

Audience Behavior Transformation in the Era of Streaming and Artificial Intelligence: Perspectives from Film, Media, and Communication

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ABSTRACT

Streaming platforms and artificial intelligence (AI) have jointly reorganized how audiences discover, watch, and discuss film and media content, yet most scholarship still treats recommendation algorithms, viewing habits, and platform economics as separate lines of inquiry. This article synthesizes twenty-five peer-reviewed and conference sources published mainly between 2021 and 2026 to examine how AI-driven personalization, generative tools, and streaming infrastructures are reshaping audience behavior across film, broadcasting, and social media contexts. Using a narrative literature synthesis of English- and Indonesian-language reference corpora supplemented by additional database searches, the study traces three converging shifts: from scheduled, appointment-based viewing to on-demand and algorithmically curated consumption; from anonymous mass audiences to data-legible, hyper-personalized users; and from passive spectatorship to participatory, algorithm-aware engagement through comments, ratings, and generative co-creation. The review proposes an original AI-Mediated Audience Transformation (AI-MAT) framework, positioning audiences along a continuum from default viewers to algorithmically negotiated participants. Findings indicate that while personalization increases engagement, satisfaction, and retention, it simultaneously raises concerns about algorithmic bias, filter bubbles, transparency, and diminished audience autonomy. The article concludes that film, media, and communication scholarship must integrate audience-reception theory with computational media studies to adequately theorize AI-mediated viewing publics, and outlines directions for future empirical and cross-cultural research.

Keywords: *audience behavior; streaming platforms; artificial intelligence; algorithmic personalization; film and media studies; generative AI.*

INTRODUCTION

Over the past decade, the way audiences encounter, select, and experience film and media content has changed more rapidly than at any point since the introduction of broadcast television. Two forces sit at the center of this transformation. The first is the near-total displacement of linear, scheduled



viewing by subscription-based streaming platforms such as Netflix, Disney+, Amazon Prime Video, Spotify, and a growing constellation of regional and niche services. The second, increasingly inseparable from the first, is the deep integration of artificial intelligence (AI) into nearly every layer of the media pipeline: recommendation engines that decide what appears on a user's home screen, natural-language and generative tools that assist in scriptwriting and marketing, sentiment-analysis systems that read audience reaction in real time, and predictive-analytics models that forecast subscription churn before a viewer consciously decides to cancel. Where earlier generations of media audiences were studied primarily as interpretive communities responding to fixed textual and scheduling structures, today's audiences are simultaneously readers of content and data sources that continuously reshape the content available to them and to others. This recursive relationship between audience behavior and algorithmic infrastructure is the central problem this article addresses.

The scholarly literature on streaming audiences has grown substantially since the mid-2010s, much of it concentrated on Netflix as an emblematic case. Early work in this tradition examined how on-demand catalogs fragment collective viewing experiences and enable practices such as binge-watching, while later studies turned to the political economy of audience data, arguing that platforms convert viewing behavior into a proprietary asset used to justify commissioning decisions and to construct industry narratives about "popular" television that are difficult for outside researchers to verify. A parallel body of research in communication and broadcasting has focused on the technical and managerial side of AI adoption, describing how recommendation algorithms, chatbots, and automated content curation are deployed to increase engagement, personalize marketing, and optimize subscription pricing. A third strand, situated more squarely in film studies and cultural economics, has begun to interrogate generative AI's entry into content production itself, from AI-assisted screenwriting tools to audience perception of AI-generated film pitches and posters, revealing that audiences do not respond neutrally to the knowledge that AI was involved in creating what they are watching.

