

*Systematic Literature Review*

**Impact of Digital Platform on Film Industry: A Systematic Literature Review**

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**Abstract:** The development of digital platforms has brought fundamental changes to the global film industry, compelling filmmakers and industry stakeholders to adapt to production, distribution, and consumption logics that are increasingly driven by technology, data, and algorithms. This study aims to systematically analyze the existing literature on the impact of digital platforms on the film industry through a Systematic literature review (SLR) approach, following the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guidelines. A total of 15 relevant journal articles were selected and analyzed to identify key patterns, dominant themes, and research gaps within the scholarship on digital platforms and the film industry. The synthesis of the literature reveals that the film industry has actively adopted digital platforms across three main dimensions: distribution, audience, and economic structures. Digital platforms provide significant opportunities for expanding global distribution reach, increasing flexibility in release models, and improving the efficiency of production and marketing costs. Overall, this study offers a comprehensive overview of how digital platforms have reshaped the structure and dynamics of the film industry, not merely as technological tools but as influential economic and cultural infrastructures. The findings contribute theoretically by integrating diverse perspectives on platform-driven transformations in the film industry and practically by providing a foundation for the development of more sustainable adaptation strategies for filmmakers and industry practitioners.

**Keywords:** Digital platforms; film industry; systematic literature review; PRISMA.

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## Introduction

The development of digital platforms represents one of the most transformative phenomena in the global creative industries. Digital platforms extend beyond the mere adoption of digital technologies; they constitute socio-technical ecosystems that integrate technological innovation, data-driven business models, and new cultural practices across content production, distribution, and consumption (Mbura, 2022; Srnicek, 2017). Within the film industry, the emergence and expansion of platforms such as over-the-top (OTT) services, video-on-demand (VoD), and social media have fundamentally reshaped industrial structures, actor relationships, and the economic and cultural value of film. In the global film industry, digital platforms have significantly expanded access to audiovisual content while enabling more flexible and efficient distribution models compared to traditional cinema-based and linear broadcasting systems. Audiences are no longer constrained by specific times and physical spaces but can access film content instantly through multiple devices and online services (Kosinova & Ignatova, 2022; Wen et al., 2021). This shift marks a transition from

centralized distribution to a global, fragmented, and algorithm-driven platform ecosystem. However, alongside these opportunities, digital platforms also generate new challenges, particularly for independent filmmakers who must compete in an environment dominated by large studios and global platforms with substantial resources.

The growing dominance of digital platforms has compelled filmmakers and industry stakeholders to adapt not only technically, but also creatively and strategically. While digital technologies enhance production efficiency and enable broader aesthetic experimentation, they simultaneously require an understanding of platform logics, algorithmic curation, and data-driven audience preferences (Manovich, 2001). The platform era is further characterized by global networks that facilitate the rapid cross-border circulation of content and information (Castells, 2011). Consequently, the film industry has undergone not only operational changes but also structural transformations in the relationships among producers, distributors, platforms, and audiences.

Digital platforms also exert significant influence on film production and aesthetics. Their integration across the entire film value chain from pre-production and production to post-production has increased creative flexibility and fostered new production practices that are more adaptive to spatial and resource constraints (Ebelebe, 2017; Hashim et al., 2015). Moreover, the rise of digital platforms has generated new professional roles and skill sets centered on technology, data analytics, and digital marketing within the film industry (Tugan, 2023). As a result, adaptation to platform-based realities has become unavoidable for filmmakers, cultural institutions, and supporting industry actors (Kolobova, 2022). In exhibition contexts, film festivals have also been encouraged to adopt platform-based strategies to reach broader audiences and foster interactive engagement, particularly through online and hybrid formats (Adolph, 2016). Film festivals are not just entertainment, but strategic cultural activities (Xu et al., 2025).

Despite these opportunities, the dominance of digital platforms raises significant structural concerns. Inequalities in access to technology, digital infrastructure, and algorithmic visibility often constrain the competitiveness of independent films and local productions. Additionally, audience preferences increasingly shaped by global content and platform standards pose challenges for local cinema in maintaining visibility and market relevance (Hashim, 2019). These issues are exacerbated by declining cinema attendance in many countries and the ongoing shift toward streaming services (Demikiran, 2023). If not critically addressed, platform dominance risks content homogenization, the marginalization of alternative perspectives, and the erosion of cultural diversity within the film industry (Curtis, 2021). Furthermore, issues related to platform monopolization, algorithmic censorship, and online piracy remain pressing challenges in platform-based film ecosystems (Chawla & Buch, 2023; Kandar, 2018).

