Feedback International Journal of Communication Vol. 3 No. 2, 2026
ISSN (online): 3046-9465
DOI: https://doi.org/10.62569/fijc.v3i2.273
Received: May 2026/ Revised: June 2026/ Accepted: June 2026

Feedback International Journal of Communication
https://ejournal.agungmediapublisher.com/index.php/fijc

Platformized Media Ecology: Reconfiguring Cinematic and Broadcast Ecosystems in the Age of Streaming

Perpetua Ogechi Aondover[1]*

[1]*Department of Film and Multimedia Studies, Caleb University, Imota, Lagos, 106102, Nigeria*

Abstract. The rapid expansion of streaming platforms has fundamentally transformed cinematic and broadcast ecosystems, extending their influence beyond technological innovation toward comprehensive changes in industrial organization, cultural production, audience behavior, and media governance. Although previous studies have examined streaming from perspectives such as convergence culture, political economy, cultural globalization, and platformization, these approaches remain fragmented and insufficient to explain the multidimensional complexity of contemporary media transformation. This study aims to develop an integrated conceptual framework, termed Platformized Media Ecology, to explain how streaming platforms reconfigure cinematic and broadcast ecosystems in the digital age. Employing a qualitative conceptual research design, the study synthesizes scholarly literature from Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization through thematic synthesis and conceptual analysis. The findings reveal three major contributions. First, streaming has transformed media ecosystems beyond technological disruption by restructuring production systems, distribution mechanisms, audience engagement, regulatory arrangements, and cultural circulation. Second, platform governance has become the dominant organizing logic of contemporary audiovisual industries through algorithmic recommendation systems, behavioral data analytics, subscription-based business models, and digital infrastructures that increasingly shape content visibility and industrial decision-making. Third, the study proposes Platformized Media Ecology as an integrated theoretical framework that conceptualizes streaming platforms as ecological infrastructures connecting technological environments, industrial organization, cultural globalization, audience practices, and governance systems.

Keywords: Platformized Media Ecology; Streaming Platforms; Platformization; Media Ecology; Cinematic and Broadcast Ecosystems; Hybrid Media Ecosystems

1. Introduction

Cinematic and broadcast ecosystems should function as inclusive communication environments that support cultural diversity, equitable access, sustainable creative industries, and democratic circulation of information. Rather than merely serving as

*Corresponding author's email: perpectua.vitalis@calebuniversity.edu.ng, Telp. -

channels for content distribution, media ecosystems are expected to facilitate cultural exchange while preserving local identities and ensuring balanced relationships among producers, distributors, regulators, and audiences (Chiumbu & Munoriyarwa, 2023; Kostovska et al., 2021; Tsiotsou, 2020). Within this ideal framework, technological innovation should enhance not replace the cultural, social, and economic functions historically performed by cinema and broadcasting.

However, the emergence of streaming platforms has profoundly altered these expectations. The contemporary media landscape is increasingly characterized by platformization, where digital platforms extend beyond technological infrastructures to become dominant economic, cultural, and governance institutions. According to Poell et al. (2019), platformization refers to the penetration of digital platform infrastructures, market mechanisms, governance structures, and data-driven logics into multiple sectors of society, fundamentally reorganizing cultural practices and institutional arrangements. Within audiovisual industries, this transformation has shifted media production, distribution, monetization, and audience engagement from institution-centered systems toward platform-centered ecosystems governed by algorithms, data analytics, and subscription economies (Hutchinson, 2021; Sharma et al., 2024; Song et al., 2023).

The literature increasingly recognizes that streaming platforms are no longer alternative distribution channels but central actors in restructuring media industries. Jenkins (2014) conceptualized this transition through convergence culture, emphasizing the interaction between technological convergence, industrial transformation, and participatory audiences. Subsequently, Lotz et al. (2018) argued that internet-distributed television has fundamentally reconfigured the post-network television environment by dismantling traditional scheduling, territorial broadcasting, and linear programming. Likewise, Lobato (2020) demonstrated that streaming services such as Netflix have reorganized the geography of audiovisual distribution, creating transnational circulation systems that transcend national broadcasting infrastructures while simultaneously reinforcing new forms of platform dependency. Nieborg & Poell (2018) further contend that platformization transforms cultural production itself, as creative work increasingly becomes contingent upon platform governance, algorithmic visibility, and datafied audience behavior rather than traditional editorial or broadcasting institutions.

Recent scholarship further illustrates the multidimensional consequences of streaming ecosystems. Studies have documented how platform economies reshape industrial business models, transform audience practices through algorithmic recommendation systems, encourage binge-watching cultures, and redefine creative labor under conditions of data capitalism. At the same time, streaming platforms facilitate unprecedented global circulation of local cultural products, enabling industries such as Nollywood, K-drama, Bollywood, and other regional cinemas to reach transnational audiences while simultaneously exposing them to the commercial imperatives of global platform corporations (Jin, 2025; Lobato, 2020). These developments demonstrate that streaming is simultaneously an engine of media democratization and an instrument of market concentration, creating tensions between cultural diversity and platform dominance.

Despite the rapid expansion of this body of scholarship, existing studies remain fragmented in several important respects. First, convergence studies primarily explain technological and audience transformations but pay relatively limited attention to platform governance and infrastructural power. Second, political economy research extensively critiques ownership concentration and data commodification but often

overlooks how technological infrastructures reshape everyday media ecologies. Third, cultural globalization literature largely emphasizes transnational cultural flows without sufficiently integrating industrial restructuring and algorithmic mediation into its analytical framework. Finally, platformization research has predominantly examined journalism, social media, gaming, and digital labor, while relatively fewer conceptual studies have comprehensively theorized the simultaneous transformation of cinematic and broadcast ecosystems through an integrated ecological perspective. Consequently, current scholarship tends to analyze production, distribution, regulation, audience behavior, and cultural circulation as separate domains rather than interconnected dimensions of a single platformized media environment.

