

The Impact of Digital Platforms on Television Content Production Strategies: A Systematic Review

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ABSTRACT

The platformization of the television industry has significantly transformed content production strategies, compelling producers to adapt to digital-first environments dominated by streaming platforms such as Netflix, YouTube, and other OTT services. This study employs a Systematic Literature Review (SLR) to synthesize how digital platforms reshape television content production and how producers respond to these changes. Using the PRISMA 2020 framework, the review analyzed 14 peer-reviewed articles published between 2019 and 2024, selected through a multi-phase screening and quality appraisal process. Thematic synthesis identified five recurring themes: structural adaptation, content transformation, audience engagement, economic realignment, and regulatory responses. The findings indicate that the most prominent effects of platformization occur at the structural and economic levels, followed by audience engagement and content transformation, while regulatory responses remain comparatively less explored. Content producers increasingly rely on workflow flexibility, multiplatform distribution, audience metrics, and differentiated monetization strategies to remain competitive. At the same time, they must negotiate both formal regulation and platform-based governance. This review addresses a gap in the literature by providing a more integrated understanding of how television production is being reorganized under platform conditions and by highlighting the strategic adaptations required for sustainability in a platform-driven media ecosystem.

Keywords: *Digital platforms, television content production, platformization, audience engagement, economic realignment.*

INTRODUCTION

In recent years, digital platforms have fundamentally reshaped the global media landscape, particularly in the television industry (Noh, 2024). Platforms such as Netflix, YouTube, and other over-the-top (OTT) services have disrupted traditional broadcasting models by introducing new paradigms in content production, distribution, and audience engagement. This shift marks a significant transition away from linear broadcasting and compels media companies to innovate in response to increasingly digital-oriented audiences (Noh, 2024). Consequently, television producers and broadcasters must continuously adapt their strategies to remain competitive within this rapidly evolving ecosystem.

These transformations have also altered media consumption patterns, as audiences increasingly expect personalized, mobile, and interactive experiences. Public and commercial broadcasters are therefore under growing pressure to move beyond conventional scheduling models and develop more integrated platform strategies. This transition has implications not

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E-ISSN: 2289-1528

<https://doi.org/10.17576/JKMJC-2026-4201-23>

Received: 1 June 2024 | Accepted: 1 July 2025 | Published: 31 March 2026

only for economic sustainability, but also for the cultural relevance of television institutions in increasingly fragmented media environments.

Similar disruptions are also evident across other media sectors. In journalism, for instance, digital platforms have intensified competition for visibility, traffic, and audience attention, contributing to new forms of dependency on platform infrastructures and recommendation systems (Ratner et al., 2023). These developments indicate that digital disruption is not limited to television, but is part of a broader reorganization of media production and circulation in the platform era.

Recent evidence from Southeast Asia further shows that the platformization of television is not limited to Western media industries, but is increasingly reshaping broadcast strategies, audience relations, and governance arrangements in regional contexts. In Indonesia, Geni et al. (2021) show that television broadcasters responded to digital disruption by expanding their strategies across websites, YouTube, and social media, indicating that multiplatform adaptation has become central to sustaining visibility and engagement. In Malaysia, Abu Seman et al. (2024) further demonstrate that public broadcasting has been pushed to adapt to OTT environments, with RTMklik positioned as an important extension of public service broadcasting in response to the growth of global streaming services and digitally oriented audiences. At the same time, the Indonesian case suggests that transformations in television production are also tied to changing structures of control, as content decisions are increasingly shaped by the interplay of audiences, market pressures, and regulatory forces (Morissan, 2019). Taken together, these studies reinforce the argument that digital platforms are reshaping television not only through distribution, but also through production strategy, audience orientation, and institutional governance.

Scholarly attention has increasingly focused on how platformization not only disrupts existing structures but also transforms institutional power relations, labor practices, and creative processes. Potter and Lotz (2022) examine structural shifts in Australia's drama production landscape during digital transition, while Røsok-Dahl and Olsen (2025) explore how public broadcasters reconfigure production workflows for platforms such as Snapchat. Tiwary (2024) highlights the cultural and linguistic diversification of India's streaming industry, and Hidalgo-Marí and García-Escrivá (2024) analyze Spain's strategic adaptations for subscription video-on-demand (SVOD) markets. However, while these studies provide valuable insights into particular aspects of television transformation, they tend to focus on specific dimensions of change rather than offering a broader synthesis of how these dimensions intersect within the platformization of television content production. This indicates the need for a more comprehensive analytical framework capable of integrating structural change, content transformation, audience engagement, economic realignment, and regulatory responses within a single review.

To address this gap, this study adopts the Systematic Literature Review (SLR) method to examine how digital platforms have impacted television content production. SLR offers a rigorous approach to identifying, evaluating, and synthesizing research findings, allowing for a structured understanding of the phenomenon under investigation (Triandini et al., 2019). Anchored in the political economy of communication, this study explores how shifts in ownership, labor, control, and access have restructured production strategies in the digital era. Through thematic analysis, the review identifies five key areas where digital platforms have exerted influence: structural adaptation, content transformation, audience engagement, economic realignment, and regulatory responses.

The significance of employing SLR in this context lies in its ability to ensure transparency and objectivity in synthesizing findings while identifying gaps in the current literature. By systematically mapping and analyzing peer-reviewed studies published between 2019 and 2024, this review provides a comprehensive overview of television's production transformation in response to digital platforms. It also highlights the urgency of strategic adaptation to maintain relevance and sustainability in an increasingly platform-centric media ecosystem.

LITERATURE REVIEW

Platformization and Structural Transformation in Television

The concept of platformization refers to the integration of digital platforms into various sectors, including media and television, transforming both the structural and operational aspects of these industries. In the television industry, this process has disrupted traditional broadcasting models and necessitated structural adjustments in content production. Kelly (2022) explains how the transition from physical media to streaming services has altered not only distribution but also preservation strategies. Content that once had a long shelf life in physical formats now exists ephemerally within platform ecosystems, leading to concerns about content accessibility and longevity.