Despite this expanding body of work, three gaps remain. First, most existing studies isolate a single layer of the phenomenon, either audience reception, platform economics, or algorithmic design, without connecting the three into a unified account of how audience behavior itself is being restructured. Studies of binge-watching and default viewing habits, for example, rarely engage directly with the technical literature on recommendation systems, even though the two phenomena are causally linked. Conversely, technical and business-oriented reviews of AI in streaming and broadcasting tend to treat "audience engagement" as an outcome metric rather than a socially and psychologically meaningful category, leaving underexplored questions about trust, autonomy, and algorithm awareness that communication scholars have long considered central to media effects. Second, geographic and linguistic coverage remains uneven. A substantial share of empirical audience research originates from North American, European, and East Asian contexts, while Southeast Asian and other

Global South audiences, whose media markets are expanding rapidly through mobile-first streaming and localized AI-driven platforms, are comparatively underrepresented, even though cultural and infrastructural conditions in these markets shape algorithmic personalization differently than in mature Western markets. Third, the literature has not yet produced an integrative conceptual model that connects the sequential stages through which audience behavior changes as AI penetrates deeper into the media value chain, from passive scheduling-bound viewers, to personalized but still relatively passive subscribers, to increasingly reflexive participants who comment on, resist, or consciously game recommendation systems.

This article addresses these gaps by synthesizing twenty-five sources spanning film studies, broadcasting research, communication science, and business and marketing scholarship on streaming and AI, drawn from a bilingual (English and Indonesian) reference corpus supplemented by additional recent, actively indexed publications. Rather than treating audience reception, platform personalization, and generative production as separate literatures, the review deliberately reads them together, tracing how findings in one domain help explain patterns observed in another. For instance, evidence that algorithmic recommendation increases satisfaction and retention in music and video streaming contexts is read alongside evidence that audiences often remain unaware of how such personalization operates, and alongside evidence that audiences react with skepticism when they learn that content itself, not merely its recommendation, was generated or assisted by AI. Read together, these strands suggest that audience transformation in the streaming-AI era is not a single linear shift toward passivity or toward empowerment, but a layered and sometimes contradictory process in which convenience, personalization, and engagement coexist with growing unease about transparency, fairness, and creative authenticity.

Theoretically, the article situates itself at the intersection of audience-reception theory, uses-and-gratifications research, and the emerging subfield of computational or algorithmic media studies. Classical reception theory emphasizes the interpretive agency audiences exercise over fixed texts, while uses-and-gratifications approaches ask what needs, from entertainment to social connection to information, media consumption satisfies. Both traditions largely presuppose a relatively stable menu of available content from which audiences choose. Algorithmic media studies complicate this picture by showing that the menu itself is continuously and individually reconstructed in response to prior choices, making the audience both chooser and co-author of the choice architecture. Bridging these traditions requires treating algorithm awareness, that is, whether and how audiences perceive that curation is happening, as a variable that mediates classical reception and gratification outcomes, an approach this review adopts throughout its synthesis.

The novelty of this article lies in three contributions. First, it offers one of the first integrative narrative syntheses to combine film-audience research, streaming-platform studies, and AI-in-media scholarship into a single analytical

frame, rather than reviewing these literatures in parallel. Second, it draws on a genuinely bilingual and cross-disciplinary reference base, combining internationally indexed English-language studies with Indonesian-language and Southeast Asian-oriented sources, which allows the discussion to move beyond the Netflix-centric, Euro-American framing that dominates much of the existing review literature. Third, and most substantively, it proposes an original conceptual model, the AI-Mediated Audience Transformation (AI-MAT) framework, which positions contemporary audiences along a continuum running from default, schedule-bound viewers, through data-legible, algorithmically personalized subscribers, to reflexive participant-audiences who actively negotiate, question, or creatively engage with the algorithmic systems that shape their media environment. Unlike prior frameworks that treat personalization as a single undifferentiated stage, the AI-MAT continuum disaggregates audience transformation into distinguishable phases, each associated with a different configuration of platform affordances, audience awareness, and behavioral response, and each supported by a distinct cluster of findings drawn from the reviewed literature.

