

## The Economic and Cultural Impacts of OTT Platforms on the Film Industry: A Systematic Literature Review

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### ABSTRACT

This review examines the economic and cultural impact of streaming platforms (OTT) on the global film industry through a comprehensive analysis of 23 carefully selected academic and industry documents, with a particular focus on how these platforms are reshaping audience engagement, content distribution models, and production strategies. The study is based on an in-depth analysis of the operational models of major OTT service providers, including well-known platforms such as Netflix, Disney+ Hotstar, and Amazon Prime Video. The findings reveal that OTT platforms have disrupted traditional cinema models by offering alternative direct-to-consumer distribution channels. These channels have the potential to reshape the economic model of film production. To remain competitive, platforms have significantly increased their investment in original content, thereby altering the financing, production, and consumption of films. The report also explores the cultural consequences of this shift, with a particular focus on the trend toward content globalization, where narratives with international market potential are prioritized over those rooted in local traditions or perspectives. This trend has raised concerns about the marginalization of local film industries and the loss of cultural diversity. In many cases, local filmmakers face challenges in gaining exposure and financial support in markets dominated by global streaming services. The cases examined in this report highlight the multifaceted impact of OTT platforms, showcasing their potential to enhance content accessibility and foster innovation while also revealing the potential risks these platforms may pose to traditional value chains and local creative ecosystems.

**Keywords:** *Economic impact, cultural impact, OTT platforms, film industry, SLR.*

### INTRODUCTION

The rise of OTT (Over-The-Top) platforms has fundamentally transformed the global cinema industry, upending traditional business models and reshaping the dynamics of film production, distribution, and consumption. The advent of platforms such as Netflix, Amazon Prime Video, and HBO Max has introduced new avenues for accessing film and television content, bypassing conventional movie theatres and television channels (Lobato, 2019). The film industry has historically depended on theatre releases, which were followed by distribution on television or home video (Ulin, 2019). Bypassing traditional movie theatres completely, viewers may now watch films and TV series straight from their homes thanks to the emergence of OTT platforms (Chatterjee & Pal, 2020).

This evolution in content delivery has brought about significant economic implications for the film industry. The emergence of OTT platforms has disrupted the traditional movie distribution model, introducing new business strategies that are altering the economics of film production. The production decision-making process now has to account for the realities of streaming services, which often prioritize binge able content and direct-to-consumer strategies over traditional theatrical releases (Joseph, 2024). As a result,

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there is an ongoing tension between theatrical and streaming releases, with studios and filmmakers balancing the traditional model of exclusive cinema screenings with the growing demand for immediate access via OTT platforms. This shift has not only impacted the revenue generation strategies for films but also influenced consumer behaviour, with more viewers opting for the convenience and affordability of streaming over cinema visits (Joseph, 2024). Furthermore, OTT platforms are making significant investments in original content, enabling them to contend with established television networks and movie studios (Dutta, 2021). This expansion has disrupted the traditional hierarchies of content creation and distribution, as OTT platforms seek to attract global audiences and differentiate themselves in a crowded market.

Culturally speaking, content has become more globalized as a result of the growth of OTT platforms. The wider effects of these changes on the power dynamics and cultural diversity in the film business were examined by Lobato (2019). A worldwide audience can now watch films and TV shows made in one nation, making the viewing experience more varied and connected (Kocher, 2008). But there are also worries about how this would affect regional film businesses. With smaller national industries finding it difficult to compete with the vast financial resources and global reach of platforms like Netflix and Amazon Prime Video, the dominance of global OTT platforms may pose a danger to the existence of local movie theatres (Binkyte, 2018).

In the film industry, cultural and economic changes increased. Traditional methods of distribution and funding have been upended by the new business models brought forth by streaming services, which has given content producers both opportunities and difficulties. Concerns have been raised regarding the viability of regional film industries in the face of global giants, despite the fact that the globalization of material has made it easier to access a wider variety of films and TV series. Further research on the changing dynamics of content creation, distribution, and consumption in the OTT era is necessary to assess the effects of these changes on the future of cinema on a local and worldwide scale.

The purpose of this study of the literature is to investigate the cultural and economic effects of over-the-top (OTT) platforms on the film business, specifically how they impact audience behaviour, distribution models, and content production tactics over a ten-year span. To do this, the following research questions have been created.

1. What are the economic and cultural impacts of OTT platforms on the film industry?
2. What directions might future studies on the development of OTT platforms go?