Furthermore, Røsok-Dahl and Kristine Olsen (2024) examine how broadcasters adapt content formats and workflows to align with the logic of algorithm-driven platforms such as Snapchat and Instagram. These platforms prioritize short-form, high-engagement content, compelling producers to restructure creative processes to meet performance metrics like view duration and audience interaction. Birkner et al. (2024) emphasizes the increasing importance of real-time feedback in shaping production, especially among younger producers who dynamically adjust content to meet audience demands. These findings highlight that structural transformation is no longer optional but a necessity in maintaining competitiveness in the digital media environment.

Content Diversification and Originality in the Platform Era

One of the defining characteristics of platform-driven content production is the diversification of content to address segmented and global audiences. Tiwary (2024) shows how digital platforms in India promote linguistic and cultural diversity, allowing regional productions to gain global visibility. This content diversification reflects a broader industry shift towards inclusive storytelling that caters to niche markets.

Meanwhile, platforms like Netflix and HBO emphasize originality and exclusivity to attract and retain subscribers. Hidalgo-Marí and García-Escrivá (2024) observe the rise of co-productions and externally sourced original content in Spanish SVOD markets, demonstrating how exclusivity has become a core value proposition. The platform economy rewards high-quality, distinctive content, pushing producers to innovate in both format and narrative. This strategic shift reflects the commodification of creativity under platform capitalism, where content value is tied to uniqueness and engagement potential.

Audience Engagement and Feedback Mechanisms

Audience engagement is increasingly central to content strategy in the platform economy. Siagian et al. (2022) emphasizes the role of electronic word of mouth (e-WOM) in content visibility and viewer retention. Interactions such as comments, shares, and likes to form a feedback loop that producers use to refine their content in real time. Social media

platforms allow producers to directly engage with viewers, fostering loyalty and allowing for immediate content adjustments.

Birkner et al. (2024) highlight how young content creators utilize platforms like Instagram and TikTok not just for distribution but also for audience testing. This two-way communication transforms audience members into active participants in content development. The shift from passive viewership to interactive engagement redefines success metrics for television content, with audience feedback now influencing both creative and commercial decisions.

Economic Restructuring and Monetization Strategies

Digital platforms have revolutionized the economic models underpinning television content production. Lee et al. (2021) document the dominance of subscription-based revenue streams on platforms like Netflix and Disney+, offering producers financial predictability and stability. This model contrasts with the traditional advertising-driven television economy and shifts the success metric from viewership numbers to subscriber retention.

a. *Hybrid monetization models*

To further diversify income, many platforms have adopted hybrid models that combine subscriptions with targeted advertising. Hulu, for instance, offers ad-supported tiers, enabling platforms to monetize both user engagement and audience segmentation. This model aligns with broader trends in data-driven advertising, leveraging user behavior for precision marketing (Shapiro, 2020).

b. *Global distribution and production inflation*

Global licensing has also altered content valuation. Platforms often prefer acquiring worldwide rights, bypassing traditional territory-based licensing models. This global demand has led to an inflation in production costs, particularly for premium content that can anchor subscriber growth. Shapiro (2020) notes that high-budget exclusives now function as strategic assets, elevating platform competitiveness in saturated markets.

Regulatory Compliance and Platform Governance

Operating across jurisdictions, digital platforms must navigate a complex array of regulatory environments. Hidalgo-Marí and García-Escrivá (2024) discuss how national laws on content quotas and censorship shape platform content strategies. In Spain, for instance, Audiovisual Communication Law mandates a minimum quota for local-language content, compelling global platforms to invest in domestic productions.

Potter and Lotz (2022) also emphasize the need for negotiation between producers and platforms to meet the legal requirements for international distribution. Content producers often develop multiple versions of the same show to comply with regional regulations, highlighting the role of governance in shaping creative outputs. From Mosco's political economy perspective, this reflects the regulatory structures that mediate the flow of content and influence labor practices, licensing agreements, and access rights.

METHODOLOGY

Review Design and Protocol

This study employed a Systematic Literature Review (SLR) to synthesize peer-reviewed research on how digital platforms reshape television content production strategies. The review was reported using the PRISMA 2020 framework, which was selected because it

provides a transparent and widely recognized structure for documenting study identification, screening, eligibility, and inclusion decisions (Page et al., 2021). PRISMA was preferred over alternative reporting standards after considering ROSES (RepOrting standards for Systematic Evidence Syntheses). While ROSES offers a useful reporting structure, it was primarily developed for environmental evidence syntheses and systematic maps (Haddaway et al., 2018). By contrast, PRISMA 2020 has been more widely adopted across disciplines and was judged more suitable for a review in media and communication studies that combines qualitative, quantitative, and mixed-method evidence (Page et al., 2021).

Formulation of the Research Question

To formulate the review question, this study used the SPIDER framework rather than PICO. SPIDER stands for Sample, Phenomenon of Interest, Design, Evaluation, and Research type (Cooke et al., 2012). It was selected because the present review focuses on practices, institutional change, and production strategies rather than on intervention effects, making it more appropriate for qualitative and mixed-method evidence synthesis. Cooke et al. (2012) argue that SPIDER is particularly useful for reviews that address experiences, processes, and social phenomena, whereas PICO was originally designed for clinical and intervention-based questions. In this study, the Sample refers to television and screen-content producers or related media actors; the Phenomenon of Interest concerns the impact of digital platforms on production strategies; the Design includes qualitative, quantitative, and mixed-method studies; the Evaluation focuses on changes in workflows, content, audience orientation, and market implications; and the Research type includes empirical peer-reviewed studies. Based on this framework, the review addressed two questions: (1) How do digital platforms affect television content production strategies? and (2) How do producers respond to these impacts?