Beyond its conceptual contribution, this article has practical relevance for three audiences. For media and communication scholars, it consolidates a fragmented evidence base and identifies where empirical research is thin, particularly regarding audience awareness of algorithmic curation and generative AI's effect on perceived authenticity. For platform operators and content producers, it clarifies the behavioral trade-offs associated with deeper AI integration, showing that engagement gains from personalization are frequently accompanied by measurable erosion of trust when transparency is lacking. For policymakers and regulators engaged in ongoing debates about algorithmic accountability in digital media, the review highlights specific, evidence-backed points of audience vulnerability, including diminished exposure diversity, opaque data practices, and unequal algorithm literacy across demographic groups, that are directly relevant to media-literacy and platform-governance policy design. The remainder of the article proceeds as follows: the next section details the literature search, screening, and synthesis procedure; the following section presents the results of the synthesis organized around the AI-MAT framework, including a summary comparison of key findings across the reviewed studies; and the final section offers conclusions and directions for future research.

METHODOLOGY

This article employs a narrative literature synthesis, informed by systematic-review conventions for transparency in search and selection, to integrate findings across film studies, streaming-platform research, and AI-in-media scholarship. A narrative rather than fully systematic design was chosen because the review's purpose is conceptual integration, building the AI-MAT framework, rather than effect-size pooling, but the identification and screening

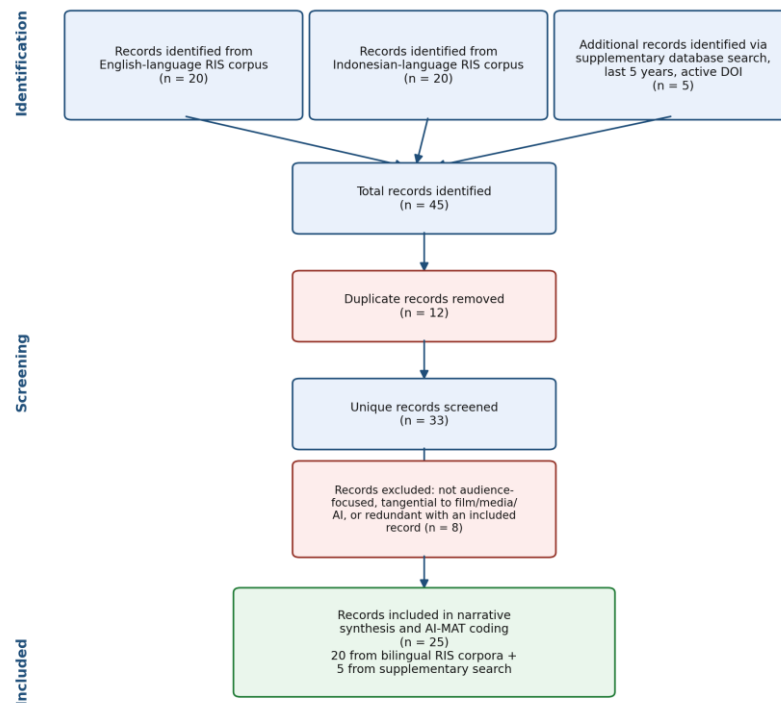
stages nonetheless follow a PRISMA-informed workflow to keep the selection process auditable.

Two parallel reference corpora served as the primary evidence base: an English-language corpus of twenty records and an Indonesian-language, Southeast Asia-oriented corpus of twenty records, both compiled through structured searches for terms combining "audience behavior," "streaming," "artificial intelligence," "recommendation," "film," and "media/communication" across academic aggregators. After the two corpora were merged, twelve duplicate records (works indexed in both corpora) were removed, leaving twenty-eight unique records. To address recency and to ensure sufficient coverage of generative-AI developments through 2026, five additional records were identified through supplementary targeted searches, restricted to sources published within the preceding five years and carrying an active, resolvable DOI verifiable through Google Scholar and the publisher's own indexing page. Combining both streams yielded thirty-three unique candidate records.