### THEORETICAL FRAMEWORK

Marshall McLuhan's theory of media ecology provides a paradigm for understanding media as an environment that actively shapes human experience, rather than merely as a neutral channel for transmitting information. McLuhan's (1994) classic assertion that "the medium is the message" challenges the content-centric perspective, pointing out that the form of media itself—whether print, television, or digital—has a more profound and lasting impact on society than the specific content it conveys.

In McLuhan's view, each new medium reconfigures sensory balance and the rhythm of life, thereby restructuring human consciousness and social organization. This foundational idea lays the theoretical groundwork for viewing media as an ecosystem: a complex environmental system that interacts with human cognition, culture, and institutional structures.

Building on this, Neil Postman adopted a more critical perspective to examine the consequences of media environment changes. He argued that the transition from print to television to digital formats not only altered the speed and scope of communication but also transformed the epistemological foundations of public discourse. In his view, media technologies prioritize certain types of knowledge while marginalizing others, thereby shaping people's understanding of truth, authority, and culture. Both McLuhan and Postman viewed media as active agents of cultural transformation rather than passive conduits.

In the contemporary film industry context, streaming (OTT) platforms represent a new media environment that embodies the principles of media ecology. According to Simlote et al. (2024), streaming services such as Netflix, Disney+ Hotstar, and Amazon Prime have fundamentally disrupted the traditional film value chain by introducing algorithm-driven, user-customized content streams. Unlike cinemas with fixed screening times and spatial constraints, OTT platforms offer on-demand, portable, and personalized experiences, shifting control from curators to algorithms and from mass audiences to fragmented user profiles. These platforms not only redefine how audiences interact with content but also influence how content is created, marketed, and monetized.

Additionally, OTT platforms operate within a globalized media economy, where cultural flows are no longer constrained by national borders. While this enables the broader dissemination of diverse content, it also raises concerns about the homogenization of taste and the dominance of globally oriented narratives. Young (2019) notes that contemporary media, including OTT, often operate by "recycling remnants of the past," blending traditional formats with digital innovations to create hybrid consumption environments. In this sense, OTT platforms are not merely technological upgrades—they are cultural ecosystems embedded with power, memory, and the possibilities of the future. Therefore, media ecology theory offers a rigorous and flexible theoretical framework for understanding how OTT disrupts and reconfigures the economic and cultural foundations of the film industry, particularly in terms of content sovereignty, audience autonomy, and narrative diversity.

## METHODOLOGY

To explore the economic and cultural impacts of over-the-top (OTT) streaming platforms on the film industry, this study conducted a systematic literature review (SLR) following the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) guidelines (Moher et al., 2010). This method ensures transparency, reproducibility, and rigor throughout the entire process of literature search, screening, and evaluation.

### *Search Strategy*

This search was conducted in March 2025 across four academic databases: Scopus, Web of Science, Wiley, and Google Scholar. The Boolean search string used was: ("OTT platforms" OR "Over-the-top media") AND ("film industry" OR 'cinema') AND ("economic impact" OR "cultural impact").

The screening criteria included: publication date from January 2015 to January 2025, language in English, and limited to peer-reviewed journal articles, book chapters, and conference papers. Only open access (Open Access) content was considered to ensure accessibility. Titles, abstracts, and keywords were reviewed during the initial screening phase.

### *Inclusion and Exclusion Criteria*

To ensure the relevance and quality of research materials, a set of inclusion and exclusion criteria has been established:

- **Inclusion Criteria:** Research content relates to the economic or cultural impact of streaming platforms (OTT) on the film industry; based on empirical research (including primary or secondary data); published in academic journals or conference papers; English content; full text available.
- **Exclusion Criteria:** Publications unrelated to OTT or the film industry; articles focusing solely on technical infrastructure or telecommunications; content not peer-reviewed; duplicate content.

### *Screening and Quality Assessment*

The screening process followed the PRISMA guidelines and was divided into three stages:

- **Identification stage:** A total of 113 articles were retrieved (Scopus: 29; Web of Science: 14; Wiley: 4; Google Scholar: 66).
- **Screening:** After removing 16 duplicate records, 97 documents remained for screening.
- **Inclusion criteria and screening:** 25 documents were excluded based on title and abstract screening. After reviewing the full texts of the remaining 72 documents, 48 studies were excluded due to insufficient relevance to OTT-film relationships. Ultimately, 23 documents were selected for in-depth analysis.

To conduct the quality assessment, this study adopted a simplified review protocol based on the Joanna Briggs Institute (JBI) Qualitative Research Critical Appraisal Checklist. This study reviewed all studies according to predefined criteria related to methodological rigor, data relevance, and conceptual consistency. Although inter-rater consistency was not calculated, internal consistency checks were performed to ensure consistency in the selection of articles for the assessment.