This study addresses these limitations by proposing Platformized Media Ecology as an integrated conceptual framework for understanding the contemporary transformation of cinematic and broadcast ecosystems. Rather than treating streaming merely as a technological innovation or an alternative distribution model, the study conceptualizes streaming as a new media ecology that simultaneously restructures industrial organization, cultural circulation, regulatory governance, audience practices, and platform power. The novelty of this article lies in three major contributions. First, it synthesizes four complementary theoretical traditions Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization into a unified analytical framework (Islas & Bernal, 2016; Petricini, 2025; Ruotsalainen & Heinonen, 2015; Trevisan et al., 2018). Second, it introduces the concept of Platformized Media Ecology to explain how platform logics reorganize not only media technologies but also the institutional, cultural, and regulatory environments within which cinema and broadcasting operate. Third, the article develops a conceptual model demonstrating the dynamic relationships among streaming ecosystems, platform governance, cultural globalization, industrial transformation, and hybrid media futures, thereby extending existing debates beyond technological disruption toward systemic ecological reconfiguration.

The significance of this study is both theoretical and practical. Theoretically, it contributes to contemporary media studies by expanding discussions on platformization beyond social media and digital journalism into the broader domains of cinema and broadcasting. It also enriches media ecology scholarship by incorporating platform governance, algorithmic infrastructures, and data capitalism as constitutive elements of contemporary communication environments. Practically, the study provides useful insights for policymakers, media regulators, broadcasters, streaming companies, filmmakers, and cultural industries seeking to balance technological innovation with cultural sustainability, local content development, and equitable platform governance. As streaming increasingly becomes the dominant infrastructure of audiovisual communication, understanding its ecological implications is essential for designing future media policies and industry strategies.

Against this background, this conceptual paper aims to develop an integrated understanding of how platformization is reconfiguring cinematic and broadcast ecosystems in the age of streaming. Specifically, the study seeks to examine how streaming platforms restructure media production, distribution, audience engagement, and regulatory governance; to analyze the implications of platformized media ecology for cultural diversity, industrial sustainability, and global media power; and to propose a conceptual framework that explains the evolving relationships among platform

infrastructures, media industries, and cultural communication within the contemporary digital ecosystem.

2. Method

This study employed a qualitative conceptual research design to develop an integrated theoretical understanding of the transformation of cinematic and broadcast ecosystems in the age of streaming. Unlike empirical studies that rely on primary data collection, conceptual research aims to synthesize, reinterpret, and extend existing theories in order to generate new analytical perspectives and conceptual frameworks (Jaakkola, 2020). Accordingly, this study positions Platformized Media Ecology as a conceptual construct for explaining how streaming platforms restructure the industrial, cultural, technological, and regulatory dimensions of contemporary media ecosystems.

The study relied exclusively on secondary data derived from scholarly publications and authoritative institutional reports. Academic sources were systematically identified through internationally recognized databases, including Scopus, Web of Science, ScienceDirect, Taylor & Francis, Sage Journals, SpringerLink, Wiley Online Library, and Google Scholar. The literature selection focused on peer-reviewed journal articles, academic books, conference proceedings, and policy reports published primarily between 2006 and 2025, reflecting the emergence and evolution of streaming platforms and platformized media industries. Key search terms included *streaming platforms, platformization, media ecology, cinematic ecosystem, broadcast transformation, digital media, cultural globalization, algorithmic governance, and political economy of communication.*

The selection of literature followed a purposive strategy to ensure conceptual relevance, scholarly credibility, and theoretical diversity. Sources were included when they substantially addressed at least one of four analytical domains underpinning this study: Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization. Seminal works by Griffith et al. (1968), Jenkins (2014), Fuchs (2024), Lotz (2017), Lobato (2020), Dijck (2018), and Nieborg & Poell (2018), together with recent studies on streaming cultures, algorithmic governance, and platform economies, constituted the principal body of analysis. Literature that lacked academic rigor, failed to address the research focus, or duplicated existing arguments without offering theoretical value was excluded from the review.

Data were analyzed using qualitative thematic synthesis combined with conceptual analysis. Initially, the selected literature was subjected to iterative reading and coding to identify recurring concepts, theoretical assumptions, and explanatory patterns regarding the transformation of media industries under streaming environments. These concepts were subsequently categorized into broader analytical themes, including platform governance, media ecology, industrial restructuring, cultural globalization, audience transformation, algorithmic mediation, and regulatory challenges. Following the procedures suggested by Jaakkola (2020), these themes were then integrated into a coherent conceptual framework that explains the relationships among streaming ecosystems, platform logics, cultural circulation, industrial transformation, and emerging hybrid media ecologies.

To enhance the trustworthiness and scholarly rigor of the conceptual framework, the study employed theoretical triangulation, whereby multiple theoretical perspectives were systematically compared, integrated, and critically evaluated to produce a more comprehensive explanation of the phenomenon. Rather than privileging a single

theoretical tradition, the framework synthesizes insights from Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization to minimize theoretical bias and strengthen conceptual validity. The resulting framework, referred to as Platformized Media Ecology, offers an integrative analytical model that explains how streaming platforms function simultaneously as technological infrastructures, economic institutions, cultural intermediaries, and governance mechanisms reshaping cinematic and broadcast ecosystems in the contemporary digital environment.

3. Results and Discussion

The conceptual analysis undertaken in this study reveals that the transformation of cinematic and broadcast ecosystems cannot be adequately understood through a single theoretical perspective or by viewing streaming merely as a technological innovation. The thematic synthesis of the selected literature demonstrates that streaming platforms have fundamentally altered the relationships among media technologies, industrial structures, cultural production, audience practices, and regulatory governance. Rather than functioning as isolated distribution channels, streaming services operate as integrated platform ecosystems that simultaneously shape economic value creation, cultural circulation, algorithmic visibility, and institutional power. Consequently, understanding the contemporary media landscape requires an ecological perspective that recognizes the interconnectedness of technological infrastructures, market dynamics, and socio-cultural processes.

Based on the thematic synthesis and conceptual integration of the literature, three major findings emerged from this study. These findings collectively explain how platformization has reconfigured cinematic and broadcast ecosystems in the age of streaming. The first finding demonstrates the ecological transformation of media systems beyond technological disruption. The second finding identifies platform governance as the dominant organizing principle of contemporary audiovisual industries. The third finding proposes Platformized Media Ecology as an integrated conceptual framework capable of explaining the complex interactions among platform infrastructures, industrial transformation, cultural globalization, and the future evolution of hybrid media ecosystems.