Although existing studies have examined the role of digital platforms in media and film industries, much of the literature remains fragmented and focused on isolated aspects such as streaming distribution, audience behavior, or platform business models. To date, relatively few studies have systematically integrated and synthesized empirical findings on the comprehensive impact of digital platforms on the film industry, encompassing distribution, audience, and economic dimensions, as well as implications for independent film and broader industry ecosystems. Addressing this gap, the present study offers a systematic literature review that holistically maps how digital platforms are reshaping the structures, practices, and dynamics of the film industry.

This study aims to systematically analyze the literature on the impact of digital platforms on the film industry using a systematic literature review (SLR) approach based on the PRISMA guidelines. The study makes three main contributions. Theoretically, it provides an integrated conceptual synthesis of diverse perspectives on platform-driven transformations in the film industry. Methodologically, it applies a transparent and structured SLR approach to identify research trends and gaps. Empirically, it categorizes key findings into the themes of distribution, audience, and economic dynamics, offering insights relevant to both scholars and industry practitioners.

## Methodology

The PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) statement was used as the methodological guideline for conducting this study (Moher et al., 2009). PRISMA provides an internationally established framework to ensure that Systematic Literature Reviews (SLRs) are conducted and reported in a transparent, systematic, and reproducible manner. The review process followed four core PRISMA stages: Identification, Screening, Eligibility, and Inclusion, which structured the selection and assessment of relevant studies.

### Formulation of the research question

The PICO framework was used to formulate the research questions. PICO consists of three core concepts: Population or Problem, Interest, and Context. Based on these components, this review operationalized three key concepts: digital platforms (population/problem), impact (interest), and the film industry (context). Accordingly, the following research questions were formulated for this systematic review:

- i. How do digital platforms impact the film industry?
- ii. What recommendations do existing studies offer for leveraging opportunities and managing challenges associated with digital platforms in the film industry?

### Systematic searching strategies

The systematic search strategy followed four main stages: identification, screening, eligibility, and inclusion.

### Identification

The identification stage involved searching for keywords relevant to the research questions. Articles were retrieved from the Scopus, ScienceDirect, and Web of Science (WoS) databases, focusing on studies related to digital platforms and the film industry. In this study, the core keywords were narrowed to “digitalization/digital platform” and “film.” Relevant synonyms and related terms were also included to broaden the search scope. For the Scopus database, the following Boolean search string was applied: “Digitalization” OR “Digital Platform” AND “Film Industry” OR “Movie” OR “Cinema.” In ScienceDirect, the search was conducted using “Film Industry” AND “Digital Platform,” while Web of Science employed the search string “Digital Platform” AND “Film Industry.”

Table 1. Database

| Database      | Search Strings                                                              |
|---------------|-----------------------------------------------------------------------------|
| Scopus        | (Digitalization OR Digital Platform) AND (Film Industry OR Movie OR Cinema) |
| ScienceDirect | (Film Industry) AND (Digital Platform)                                      |
| WOS           | (Digital Platform) AND (Film Industry)                                      |

Table 2. Scopus Database

| Inclusion                                                                         | Exclusion                                           |
|-----------------------------------------------------------------------------------|-----------------------------------------------------|
| Article                                                                           | Book chapters, conference paper, book review others |
| Between 2021-2025                                                                 | <2021 and > 2025                                    |
| Social sciences ; Arts and Humanities Subject Area                                | Other subject srea                                  |
| Digitalization; Cinema; Digital Platform; Film Industry; Motion Pictures; Keyword | Other keyword                                       |
| Journal Source Type                                                               | Other source type                                   |
| All Open Access                                                                   | Gold; Hybrid gold; Green; Bronze                    |

The search process across these databases yielded a total of 518 articles. Scopus, ScienceDirect, and Web of Science are subscription-based databases that provide comprehensive bibliographic records and citation coverage across multiple academic disciplines. The quality of publications indexed in these databases is widely recognized, as they apply rigorous editorial and peer-review standards, making them reliable sources for high-quality scholarly literature (Scopus, 2024).