Search Strategy and Study Identification

The search strategy was implemented in four stages: database selection, paper extraction, abstract screening, and full-text screening. Scopus was used as the primary database because of its broad multidisciplinary coverage and its suitability for transparent and reproducible search procedures (Page et al., 2021). Google Scholar was used only as a supplementary search tool rather than as a principal database. This decision was made because Google Scholar is useful for broadening recall and identifying additional relevant studies, but it is less transparent and less reproducible as a stand-alone source for systematic review searching (Haddaway et al., 2015). To improve coverage, the search process also included backward reference checking and citation chasing of key articles, which is recommended in evidence-synthesis guidance when no single source can guarantee complete retrieval of relevant studies (Lefebvre et al., 2024).

The identification stage focused on studies addressing digital platforms, television, production, and media industry change. Search strings combined core terms such as “digital platform,” “television,” “streaming,” “broadcasting,” “production,” and “media industry” using Boolean operators. The search was limited to publications between 2019 and 2024 to capture recent developments in platformization and screen-content production. The final search string was:

TITLE-ABS-KEY (("digital platform*" OR streaming* OR "online media" OR "video on demand" OR VOD OR "internet television" OR "web television" OR "social media") AND (television OR TV OR broadcast* OR media) AND (production OR creation OR development) AND (quality OR distribution OR broadcasting OR streaming OR accessibility) AND (impact* OR effect* OR consequence* OR influence* OR change*))

Screening and Eligibility

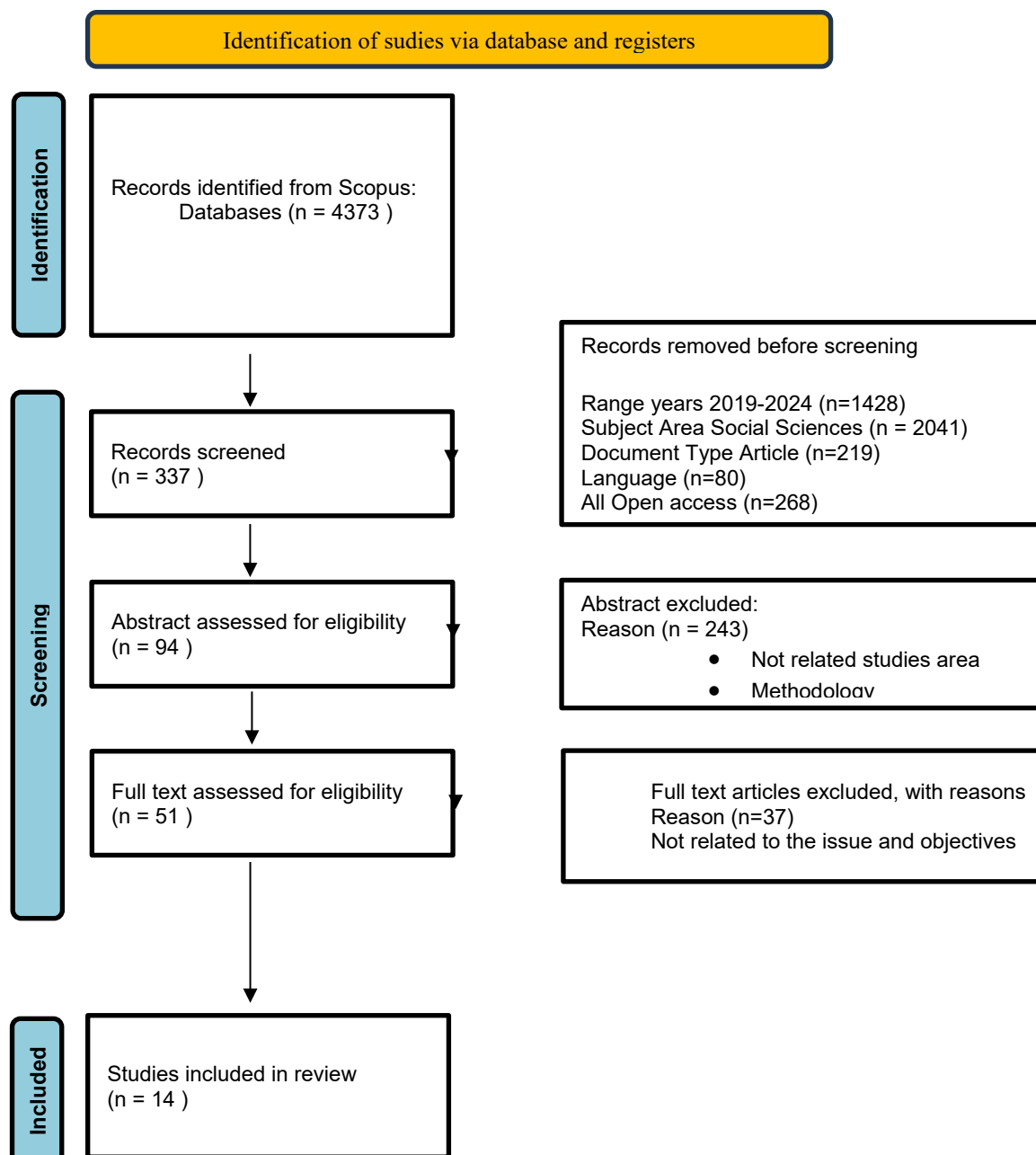


Figure 1: A Flow diagram of the process

The screening process followed the logic of PRISMA 2020 by documenting the reduction of records through successive filtering stages (Page et al., 2021). Initial Scopus retrieval yielded 4,373 records. Filtering by subject area, document type, language, and accessibility reduced this number to 337 articles for screening. Titles were then reviewed for relevance, followed by abstract assessment and full-text examination. At each stage, the

inclusion criteria required that studies be peer-reviewed, written in English, published between 2019 and 2024, and directly address digital platforms in relation to television or screen-content production. Studies focused solely on unrelated sectors, non-empirical commentary, or non-relevant platform phenomena were excluded.

Of the 337 records screened, 243 were excluded at the title and preliminary abstract stage because they did not address the study topic. The abstracts of the remaining 94 records were then examined in more detail, resulting in 51 articles being retained for full-text assessment. These full texts were reviewed manually by the two reviewers to determine topical fit, conceptual relevance, and methodological adequacy. The full decision pathway is summarized in Figure 1.