3.1. Streaming Has Reconfigured Media Ecosystems Beyond Technological Transformation

The emergence of streaming platforms represents a fundamental ecological transformation of media systems rather than merely an advancement in audiovisual delivery technologies. The thematic synthesis reveals that streaming has altered every interconnected layer of cinematic and broadcast ecosystems, including production, distribution, audience engagement, industrial governance, and cultural circulation. Earlier studies largely interpreted streaming as a technological innovation that enabled on-demand content consumption (Lotz et al., 2018). However, the broader body of literature indicates that streaming platforms now function as complex socio-technical infrastructures that simultaneously organize economic transactions, regulate cultural visibility, collect behavioral data, and influence institutional decision-making. In this regard, the transformation extends beyond technological substitution to encompass a comprehensive restructuring of the media environment itself, supporting Griffith et al. (1968) proposition that media technologies reshape the environments in which communication occurs rather than simply transmitting messages.

The conceptual synthesis further demonstrates that streaming ecosystems have fundamentally transformed media production and distribution structures. Traditional cinematic industries historically relied upon sequential distribution windows involving theatrical exhibition, physical home video, broadcast television, and later subscription television. Contemporary streaming platforms have substantially disrupted these linear distribution models by enabling simultaneous global releases, direct-to-streaming premieres, and continuous content availability independent of geographical boundaries (Lobato, 2020). Similarly, Lotz et al. (2018) argues that internet-distributed television has dismantled the temporal logic of scheduled broadcasting by replacing fixed programming schedules with personalized, on-demand viewing experiences. Consequently, media production itself has adapted to platform requirements, with producers increasingly designing content optimized for binge-watching, global audiences, multilingual accessibility, and algorithmic discoverability. These developments indicate that technological infrastructures now directly shape industrial strategies and creative decision-making.

Another important aspect emerging from the literature concerns the transformation of audience practices. Unlike conventional cinema and broadcasting, where audiences largely consumed content according to predetermined schedules, streaming platforms enable users to navigate extensive content libraries through algorithmic recommendation systems and personalized interfaces. Jenkins (2014) describes this shift as part of convergence culture, where audiences become active participants within interconnected media environments. More recent studies extend this argument by demonstrating that audience activities themselves have become integral components of platform economies. According to Nieborg & Poell (2018), user interactions, viewing histories, search behaviors, and engagement metrics are continuously converted into data that influence recommendation algorithms, commissioning decisions, and content investment strategies. Thus, audiences no longer function solely as media consumers but also as generators of valuable data that actively shape platform governance and industrial priorities.

The synthesis also reveals that streaming has transformed the regulatory and cultural dimensions of contemporary media ecosystems. Historically, national broadcasting systems operated within territorially bounded regulatory frameworks designed to promote public interest, cultural diversity, and domestic audiovisual production. Streaming platforms increasingly transcend these national jurisdictions by operating through globally integrated digital infrastructures that are often governed by corporate policies rather than national broadcasting regulations (Dijck, 2018). While this expansion facilitates unprecedented international circulation of cultural products including Nollywood productions, Korean dramas, and other regional media it also raises concerns regarding algorithmic visibility, cultural homogenization, market concentration, and the declining influence of public service broadcasting (Jin, 2025; Lobato, 2020). Therefore, the transformation affects not only industrial organization but also the governance structures that determine cultural representation, accessibility, and diversity within digital media environments.

Taken together, these findings demonstrate that streaming should be understood as an ecological reconfiguration of contemporary media systems rather than simply a technological innovation. The transformation simultaneously restructures technological infrastructures, industrial relationships, audience behaviors, cultural circulation, and regulatory governance into an interconnected platform ecosystem. This interpretation extends convergence scholarship by integrating insights from Media Ecology, Political

Economy of Communication, Cultural Globalization, and Platformization into a unified analytical perspective. Accordingly, the concept of Platformized Media Ecology proposed in this study explains that streaming platforms have become the dominant environments within which media production, distribution, governance, and cultural participation are organized. The ecological perspective therefore offers a more comprehensive explanation of the ongoing transformation than approaches that focus exclusively on technological innovation or industrial disruption.

3.2. Platform Governance Has Become the Dominant Structure Shaping Contemporary Cinematic and Broadcast Ecosystems

The conceptual synthesis indicates that streaming platforms no longer operate merely as digital distribution channels but have evolved into integrated governance infrastructures that simultaneously regulate production, distribution, audience engagement, monetization, and cultural visibility. Unlike conventional broadcasting institutions, where editorial boards, public service mandates, and national regulators largely determined programming decisions, streaming platforms increasingly rely on algorithmic recommendation systems, audience analytics, subscription models, and artificial intelligence to govern the circulation of audiovisual content. Consequently, decision-making authority has gradually shifted from traditional broadcasters and cinema distributors toward a relatively small number of transnational platform corporations, including Netflix, Disney+, Amazon Prime Video, YouTube, and regional streaming services.

This transformation is particularly evident in the growing concentration of platform markets. Netflix alone reported approximately 301.6 million paid subscribers worldwide at the end of 2024, representing the largest global subscription video-on-demand (SVOD) platform. During the fourth quarter of 2024, Netflix added 18.9 million new subscribers, marking the highest quarterly subscriber growth in the company's history. At the same time, subscription-based streaming services in the United States exceeded 260 million subscriptions, reflecting an annual growth of 10.4% compared with the previous year. Netflix also accounted for approximately 26% of the U.S. SVOD market, illustrating the degree to which a limited number of platforms dominate audience attention and content distribution. These figures demonstrate that contemporary audiovisual markets are increasingly organized around platform ecosystems rather than conventional broadcasting institutions.

Beyond market concentration, the literature reveals that platform governance increasingly operates through algorithmic decision-making rather than traditional editorial selection. Recommendation algorithms analyze users' viewing histories, completion rates, search behavior, device usage, and interaction patterns to determine which films or television programs are promoted to individual subscribers. Such systems transform audiences into continuous sources of behavioral data that influence content commissioning, investment priorities, and global distribution strategies. Nieborg & Poell (2018) argue that cultural production has become increasingly contingent upon platform architectures, where visibility is determined less by editorial judgment than by algorithmic optimization and user engagement metrics. Consequently, platforms not only distribute cultural products but also actively shape cultural consumption by determining which narratives receive greater exposure, funding, and international circulation. This form of algorithmic governance substantially extends the political economy of

communication beyond ownership concentration toward infrastructural control over cultural visibility.

