

Review Article

# Hedonic and Eudaimonic Motives in Media Consumption: A Literature Review

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**Abstract** - Media consumption has been a part of people's lives, and it is evident that people not only consume media entertainment for amusement and pleasure – the motive behind which is 'hedonic' – but also, they consume media content seeking to fulfil their general needs and contemplate life's meaning, purpose, and truths – the underlying motive for which is 'eudaimonic'. Indeed, people voluntarily consume tragic (sad), heartbreaking, or complex emotional content. This clearly suggests the importance of both hedonic and eudaimonic entertainment motives in media consumption. Therefore, this study aims to uncover the complementary yet distinct relationship between the hedonic and eudaimonic dimensions in media consumption. Hence, a literature review using the PRISMA framework is conducted to examine how hedonic and eudaimonic entertainment motives relate to media content consumption. The findings are synthesised and discussed into five interconnected themes to show the dynamics of both hedonic and eudaimonic motives in media consumption, and it is found that both are essential for understanding media consumption. Findings reveal that although these motives are distinct and can be separated analytically, they frequently coexist and serve as complementary drivers of media consumption, yielding enjoyment and prompting people to choose different content types based on their preferences, psychological pathways, and well-being outcomes. The same content affects different people in different ways depending on individual differences and situational context. Most importantly, without hedonic, there can't be pure eudaimonia. This study has also presented implications for future research directions in the entertainment and media industry and for academic practitioners.

**Keywords** - Enjoyment, Entertainment, Eudaimonic, Hedonic, Media Consumption.

## 1. Introduction

Dating back to the 4th century B.C., the Greek philosopher Aristippus taught that the pursuit of maximum pleasure is the ultimate life goal, with happiness as the sum total of an individual's hedonic moments. But Aristotle explicitly labelled Aristippus' ideal as vulgar, stating that hedonic happiness leads humans to follow their desires slavishly, and positing that virtue expresses true happiness, the core concept of eudaimonia. This creates an intellectual landscape in which hedonic and eudaimonic foci overlap with distinct concepts, leading to heated debate between hedonic and eudaimonic theorists [1]. Over time, many theorists expanded the domain of media psychology across different eras, rooted in ancient philosophical debates.

In today's contemporary society, media consumption has become a new normal for all. People consume entertainment media at some points in their lives. For decades, researchers have been studying media consumption. The reason audiences actively seek media is well addressed by the groundbreaking Uses and Gratifications Theory [2]. Fundamentally, the entertainment research was

operationalised on the basis of the hedonic consumption paradigm [3], formalised by Dolf Zillmann through Mood Management Theory [4]. Later, the paradigm was applied to music consumption to understand how hedonic responses shape consumer behaviour in that context [5]. However, due to persistent anomalies regarding why audiences voluntarily consume tragic (sad), heartbreaking, or complex emotional content, entertainment research has shifted to address this paradox by examining hedonic and eudaimonic entertainment motives. In this regard, [6] have argued that people also consume content when they have eudaimonic concerns. It means that when people consume media entertainment for amusement and pleasure, their hedonic motivations are at play. The other is eudaimonic motivation, which arises when people seek to fulfil their general needs and contemplate life's meaning, purpose, and truths. Thus, hedonic and eudaimonic entertainment motives are formally distinguished to address the above-stated entertainment paradox. Since then, entertainment research has gained momentum across diverse contexts and has also contributed to the literature on hedonic and eudaimonic motivations. Despite this developmental progression in the existing



literature, there remains a critical gap in understanding whether hedonic and eudaimonic entertainment motives function independently or interactively when media users consume media. This ambiguity definitely limits precise theoretical understanding and, hence, practical guidance for media managers, practitioners, and developers, while fulfilling the needs of a diverse audience.

Basically, media content consumers seek entertainment for enjoyment [7], [8]. Actually, an individual's media entertainment experience varies according to the levels of affective and cognitive challenges in the content [9]. Given these affective and cognitive elements, it seems highly warranted to capture the dynamics of both hedonic and eudaimonic entertainment motives. This will answer why both are important in the case of media consumption. Hence, the main aim of this research is to conduct a literature review to examine how hedonic and eudaimonic entertainment motives relate to media content consumption. Nevertheless, very recently, psychologically rich entertainment concepts have been studied in media usage research, which is in a very nascent stage, with its roots in eudaimonic measures [10]. That's why the main focus is on capturing the relationship between hedonic and eudaimonic motives in media consumption. This review contributes by synthesising fragmented findings to offer a novel five interconnected themes that reveal the coexisting and complementary relationships between these two motives.

