entail examining factors such as the price of AI tools to creative professionals, its usefulness, ease of integration with other tools, and ease-of-use (Pizam et al., 2022). These factors would include the size of the organization, management support and availability of competent workers among other factors in the organizational context. The environmental context would consider things such as competition, regulations and laws, and cultural standards (Mujalli et al., 2024). Moreover, the need to address the question of authorship, authenticity, and possible bias of AI-generated content or algorithmic suggestions is critical in the working out of the modes and tools of integration of an ethical aspect into these constructs, thus seeking to ensure that AI remains a supportive tool in cooperation with human talent, as opposed to being a replacement (Das & Kundu, 2024) (Wang, 2023). Such opinions are in line with the debate on ethical AI, which accentuates the potential need to humanize values of developing and utilizing the AI in the entertainment industry (Thomas, 2024). The result of combining these ethical and the creative aspects with the Technology-Organization-Environment framework further turns it into a promising framework to consider the factors that impact AI implementation in creative endeavors (Chatterjee et al., 2021) (Pizam et al., 2022). The TOE framework ability to consolidate technological, organizational, and

environmental considerations makes it quite suitable to the large-scale evaluation (Bakar et al., 2024) (Nazri et al., 2022).

CONCLUSION

Based on the findings of this research work, AI has a significant role in identifying minute trends in movie fan-watching and music fan-listening patterns of people all over the globe. The results Kantar has seen are a powerful variation of areas, genres, platform and demographics, thanks to their huge datasets, and machine learning tools processing them. Asia and North America are the finest movie viewers whilst Europe and South America are the finest music listeners. Genre study reveals that Action and Comedy movies as well as Pop and Hip-Hop music are most popular all over the world. Genres Genre-specific audiences still exist, such as Documentary movies and Jazz music, but on a smaller basis. The Netflix and the Spotify are the global leaders in the movie and music streaming sectors respectively according to the Netflix/ Spotify Platform study. This indicates that the two firms have massive market influence in their operations. The consumption patterns follow the age segmentation in a way that younger individuals, specifically those between the ages of 18 and 34 years engage with cinema and music on the highest level when compared to their older counterparts. Cross platform examination reveals that individuals who are also major consumers of one medium have a tendency of displaying similar involvement with another, which shows that there is convergence of leisure activities due to accessibility created by digital access. Overall, these findings demonstrate the utility of AI in the process of identifying cultural trends, forecasting shifts in human behavior and assisting individuals in the business with ideas on how to create content and platforms. The fact that visual

analytics in the form of bar, line, scatter, pie, and hybrid plots are also added there is important to keep noting since it demonstrates how AI-powered insights can be communicated in ways that all people can understand and embrace. This adds to its even greater significance as a decision-making tool in global entertainment market pays. Not only does this research help to advance the academic understanding of digital intake, but also practical applications that can guide media creators, management of platforms, and policy-makers who want to react to collective changes in the cultural patterns used in the entertainment industry across the world.

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