Each candidate record was screened against three inclusion criteria: (a) substantive engagement with audience behavior, engagement, or reception in a streaming, broadcasting, film, or social/live-media context; (b) explicit treatment of artificial intelligence, algorithmic recommendation, or generative technology as a mechanism affecting that behavior; and (c) publication in a peer-reviewed journal or peer-reviewed conference proceedings. Records were excluded when they addressed AI or streaming technology without a discernible audience-behavior component (for example, purely infrastructural or purely financial analyses), when their empirical focus was too tangential to film, media, or communication (for example, general digital-marketing personalization studies unrelated to audiovisual content), or when a closely related, more directly relevant record already represented the same finding in the corpus. Applying these criteria excluded eight records, leaving twenty-five records for full synthesis. Figure 1 summarizes this identification-screening-inclusion process in a PRISMA-style flow diagram.

For synthesis, the twenty-five included records were read in full and coded thematically along three axes drawn from the AI-MAT framework: (1) the stage of audience transformation each study primarily evidences (default/scheduled viewing, personalized/data-legible subscription, or reflexive/participatory engagement); (2) the media domain addressed (film exhibition, video/music streaming platforms, broadcasting, or social and live-streaming media); and (3) the valence of the reported effect on audience welfare (engagement-positive, autonomy- or trust-negative, or mixed/contested). Coding was performed manually by close reading rather than automated text mining, given the corpus size, and cross-checked for consistency across domains. The resulting matrix underpins the summary table presented in the Results and Discussion section and structures the narrative synthesis that follows.

Figure 1. PRISMA-style flow diagram of record identification, screening, and inclusion.



RESULTS AND DISCUSSION

The twenty-five synthesized studies collectively support the three-stage AI-Mediated Audience Transformation (AI-MAT) framework proposed in this article. Rather than describing a single uniform shift, the literature shows audiences distributed across, and often moving between, three overlapping configurations: default and schedule-bound viewing, personalized and data-legible subscription, and reflexive, participatory engagement. Table 1 summarizes representative findings across these stages and the four media domains covered by the corpus: film exhibition, video and music streaming platforms, broadcasting, and social or live-streaming media.

Table 1. Summary of Representative Findings by AI-MAT Stage and Media Domain

AI-MAT Stage	Media Domain	Representative Source(s)	Key Finding
Stage 1 – Default/scheduled viewing	Broadcast & TV audience research	Johnson, Lobato & Scarlata (2025)	Much on-demand consumption results from platform-engineered defaults and autoplay rather than deliberate audience choice.
Stage 1 – Default/scheduled viewing	Film exhibition	Söğütlüler (2025)	Perceived usefulness and ease of access drive audience preference for streaming over theatrical attendance.

Stage 1 – Default/scheduled viewing	Broadcasting / Gen Z audiences	Podara et al. (2021)	Younger audiences show screen-agnostic, low-loyalty viewing repertoires spanning TV, mobile, and social platforms.
Stage 1 – Default/scheduled viewing	Video-on-demand (Netflix)	Reisa & Irwansyah (2021)	Removal of scheduling constraints fragments collective viewing into individualized binge-watching patterns.
Stage 2 – Personalized, data-legible subscription	Music streaming	Mokoena & Obagbuwa (2025)	AI-driven personalization increases engagement and retention while raising privacy and algorithmic-bias concerns.
Stage 2 – Personalized, data-legible subscription	Video streaming	Ahmed & Aziz (2024)	Personalization significantly predicts satisfaction; trust mediates the effect of perceived interactivity.
Stage 2 – Personalized, data-legible subscription	Digital broadcasting (Indonesia)	Jaizul & Saefullah (2026)	AI-driven communication strategies enhance personalization and audience engagement in emerging streaming markets.
Stage 2 – Personalized, data-legible subscription	Cross-national news audiences	Eder & Sehl (2025)	Audience awareness of algorithmic personalization is generally low and unevenly distributed across demographics.
Stage 3 – Reflexive, participatory engagement	Video streaming (audience comments)	Ni & Coupé (2023)	Time-synchronic comments reveal structured, collective interpretive activity layered atop personalized viewing.
Stage 3 – Reflexive, participatory engagement	Live-streaming platforms	Liu, Zhang, Hu & Qiao (2024)	“Engaged spectators” co-create platform value through visible participation and reaction.
Stage 3 – Reflexive, participatory engagement	Film production & marketing	Crosby & McKenzie (2025)	Audiences rate identical creative pitches less favorably when told AI generated them (perception bias).
Stage 3 – Reflexive, participatory engagement	Screen & live-performance industries	Huang, Hitchen & Dogan (2025)	Transparency about AI involvement is a recurring condition for audience and industry acceptance.