This research is based on the simple research question of whether one of the hedonic and eudaimonic entertainment motives is sufficient to explain media content consumption, or whether both are important. With this backdrop in mind, this study reviews the existing literature. This review paper consists of eight sections. Section 1 introduces the study, as discussed. The remaining sections are listed as follows. Section 2 mentions the methodology used for this research. Section 3 provides the bibliographic context of the study. Section 4 presents the findings. Section 5 provides a thematic discussion of the synthesis of findings. Section 6 presents the suggestions and implications for future research. Section 7 outlines the study's limitations. Section 8 concludes the study.

## 2. Research Methodology

An inclusion/exclusion criteria-guided systematic review is adopted to address the research question, with the criteria at the researcher's sole discretion. There cannot be a single right way to select criteria-based papers [11]. Therefore, an attempt has been made to retrieve papers from the Web of Science (WoS) database to near-perfection using a scientific approach, including queries, title and abstract filtering, and full-text filtering. The Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) protocol is used to conduct this systematic literature review (see Figure 1).

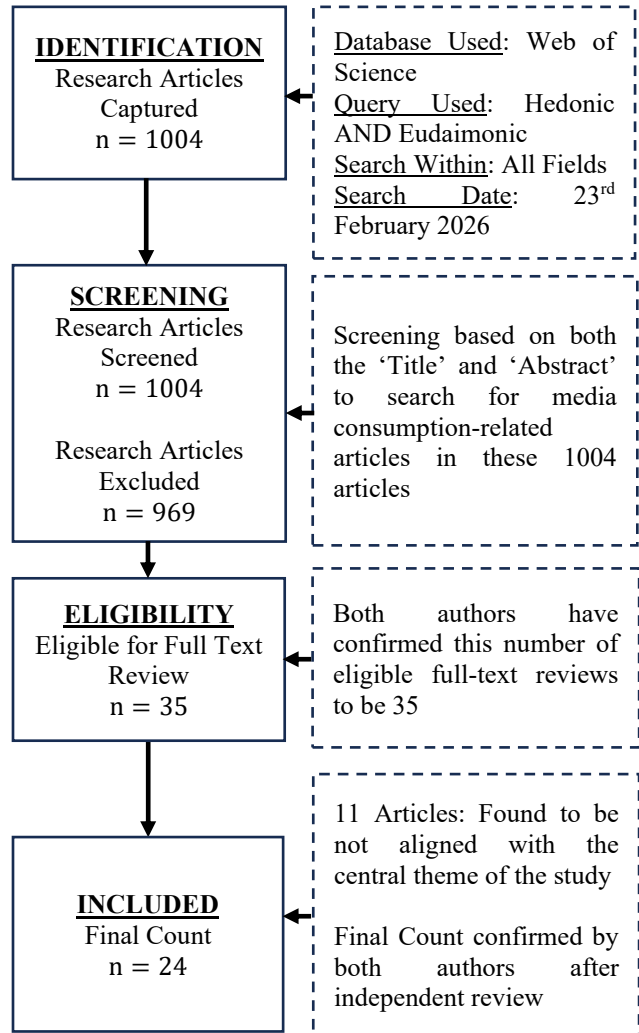


Fig. 1 PRISMA Framework

Source: Authors' Work

### 2.1. Inclusion Criteria

Resources are identified with a more general search query related to hedonic and eudaimonic. The resources are then streamlined by limiting them to the language 'English'. Furthermore, the resources are limited to articles on media and entertainment.

### 2.2. Exclusion Criteria

Research articles that are published in languages other than English are excluded. Books, reviews, and conference proceedings are also excluded. Also, articles unrelated to the media entertainment are excluded.