The expansion of platform governance is equally reflected in changing consumer behavior and business models. Deloitte's 2025 Digital Media Trends survey reports that 53% of consumers identify subscription video-on-demand (SVOD) services as the media services they use most frequently, while the average subscribing household maintains approximately four paid streaming subscriptions (Carissa et al., 2023; Scarlata & Lynch, 2024). However, the survey also indicates emerging platform dependency and consumer sensitivity, with 47% of respondents believing they pay too much for streaming services, 41% considering available content not worth the subscription cost, and 60% indicating they would cancel their preferred platform following a US$5 monthly price increase. These findings suggest that while platform governance has successfully become the dominant mode of media consumption, competition among platforms increasingly revolves around audience retention, personalization, pricing strategies, bundled services, and algorithmic engagement rather than traditional broadcast scheduling.

Collectively, these findings demonstrate that platform governance has fundamentally restructured contemporary cinematic and broadcast ecosystems by relocating institutional authority from broadcasters and film distributors to data-driven digital platforms. Streaming companies now simultaneously function as technological infrastructures, market intermediaries, cultural gatekeepers, and governance institutions that regulate not only how audiovisual content is distributed but also how it is financed, recommended, valued, and consumed. This transformation extends classical Political Economy of Communication by illustrating that platform power is exercised not only through ownership concentration but also through algorithmic governance, behavioral data extraction, and infrastructural control over cultural circulation. Accordingly, the proposed concept of Platformized Media Ecology conceptualizes platform governance as the central organizing mechanism through which industrial power, cultural production, audience behavior, and technological infrastructures are integrated within contemporary media ecosystems.

Table 1 Indicators of Platform Governance in Contemporary Streaming Ecosystems

Indicator	Latest Data	Implication for Platform Governance
Netflix global paid subscribers (Q4 2024)	301.6 million	Demonstrates the global concentration of platform audiences.
Netflix subscriber growth (Q4 2024)	+18.9 million	Reflects rapid platform expansion and market dominance.
U.S. premium SVOD subscriptions (2024)	>260 million	Indicates the widespread adoption of subscription-based streaming ecosystems.
Netflix share of U.S. SVOD market	26%	Shows concentration of audience attention within a limited number of platforms.
Consumers primarily using SVOD	53%	Confirms streaming as the dominant audiovisual consumption model.
Average paid streaming subscriptions per household	4 services	Illustrates multi-platform consumption and platform dependency.
Consumers believing streaming is too expensive	47%	Highlights increasing economic pressure within platform competition.
Consumers likely to cancel	60%	Indicates that pricing strategies have

after a US$5 price increase	become central to platform governance.

Source: Author's compilation based on Deloitte (2022), van Es (2023) and Ahn et al. (2023)

Table 1 illustrates that platform governance is not solely reflected in subscriber growth but also in the ability of streaming platforms to shape market behavior, audience preferences, and industrial competition through data-driven infrastructures. The concentration of more than 301 million Netflix subscribers, the dominance of subscription-based consumption, and consumers' dependence on multiple streaming services collectively indicate that platform corporations increasingly exercise governance functions traditionally performed by broadcasters and public media institutions. Simultaneously, consumer concerns regarding subscription costs and platform switching demonstrate that governance within streaming ecosystems is increasingly mediated by pricing strategies, algorithmic personalization, and continuous audience engagement rather than conventional broadcasting schedules or editorial programming decisions.