Quality Appraisal

Quality appraisal was conducted because topical relevance alone does not ensure that a study provides sufficiently robust evidence for synthesis. In mixed-study reviews, appraisal is necessary to assess methodological appropriateness, transparency, coherence, and the credibility of findings (Hong et al., 2018). Several appraisal approaches were considered, including CASP, JBI critical appraisal tools, and the Mixed Methods Appraisal Tool (MMAT). MMAT was selected because the corpus included qualitative, quantitative, and mixed-method studies, and MMAT was specifically developed for the appraisal of such heterogeneous evidence within systematic mixed-studies reviews (Hong et al., 2018).

Two reviewers independently appraised the studies using criteria adapted from MMAT guidance, including clarity of the research question, appropriateness of design, adequacy of sampling or data sources, transparency of data collection and analysis, coherence between evidence and interpretation, and adequacy of conclusions (Hong et al., 2018). Disagreements were resolved through discussion. The studies were then categorized as high, moderate, or low quality for practical selection purposes. Only studies classified as high or moderate quality were retained for the final synthesis.

Data Abstraction and Analysis

The final stage involved data abstraction and thematic synthesis. The methodological logic of this stage was adapted from established approaches to thematic synthesis in systematic reviews, particularly the work of Thomas and Harden (2008). Their approach emphasizes coding findings line by line, grouping codes into descriptive themes, and then developing higher-order analytical themes. This procedure was appropriate for the present study because it enabled the integration of evidence from qualitative, quantitative, and mixed-method studies into a coherent interpretive synthesis. Thematic synthesis was therefore used to identify recurring patterns across the included studies and to structure the findings into five major analytical categories: structural adaptation, content transformation, audience engagement, economic realignment, and regulatory responses (Thomas & Harden, 2008).

RESULTS AND DISCUSSION

Background of the Selected Studies

A total of 14 articles met the inclusion criteria and were synthesized in this review. In terms of geographical distribution, the studies were conducted across several national contexts, with the United States contributing the largest number of studies ($n = 5$; 35.7%). As shown in Figure

2, the studies are distributed across a limited but diverse set of countries. Australia, China, India, Indonesia, and Norway each contributed one study ($n = 1$; 7.1% each), while Germany and Spain contributed two studies each ($n = 2$; 14.3% each). This distribution indicates that the literature on digital platforms and television content production is geographically diverse, although it remains concentrated in a limited number of countries.

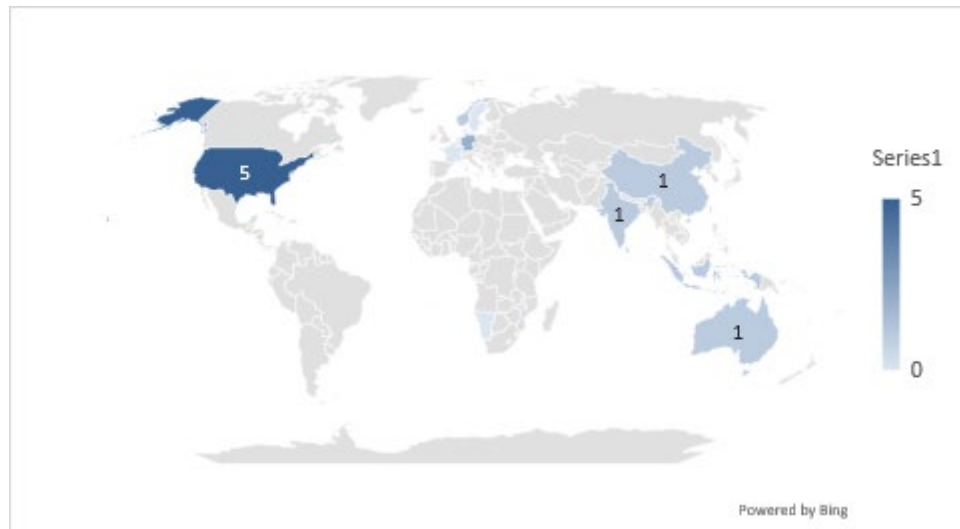


Figure 2: Spatial distribution of selected articles

The temporal distribution of the reviewed studies shows a clear concentration in recent years, as illustrated in Figure 3. Of the 14 selected articles, six were published in 2024 (42.9%), one in 2023 (7.1%), four in 2022 (28.6%), two in 2021 (14.3%), and one in 2020 (7.1%). This pattern suggests that scholarly interest in the impact of digital platforms on television content production has intensified in the last three years, corresponding with the rapid expansion of streaming services, social video platforms, and platform-based content distribution.

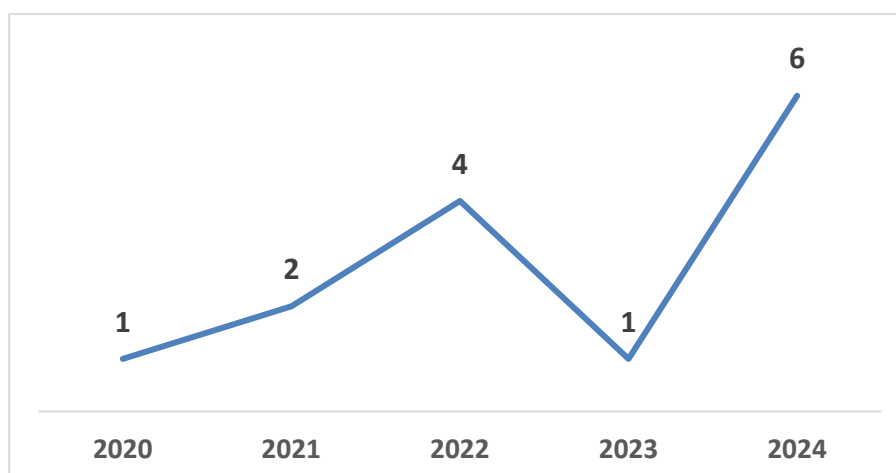


Figure 3: Temporal distribution of selected articles.