Table 3. ScienceDirect Database

| Inclusion                                                                                                                                                       | Exclusion                                                                                                                            |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| Research Article<br>Between 2021-2025<br>Social Sciences and Humanities Open<br>Publication title<br>Social Sciences Subject area<br>Open Access & Open Archive | Review article, encyclopedia, book chapters<br><2021 and > 2025<br>Other Pulication Title<br>Other Subject Area<br>Other Access Type |

Source: Created by the author

Table 4. Web of Science Database

| Inclusion                                                                                                                                                          | Exclusion                                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| Article<br>Between 2021-2025<br>Communication, film radio television WOS<br>Categories<br>Communication, film radio television Research<br>Area<br>All Open Access | Prooceding paper, book chapters, editorial<br>material<br><2021 and > 2025<br>Other WOS Categories<br>Other Research Area<br>Other open Acces |

Source: Created by the author

*Screening*

A total of 518 articles were subsequently filtered across the Scopus, ScienceDirect, and Web of Science (WoS) databases. In Scopus, filters were applied by limiting the publication years to 2021–2025, selecting article as the document type, and restricting the subject areas to Social Sciences and Arts and Humanities. The keywords Digitalization, Cinema, Digital Platform, Film Industry, and Motion Pictures were used, with Journal selected as the source type and All Open Access as the access category. In ScienceDirect, the filtering criteria included publication years 2021–2025, research article as the article type, Social Sciences and Humanities Open as the publication title, Social Sciences as the subject area, and Open Access & Open Archive as the access type. For Web of Science, the filters applied were publication years 2021–2025, Article as the document type, Communication and Film, Radio, and Television as both the WoS categories and research areas, with All Open Access selected. Following the filtering process, 30 articles remained. Of these, 7 articles could not be retrieved from the Scopus database, resulting in 23 articles that were retained for the subsequent eligibility assessment.

*Eligibility*

At this stage, the authors manually assessed the remaining 23 articles. This process involved a detailed review of the titles, abstracts, and full texts to ensure their relevance to the scope of the study. As a result, four articles were excluded because their focus was not directly related to digital platforms and the film industry. Additionally, three articles were excluded due to their publication dates falling before 2021, as this review was restricted to studies published between 2021 and 2025. Following the eligibility assessment, a total of 16 articles were deemed eligible and included in the final analysis.

*Inclusion*

The remaining 16 articles were subsequently subjected to a quality appraisal conducted by expert reviewers. The quality assessment was performed by assigning each article to one of three categories: high, medium, or

low quality. The experts primarily evaluated the research methodology and the robustness of the findings. Through discussion and consensus between the experts and the researchers, agreement was reached on the final quality ratings to ensure the inclusion of the most rigorous studies. Only articles classified as high or medium quality were considered eligible for inclusion, based on the extent to which they substantively addressed topics relevant to this review, namely digital platforms, digitalization, and the film industry. One article categorized as low quality was excluded because its content was insufficiently relevant and did not predominantly focus on these core themes. Consequently, a total of 15 articles met the quality criteria and were included for further analysis.

### Selected Articles

The final 15 articles were subjected to a detailed review and thematic analysis of their titles and abstracts to identify the research methods, types of digital platform impacts, and types of digital platforms examined. Based on a comprehensive synthesis of the literature, the researchers identified three overarching themes that capture the dominant patterns of impact of digital platforms on the film industry: (a) Distribution, (b) Audience, and (c) Economic dimensions.

The geographical distribution of the selected studies indicates that Spain contributed the largest number of articles (three studies), followed by India (two studies). Other countries including Canada, the United States, Norway, Romania, Argentina, Turkey, South Korea, the United Kingdom, China, and Australia each contributed one article. Beyond a descriptive account, this distribution suggests that scholarly attention to digital platforms and the film industry is concentrated in specific national contexts, particularly in countries with strong audio-visual sectors or active debates surrounding platformization and cultural industries. At the same time, the relatively limited number of studies from each country highlights the fragmented and uneven nature of research in this field, underscoring the need for broader comparative and cross-regional investigations to better capture the global dynamics of platform-driven transformations in the film industry.