### *Data Extraction and Analysis*

Key attributes were extracted and coded using an Excel matrix, including publication year, geographical scope, research methods, and impact type (economic/cultural). The 23 included studies underwent thematic content analysis to identify major patterns, theoretical frameworks, and research gaps.

The complete screening and selection process are presented in the PRISMA flow diagram (Figure 1), and the detailed results of the database search are shown in Table 1.

Table 1: The search result based on different keywords

|                        | Scopus   | Web of Science            | Wiley                     | Google Scholar                                      |
|------------------------|--|---------------------------|---------------------------|---|
| <b>Search keywords</b> | Article title, Abstract, Keywords ("OTT" & "film") | Abstract ("OTT" & "film") | Abstract ("OTT" & "film") | Keywords ("economic and cultural impacts OTT film") |
| <b>Amount</b>          | 29   | 14                        | 4                         | 66  |
| <b>Total</b>           |  |                           | 113                       |   |

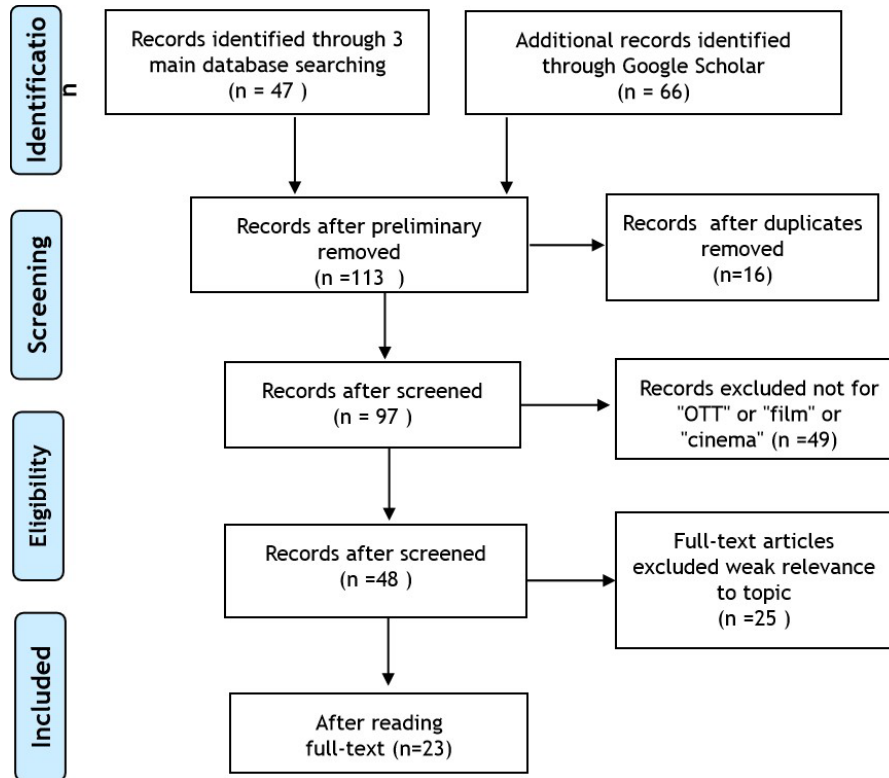


Figure 1: Selection of papers in the PRISMA flow diagram

## FINDING

At this stage of the study, we used Excel software to aggregate information from the selected papers and systematically analysed 23 studies to extract the basic characteristics of these articles (see Table 2).

Table 2: List of studies review

| No. | Authors                | Year | Title  | Country of study   |
|-----|------------------------|------|--|--------------------|
| 1   | Gaustad                | 2019 | "How streaming services make cinema more important: Lessons from Norway"   | Norway             |
| 2   | Chatterjee & Pal       | 2020 | "Globalization propelled technology often ends up in its microlocalization: Cinema viewing in the time of OTT"                                     | India              |
| 3   | Nijhawan & Dahiya      | 2020 | "Role of COVID as a Catalyst in increasing adoption of OTTs in India: A Study of evolving consumer consumption patterns and future business scope" | India              |
| 4   | Parikh                 | 2020 | "The emergence of OTT platforms during the pandemic and its future scope"  | India              |
| 5   | Ramos et al.           | 2020 | "Childhood and online audiovisual content in Spain: An approach to consumption and parental mediation on OTT platforms"                            | Spain              |
| 6   | Sundaravel & Elangovan | 2020 | "Emergence and future of Over-the-top (OTT) video services in India: an analytical research"   | India              |
| 7   | Burgess & Stevens      | 2021 | "Taking Netflix to the cinema: National cinema value chain disruptions in the age of streaming"  | Canada & Australia |