Regarding research design, seven studies employed qualitative methods (50%), four used quantitative approaches (29%), and three applied mixed methods (21%), as presented in Figure 4. The predominance of qualitative research suggests that current scholarship has

focused largely on interpreting institutional change, industrial restructuring, and platform-specific production practices.

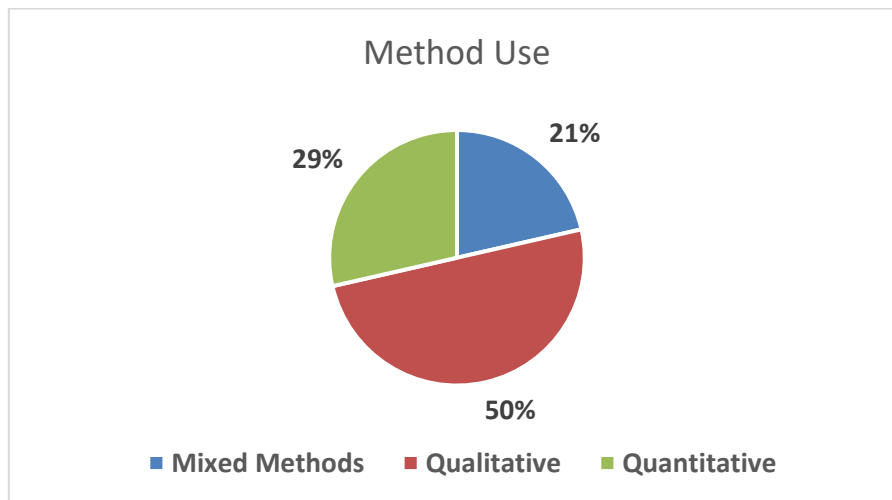


Figure 4: Method used in selected articles

However, the presence of quantitative and mixed-method studies also indicates increasing attention to measurable patterns in audience behavior, market growth, and platform-related performance indicators.

Thematic Analysis

The thematic analysis of the 14 selected articles was conducted in two stages. The first stage identified how digital platforms reshape television and screen-content production, while the second examined how producers, broadcasters, and adjacent media actors respond to these transformations. Across the corpus, five recurring themes emerged: structural adaptation, content transformation, audience engagement, economic realignment, and regulatory responses. Together, these themes show that platformization has not merely added new distribution channels; it has reconfigured the institutional, creative, and commercial logics of television production.

To strengthen the transparency of the findings, the thematic synthesis was quantified based on the coding matrix derived from the review database. The relative distribution of the five thematic categories identified across the reviewed studies is presented in Table 1. Structural adaptation emerged as the most frequently identified theme, appearing in 10 of the 14 studies (71.4%). This was followed by economic realignment in 9 studies (64.3%), audience engagement in 8 studies (57.1%), content transformation in 6 studies (42.9%), and regulatory responses in 3 studies (21.4%). Because several studies addressed more than one theme, the cumulative frequency exceeds the total number of reviewed articles.

In addition, the dominant analytical orientation of the studies was examined. Five articles (35.7%) primarily focused on the impact of digital platforms on production systems, five articles (35.7%) emphasized producer responses and adaptive strategies, and four articles (28.6%) addressed both dimensions simultaneously. This distribution shows that the literature has developed in a relatively balanced way, combining structural analysis with accounts of organizational and creative adaptation.

Viewed through Mosco's political economy of communication, these findings indicate that digital platforms redistribute power within production ecosystems by reorganizing

control over visibility, data, monetization, and access. The resulting strategies, ranging from multiplatform restructuring to content diversification and algorithmic adaptation, reveal the industry's evolving efforts to remain sustainable in increasingly platform-driven environments.

Table 1: Frequency of Themes Identified in the Reviewed Studies

Theme	Number of articles (n)	Percentage of 14 articles (%)
Structural adaptation	10	71.4
Content transformation	6	42.9
Audience engagement	8	57.1
Economic realignment	9	64.3
Regulatory responses	3	21.4

Note. One article may be coded into more than one theme; therefore, the total frequency across themes exceeds the total number of reviewed articles (N = 14).

Table 2: Dominant Analytical Focus of the Reviewed Studies

Analytical focus	Number of articles (n)	Percentage of 14 articles (%)
Impact of digital platforms	5	35.7
Producer responses to platform impacts	5	35.7
Both impact and response	4	28.6

Taken together, Table 1 and Table 2 provide the analytical basis for the next section. Table 1 shows the relative prominence of the five thematic categories across the reviewed studies, while Table 2 clarifies whether those studies primarily emphasize platform impacts, producer responses, or both dimensions simultaneously. Read together, these two tables indicate that platformization should be understood not as a single effect, but as a multidimensional process that reshapes television content production at several interconnected levels. Accordingly, the following subsections discuss these findings through five major impact areas: structural adaptation, content transformation, audience engagement, economic realignment, and regulatory responses. This thematic organization makes it possible to explain both the main pressures introduced by digital platforms and the forms of strategic adjustment adopted by producers in response.

a. *Structural Impact*

Structural adaptation emerged as the most frequently identified theme, appearing in 10 of the 14 studies (71.4%). This indicates that the most visible effect of platformization is the reorganization of production structures, workflows, and distribution logics. Digital platforms have shifted television away from fixed schedules and broadcaster-controlled circulation toward on-demand, datafied, and interface-driven environments. Kelly (2022) argues that streaming intensifies television's ephemerality through the growing importance of interfaces, catalogs, and platform-dependent access. In this environment, content is no longer primarily organized through stable schedules, but through mutable interfaces, personalization systems, and proprietary infrastructures.

This structural shift is also evident in public service media. Stollfuß (2021) shows that in Germany, the platformization of public service broadcasting required producers to develop content specifically for third-party, mobile-centered environments such as YouTube, Instagram, and WhatsApp. In the case of *Druck*, social media did not merely distribute content after production; platform logics shaped storytelling design, production routines, and

audience targeting from the outset. Similarly, Røsok-Dahl and Olsen (2025) demonstrate that the Norwegian broadcaster NRK adjusted newsroom practices for Snapchat, where content decisions were increasingly informed by platform metrics, algorithmic visibility, and mobile-native presentation styles.