Figure 2 illustrates the temporal distribution of the selected articles published between 2021 and 2025. In 2021, four articles addressed the impact of digital platforms on the film industry. This number declined sharply in 2022, with no eligible publications identified. Scholarly output resumed in 2023 with one article and increased substantially in 2024, reaching six articles, before declining again to four articles in 2025. Analytically, this uneven pattern suggests that research on digital platforms in the film industry remains an emerging and non-linear field. The surge in publications in 2024 likely reflects heightened academic attention following the consolidation of global streaming platforms, post-pandemic shifts in distribution strategies, and growing debates on algorithms, audience behavior, and creative economies. The observed fluctuations underscore the need for sustained and longitudinal research to more systematically capture the evolving role of digital platforms in reshaping the film industry.

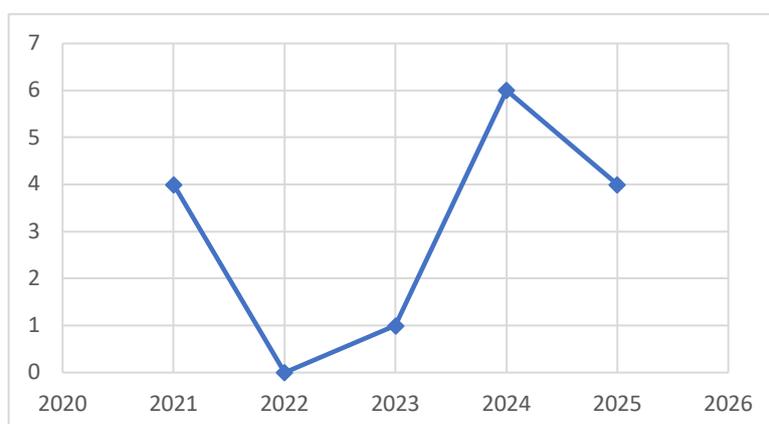


Figure 2. Year of publication

Figure 4 presents the types of digital platforms discussed across the reviewed articles. Social media and streaming platforms are the most frequently examined categories, each appearing in five articles, indicating their central role in contemporary discussions of film distribution, audience engagement, and cultural circulation. This prominence suggests that scholarly attention is increasingly directed toward platforms that combine content dissemination with interactive and algorithm-driven features. In contrast, over-the-top (OTT) platforms are addressed in three articles, reflecting a more focused but still significant interest in subscription-based and hybrid distribution models. Video-on-Demand (VoD) platforms are the least frequently discussed, appearing in only two articles, which may indicate that VoD is often treated as part of broader streaming or OTT ecosystems rather than as an independent analytical category. Overall, the distribution of platform types highlights a research tendency to prioritize platforms with the greatest influence on audience behavior, data-driven governance, and market power within the digital film ecosystem.

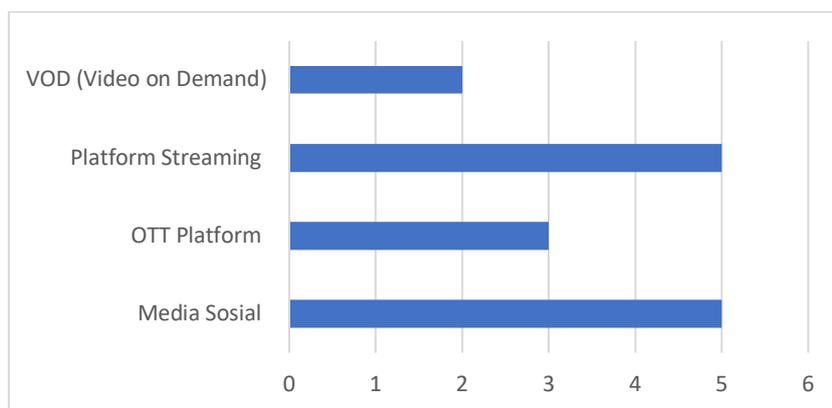


Figure 4. Type of digital platform

Figure 5 illustrates the distribution of thematic focus across the reviewed studies. Research on the impact of digital platforms on film distribution dominates the literature, with ten articles addressing this dimension. This concentration indicates that distribution is the most immediate and observable area of transformation driven by digital platforms, particularly in relation to streaming models, global circulation, and alternative release strategies. In comparison, the impact of digital platforms on audiences is examined in three articles, suggesting a more limited but emerging scholarly interest in changes in viewing practices, engagement patterns, and participatory behaviors. The economic dimension receives the least attention, with only two articles focusing on issues such as business models, labor restructuring, and platform-driven value creation. This imbalance highlights a significant research gap, indicating the need for more in-depth investigation into the economic consequences of platformization within the film industry.