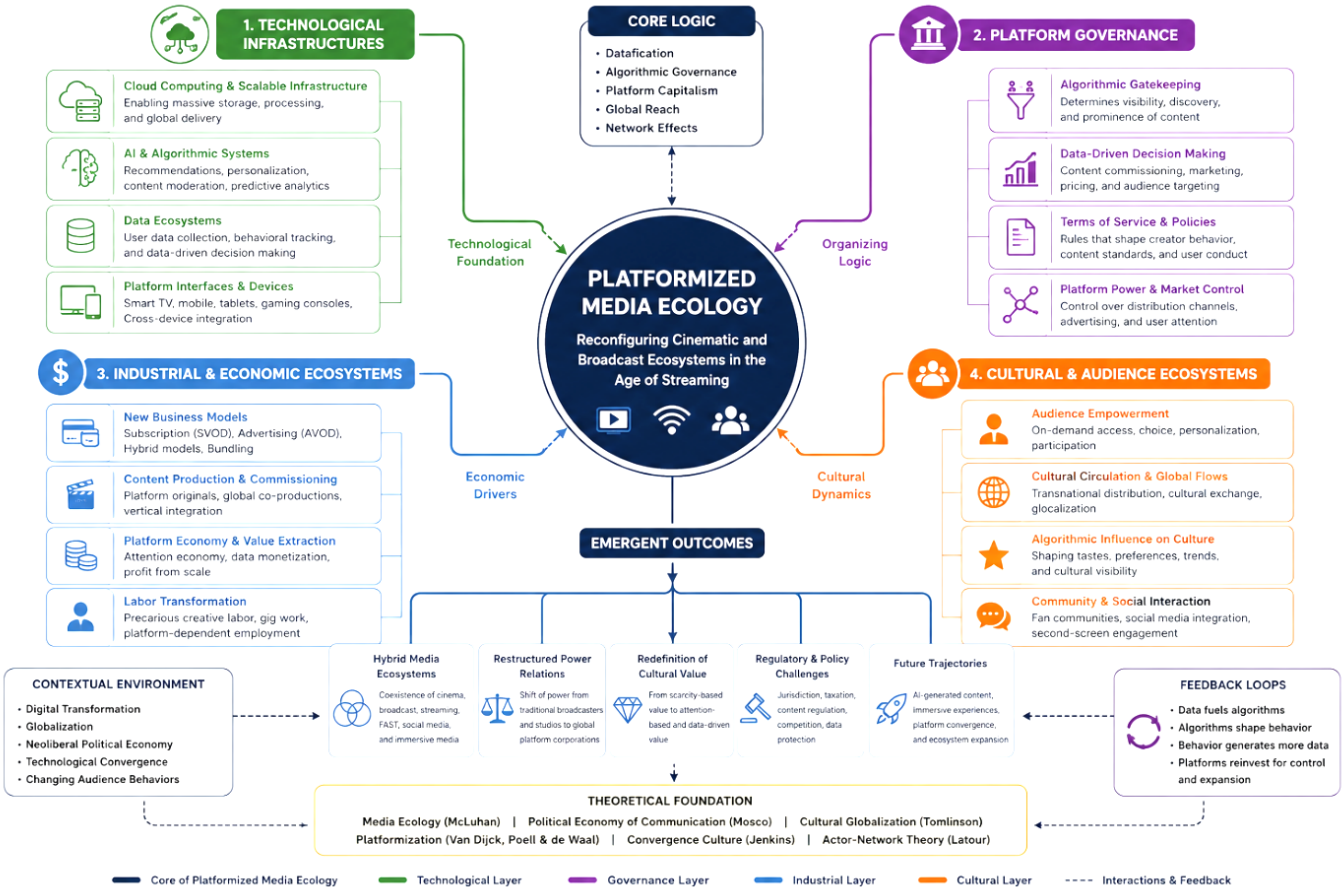

Figure 1 Conceptual Framework of Platformized Media Ecology: Reconfiguring Cinematic and Broadcast Ecosystems in the Age of Streaming

Figure 1 illustrates the conceptual framework of Platformized Media Ecology proposed in this study to explain how streaming platforms have fundamentally reconfigured cinematic and broadcast ecosystems in the digital era. At the center of the framework is Platformized Media Ecology, which serves as the core analytical construct integrating four interrelated dimensions namely Technological Infrastructures, Platform Governance, Industrial and Economic Ecosystems, and Cultural and Audience Ecosystems.

These dimensions interact dynamically through platform logics characterized by datafication, algorithmic recommendation, artificial intelligence, and digital platform governance. Their interactions reshape media production, content distribution, audience engagement, cultural circulation, and regulatory practices, ultimately leading to the emergence of Hybrid Media Ecosystems. This transformation is manifested through changes in industrial power structures, evolving audience behaviors, new forms of cultural globalization, regulatory adaptation, and technological innovation. The framework is theoretically grounded in four complementary perspectives namely Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization which collectively explain the complex relationships among technology, industry, culture, and governance in the contemporary streaming environment.

3.3. Platformized Media Ecology Emerges as an Integrated Framework for Explaining Hybrid Media Futures

The third and most significant finding of this study is the formulation of Platformized Media Ecology as an integrated conceptual framework for understanding the ongoing transformation of cinematic and broadcast ecosystems in the digital era. The thematic synthesis indicates that existing theoretical approaches tend to explain only particular dimensions of streaming technologies. For example, Media Ecology emphasizes how communication technologies reshape human environments (Islas & Bernal, 2016; Petricini, 2025), while the Political Economy of Communication primarily examines ownership structures, commodification, and market concentration (Mosco, 2009). Similarly, Cultural Globalization explains transnational media flows and cultural exchanges (Muhammad Bilal Khan et al., 2025; Zhongyu & Hashim, 2025), whereas Platformization focuses on the increasing influence of digital platforms through datafication, algorithmic governance, and infrastructural power (Nieborg & Poell, 2018). Although each perspective provides valuable insights, none independently explains the multidimensional interactions among technology, industry, governance, culture, and audiences that characterize contemporary streaming ecosystems. Consequently, this study proposes Platformized Media Ecology as a comprehensive conceptual framework capable of integrating these fragmented perspectives into a unified explanation of media transformation.

The conceptual framework positions streaming platforms as ecological infrastructures rather than merely technological applications or content distribution services. Within this perspective, platforms simultaneously perform multiple institutional functions: they operate as technological infrastructures that enable digital connectivity, economic intermediaries that organize platform markets, cultural gatekeepers that determine content visibility through algorithmic recommendation, and governance systems that regulate interactions among creators, audiences, advertisers, and regulators. These interconnected functions create a dynamic media environment in which technological innovation continuously influences industrial organization, audience behavior, cultural production, and regulatory adaptation. Unlike conventional media systems, where production, distribution, and consumption were institutionally separated, Platformized Media Ecology conceptualizes these activities as mutually dependent processes operating within interconnected platform ecosystems driven by artificial intelligence, big data analytics, cloud computing, and algorithmic personalization.

Another important insight emerging from this framework is the recognition that the future of cinematic and broadcast industries will not be characterized by technological

replacement but by hybridization. Earlier debates frequently predicted that streaming services would eventually replace cinemas and traditional broadcasting. However, the literature synthesized in this study suggests a more complex trajectory. Rather than eliminating existing media institutions, streaming platforms increasingly coexist with theatrical exhibition, broadcast television, video-on-demand services, social media platforms, gaming environments, and emerging immersive technologies such as virtual reality (VR), augmented reality (AR), and artificial intelligence (AI). For example, blockbuster films continue to rely on theatrical releases to maximize cultural visibility and box-office revenues before entering streaming windows, while broadcasters increasingly integrate digital streaming platforms into their existing business models (DeFelice & Porter, 2024; Kao et al., 2025; Lu, 2023). Likewise, social media platforms have become complementary promotional ecosystems that amplify audience engagement before, during, and after content distribution. These developments demonstrate that media convergence has evolved into hybrid platform ecosystems, where multiple communication technologies coexist and reinforce one another instead of competing within mutually exclusive markets.

The framework also highlights the emergence of adaptive governance as a defining characteristic of future media ecosystems. As streaming platforms continue expanding across national boundaries, governance responsibilities are increasingly distributed among governments, platform corporations, content producers, technology companies, and civil society organizations. This shift requires regulatory approaches capable of addressing algorithmic transparency, digital competition, cross-border taxation, cultural diversity, intellectual property protection, artificial intelligence, and platform accountability. Simultaneously, creative industries must continuously adapt to platform-driven production models, audience analytics, and personalized recommendation systems that increasingly determine cultural visibility and commercial success. Consequently, Platformized Media Ecology emphasizes that future media sustainability depends not only on technological innovation but also on the ability of institutions to establish balanced relationships between platform power, public interest, market competition, and cultural diversity within globally interconnected digital ecosystems.