Birkner et al. (2024) further show that digitalization has accelerated the pace of production and intensified the hybridization of media formats in newsrooms. Potter and Lotz (2022) likewise note that the transition to digital television in Australia required extensive reconfiguration of commissioning and production arrangements. These findings suggest that structural adaptation is not a temporary response, but an ongoing process in which production systems are continuously recalibrated to fit platform infrastructures and metrics.

b. *Content Impact*

Content transformation was identified in 6 of the 14 studies (42.9%), indicating that platformization affects not only how content is distributed, but also how it is conceived, formatted, and narrated. Tiwary (2024) shows that streaming in India has accelerated linguistic and formal diversity by expanding the circulation of regional content through subtitling, dubbing, and digital access. Rather than homogenizing media culture, streaming platforms may also increase the visibility of culturally rooted and multilingual productions.

In Spain, Hidalgo-Marí and García-Escrivá (2024) show that the rise of SVOD has altered fiction production through co-productions, cooperative alliances, and greater reliance on external independent production companies. This indicates a shift toward content that is distinctive, subscription-oriented, and strategically positioned within platform competition. Shapiro (2020) extends this argument by showing that algorithmic television is shaped by large-scale customization and predictive data logics, where content circulation increasingly depends on recommendation systems rather than traditional genre or schedule-based programming.

Taken together, these findings suggest that content value in the platform era is increasingly tied to originality, discoverability, and compatibility with platform logics. While this environment may open space for new voices and regional narratives, it may also privilege content forms that are more legible to algorithms and more easily monetized within platform-centered competition.

c. *Audience Engagement Impact*

Audience engagement appeared in 8 of the 14 studies (57.1%), making it one of the central themes in the reviewed literature. Under platform conditions, audience behavior is no longer measured only after release through ratings, but is continuously tracked through interaction data, recommendation patterns, and real-time analytics. Røsok-Dahl and Olsen (2025) show that journalists at NRK used Snapchat metrics to evaluate reach, refine presentation styles, and inform subsequent editorial decisions. Their findings also indicate that producers do not simply follow metrics mechanically; instead, they negotiate between platform signals and professional values.

This feedback-oriented logic is also evident in consumer-facing streaming research. Siagian et al. (2022) show that electronic word of mouth, information sharing, and perceived ease of use contribute to online customer loyalty among streaming users, indicating that recommendation and peer circulation shape content retention. Li and Lee (2024) similarly

demonstrate that live broadcasters on social platforms strengthen loyalty through responsiveness, trust, and perceived value.

These studies suggest that audience engagement is no longer a post-production outcome but a constitutive element of production strategy. Audiences increasingly function as data-generating participants whose behaviors shape how content is promoted, adjusted, and sustained within platform ecosystems.

d. *Economic Impact*

Economic realignment was identified in 9 of the 14 studies (64.3%), making it the second most frequent theme in the review. This finding indicates that platformization is closely tied to the restructuring of media markets, value creation, and monetization strategies. Lee et al. (2021) show that early OTT market growth is positively associated with Netflix's market entry, broadband infrastructure, traditional pay-TV market size, and platform competition. These findings suggest that OTT expansion occurs through a broader reconfiguration of media markets rather than through simple technological substitution.

Kelly (2022) further argues that the subscription model gives users temporary access to vast catalogs while simultaneously making television more ephemeral and dependent on exclusive rights. Hidalgo-Marí and García-Escrivá (2024) likewise show that the Spanish SVOD market has generated significant business opportunities through co-productions and external production arrangements, thereby reshaping relationships between platforms, distributors, and independent producers.

Economic realignment also extends beyond subscription revenue. Ratner et al. (2023) demonstrate that recommendation platforms such as Taboola and Outbrain blur editorial and monetization logics by circulating sponsored content alongside news and by generating indirect network effects that advantage larger publishers. Collectively, these studies show that platform economics now depend not only on content sales or advertising, but also on discoverability, data extraction, and retention potential.

e. *Regulatory Impact*

Regulatory responses were the least frequent but still important theme, appearing in 3 of the 14 studies (21.4%). Although less commonly discussed than structural or economic change, regulation remains a significant factor in shaping production strategies across platformized media environments. Hidalgo-Marí and García-Escrivá (2024) note that the Spanish General Law on Audiovisual Communication extends financing obligations to streaming platforms, thereby influencing commissioning practices and investment in local content.

Regulation in the platform era is not limited to state policy. Røsok-Dahl and Olsen (2025) show that platform rules and moderation systems also function as regulatory mechanisms. In NRK's Snapchat production, platform flagging practices and opaque guideline enforcement affected wording, visuals, and presentation choices. Stollfuß (2021) similarly suggests that public service actors must adjust to third-party environments whose infrastructures shape visibility, audience accumulation, and feedback systems.

These findings indicate that producers now operate within a dual regulatory context: they must comply both with formal legal frameworks and with privately enforced platform governance. Regulatory adaptation has therefore become part of production planning, affecting not only what content is made, but also how it is framed, circulated, and made visible.

Strategies Employed to Address These Impacts

In response to the evolving demands of digital platforms, television and screen-content producers have adopted a range of strategies to reorganize production structures, diversify content, intensify audience engagement, secure economic sustainability, and comply with both state and platform-based regulation. These adaptive strategies reflect the broader transformation of the television industry under conditions of on-demand viewing, personalization, and platform-specific visibility requirements. Across the reviewed studies, such strategies do not operate in isolation; rather, they reveal the close interconnection between production practices, audience relations, market logics, and governance mechanisms in the contemporary digital media environment.

Structurally, producers increasingly rely on cross-platform collaboration, mobile-first production, and flexible workflow arrangements to maintain visibility and relevance. Stollfuß (2021) shows that public broadcasters in Germany developed web-native productions such as **Druck** to reach younger audiences in social media environments. This strategy illustrates how traditional broadcasters adapt by shifting from broadcaster-centered scheduling to platform-native circulation. Likewise, Røsok-Dahl and Olsen (2025) demonstrate that media organizations have become more responsive to platform metrics and audience behavior, adjusting story formats, publication rhythms, and presentation styles in near real time. Rather than simply adding digital distribution to existing practices, producers are restructuring production routines to fit platform infrastructures and algorithmic conditions.