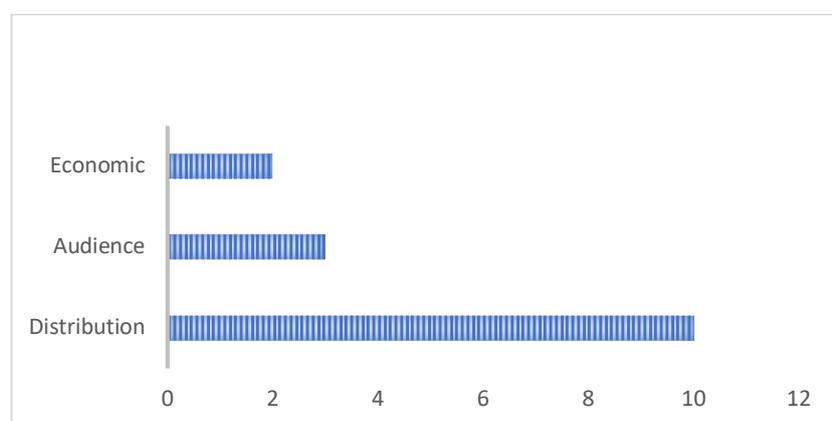


Figure 5. Type of Impact

## The Findings

### *Impact of digital platform on distribution in film industry*

Distribution is one of the dimensions most significantly transformed by the rise of digital platforms in the film industry. Internet-based platforms have reshaped how films and audio-visual content are circulated, promoted, and accessed. Whereas distribution previously depended on cinemas, festivals, and linear broadcasting, digital platforms have introduced more flexible, decentralized, and data-driven systems. The literature consistently frames this shift not merely as a technical change, but as a structural reconfiguration of the industry's value chain. Early forms of platform-based distribution emerged through the use of social media and online platforms for cultural dissemination. Artists and cultural institutions increasingly employ platforms such as Facebook, Instagram, YouTube, and Zoom to broadcast performances and exhibitions, extending distribution beyond physical venues toward real-time and transnational circulation. Virtual museum and gallery tours offered by institutions such as the Smithsonian further illustrate how access is increasingly mediated by digital platforms rather than physical attendance (Jeannotte, 2021).

The expansion of over-the-top (OTT) platforms has intensified these transformations. Studies highlight a shift from scheduled television viewing to on-demand and personalized consumption, exemplified by binge-watching practices (Panda et al., 2021). OTT platforms not only function as dominant distribution channels but also reshape release strategies by enabling simultaneous global access. Acting as both aggregators and distributors, platforms shorten distribution chains and centralize decision-making power. The COVID-19 pandemic accelerated this transition, as cinema closures forced studios and filmmakers to rely on online distribution through streaming platforms (Shcherbak et al., 2023). Rather than a temporary adjustment, these practices became normalized. The pandemic also stimulated alternative distribution forms, including virtual film festivals and digitally produced cinematic content distributed via video conferencing tools (Williams & Pajević, 2024).

As a result, distribution increasingly operates through hybrid models combining theatrical and digital circulation. Platforms such as Netflix, Amazon Prime, and VoD services act as central intermediaries connecting producers and audiences within configurations often described as Business Model 2.0 (Erkilic & Duruel Erkilic, 2021). Platform-based distribution is further differentiated through SVOD, TVOD, and AVOD models, which significantly affect revenue structures and market access (Schötz, 2021). However, the literature also identifies challenges associated with platform dominance. Algorithmic recommendation systems govern content visibility and may marginalize local or niche productions that do not align with platform logics. Concerns regarding cultural dependency are particularly evident in regions with limited capacity to develop competitive streaming infrastructures (Chalaby, 2025).