### 2.3. Literature Identification

Based on the inclusion and exclusion criteria, the research articles are collected from the Web of Science (WoS) database, a widely recognised index of peer-reviewed literature, as of 23<sup>rd</sup> February 2026. The search is executed in the Advanced Search Interface using the "Documents" tab and selecting the "Fielded Search" option across "All Fields"

within the Web of Science Core Collection (all editions). A total of 1004 research articles are captured using the query “Hedonic AND Eudaimonic” searched within “All Fields”. Although the focus is on eudaimonic and hedonic media entertainment, the “All Fields” criteria are initially used to ensure that no articles are missed. As only one database is searched, no duplicate records are identified. The articles are rigorously screened based on titles and abstracts, and 35 articles are deemed appropriate for full-text review. After reviewing these 35 papers, 11 were rejected for not aligning with the study's central theme, resulting in a final count of 24 after independent review by both authors. This proves the consistency and validity of the final count.

### 3. Bibliographic Context

The selected articles’ publication journals are characterised using the Journal Citation Indicator (JCI), five-year Journal Impact Factor (JIF), and the Journal Citation Reports (JCR) quartile, as shown in Table 1.

Out of these listed journals in the following table, 48% are Q1 (top 25%), 43% are Q2 (25-50%), and 9% are Q4 (bottom 25%) category-ranked journals. Table 2 shows the citation count of the selected 24 articles as reflected by the Web of Science database and Google Scholar.

**Table 1. Journal-Level Metrics**

| Journal                                                          | JCI 2024 | JCI 2025 | JIF 2025 | 5-Year JIF 2025 | JCR Quartile 2025 |
|------------------------------------------------------------------|----------|----------|----------|-----------------|-------------------|
| Primenjena Psihologija                                           | 0.17     | 0.19     | 0.6      | 0.6             | Q4                |
| Communication Research                                           | 1.96     | 1.96     | 4.9      | 7.2             | Q1                |
| Journal of Consumer Behaviour                                    | 0.96     | 1.08     | 7.0      | 7.0             | Q1                |
| Poetics                                                          | 5.88     | 6.16     | 2.6      | 2.7             | Q1                |
| Journal of Media Psychology: Theories, Methods, and Applications | 0.90     | 0.91     | 1.9      | 2.3             | Q2                |
| Frontiers In Psychology                                          | 0.97     | 1.02     | 3.8      | 4.2             | Q1                |
| Communications: The European Journal of Communication Research   | 0.86     | 0.81     | 2.3      | 2.1             | Q2                |
| Medijske Studije                                                 | 0.15     | 0.07     | 0.2      | 0.4             | Q4                |
| Sport Management Review                                          | 0.89     | 0.87     | 3.9      | 5.1             | Q1                |
| Media Psychology                                                 | 2.75     | 2.90     | 3.0      | 4.9             | Q1, Q2            |
| Human Communication Research                                     | 1.84     | 1.77     | 3.4      | 5.4             | Q1                |
| Journal of Communication                                         | 2.67     | 2.40     | 5.3      | 7.6             | Q1                |
| Games and Culture                                                | 1.44     | 1.30     | 2.1      | 3               | Q1, Q2            |
| European Journal of Science and Theology                         | 0.77     | 0.98     | 0.3      | 0.3             | Q1                |
| EuroMed Journal of Business                                      | 0.79     | 0.81     | 4.4      | 5.1             | Q2                |
| Current Psychology                                               | 0.97     | 0.91     | 2.7      | 3.3             | Q2                |
| Communication Research Reports                                   | 0.81     | 0.84     | 1.7      | 1.9             | Q2                |
| PLoS ONE                                                         | 0.85     | 0.80     | 2.8      | 3.3             | Q2                |
| Psychology of Popular Media                                      | 0.85     | 0.76     | 2.2      | 3               | Q2                |

Source: Authors’ Creation

**Note:** JCR Quartile indicates the journal's quartile ranking (Q1-Q4), where Q1 = top 25%, Q2 = 25–50%, Q3 = 50–75%, and Q4 = bottom 25%. All bibliometric indices are retrieved and updated from the Clarivate Journal Citation Reports database.