At the level of content strategy, producers respond to platformization through diversification, localization, and originality. Tiwary (2024) highlights the expansion of local-language and culturally specific content in India, showing how streaming services create opportunities to serve previously underrepresented regional audiences. Similarly, Hidalgo-Marí and García-Escrivá (2024) show that Spanish television production has increasingly embraced co-productions and original platform-oriented fiction in order to strengthen competitiveness in the SVOD market. These findings suggest that content diversification is not only a cultural strategy but also a competitive one, allowing producers to differentiate themselves through exclusive, distinctive, and audience-specific programming.

Audience engagement has also become a central strategic priority. Producers increasingly incorporate interaction, feedback, and recommendation dynamics into both content development and promotion. Siagian et al. (2022) emphasize that electronic word of mouth, information sharing, and ease of use contribute to customer loyalty in streaming contexts, while Li and Lee (2024) show that responsiveness, trust, and perceived value enhance user attachment in live-streaming environments. Birkner et al. (2024) further indicate that digital producers and journalists use audience signals to refine tone, format, and delivery. In this sense, engagement strategies now extend beyond marketing; they have become embedded in editorial and production decision-making.

Economically, producers are adapting by combining subscription-based financing, co-production arrangements, and attention-driven monetization models. Lee et al. (2021) show that OTT growth is linked to broader market and infrastructural conditions, suggesting that producers must position their content within increasingly competitive platform economies. Kelly (2022) highlights the importance of catalog access, exclusivity, and subscription logic in the streaming era, while Ratner et al. (2023) demonstrate that visibility and monetization are also shaped by recommendation infrastructures and sponsored circulation. As a result,

producers are not only creating content; they are also strategically managing discoverability, retention, and revenue architecture.

Finally, regulatory adaptation has become an increasingly important strategy in platformized production. Hidalgo-Marí and García-Escrivá (2024) note that audiovisual regulation in Spain shapes investment obligations and local content production, thereby influencing how producers negotiate with streaming platforms. Potter and Lotz (2022) likewise suggest that regulatory settings and policy change affect commissioning arrangements and industrial development in television drama. In addition, Røsok-Dahl and Olsen (2025) show that producers must respond not only to formal legal frameworks but also to platform moderation systems and opaque content rules. Consequently, regulatory strategy now involves both legal compliance and practical negotiation with platform governance.

Taken together, these findings show that the strategies employed by producers are multidimensional and deeply interconnected. Structural flexibility supports content innovation; audience engagement enhances market performance; and economic sustainability increasingly depends on regulatory awareness and platform compatibility. In line with Mosco's political economy of communication, these strategies can be understood as forms of adaptation to shifting power relations in media production, where control over circulation, monetization, and visibility is increasingly concentrated within digital platforms.

Overall, the results show that platformization has affected television content production most strongly at the structural and economic levels, followed by audience engagement, content transformation, and regulatory adaptation. Quantifying the thematic findings helps clarify the empirical basis of the synthesis and responds directly to the need for greater transparency in reporting review outcomes. The numerical distribution of themes demonstrates that the reviewed literature is not evenly concentrated across all dimensions. Instead, it prioritizes organizational restructuring, monetization change, and audience responsiveness, while comparatively fewer studies address regulatory issues. This imbalance also highlights an important gap for future research, particularly in understanding how legal and platform governance regimes shape long-term production strategies.

Discussion

The findings of this review indicate that platformization reshapes television content production most strongly at the structural and economic levels, followed by audience engagement and content transformation, while regulatory responses remain comparatively less visible in the literature. This pattern suggests that digital platforms should not be understood merely as alternative channels of distribution. Rather, they function as infrastructural actors that reorganize production workflows, circulation systems, and value creation mechanisms across the television industry. In this sense, the results support the argument that platformization is best understood as an industrial reconfiguration of television rather than as a simple extension of existing broadcasting practices.

The prominence of structural adaptation in the reviewed studies suggests that the most immediate consequence of platformization is the reorganization of production systems. Prior research has shown that broadcasters and producers increasingly adjust workflows, storytelling design, and distribution logic to fit the requirements of mobile-first, algorithmically ordered, and datafied media environments (Røsok-Dahl & Olsen, 2025; Stollfuß, 2021). This finding extends earlier understandings of digital transition by showing that television production is no longer primarily organized around stable schedules, institutional gatekeeping, or broadcaster-defined audience flows. Instead, producers now

operate within infrastructures shaped by platform metrics, interface design, and recommendation systems. From a political economy perspective, this indicates a redistribution of communicative power away from traditional institutions and toward platform architectures that influence what becomes visible, prioritized, and sustainable.

Economic realignment emerged as the second most prominent theme, indicating that the effects of platformization are not only organizational but also deeply commercial. The reviewed studies show that subscription-based access, catalog management, recommendation systems, and co-production arrangements increasingly shape the economic conditions under which content is commissioned and circulated (Hidalgo-Marí & García-Escrivá, 2024; Kelly, 2022; Lee et al., 2021). This supports the view that platformization restructures television through new forms of commodification in which content is evaluated less through conventional broadcasting logics and more through retention potential, discoverability, and contribution to platform value. Ratner et al. (2023) reinforce this point by showing that recommendation infrastructures also intensify the commercial coupling of visibility and monetization. Taken together, these findings suggest that economic strategy in the platform era depends not only on producing content, but also on managing its position within systems of subscription, traffic, and algorithmic exposure.