|    |                              |      |  |           |
|----|------------------------------|------|--|-----------|
| 8  | Malhotra et al.              | 2021 | "Market research and analytics on rise of OTT platforms: A study of consumer behaviour"  | India     |
| 9  | Mohan et al.                 | 2021 | "Analyzing the influence of OTT platforms over movie theatres in the light of post pandemic scenario"  | India     |
| 10 | Song                         | 2021 | "Over-The-Top (OTT) Platforms' Strategies for Two-Sided Markets in Korea"  | Korea     |
| 11 | Gaonkar et al.               | 2022 | "OTT vs. Cinemas: The Future Trend in the Movie and Entertainment Sector"  | India     |
| 12 | Khalique et al.              | 2022 | "A deterministic model for determining degree of friendship based on mutual likings and recommendations on OTT platforms"                          | Various   |
| 13 | Malhotra                     | 2022 | "The YouTube Companion to Film Education"  | India     |
| 14 | Menon                        | 2022 | "Purchase and continuation intentions of over-the-top (OTT) video streaming platform subscriptions: a uses and gratification theory perspective"   | India     |
| 15 | Dhiman                       | 2023 | "Diversity of Indian regional content on OTT platforms: a critical review"   | India     |
| 16 | Kumar & Meena                | 2023 | "The rise of OTT platform: changing consumer preferences"  | India     |
| 17 | Gil-Ruiz et al.              | 2024 | "A look at the Spanish film industry and its level of persistence"   | Spanish   |
| 18 | Khanna et al.                | 2024 | "Over-the-top (OTT) platforms: a review, synthesis and research directions"  | Various   |
| 19 | Papathanasopoulos & Varoutas | 2024 | "On the competition between Video OTT platforms vs Traditional TV: A niche case study in Greece"   | Greece    |
| 20 | Patnaik et al.               | 2024 | "Adoption and challenges underlying OTT platform in India during pandemic: A critical study of socio-economic and technological issues"            | India     |
| 21 | Periaiya & Nandukrishna      | 2024 | "What drives user stickiness and satisfaction in OTT video streaming platforms? A mixed-method exploration"  | India     |
| 22 | Susilo et al.                | 2024 | "Impact of over-the-top video providers on viewing satisfaction and its effect on watching a movie in cinema: Bridging preferences and challenges" | Indonesia |
| 23 | Tiwary                       | 2024 | "Streaming and India's film-centred video culture: Linguistic and formal diversity"  | India     |

### *General Findings*

Figure 2 illustrates the general upward trend in the number of researches from year to year. There were a lot of research, especially around 2020 and 2024.

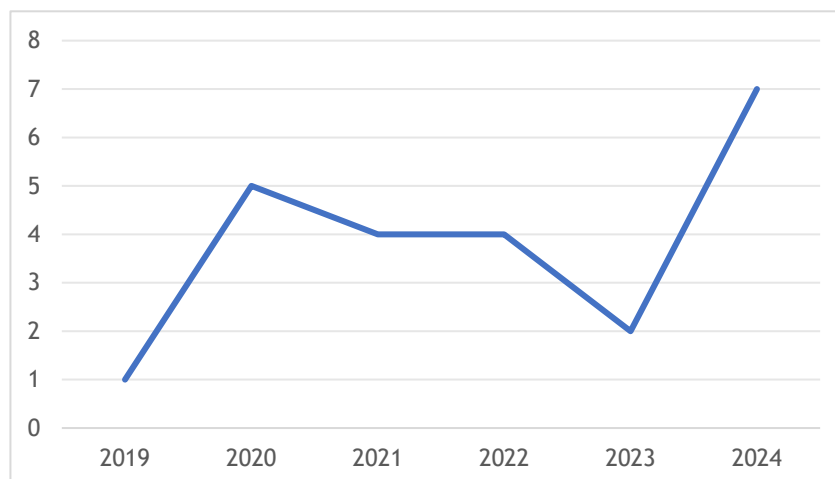


Figure 2: Annual publications

The COVID-19 pandemic in 2020 significantly accelerated the uptake of OTT platforms. Many viewers and creators resorted to OTT platforms for distribution and amusement as movie theatres shuttered and lockdowns stopped film production. As a result of this change, scholarly papers probably increased in 2020 as researchers attempted to comprehend the new dynamics in the distribution and consumption of films. Furthermore, the large number of studies in 2024 may indicate that the influence of OTT platforms is only going to increase and that academics are becoming more interested in examining long-term patterns, such as the cultural and economic changes these platforms have brought about. By 2024, scholars might be examining how OTT platforms continue to impact the film industry, particularly with regard to content production, funding, and international marketing strategies. These should be the cause of the high publication rates in 2020 and 2024. Figure 3 show the chart of the region and number of publications.