Stage one: from scheduled viewing to on-demand defaults. A substantial cluster of the reviewed literature documents the erosion of appointment-based, linear viewing in favor of on-demand access. Research on Netflix-era binge-watching shows that the removal of scheduling constraints reorganizes viewing into concentrated, self-paced sessions, fragmenting what was previously a shared, synchronized cultural experience into individualized consumption

trajectories. Building on this, more recent work on "default viewing" reconceptualizes audience choice itself, arguing that much on-demand consumption is not the product of deliberate selection but of platform-engineered defaults, autoplay sequencing, and pre-loaded queues that audiences follow with limited active decision-making. Comparative work on cinema-versus-streaming competition, framed through the Technology Acceptance Model, confirms that perceived usefulness and ease of access are now the dominant drivers of audience platform choice, systematically favoring streaming over theatrical exhibition among younger cohorts. Generation Z-focused research extends this picture, showing that younger audiences in post-crisis media markets exhibit "screen-agnostic" viewing repertoires that blend television, mobile, and social platforms without strong platform loyalty, a pattern with direct implications for how film and broadcast content must be distributed to reach them. Together, this cluster establishes that the first stage of AI-mediated transformation is largely infrastructural and behavioral: audiences do not initially perceive AI directly, but they experience its downstream effects through frictionless, default-driven access.

Stage two: personalization and the data-legible audience. The largest cluster of reviewed studies concerns AI-driven personalization, the mechanism through which platforms convert viewing, listening, and interaction data into individually tailored recommendations, marketing, and pricing. Evidence from music-streaming research shows that AI-based recommendation and hyper-personalization measurably increase user engagement, listening time, and subscription retention, while also enabling dynamic pricing and predictive churn management that further lock in personalized experiences. Parallel findings in video-streaming contexts show that personalization significantly predicts customer satisfaction, with trust playing a mediating role in how positively users evaluate AI-based suggestions; where trust is low, the same personalization mechanisms that elsewhere increase engagement can instead produce discomfort or disengagement. Business-oriented reviews of AI's role in the broader media industry corroborate this dual pattern, emphasizing efficiency, content-recommendation, and audience-segmentation gains alongside explicitly flagged ethical risks around opacity and fairness. Studies focused on Indonesian and Southeast Asian broadcasting contexts extend these findings to emerging markets, showing that AI-driven communication strategies are being adopted to enhance content personalization and audience engagement in digital broadcasting even where regulatory and infrastructural conditions differ substantially from mature streaming markets, suggesting the personalization dynamic is not confined to Western platforms but is a genuinely global feature of contemporary media consumption. Bibliometric mapping of AI-driven broadcasting research further confirms that content personalization and audience engagement have become the dominant themes in this literature over the past several years, reinforcing that personalization is now the central empirical concern in AI-and-audience scholarship, even as awareness research complicates how much audiences actually understand about it.

Awareness, however, is where this stage's findings become most consequential for audience welfare. Cross-national survey research spanning Germany, France, and the United Kingdom finds a general lack of audience awareness of algorithmic personalization in news and media content, with awareness unevenly distributed across age, education, and political-interest lines; younger and more digitally engaged users tend to perceive more algorithmic curation than older or less formally educated users. This asymmetry matters because personalization's documented behavioral benefits, engagement, satisfaction, and retention, are consistently paired in the literature with concerns about reduced content diversity, algorithmic bias favoring already-popular content or established rights-holders, and limited transparency about how recommendations are generated. The picture that emerges from stage two, then, is not simply that AI personalization makes audiences more engaged; it is that engagement gains are unevenly distributed, often invisible to the audiences experiencing them, and frequently accompanied by measurable erosion of audience autonomy over their own media environment.