**Table 2. Journal Articles’ Citation Count**

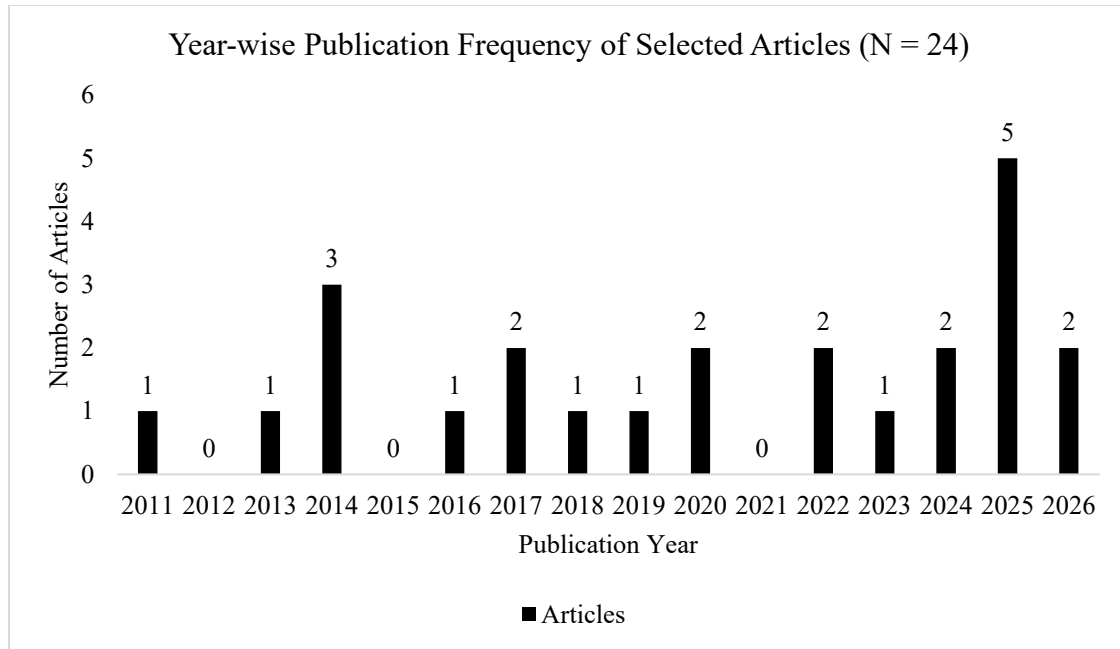
| Article                                                                                                                           | Year | *Citation Count |                |
|-----------------------------------------------------------------------------------------------------------------------------------|------|-----------------|----------------|
|                                                                                                                                   |      | Web of Science  | Google Scholar |
| Entertainment as Pleasurable and Meaningful: Identifying Hedonic and Eudaimonic Motivations for Entertainment Consumption         | 2011 | 554             | 1234           |
| Hedonic and eudaimonic motives for watching feature films. Validation of the Spanish version of Oliver & Raney’s scale            | 2013 | 13              | 32             |
| Hedonic and eudaimonic motives for favourite leisure activities                                                                   | 2014 | 22              | 43             |
| Hedonic and eudaimonic aspects of media entertainment                                                                             | 2014 | 3               | 7              |
| Media Entertainment and Well-Being-Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality | 2014 | 150             | 284            |

|                                                                                                                                                                        |      |     |     |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|-----|-----|
| Effects of Hedonic and Eudaimonic Motivations on Film Enjoyment Through Moral Disengagement                                                                            | 2016 | 10  | 39  |
| The Role of Cognitive and Affective Challenge in Entertainment Experience                                                                                              | 2017 | 123 | 249 |
| Improving well-being through hedonic, eudaimonic, and social needs fulfillment in sport media consumption                                                              | 2017 | 65  | 130 |
| The Moods Meaningful Media Create: Effects of Hedonic and Eudaimonic Television Clips on Viewers' Affective States and Subsequent Program Selection                    | 2018 | 6   | 21  |
| The effects of user comments on hedonic and eudaimonic entertainment experiences when watching online videos                                                           | 2019 | 4   | 14  |
| Media for Coping During COVID-19 Social Distancing: Stress, Anxiety, and Psychological Well-Being                                                                      | 2020 | 153 | 315 |
| Why Binge-Watching? The prominent motives and analysis of the motivating hedonic and eudaimonic elements of emotional gratification in a binge-watching experience     | 2020 | 6   | 38  |
| How short film ads improve brand attitudes: The roles of viewing experiences and consumption visions                                                                   | 2022 | 7   | 15  |
| Examining the hedonic and eudaimonic entertainment experiences of the combination of stand-up comedy and human-interest stories                                        | 2022 | 11  | 23  |
| Why eudemonia brings more happiness: The multiple mediating roles of meaning of life and emotions                                                                      | 2023 | 14  | 24  |
| Eudaimonic entertainment overcoming resistance: an update and expansion of narrative persuasion models                                                                 | 2024 | 25  | 39  |
| Players Just Want to Have Fun? An Exploratory Survey on Hedonic and Eudaimonic Game Motives                                                                            | 2024 | 28  | 59  |
| When entertainment media pull at the heartstrings: Effect of eudaimonic music videos on prosocial outcomes                                                             | 2025 | 2   | 2   |
| Entertainment Contributes to Adaptive Coping: A Longitudinal Investigation of the Interplay Between Hedonic and Eudaimonic Entertainment, Escapism, and Meaning Making | 2025 | 4   | 7   |
| Is There an Easy Path to Eudaimonia? Novel Insights on the Dual-process Perspective in Media Entertainment                                                             | 2025 | 8   | 10  |
| Hedonic and eudaimonic entertainment as facilitators of consumer brand engagement: a multiple mediation model for Netflix                                              | 2025 | 3   | 7   |
| Beyond pleasurable and meaningful: Psychologically rich entertainment experiences                                                                                      | 2025 | 7   | 11  |
| Theory of Mind, Empathy, and Eudaimonic Media Preferences                                                                                                              | 2026 | 5   | 4   |
| Mood Repair Following Eudaimonic Media Selection                                                                                                                       | 2026 | 0   | 0   |