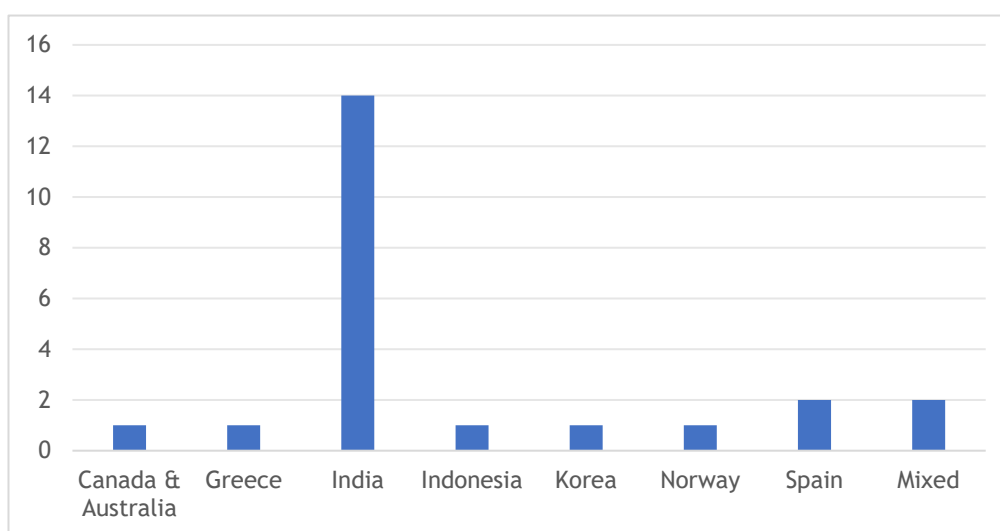


Figure 3: Region and number of publications

With 14 articles in the review, India is by far the nation with the most studies. This implies that the Indian film industry has been especially impacted by OTT platforms. A sizable user base, rising internet penetration, and changing content consumption habits have all contributed to the significant expansion of OTT platforms in India. With its thriving

Bollywood film industry and quickly expanding OTT sector (such as Hotstar and Netflix India), India is a significant market where OTT platforms have changed the ways that films are produced, financed, and consumed. As they investigate the shifting dynamics of local cinema as well as the consumption patterns of a diversified audience in the OTT age, Indian scholars are likely to concentrate on these subjects.

With only one or two research apiece, nations like Canada and Australia, Norway, Spain, Greece, Korea, and Indonesia have made comparatively lesser but no less significant contributions to this topic. Even though these nations don't have as sizable OTT marketplaces as the US or India, the emergence of OTT platforms has had a significant impact on their film industry. Studies conducted in these nations may reveal distinctive regional effects, such as how localized content is being modified for worldwide streaming services or how smaller markets are reacting to the competition from foreign over-the-top (OTT) companies. The emphasis may be on how regional cinema industries are adjusting to international OTT platforms in nations like Spain, where local works are receiving worldwide exposure, and Korea, which has prosperous platforms like Rakuten Viki.

### *Major Findings*

What are the economic and cultural impacts of OTT platforms on the film industry? The results of this systematic literature study show that the emergence of OTT platforms has caused major cultural and economic changes in the film industry. These platforms, like Netflix, Amazon Prime, and Disney Hotstar, are changing the conventional dynamics of film creation, distribution, and audience involvement as they keep growing their global presence.

#### *a. Economic Impacts*

The film industry's economic structure has undergone a significant transformation due to the emergence of OTT platforms. The film industry has historically relied on box office success, physical distribution, and theatre releases as its main sources of income. However, a new economic model based on digital streaming and subscription-based access has emerged as a result of the growth of OTT services. According to research (e.g., Gaustad, 2019; Mohan et al., 2021), OTT platforms have opened up new, direct distribution routes, circumventing conventional movie theatre models and enabling films to be seen by people all over the world without the need for theatrical releases.

OTT platforms have brought about a substantial change in the financing and distribution of films from an economic standpoint. Platforms that circumvent conventional distribution techniques are becoming a bigger threat to traditional cinema, which was formerly the main way that films were released. As a result, the financing structure has changed, and OTT platforms are now spending more on original content to draw users and stay competitive in the growing industry. For example, Burgess and Stevens (2021) and Parikh (2020) highlight that streaming services such as Netflix and Amazon Prime Video have significantly expanded their original programming budgets, leading to an explosion of high-calibre films targeted at viewers around the world. Due to this shift, content creation is now driven by subscription-based revenue models, upending previous film finance structures where theatrical release windows were essential.