Platformized Media Ecology represents the principal theoretical contribution of this study because it provides an integrated analytical lens for understanding the future trajectory of cinematic and broadcast ecosystems beyond conventional theories of technological disruption. By synthesizing Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization, the framework demonstrates that streaming platforms function simultaneously as technological environments, economic institutions, cultural intermediaries, and governance infrastructures. This multidimensional perspective explains why contemporary media transformation cannot be adequately interpreted through isolated technological, industrial, or cultural analyses. Instead, the future of media will increasingly be characterized by interconnected hybrid ecosystems where technological innovation, algorithmic governance, industrial collaboration, cultural circulation, and regulatory adaptation continuously evolve together. Accordingly, Platformized Media Ecology offers a comprehensive conceptual foundation for future research examining the intersection of streaming technologies, media industries, public policy, and digital cultural transformation.

Table 2 Integrated Dimensions of the Platformized Media Ecology Framework

Dimension	Primary	Key Characteristics	Future Implications

	Function		
Media Ecology	Technological environment	Digital infrastructures, communication environments, media convergence	Transformation of communication ecosystems and human interaction
Political Economy of Communication	Industrial and economic organization	Platform ownership, data commodification, subscription economy, market concentration	Expansion of platform capitalism and industrial restructuring
Cultural Globalization	Transnational cultural circulation	Cross-border content distribution, localization, global audience connectivity	Increased cultural exchange alongside intensified global competition
Platformization	Governance and platform infrastructures	Algorithmic recommendation, datafication, AI-driven personalization, platform governance	Algorithmic regulation and platform-centered media governance
Platformized Media Ecology (Proposed Framework)	Integrated media ecosystem	Integration of technology, industry, culture, governance, and audiences	Emergence of hybrid media ecosystems combining streaming, broadcasting, cinema, AI, and immersive media

Source: Author's conceptual synthesis based on Griffith et al. (1968), Mosco (2009), Jenkins (2014), Dijck (2018), Nieborg & Poell (2018), Lotz et al. (2018), Lobato (2020), and Jin (2025).

Table 2 summarizes the integrated conceptual framework developed in this study. The first four dimensions represent the principal theoretical foundations explaining different aspects of media transformation, while the fifth dimension Platformized Media Ecology constitutes the novel contribution of this research. Rather than treating technology, industry, governance, and culture as separate analytical domains, the proposed framework demonstrates that these dimensions interact continuously within platform-based environments. The integration of these perspectives explains how streaming platforms simultaneously function as technological infrastructures, economic institutions, cultural intermediaries, and governance mechanisms, thereby producing hybrid media ecosystems in which cinema, broadcasting, streaming services, artificial intelligence, social media, and immersive technologies coexist and evolve through interconnected platform logics. This integrative perspective extends previous scholarship by offering a comprehensive framework for analyzing the future development of audiovisual industries in the age of digital platformization.

3.4. Discussion: Platformized Media Ecology as a New Theoretical Lens for Understanding Hybrid Media Transformation

The findings of this study demonstrate that the transformation of cinematic and broadcast ecosystems extends far beyond technological innovation and should instead be understood as an ecological reconfiguration driven by platformization. This interpretation

reinforces Griffith et al. (1968) proposition that media are not merely communication tools but environments that reshape human interaction, institutional structures, and cultural practices. The emergence of streaming platforms illustrates this ecological shift by reorganizing the relationships among content producers, distributors, audiences, regulators, and digital infrastructures. Unlike earlier communication technologies that primarily enhanced media transmission, streaming platforms integrate algorithmic governance, cloud computing, artificial intelligence, and behavioral data into a unified communication environment. Consequently, the media ecosystem evolves from institution-centered broadcasting toward platform-centered communication, where technological infrastructures increasingly define industrial organization and cultural participation. This finding therefore extends classical Media Ecology by demonstrating that digital platforms function as dynamic ecological systems governed not only by technology but also by data, algorithms, and platform governance.

The first finding also expands Jenkins (2014) theory of convergence culture. Jenkins conceptualized convergence as the interaction among technological innovation, participatory audiences, and media industries. However, the contemporary streaming environment reveals that convergence has evolved into a deeper structural transformation characterized by platformization. As Dijck (2018) argue, digital platforms have become institutional infrastructures that organize communication, economic exchange, and public interaction across multiple sectors of society. The findings suggest that streaming platforms no longer simply connect producers and audiences but actively coordinate content production, recommendation systems, audience analytics, and global distribution through algorithmic infrastructures. Therefore, convergence in the streaming era should be understood not merely as media integration but as the emergence of interconnected platform ecosystems in which technological systems, market mechanisms, and cultural processes operate simultaneously.

The second finding demonstrates that platform governance has become the dominant organizing logic of contemporary audiovisual industries. This observation strongly supports the Political Economy of Communication, particularly Mosco (2009) argument that communication technologies should be analyzed through processes of commodification, spatialization, and structuration. Streaming platforms commodify audience attention by transforming viewing behavior into valuable data assets that influence advertising strategies, subscription models, and content investment decisions. Simultaneously, platform corporations expand spatially by operating across national boundaries while consolidating global market power through vertically integrated digital infrastructures. Nevertheless, this study extends political economy perspectives by arguing that platform power no longer relies solely on ownership concentration but increasingly operates through algorithmic governance. As Nieborg & Poell (2018) explain, platforms determine the visibility, discoverability, and economic value of cultural products through algorithmic recommendation systems rather than traditional editorial processes. Accordingly, governance in digital media environments has shifted from institutional regulation toward computational regulation embedded within platform architectures.