Source: Authors' Creation

**Note:** \*Citation count retrieved and updated from Web of Science (WoS) and Google Scholar databases. Publication year is provided for each article to indicate temporal trends in the literature.

The year-wise publication analysis of the selected 24 journal articles reveals that they were published between 2011 and 2026 (see Fig. 2).



**Fig. 2 Year-wise Publication Frequency of selected articles (N = 24)**

Source: Authors' Work

Note: Data Source: Web of Science (PRISMA-guided search, N = 24); In the years 2012, 2015, and 2021, no papers qualified for the study.

#### 4. Findings

The extensive review of the articles captures the intricacies of hedonic and eudaimonic interactions. Findings reveal that viewers' selection of media content is based on hedonic and eudaimonic needs. If viewers seek hedonic needs, then it is for pleasure and enjoyment seeking. If they select content to seek gratification through appreciation and mixed affection, then it is their eudaimonic need [12]. Two relatively independent motivational dimensions, i.e., hedonic and eudaimonic motivations, determine why people consume entertainment [6]. Happiness is more pronounced with eudaimonic motives [13]. Through media consumption, viewers seek to fulfil gratifications [14]. Media content consumption, including music listening, requires no extra energy or effort and is primarily for relaxation and easy-going activities. Eudaimonic motives are not so high for such activities and are mostly motivated by hedonic rather than eudaimonic motives.

Without hedonic, there can't be pure eudaimonia [15]. This means hedonic enjoyment precedes eudaimonic appreciation, as pleasurable engagement leads to deeper appreciation. Whether an individual is hedonically or eudaimonically driven, enjoyment is the ultimate result. It is found that enjoyment is positively influenced by direct eudaimonic motivation. Moral disengagement serves as a mediator through which hedonic motivation yields enjoyment. In any case, whether hedonic or eudaimonic, the purpose of enjoyment is fulfilled [14]. But the processes of reception for the enjoyment vary from individual to individual. It means that the same media content can be

comprehended as deep appreciation or transient pleasure, depending on the individual's reception process [16]. The content the audience selects to watch is based entirely on individual preferences, moods, and attitudes [17].

Previous research has established that in the case of sports (media) content consumption, hedonic and eudaimonic values act as a mechanism to improve the well-being of sports content consumers [18]. Both the hedonic and eudaimonic motivations vary with different media content. Those who are hedonically motivated show a greater preference for comedies, romantic movies, adventure, and action films, and a lesser preference for political content, suspense or thriller, historical content, and drama. In contrast, those who are motivated by eudaimonia show a greater preference for content containing war, dramatic films, suspense or thriller, and historical and political films, and a lesser preference for action, adventure, and comedy films [19].

Even in gaming, eudaimonia is found to be a motivational driver [20]. This variation in preference can also be influenced by the meaningfulness of media clip content, which induces both eudaimonic and hedonic states. Eudaimonic and hedonic content viewers experience meaningful and fun affect, respectively [21]. Content that is challenging, sad, and requires deep thinking need not always be required for eudaimonic experiences; rather, such experiences can also come from non-intense, challenging content by detecting messages that align with their core values [22].