Stage three: reflexive and participatory audiences. The final cluster of studies documents audiences who move beyond passive reception of personalized content to actively interpret, discuss, resist, or co-create within AI-mediated environments. Time-synchronic comment research on video-streaming platforms shows that real-time audience commentary reveals structured patterns of collective engagement, effectively functioning as a visible, communal layer of interpretation overlaid on individually personalized viewing, demonstrating that even highly individualized streaming experiences retain and generate social, interpretive audience activity. Research on live-streaming platforms similarly shows that value creation increasingly depends on the mediating role of "engaged spectators," audience members whose visible participation, commentary, and reaction shape not only their own experience but the platform's broader content and monetization dynamics, positioning audiences as active co-producers of platform value rather than passive recipients of recommended content. Sports-media research on generative AI and intelligent automation extends this participatory dimension into a production-facing direction, documenting how automated highlight generation and AI-assisted commentary are reshaping the pacing and interactivity audiences expect from live broadcast content, with audiences increasingly participating in shaping what automated systems surface as noteworthy. Perhaps most strikingly, experimental research on audience response to generative AI in filmmaking finds clear evidence of perception bias: audiences evaluate identical creative pitches less favorably when they are told AI was involved in generating them, indicating that reflexive audiences are not merely aware of AI's presence but actively factor perceived authorship and authenticity into their evaluative judgments. Complementary work on generative AI across the broader screen and live-performance industries confirms that this authenticity concern extends beyond isolated experiments into a recurring theme across production contexts, with audiences, critics, and industry stakeholders converging on transparency about AI involvement as a key

condition for acceptance. Journalism-focused research on AI's impact on professional media production similarly finds that transformations in content, company structure, and professional roles are accompanied by audience-facing questions about credibility and trust that echo the film-pitch findings in a news context.

Comparative and cross-cultural dimensions. A further pattern that emerges only when the bilingual corpus is read as a whole is the degree to which findings from mature streaming markets and from emerging Southeast Asian markets converge on similar mechanisms while diverging on adoption context. Studies drawn from the Indonesian-language corpus on AI-driven broadcasting strategies describe personalization and engagement dynamics that closely parallel those documented in Netflix- and Spotify-centric research, suggesting the underlying behavioral mechanisms of AI-mediated audience transformation are not market-specific. What differs is institutional context: broadcasting-sector studies from this corpus more frequently frame AI adoption in terms of competitive catch-up with global streaming entrants and infrastructure constraints such as bandwidth and device access, rather than the mature-market concerns about algorithmic fairness and regulatory compliance that dominate European and North American studies. This divergence matters for the AI-MAT framework because it implies that the pace and even the sequencing of the three transformation stages may vary cross-nationally: audiences in some emerging markets may encounter personalized, data-legible platforms (stage two) before fully transitioning away from scheduled broadcast viewing (stage one), producing hybrid rather than strictly sequential audience configurations. Bibliometric evidence on AI-driven broadcasting research supports this reading, showing content personalization and audience engagement as simultaneously emerging themes alongside more foundational infrastructure and production topics, rather than following a strict Western-style progression from broadcast to on-demand to personalized.

Implications for film, media, and communication practice. These findings carry direct implications for three overlapping practitioner communities represented in the reviewed literature. For platform and streaming-service designers, the evidence base indicates that personalization investments deliver the clearest engagement and retention returns when paired with visible, user-controllable transparency features, consistent with findings that trust mediates the relationship between AI-based recommendation and audience satisfaction; personalization pursued without corresponding transparency measures appears to reach a ceiling beyond which further algorithmic refinement yields diminishing or even negative returns on audience trust. For film producers, marketers, and broadcasters experimenting with generative AI in production or promotional pipelines, the perception-bias findings suggest that disclosure strategy is not a peripheral ethical consideration but a measurable driver of audience reception, meaning creative and marketing teams should treat AI-disclosure framing as a strategic variable to be tested rather than a compliance afterthought. For communication and film scholars, the clearest methodological

implication is that audience-behavior research can no longer treat algorithmic curation as a background condition; the awareness-gap findings from the cross-national personalization literature indicate that failing to measure or control for audience algorithm-literacy risks systematically mis-attributing platform-engineered defaults to audience preference, a conflation that both classical reception theory and uses-and-gratifications research are methodologically ill-equipped to detect without deliberate adaptation.