Another important implication concerns the relationship between streaming and cultural globalization. Earlier globalization theories emphasized transnational media flows and the increasing circulation of cultural products across national borders (Ampuja, 2012; Rosenberg, 2005). The findings of this study support these perspectives by demonstrating that streaming services facilitate unprecedented global distribution of

local cultural products, enabling Korean dramas, Spanish-language series, Indian cinema, and other regional productions to reach worldwide audiences. However, the findings also reveal that cultural globalization is increasingly mediated by platform logics. Jin (2025) argues that platform capitalism has transformed globalization by embedding cultural exchange within digital infrastructures controlled by a limited number of multinational technology corporations. Consequently, while streaming platforms create opportunities for cultural diversity and international visibility, they simultaneously centralize control over content discovery through proprietary algorithms and recommendation systems. Cultural globalization therefore becomes inseparable from platform governance, where visibility depends not only on cultural quality but also on algorithmic optimization and platform policies.

Perhaps the most significant theoretical implication emerging from this study is the proposal of Platformized Media Ecology as an integrated conceptual framework capable of explaining hybrid media transformation. Existing theoretical approaches generally explain isolated dimensions of streaming technologies. Media Ecology focuses on communication environments; Political Economy examines ownership and commodification; Cultural Globalization explains transnational cultural circulation; and Platformization emphasizes digital infrastructures and governance mechanisms (Nieborg & Poell, 2018; Song et al., 2023). The present findings indicate that these perspectives should no longer be treated independently because technological infrastructures, industrial organization, audience practices, cultural circulation, and regulatory systems increasingly evolve as mutually dependent components of a single platform ecosystem. Platformized Media Ecology therefore provides a more comprehensive analytical perspective by integrating these complementary theoretical traditions into one coherent framework for understanding digital media transformation.

The findings further suggest that the future trajectory of cinematic and broadcast ecosystems will be characterized by hybridization rather than technological replacement. Earlier debates frequently predicted that streaming would replace cinemas and traditional broadcasting. However, evidence from the contemporary media industry indicates that theatrical exhibition, broadcast television, streaming services, social media platforms, artificial intelligence, gaming ecosystems, and immersive technologies increasingly coexist within interconnected platform environments. This interpretation aligns with Lotz's (2017) argument that internet-distributed television should be understood as an evolutionary transformation of television rather than its disappearance. Similarly, Lobato (2020) emphasizes that streaming platforms reorganize rather than eliminate existing audiovisual industries by creating new forms of distribution, monetization, and audience engagement. Consequently, hybrid media ecosystems emerge as adaptive configurations in which legacy media institutions and digital platforms continuously negotiate complementary rather than exclusively competitive relationships.

The discussion confirms that Platformized Media Ecology constitutes the principal theoretical contribution of this study. By integrating Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization, the proposed framework offers a multidimensional explanation of how streaming platforms simultaneously function as technological infrastructures, economic institutions, cultural intermediaries, and governance mechanisms. Unlike previous studies that primarily examined streaming as either technological innovation or industrial disruption, this framework conceptualizes platformization as an ecological transformation that reorganizes the entire media environment.

4. Conclusion

This study demonstrates that the transformation of cinematic and broadcast ecosystems should be understood as an ecological reconfiguration rather than merely a technological shift from traditional broadcasting to streaming services. Through a qualitative conceptual synthesis, three principal findings emerged. First, streaming platforms fundamentally restructure media ecosystems by transforming production processes, distribution systems, audience engagement, regulatory mechanisms, and cultural circulation into interconnected digital environments. Second, platform governance has become the dominant organizing logic of contemporary audiovisual industries, where algorithmic recommendation systems, behavioral data, artificial intelligence, and subscription-based business models increasingly determine content production, visibility, and consumption. Third, the study introduces Platformized Media Ecology as a new conceptual framework integrating Media Ecology, Political Economy of Communication, Cultural Globalization, and Platformization to explain the multidimensional relationships among technology, industry, governance, audiences, and culture within contemporary streaming ecosystems.

The discussion further demonstrates that the proposed framework extends existing theoretical perspectives by conceptualizing streaming platforms as ecological infrastructures rather than merely technological innovations or distribution channels. Unlike previous studies that primarily emphasized convergence, ownership concentration, or globalization independently, Platformized Media Ecology provides a holistic explanation of how technological infrastructures, platform governance, industrial organization, cultural circulation, and audience participation continuously interact within hybrid media ecosystems. The study argues that the future of audiovisual communication will not be characterized by the replacement of cinema or broadcasting but by the coexistence and integration of theatrical exhibition, broadcasting, streaming services, artificial intelligence, social media, gaming platforms, and immersive technologies operating through interconnected platform environments. Consequently, the framework contributes a new theoretical lens for understanding the evolution of media industries under conditions of digital platformization.

Despite its theoretical contribution, this study has several limitations. As a conceptual study based exclusively on secondary literature, the proposed framework has not yet been empirically validated across different industrial, cultural, or regulatory contexts. Moreover, the analysis primarily focuses on global streaming ecosystems and therefore does not fully capture regional variations, local platform dynamics, or country-specific governance models. Future research should empirically examine the Platformized Media Ecology framework through qualitative, quantitative, or mixed-method approaches involving media industries, policymakers, content creators, platform operators, and audiences across diverse geographical settings. Comparative studies investigating algorithmic governance, public service media adaptation, artificial intelligence, immersive media, and regulatory innovation would further enrich the explanatory capacity of the framework and contribute to a deeper understanding of hybrid media ecosystems in the evolving digital communication landscape.

Conflict of Interest

The authors declare no conflict of interests.

References

Ahn, J. S., Kim, J. H., Kim, Y., & Lim, J. (2023). The Escalating Competition Faced by Netflix. *Journal of Accounting, Business and Management (JABM)*, *30*(2). https://doi.org/10.31966/jabminternational.v30i2.981

Ampuja, M. (2012). Globalization Theory, Media-Centrism and Neoliberalism: A Critique of Recent Intellectual Trends. *Critical Sociology*, *38*(2). https://doi.org/10.1177/0896920510398018

Carissa, N. E., Erlangga, M., Evik, C. S., & Handayani, P. W. (2023). The Influence of Perceived Usefulness, Satisfaction, and Personalization on Subscription Video on Demand Continuance Intentions. *CommIT Journal*, *17*(2). https://doi.org/10.21512/commit.v17i2.8446

Chiumbu, S., & Munoriyarwa, A. (2023). Exploring data journalism practices in Africa: data politics, media ecosystems and newsroom infrastructures. *Media, Culture and Society*, *45*(4). https://doi.org/10.1177/01634437231155341

DeFelice, C., & Porter, L. (2024). Theaters, social media, and streams: Evaluating social word-of-mouth patterns of pandemic-era blockbuster films on Twitter. *Convergence*, *30*(5). https://doi.org/10.1177/13548565241236441

Deloitte. (2022). 2022 Global Marketing Trends | Deloitte Insights. *Deloitte*.