The growing focus on producing unique content has been noted as a significant economic development. OTT platforms have made significant investments in unique programming in an effort to stand out in a competitive market. For instance, according to Kumar and Meena (2023), Netflix's approach of investing billions of dollars a year in original

films and television shows directly undermines the traditional dependence on studio-backed movie releases. In a similar vein, Sundaravel and Elangovan (2020) note that Amazon Prime Video has also sought to develop original films, redefining the economics of film finance by establishing itself as a distributor and creator of unique content.

Additionally, conventional movie production budgets and distribution plans have been influenced by this change in finance models. OTT platforms frequently make decisions based on data, which enables them to produce TV shows and films that are specifically tailored to the tastes of their audience. According to Song (2021) and Gaonkar et al. (2022), this strategy has resulted in a substantial shift in the financing of motion pictures, with OTT platforms now contributing upfront funds for unique content. Film financing has therefore become more varied, with OTT platforms being the main source of funding for studios, independent filmmakers, and even other media organisations. Smaller, independent projects that might not have found a home in traditional theatres now have more opportunities thanks to OTT platforms, which have democratized the distribution of films. Nonetheless, Periaiya and Nandukrishna (2024) with Gil-Ruiz et al. (2024) draw attention to worries regarding the concentration of power in the hands of a few number of powerful platforms that control a large portion of the worldwide distribution pipeline. The survival of the film industry is called into question by this concentration since local filmmakers would find it difficult to compete with these platforms' enormous investment and worldwide reach.

Finally, as mentioned by Papathanasopoulos and Varoutas (2024) and Patnaik et al. (2024), the global reach of OTT platforms has changed the economics of film production by prioritizing international appeal over local flavour. The diversity of content that is available is significantly impacted by this trend towards globalized content, which also poses a risk to the representation of regional or culturally particular narratives in the larger global marketplace.

Table 3: The economic impacts of OTT platforms

| Economic Impacts |   | Representative Studies   |
|------------------|---|--|
| 1                | New Distribution Channels                           | Gaustad (2019); Parikh (2020); Burgess & Stevens (2021); Mohan et al. (2021)                 |
| 2                | Changes in Film Financing                           | Sundaravel & Elangovan (2020); Nijhawan & Dahiya (2020); Malhotra et al. (2021); Song (2021) |
| 3                | Investment in Original Content                      | Burgess & Stevens (2021); Kumar & Meena (2023); Sundaravel & Elangovan (2020)                |
| 4                | Market Competition and Impact on Traditional Models | Gaonkar et al. (2022); Papathanasopoulos & Varoutas (2024); Patnaik et al. (2024)            |
| 5                | Economic Impact of Data and Consumer Behaviour      | Khalique et al. (2022); Periaiya & Nandukrishna (2024)                                       |
| 6                | Impact on Local Filmmaking and Independent Content  | Gil-Ruiz et al. (2024); Susilo et al. (2024)   |

#### *b. Cultural Impacts*

The film industry has been significantly impacted culturally by OTT platforms in addition to economically, especially in relation to the globalization of material. Global audiences may now watch international films more easily thanks to over-the-top (OTT) platforms, which allow users to explore content from different nations and cultures. Films from various regions can now reach audiences around the world thanks to this more interconnected global film business (Chatterjee & Pal, 2020; Parikh, 2020).

But the emergence of OTT platforms has also sparked worries about how this global distribution paradigm may affect culture. Even if foreign films have attracted larger audiences, the popularity of English-language content—particularly Hollywood productions, which have the financial means to compete globally—has increased due to the dominance of services like Netflix and Amazon Prime Video. According to Nijhawan and Dahiya (2020), the popularity of OTT platforms frequently leads to a preference for more broadly accessible content, which could result in the standardization of movie plots. The representation of other cultures in international film markets may be impacted by this dominance, which may eclipse non-English language films.

Local film industries have also been impacted by OTT platforms, especially in non-Western nations. Smaller, regional filmmakers now find it more difficult to compete internationally and obtain recognition due to the flood of global content (Sundaravel & Elangovan, 2020). For instance, smaller regional cinema industries in India are still fighting to preserve their cultural identity and find a position in the international market, even in the face of the growing amount of regional content available on OTT platforms (Dhiman, 2023). The difficulty of maintaining cultural authenticity in local cinema has been exacerbated by the prevalence of international over-the-top (OTT) programming, which is frequently in English. Burgess and Stevens (2021) draw attention to this problem by analysing how national cinema value chains are disrupted by the worldwide reach of platforms such as Netflix.