### *Impact of digital platform on audience in film industry*

Digital platforms have fundamentally redefined the role of audiences in the film industry. Audiences are no longer positioned as passive recipients of content, but as active participants involved in consumption, evaluation, and circulation across digital environments. Increased access to information, the expansion of social media, and shifts in viewing contexts from public to digitally connected private spaces have collectively reshaped audience practices and experiences. One major transformation concerns audience access to opinions, reviews, and recommendations. Online platforms enable exposure to collective evaluations that significantly influence viewing decisions beyond traditional marketing or professional criticism (Qiao, 2024). User-generated content now plays a central role in shaping preferences, positioning digital platforms as social mediation spaces driven by peer interaction.

Digitally native media further reinforce these changes. Online news portals, digital magazines, and cyberjournalism have altered how film festivals are covered and consumed (Padilla et al., 2024). Each platform has a unique style and format (Aunul et al., 2025). During the COVID-19 pandemic, platforms such as Facebook enabled live-streamed events, while Instagram, Twitter, TikTok, and YouTube supported real-time dissemination, commentary, and extended review formats. Podcasts also emerged as alternative spaces for film criticism, expanding modes of audience engagement. Changes in viewing environments have likewise

affected audience experience. Research indicates higher levels of distraction during VOD viewing compared to cinema attendance, particularly in binge-watching contexts (Matei, 2024). While digital platforms enhance accessibility and convenience, they may reduce the immersive qualities traditionally associated with cinematic viewing.

Nevertheless, digital film consumption does not necessarily lead to social isolation. Viewing is frequently accompanied by online interactions such as sharing, commenting, and reacting on social media. These practices align with participatory culture, where audiences contribute to the circulation and interpretation of cultural content (Jenkins, 2018). However, the redistribution of evaluative authority also introduces challenges related to information bias, polarization, and algorithmic mediation.

### *Impact of digital platform on economic in film industry*

Digital platforms have generated substantial economic transformations within the film industry by reshaping business models, advertising practices, and creative labor structures. The literature characterizes this shift as a move from linear and exhibition-based systems toward data-driven and engagement-oriented economic ecosystems, representing a broader reconfiguration of the creative economy.

Rather than replacing conventional media, streaming platforms often coexist with television and cinema, producing hybrid market dynamics. In the Indian context, for example, streaming culture has developed alongside established industries, enabling audience segmentation and content differentiation without fully displacing legacy systems (Chatterjee, 2024). This coexistence suggests an evolutionary, rather than substitutive, economic transformation. Digital platforms have also altered creative labor relations. While they increase flexibility in production and distribution, they simultaneously require new competencies related to data analytics, audience metrics, and platform visibility. Creative workers increasingly navigate algorithmic systems that link professional success to engagement metrics (Chatterjee, 2024).

Economically, value creation has shifted from ticket sales and fixed advertising toward audience data and attention. Personalization algorithms shape content visibility and monetization strategies through subscriptions and targeted advertising (Zhang, 2025). Advertising practices have become more data-intensive, incorporating AI-driven targeting, narrative product placement, and interactive formats designed to maximize engagement. At the revenue level, platforms act as economic intermediaries connecting producers, advertisers, and audiences within integrated ecosystems. However, the concentration of economic power among dominant platforms raises concerns about inequality and asymmetrical value distribution. These dynamics can be critically examined through platform economy and surveillance capitalism frameworks, which highlight data extraction and behavioral prediction as central mechanisms of contemporary film economies (Srnicsek, 2017; Zuboff, 2019).

## **Discussion**

The findings of this systematic literature review demonstrate that digital platforms have produced interconnected structural transformations within the film industry across the dimensions of distribution, audiences, and economics. These dimensions operate as an integrated platform-based ecosystem rather than as separate domains, in which changes in one area directly influence dynamics in the others. Accordingly, the impact of digital platforms should be understood not as a linear disruption, but as a multidimensional reconfiguration shaped by technological infrastructures, cultural practices, and data-driven economic logics.