In the case of media content consumption, such as online video, the entertaining experience, more specifically the hedonic dimension, depends not only on the video content but also on previous users' comments [23]. In the context of entertainment, such as a movie, eudaimonic experiences are primarily driven by cognitive challenges. The contribution of affective challenges to this effect, however, is secondary. Affective challenges enhance suspense, whereas the absence of both affective and cognitive challenges leads to fun experiences only [9]. Regarding the process of media consumption, both hedonic and eudaimonic entertainment are found to entice consumer attention. These two forms of entertainment are already established as facilitators of engagement among Netflix users.

The impact of hedonic entertainment on customer brand engagement is higher than that of eudaimonic entertainment [24]. Both forms of entertainment are positively associated with short-term meaning-making. However, their mechanisms are different. It is through positive affect and vicarious experience, respectively, that hedonic and eudaimonic experiences arise [25]. Even though people in positive and negative moods prefer to watch hedonic rather than eudaimonic content, both types evoke similar positive mood effects [26]. These two modes, hedonic and eudaimonic, link media use to psychological well-being. The hedonic mode helps to relax and detach from mental stress, whereas the eudaimonic mode provides mastery experiences, thus promoting well-being [27]. Eudaimonic well-being is well supported by the psychological richness of the content (novelty, variety, and interest) [10].

Stress and anxiety have connections with media usage, as found in research specifically in the context of COVID-19 days. As a coping strategy for stress, people have consumed more hedonic content than eudaimonic content. On the contrary, eudaimonic content consumption is found as a coping mechanism for anxiety during those days of COVID-19 [28]. Whatsoever, these eudaimonic and hedonic motives are found to be positively correlated, affirming the complex nature of entertainment [29].

People adept at the communicative/affective theory of mind (ToM) and who show greater trait empathy enjoy media with eudaimonic content. On the other hand, only those having high trait empathy enjoy hedonic media content [30]. Viewers of eudaimonic music videos experience significantly greater eudaimonic emotions and associated physical responses than viewers of hedonic music videos [31]. Even the use of these two hedonic and eudaimonic experiences is evident in short film ads, a form of branded entertainment, that positively change brand attitudes [32].

## 5. Discussion

The synthesis of the findings is organised into five interconnected themes to understand hedonic and eudaimonic

motivations in media consumption. Discussions for the themes are provided below:

### 5.1. The Symbiotic Relationship between Hedonic and Eudaimonic Motives

Findings reveal that within the media consumption experience, both hedonic and eudaimonic motives operate as complementary forces. The foundation of pleasurable experience (hedonic) is the necessary condition for meaningful experiences (eudaimonic) [15]. In other words, hedonic experiences act as a precursor to eudaimonic experiences.

The positive correlation between the hedonic and eudaimonic motives clearly indicates this symbiotic relationship [29]. Hence, it is evident that hedonic and eudaimonic dimensions coexist within the landscape of media consumption [6]. Therefore, it is necessary to capture both dimensions when analysing viewers' media consumption patterns.

### 5.2. Enjoyment: The Ultimate Outcome

Although hedonic and eudaimonic consumption share identical psychological processes, enjoyment is the ultimate outcome in both pathways. The common endpoint is the fulfilment of enjoyment despite the diverse pathways for hedonically and eudaimonically motivated viewers [14]. However, the enjoyment as the final outcome is complex, arising from emotional resonance, cognitive engagement, and moral flexibility [9], [14].

### 5.3. Individual Differences: The Way of Media Content Reception

Individual differences also determine the type of experience media content facilitates for viewers. The same media content can elicit hedonic or eudaimonic experiences depending on individuals' psychological factors, such as attitudes, moods, and preferences [17]. In this regard, both empathy as a trait and theory of mind are well connected to this description of the phenomenon [30]. Thus, the effects of media content cannot be claimed to be universal; rather, they are well shaped by the viewer, what he/she connects to his/her experience, and the degree of engagement with the content. In this regard, individual differences matter for how content is received.