Additionally, the diversity of storytelling is significantly impacted by the cultural change towards global narratives that OTT platforms are promoting. Films that appeal to a wider, worldwide audience frequently eclipse international and culturally particular content on platforms such as Netflix (Tiwary, 2024). Concerns are raised by this change over the decline of regional cultural representation and the emergence of a "one-size-fits-all" method of film-making, which may result in the marginalization of distinctive regional stories. The predominance of global content on OTT platforms may pose a threat to the preservation of local cultural identities, as suggested by Gil-Ruiz et al. (2024) and Khanna et al. (2024), as filmmakers are under growing pressure to conform to global audiences and trends.

Additionally, OTT platforms have changed the tastes and watching patterns of consumers, increasing the need for fresh, varied content. According to Susilo et al. (2024) and Kumar and Meena (2023), audiences are becoming more interested in a range of narrative formats and styles, from independent and regional productions to global blockbusters. This change in consumer tastes highlights the difficulty of striking a balance between the portrayal of local perspectives and the worldwide appeal of popular material, while also reflecting a larger yearning for more inclusive, diverse narratives.

Table 4: The cultural impacts of OTT platforms

| Cultural Impacts |  | Representative Studies   |
|------------------|--|--|
| 1                | Globalization of Content                         | Chatterjee & Pal (2020); Parikh (2020)   |
| 2                | Regional Content Adaptation and Diversity        | Ramos et al. (2020); Dhiman (2023); Tiwary (2024)  |
| 3                | Impact on Local Industries and Cultural Identity | Nijhawan & Dahiya (2020); Sundaravel & Elangovan (2020); Burgess & Stevens (2021); Malhotra (2022); Menon (2022) |
| 4                | Changing Consumer Preferences and Narratives     | Kumar & Meena (2023); Susilo et al. (2024)   |
| 5                | Cultural Representation and Identity             | Gil-Ruiz et al. (2024); Khanna et al. (2024)   |

### *Theoretical Reflection: Revisiting Media Ecology Theory*

From the perspective of media ecology theory, this theory posits that media technology not only shapes the communication environment but also influences social structures and cultural habits. The rise of streaming platforms can be viewed as a major ecological shift in the film industry (McLuhan, 1964; Postman, 1970). These platforms not only exist as new distribution channels but also constitute a new media environment, reconfiguring the ways information is produced, shared, and interpreted. The findings of this study—particularly those related to the economic restructuring of content financing, the global standardization of narratives, and the evolution of consumer viewing habits—suggest that OTT platforms function as a “media environment” in McLuhan's sense, reshaping not only the content of information but also the medium itself. Additionally, the dominant role of algorithm-driven content recommendations on OTT platforms highlights a new ecological logic: content visibility is no longer primarily determined by cultural significance but by platform-optimized interactive metrics (Striphas, 2015; Bucher, 2018). This shift signifies a transformation in audience agency and content accessibility, which are central concerns in media ecology.

Therefore, while thematic studies reveal the cultural and economic transformations brought about by OTT platforms, they also point to potential structural evolutions within the media ecosystem—evolutions that require future research for more explicit theoretical elaboration. Further exploration of media ecology theory may reveal how OTT platforms not only reflect but actively reconfigure the cultural hierarchies, audience behaviours, and media literacy of the digital age.

In conclusion, OTT platforms have made it easier for people to access material from around the world, but they have also made it harder for local companies to convey stories that are diverse and authentic to their cultures. Diverse cultural identities must be maintained while regional content continues to adjust to the global market, and smaller, local filmmakers must be given a chance to participate in the rapidly growing OTT market.

### DISCUSSION

According to the systematic review, OTT platforms have significant cultural and economic effects on the motion picture industry. In terms of the economy, OTT platforms have upended conventional methods of financing and distributing films by providing fresh, more effective means of connecting with viewers throughout the world. The creation of original content has increased as a result of this change, with platforms making significant investments in exclusive TV shows and films to set themselves apart. The conventional power structures in the film business have also changed as a result of these platforms, and OTT platforms are now crucial to the funding and creation of motion pictures.

The globalization of film content has been made possible by the growth of OTT platforms, which has both advantages and disadvantages for culture. On the one hand, foreign films can reach a wider audience worldwide, which promotes cross-cultural interaction. However, as smaller, regional filmmakers struggle more and more to be visible in an increasingly globalized market, the emphasis on global story lines may result in the loss of local diversity.

What directions might future studies on the development of OTT platforms go? Future study on the evolution and effects of over-the-top (OTT) platforms on the film industry can be guided by a number of important research paths that have been identified based on earlier studies.