Audience engagement occupies a similarly important position in the reviewed literature and appears to mediate the relationship between content production and platform monetization. Under platform conditions, audiences are no longer addressed only as viewers, but also as measurable participants whose interactions, recommendations, and behavioral traces generate informational and commercial value (Li & Lee, 2024; Siagian et al., 2022). This reflects a broader shift in television production toward responsiveness, personalization, and ongoing calibration. However, the significance of engagement should not be interpreted solely as a technological advantage. Rather, it marks a transformation in communicative labor, where audience activity itself becomes part of the production economy. In Mosco's terms, this represents a deeper commodification of communication, as content producers increasingly rely on audience data not only to evaluate success but also to anticipate and shape future production decisions.

Although content transformation appeared less frequently than structural and economic change, it remains central to understanding how platformization affects television as a cultural form. The reviewed studies suggest that digital platforms encourage content diversification, localization, and originality, particularly in markets where streaming services seek to expand through culturally specific programming (Hidalgo-Marí & García-Escrivá, 2024; Tiwary, 2024). At the same time, algorithmic curation and large-scale customization may privilege content forms that are more compatible with platform logics of recommendation and segmentation (Shapiro, 2020). This creates a productive tension within platformized television: on one hand, platforms may broaden space for regional voices and non-dominant narratives; on the other, they may filter cultural expression through commercial and algorithmic standards that favor visibility, predictability, and marketable difference. Thus, the apparent diversification of content should also be read critically as a selective diversification shaped by platform incentives.

Regulatory responses were the least emphasized theme in the reviewed studies, and this relative absence is itself analytically significant. While some studies highlight the importance of local audiovisual regulation, financing obligations, and public service mandates (Hidalgo-Marí & García-Escrivá, 2024; Potter & Lotz, 2022), the broader literature still pays

limited attention to how legal frameworks and platform governance jointly shape production strategy. Yet the findings suggest that producers increasingly operate under dual systems of control: formal state regulation and privately enforced platform rules, including moderation guidelines, visibility restrictions, and content policies (Røsok-Dahl & Olsen, 2025). This indicates an important gap in current scholarship. Future studies should examine more directly how regulatory asymmetries influence commissioning decisions, circulation rights, and the long-term sustainability of local television production in platform-dominated environments.

The strategies identified in the Results section further demonstrate that producers do not respond to platformization passively. Instead, they develop multidimensional forms of adaptation, including cross-platform workflow restructuring, local-language content diversification, real-time audience calibration, hybrid monetization, and regulatory negotiation. These strategies show that adaptation is not confined to one domain of production; it occurs simultaneously across institutional, creative, commercial, and governance dimensions. This interdependence is especially important because it reveals that structural flexibility supports content innovation, audience engagement enhances economic performance, and regulatory awareness increasingly affects market access and platform visibility. In other words, producer strategy in the platform era is shaped by the need to operate across interconnected systems rather than within a single medium-specific logic.

Overall, this review contributes to the literature by showing that platformization transforms television production through a layered set of pressures and responses. The evidence suggests that the television industry is not simply being digitized, but reorganized around infrastructures that combine data extraction, algorithmic distribution, and commercial concentration. Interpreted through Mosco's political economy of communication, these developments reflect changing relations of power in which platforms increasingly govern the conditions of circulation, monetization, and visibility. At the same time, the uneven distribution of themes across the reviewed studies indicates that some dimensions of this transformation—especially regulation and governance—remain underexplored. Accordingly, future research should move beyond descriptive accounts of platform change and examine more closely how platform power affects labor conditions, editorial autonomy, cultural diversity, and the long-term resilience of television production systems.

CONCLUSION

This systematic literature review analyzed 14 articles to examine how digital platforms have reshaped content production strategies in the television industry. The findings demonstrate that platformization has transformed television production across five interconnected dimensions: structural adaptation, content transformation, audience engagement, economic realignment, and regulatory responses. Taken together, these dimensions show that digital platforms are not merely new channels for content distribution, but infrastructural actors that reorganize how television content is produced, circulated, monetized, and governed.

The review indicates that the most prominent effects of platformization occur at the structural and economic levels, followed by audience engagement and content transformation, while regulatory responses remain comparatively less explored in the existing literature. This pattern suggests that the current scholarly conversation has focused more heavily on workflow restructuring, platform-oriented monetization, and data-driven audience relations than on the governance conditions that increasingly shape production decisions. As a result, the review not only identifies what has changed in television production, but also

reveals which dimensions of that transformation have received the most sustained academic attention.

More specifically, the reviewed studies show that producers have responded to platformization through increasingly flexible and cross-platform production structures, greater emphasis on original and culturally differentiated content, more intensive use of audience feedback and engagement metrics, and stronger reliance on subscription, co-production, and visibility-based monetization models. At the same time, producers must navigate both national regulation and platform governance, including content policies, moderation systems, and local investment obligations. These findings suggest that content production in the digital age is no longer guided solely by editorial judgment or broadcaster logic, but by a more complex interplay of technological infrastructures, market incentives, audience data, and regulatory pressures.

Interpreted through Mosco's political economy of communication, this review shows that platformization involves a redistribution of power within television production ecosystems. Control over visibility, circulation, and monetization increasingly shifts toward platform-based systems of recommendation, data extraction, and market access. In this context, producers are compelled to adapt not only creatively, but also organizationally and economically. Their strategies—ranging from multiplatform restructuring to audience calibration and regulatory negotiation—reflect broader attempts to remain competitive in media environments where platform infrastructures exert growing influence over cultural production.

This review also highlights several important research gaps. First, the literature remains unevenly distributed across themes, with relatively limited attention to regulation, platform governance, and the long-term consequences of platform dependency. Second, many studies focus on specific sectors, national cases, or isolated aspects of production, which makes it difficult to build a more integrated understanding of how platformization affects television industries across contexts. Third, there is still insufficient research on how platform power influences labor conditions, editorial autonomy, cultural diversity, and the sustainability of local production systems.

Overall, this study contributes to the growing literature on digital media transformation by showing that television production is not simply being digitized, but fundamentally reorganized through platform logics. Future research should therefore adopt a more holistic approach that connects industrial change, audience dynamics, governance structures, and cultural outcomes. In particular, further studies are needed to examine the long-term economic, social, and regulatory implications of platformization, especially in relation to local content industries, public interest media, and the evolving political economy of television.

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