Dijck, J. van. (2018). The platform society : public values in a connective world / José van Dijck, Thomas Poell, Martijn de Waal. In *Platform Society*.

Fuchs, C. (2024). Vincent Mosco's Critical-Humanist Political Economy of Communication. *TripleC*, *22*(1). https://doi.org/10.31269/triplec.v22i1.1493

Griffith, M., Seidman, E., & McLuhan, M. (1968). Understanding Media: The Extensions of Man. *College Composition and Communication*, *19*(1). https://doi.org/10.2307/355246

Hutchinson, J. (2021). Micro-platformization for digital activism on social media. *Information Communication and Society*, *24*(1). https://doi.org/10.1080/1369118X.2019.1629612

Islas, O., & Bernal, J. D. (2016). Media ecology: A complex and systemic metadiscipline. *Philosophies*, *1*(3). https://doi.org/10.3390/philosophies1030190

Jaakkola, E. (2020). Designing conceptual articles: four approaches. *AMS Review*, *10*(1–2), 18–26. https://doi.org/10.1007/s13162-020-00161-0

Jenkins, H. (2014). Rethinking "Rethinking Convergence/Culture." *Cultural Studies*, *28*(2). https://doi.org/10.1080/09502386.2013.801579

Jin, D. Y. (2025). Platform Imperialism Theory From the Asian Perspectives. *Social Media + Society*, *11*(1). https://doi.org/10.1177/20563051251329692

Kao, H. W., Chen, Y. C., Wu, E. H. K., Yeh, S. C., & Kao, S. C. (2025). Loka: A Cross-Platform Virtual Reality Streaming Framework for the Metaverse. *Sensors*, *25*(4). https://doi.org/10.3390/s25041066

Kostovska, I., Raats, T., Donders, K., & Ballon, P. (2021). Going beyond the hype: conceptualising "media ecosystem" for media management research. *Journal of Media Business Studies*, *18*(1). https://doi.org/10.1080/16522354.2020.1765668

Lobato, R. (2020). Netflix Nations: The Geography of Digital Distribution. *Journal of Communication*, *70*(4), E14–E16. https://doi.org/10.1093/joc/jqz050

Lotz, A. D. (2017). Portals: A Treatise on Internet-Distributed Television. In *Portals*.

Lotz, A. D., Lobato, R., & Thomas, J. (2018). Internet-Distributed Television Research: A Provocation. *Media Industries Journal*, *5*(2). https://doi.org/10.3998/mij.15031809.0005.203

Lu, Z. (2023). How do Films Reflect our Societies Today? An Analysis of Films and Film Genres. *Communication, Society and Media*, *6*(4). https://doi.org/10.22158/csm.v6n4p69

Mosco, V. (2009). The political economy of communication. In *The Political Economy of Communication*. https://doi.org/10.4135/9781446279946

Muhammad Bilal Khan, Maham Shams, Farhad Ali Tamour, Fatima Ahmad, & Muhammad Qadeer. (2025). Globalization and Cultural Transformation: Analyzing Identity Shifts in Pakistan Cinema. *The Critical Review of Social Sciences Studies*, *3*(3). https://doi.org/10.59075/beh2kn74

Nieborg, D. B., & Poell, T. (2018). The platformization of cultural production: Theorizing the contingent cultural commodity. *New Media & Society*, *20*(11), 4275–4292. https://doi.org/10.1177/1461444818769694

Petricini, T. (2025). Media Ecology in the Postdigital Condition. In *Postdigital Science and Education*. https://doi.org/10.1007/s42438-025-00578-5

Poell, T., Nieborg, D., & van Dijck, J. (2019). Platformisation. *Internet Policy Review*, *8*(4). https://doi.org/10.14763/2019.4.1425

Rosenberg, J. (2005). Globalization theory: A post Mortem. In *International Politics* (Vol. 42, Number 1). https://doi.org/10.1057/palgrave.ip.8800098

Ruotsalainen, J., & Heinonen, S. (2015). Media ecology and the future ecosystemic society. In *European Journal of Futures Research* (Vol. 3, Number 1). https://doi.org/10.1007/s40309-015-0068-7

Scarlata, A., & Lynch, A. (2024). Streaming women: Hayu, Passionflix and gendered demographics in subscription video-on-demand. *Convergence*, *30*(4). https://doi.org/10.1177/13548565241264004

Sharma, D., Yadav, N., Dwivedi, Y. K., & Giannakis, M. (2024). Digital Transformation of Incumbent Pipeline Firms through Platformization. *International Journal of Electronic Commerce*, *28*(2). https://doi.org/10.1080/10864415.2024.2332047

Song, Q., Lee, C., & Han, L. (2023). The platformization of digital philanthropy in China: State, tech companies, and philanthropy engineering. *China Information*, *37*(1). https://doi.org/10.1177/0920203X221143940

Trevisan, F., Hoskins, A., Oates, S., & Mahlouly, D. (2018). The Google voter: search engines and elections in the new media ecology. *Information Communication and Society*, *21*(1). https://doi.org/10.1080/1369118X.2016.1261171

Tsiotsou, R. H. (2020). Introducing relational dialectics on actor engagement in the social media ecosystem. *Journal of Services Marketing*, *35*(3). https://doi.org/10.1108/JSM-01-2020-0027

van Es, K. (2023). Netflix & Big Data: The Strategic Ambivalence of an Entertainment Company. *Television and New Media*, *24*(6). https://doi.org/10.1177/15274764221125745

Zhongyu, Z., & Hashim, H. (2025). The Economic and Cultural Impacts of OTT Platforms on the Film Industry: A Systematic Literature Review. *Jurnal Komunikasi: Malaysian Journal of Communication*, *41*(2). https://doi.org/10.17576/JKMJC-2025-4102-11