From a distribution perspective, the literature identifies a shift from linear and centralized models toward more flexible, fragmented, and globally oriented platform-based systems. OTT services, VoD platforms, and social media have shortened distribution chains by enabling direct connections between producers and audiences (Erkilic & Duruel Erkilic, 2021; Schötz, 2021). The COVID-19 pandemic accelerated this transition, as cinema closures forced filmmakers and studios to rely on digital distribution (Shcherbak et al., 2023). Virtual film festivals and online releases subsequently emerged not merely as temporary responses, but as components of hybrid distribution models combining theatrical and streaming circulation (Williams & Pajević, 2024). However, this transformation is not neutral. Algorithmic curation and the dominance of global platforms introduce new power asymmetries that shape content visibility, audience

exposure, and market access, raising concerns regarding cultural autonomy and regulatory governance, particularly in Europe (Chalaby, 2025; Madsen, 2025).

These distributional changes are closely linked to shifts in audience roles. Digital platforms reposition audiences from passive spectators to active participants involved in consumption, evaluation, and meaning-making. Online reviews, social media, and discussion forums enable collective audience opinions to influence film reputation and success (Qiao, 2024). Platform-based festival coverage and digital-native media further expand engagement through live streams, short-form videos, reviews, and podcasts (Padilla et al., 2024). At the same time, platform-based viewing especially via VoD has been associated with higher levels of distraction compared to cinema viewing, reflecting attention economy dynamics in which films compete with multiple digital stimuli (Matei, 2024). Nevertheless, online interactions surrounding viewing practices foster new forms of virtual collectivity consistent with participatory culture (Jenkins, 2006).

These audience transformations carry direct economic implications. Digital platforms monetize attention and engagement through data-driven business models that replace linear broadcasting logics with algorithmic systems centered on personalization and real-time feedback (Zhang, 2025). Advertising practices have likewise been reshaped through AI and big data, enabling targeted, contextual, and integrated promotional formats. However, economic outcomes remain uneven. In contexts such as India, streaming platforms coexist with television rather than fully displacing it, generating new audience clusters and market dynamics (Chatterjee, 2024). At the same time, the dominance of global platforms risks widening inequalities between large corporations and independent producers. Overall, the findings indicate that digital platforms function as central infrastructures within a platform-based film ecosystem, reinforcing interdependencies between distribution, audiences, and economic value extraction (Srnicsek, 2017; Zuboff, 2019). While platforms expand access and creative opportunities, they also generate critical challenges related to power concentration, cultural diversity, and long-term sustainability.

## Conclusion

This systematic literature review aims to comprehensively examine the impact of digital platforms on the film industry by focusing on three key dimensions: distribution, audiences, and economics. The synthesis of the literature demonstrates that digital platforms function not merely as new technological channels, but as critical infrastructures that have structurally and multidimensionally reconfigured the film industry's value chain. In terms of distribution, OTT services, VoD platforms, and social media have transformed traditional cinema- and broadcast-based models into more flexible, global, and data-driven systems. These shifts have shortened the distance between producers and audiences and enabled experimentation with hybrid distribution formats, particularly in the post-pandemic context. However, the dominance of global platforms and the increasing role of algorithms in content curation raise significant concerns regarding visibility, accessibility, and cultural autonomy.

From the audience perspective, digital platforms have repositioned viewers from passive consumers to active participants in meaning-making, evaluation, and circulation of films. Audiences now engage with films through online reviews, social media interactions, and participatory cultural practices. At the same time, platform-based consumption is associated with fragmented attention and heightened distraction, challenging the depth and quality of conventional cinematic experiences. This suggests that audience digitalization is inherently ambivalent, expanding participation while simultaneously reshaping how films are experienced and interpreted. Economically, digital platforms have introduced new business logics centered on data, algorithms, and user engagement. Advertising models, monetization strategies, and creative labor structures have undergone significant reconfiguration, producing new taste clusters and context-specific creative economy dynamics. While platforms generate new economic opportunities, issues of power concentration and unequal value distribution remain critical challenges within the platform-based film ecosystem.

Overall, the findings confirm that the impact of digital platforms on the film industry cannot be understood as a singular disruption, but rather as a systemic transformation involving complex interactions between technology, culture, and economics. Consequently, future research should adopt integrative approaches that address these dimensions simultaneously. Further studies are encouraged to explore the

implications of digital platforms for local independent filmmaking, independent film festivals, and their long-term sustainability particularly through comparative and mixed-methods research to deepen theoretical and empirical understanding of platform-driven transformations in the global film industry.

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