



Apple of Our E

“Those who think Apple is all about cool industrial design are missing the point”

Q. Which one of the following three paragraphs is not, at all times, true: 1. Entertainment is the emotional engagement of people for the purpose of conveying a pleasurable experience.

2. Previously the confined province of discrete times and designated venues, entertainment is now the quantum mechanics of experience, found everywhere, infused into everything. Entertainment is no longer simply a movie or play or theme park, or any single point in the continuum of leisure life.

3. Entertainment is the multi-modal medium, the engine of heightened experiences, striving to structure, edit and embellish tales of what once was, what is and what might be - even in the most conventional of places and of moments.

A. As this copy is taken directly from my company’s website, I would agree that most of it is right on the pulse of our entertainment culture. However, there is an implicit assumption in Paragraph 3 that is not always true, and could blindside the entertainment industry.

If “entertainment” is striving to structure, edit and embellish, then we, as the benign politburo of the entertainment industry, are the ones striving to structure, edit and embellish tales on behalf of the public at large. Indeed, most of us make our living, in one way or another, by controlling this entertainment process.

The rub is, there is a much more powerful party that has an increasing interest in taking control of structuring, editing and embellishing tales. Who is this entertainment mogul wannabe? Consumers. We, the people, are

making movies, music, writing print-on-demand books, and getting published. The American Dream is arriving on the desktop of the digital democracy, where freedom of speech means the freedom to publish one’s ideas through a multitude of media.

Maslow In A Box

It may be ironic, but not really surprising, that the company that understands this better than anyone is not Disney or any one of the usual mega-media suspects. Operating under the legacy guise of a computer company, Apple is leading the way. Apple’s integrated whole of hardware, operating system and software applications, is the hi-tech that enables the hi-touch emotional payoff of self-expression.

Well beyond function and form, it is Apple’s iApps (iMovie, iDVD, iTunes & iPhoto) that empower consumers to unleash their innate, latent creativity, to tell their own stories in whatever medium they choose to express themselves. Apple is selling Maslow in a box; and while they are superlatively elegant boxes, those who think Apple is all about cool industrial design are missing the point. It is not the Apple of our eye that is the most rewarding; but, as in any worthy relationship, it is the Apple of our heart that is the most endeared.

With Apple at the vanguard, while the couch potato psychographic segment will always exist, more and more Americans are living lives of quiet creativity. The resulting sense of accomplishment may be one of the strongest of human addictions, “afflicting” many with symptoms of fulfillment and induced visions of self-actualization. Moreover, this creative empowerment is a highly contagious social disease. With a click or two, creative output is shared with family, friends and the world.

As they say, home isn’t what it used to be. It is much, much more. Passively watching hi-definition, surround sound movies or playing with interactive game-boxes is potentially less dangerous to the out-of-home leisure industry than the user-active home iEntertainment. In the zero sum market of leisure time and dollars, it not only poses another threat to out-of-home entertainment; it also serves as a wake up call to the traditional entertainment industry to make destinations more personally rewarding and socially fulfilling.



Courtesy of Apple