### 5.4. Well-Being: The Outcome due to Functional Difference

Both hedonic and eudaimonic pathways are well connected to psychological well-being through their distinct functional differentiations [10], [27]. These findings have emerged in the context of COVID-19, and while seeking a stress-free and anxiety-free life during the pandemic, they seek hedonic and eudaimonic content, respectively [28]. Thus, media consumption is situation-specific, meaning it depends on what viewers seek to satisfy specific emotional needs.

### 5.5. The Predictive Power of Hedonic and Eudaimonic Motivations

Both hedonic and eudaimonic motives predict what people choose to view or consume [19]. Motives determine how people will engage with the chosen content [24]. Thus, the degree of engagement varies with forms of entertainment motives. As these two dimensions lead to distinct behavioural patterns, they are equally important and should be considered in media consumption studies [25]. Accordingly, the engagement mechanism also varies, determined by the motives. Overall, hedonic and eudaimonic motives serve as predictors of the underlying mechanisms of media consumption.

## 6. Suggestions and Implications for Future Research

This review of the literature has opened up new avenues for future research in media consumption. At the same time, it has implications for managers and practitioners in the media platforms business. More specifically, OTT (Over-the-Top) media platforms can benefit from understanding how hedonic and eudaimonic entertainment motives operate among OTT viewers. Entertainment media business owners must focus on these two motives and incorporate them into their content to help viewers build an affinity for media consumption. Instead of focusing solely on hedonic content, incorporating eudaimonic motives would facilitate a strategic shift. Marketers can diversify their business portfolios, balancing engagement with enduring loyalty. This would help the viewers remain engaged with the content. Therefore, future research should focus on how people engage with media content consumption [15]. This may be extended to examine how hedonic and eudaimonic entertainment motives interact with customer brand engagement dimensions, thereby encouraging viewers, customers, or consumers to continue using it. OTT platforms seem to be expanding in the current online media landscape, with multiple competitors in the market; therefore, both hedonic and eudaimonic entertainment should be further explored in subsequent research [24]. Even with OTT binge-watching, people who derive greater enjoyment tend to engage in continuous content consumption, especially when they are lonely [33]. Also, the inclusion of trait variables is required in future studies, as they may affect the media-use interaction [25]. This is because consumers encounter multiple touchpoints throughout their interactions with media. Situational and personal factors, such as personality traits, need to be considered when interacting with/consuming media content [9]. A person-centric research approach should be adopted to investigate how individual differences affect the selection of media content. Regarding digital gaming, the most rapidly spreading form worldwide is being adopted as a leisure activity [34]. In this context, scholars need to determine whether eudaimonia serves as an attractor for such gaming [20].

## 7. Limitations of the Current Study

Though this study has contributed to the growing body of media and entertainment literature, it is important to acknowledge its limitations. This study has used only the WoS database to capture the existing literature. Of course, WoS prioritises quality over quantity, but other databases such as Scopus, ProQuest, EBSCOhost, Google Scholar, Directory of Open Access Journals (DOAJ), Scientific Electronic Library Online (SciELO), ScienceDirect, and JSTOR should also be used in future research. Within the broader area of entertainment and media, as the focus is on a specialised area, i.e., eudaimonic and hedonic, this study is limited to very few papers in WoS. The exclusion and inclusion criteria have also further narrowed our literature pool to English-language articles. Hence, future researchers are recommended to broaden their criteria. Most importantly, 23rd February 2026 has been set as the cut-off date for including the articles. The publication trend, as shown in Figure 2, has already indicated growth in this domain, and it is highly expected that the number of articles will increase in the near future. Despite these limitations, this study firmly believes to have provided greater insights into media research.

## 8. Conclusion

This review paper has explored the dynamics of hedonic and eudaimonic motives underlying media consumption, drawing on the existing literature from the WoS database. Findings reveal that although these two motives are distinct and can be separated analytically, they frequently coexist and serve as complementary drivers of media consumption, yielding enjoyment and prompting people to choose different content types based on their preferences, psychological pathways, and well-being outcomes. The same content affects different people in different ways depending on individual differences and situational context. Thus, the reviewed studies converge on the consensus that both motives are essential for understanding media consumption. However, contradictions exist in their varying strength across different media contexts, with persistent issues to be addressed in future research. To advance the field, future research directions are presented to address key issues, thereby contributing to the entertainment and media industry and to academic practitioners, enabling them to reap benefits in the competitive environment.

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## Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this paper.

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