Cross-cutting patterns and tensions. Reading the twenty-five studies together surfaces two cross-cutting tensions that the AI-MAT framework helps organize. The first is a convenience-autonomy tension: the same algorithmic mechanisms that reduce search costs, increase satisfaction, and personalize content also reduce the audience's active role in curating their own media environment, an effect that is largest precisely where algorithm awareness is lowest. The second is an efficiency-authenticity tension, most visible in stage three: generative AI's entry into content creation delivers documented production efficiencies, yet audiences penalize content, or at least the marketing of content, when AI's involvement is disclosed without careful framing, suggesting that trust and perceived authenticity are becoming scarce resources that platforms and producers must actively manage rather than by-products they can take for granted. Notably, few studies in the corpus directly bridge stages two and three empirically, that is, few examine whether audiences who are more aware of personalization (stage two) are also more likely to exhibit the reflexive, evaluative behaviors documented in stage three; this represents the clearest empirical gap the synthesis identifies and a natural next step for future research building on the AI-MAT framework proposed here.

CONCLUSION

This article set out to synthesize a bilingual, cross-disciplinary body of literature on how streaming platforms and artificial intelligence are transforming audience behavior in film, media, and communication contexts. Across twenty-five reviewed studies, the evidence converges on a picture of transformation that is neither uniformly empowering nor uniformly diminishing for audiences, but layered and, at times, internally contradictory. The proposed AI-Mediated Audience Transformation (AI-MAT) framework organizes this evidence into three interlocking stages: a shift from scheduled to default on-demand viewing, a shift from anonymous to data-legible, personalized subscription, and a shift from passive to reflexive, participatory engagement in which audiences actively evaluate the algorithmic and generative systems shaping their media environment. Each stage is well evidenced individually, yet the corpus also reveals that few studies examine how these stages interact, particularly whether greater algorithm awareness in stage two predicts the reflexive, evaluative behaviors documented in stage three.

Two tensions recur throughout the synthesis and deserve continued scholarly attention. The convenience-autonomy tension shows that the same personalization mechanisms that increase satisfaction and retention also reduce

audiences' active role in shaping their own media diets, especially where awareness of algorithmic curation remains low, a pattern documented consistently from Western streaming markets to Southeast Asian broadcasting contexts. The efficiency-authenticity tension shows that generative AI's production-side benefits are consistently shadowed by audience sensitivity to disclosed AI involvement, indicating that perceived authenticity is becoming a resource platforms and producers must actively manage. Both tensions suggest that treating AI adoption in media purely as a technical or efficiency question, without corresponding attention to audience trust, transparency, and algorithm literacy, risks undermining the very engagement gains that motivate AI investment in the first place.

For future research, three directions follow directly from the gaps identified in this synthesis. First, empirical studies that directly connect audience algorithm-awareness measures with behavioral and attitudinal outcomes are needed to test whether the AI-MAT framework's stages function sequentially, cyclically, or in market-specific hybrid configurations, particularly in underrepresented Southeast Asian and other Global South media markets. Second, comparative experimental work on AI-disclosure framing in film and broadcast marketing would extend the perception-bias findings reviewed here into actionable guidance for producers and platforms. Third, longitudinal research tracking individual audiences as they move across default, personalized, and reflexive modes of engagement would allow the field to move beyond the largely cross-sectional evidence base this review draws upon, offering a more dynamic account of how audience behavior continues to evolve as AI becomes further embedded in the film, media, and communication ecosystem.

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