### *Future Research Directions*

A number of crucial areas for further study are revealed by the OTT industry's ongoing rapid evolution, reflecting new trends, opportunities, and challenges. In addition to advancing knowledge of the complex effects of OTT platforms on the motion picture business, these study avenues will offer insightful information to content producers, legislators, and industry participants. These patterns (see Table 4), which demonstrate the rapid growth of the OTT sector across multiple regions, bring to light fresh possibilities, difficulties, and trends.

#### *a. Impact of OTT Platforms on National Cinema Industries*

Although OTT platforms have had a major impact on the worldwide film business, further research is necessary to fully understand how they affect domestic film industries. Future research ought to look into how regional film businesses are adjusting to OTT platforms' worldwide reach. Understanding how the growth of foreign material affects local film creation and consumption should be a major area of study. Researchers could investigate if the increasing prevalence of international content is overshadowing domestic films or whether local filmmakers are benefiting from OTT platforms by receiving more visibility. Furthermore, as this dynamic may have consequences for cultural representation and the survival of national film industries, it would be instructive to look at how local and foreign material are balanced in the OTT field.

#### *b. Consumer Behaviour and the Role of Technology*

The OTT environment is still being shaped in large part by technology. Future studies might concentrate on the ways that technical advancements like artificial intelligence (AI) and tailored recommendation systems affect the watching habits and interaction of users on over-the-top (OTT) platforms. Both platforms and content creators must comprehend how much AI-driven content recommendations expand or restrict consumer options. Additionally, researching how consumer behaviour has changed in reaction to new technologies may offer important insights into how OTT platforms modify their content strategies to keep users interested.

#### *c. Economic Models of OTT Platforms*

Future research on the financial dynamics of OTT platforms is an intriguing topic. The economic effects of subscription-based revenue models, OTT services' pricing policies, and the rising expenditures on original content could all be the subject of future research. An examination of the ways in which the business models of these platforms vary from those of conventional film distribution channels might also be beneficial to this line of inquiry. A thorough understanding of the shifting landscape would be possible by looking into the financial viability of OTT platforms and the advantages they offer to content producers of all sizes.

#### *d. Globalization and Local Content*

Local filmmakers face both opportunities and challenges as a result of the globalization of cinematic content through OTT platforms. Research ought to concentrate on the ways that OTT platforms affect local content creation and dissemination globally. Research might examine the competitive dynamics of regional material, which frequently represents distinct cultural narratives, in the global over-the-top (OTT) market. It's also important to investigate how this globalisation has affected cultural variety and the possible dangers of cultural

homogenisation. It is essential for both OTT providers and filmmakers to comprehend how local content may adjust to the globalised OTT environment while preserving its cultural character.

#### *e. Post-Pandemic Changes and Future Trends*

Global watching habits were changed and OTT platform growth was greatly accelerated by the COVID-19 epidemic. The long-term impacts of the pandemic on OTT consumption trends and the emergence of hybrid distribution models should be examined in future studies. It will be crucial for the future of both businesses to comprehend how movie theatres and over-the-top (OTT) platforms coexist in the post-pandemic era and how customer preferences have changed. Furthermore, studies might look at how OTT platforms have responded to or profited from changes in consumer behaviour brought on by the epidemic and how these developments can affect content trends in the future.

Table 5: Research directions based on previous studies

| Themes  | Research Directions   | References           |
|---|---|----------------------|
| Impact of OTT platforms on national cinema industries | Investigate how OTT platforms affect local film industries and the balance between international and local content.   | Lobato (2019)        |
|   | Examine how local filmmakers adapt to OTT platforms and whether it enhances or hinders the diversity of national cinema.  | Baiju (2023)         |
| Consumer behaviour and the role of technology         | Investigate the role of technological innovations (AI, personalized recommendations) in shaping consumer viewing patterns and engagement on OTT platforms.          | Cho et al. (2024)    |
| Economic models of OTT platforms                      | Explore the financial implications of OTT platforms' business models, including subscription pricing and investment in original content.                            | Joseph (2024)        |
| Globalization and local content                       | Examine how OTT platforms influence the production and distribution of local content on a global scale, and how regional content fares in the global OTT landscape. | Khanna et al. (2024) |
| Post-pandemic changes and future trends               | Study the impact of the COVID-19 pandemic on OTT consumption patterns, hybrid distribution models, and the future of cinemas and OTT coexistence.                   | Yaqoub et al. (2024) |

These possible directions for future study draw attention to how quickly OTT platforms are evolving inside the movie business. Understanding the economic and cultural effects of over-the-top (OTT) platforms will be essential to maintaining the sustainability and variety of both local and international film industries as they continue to upend established paradigms for film production and distribution. Researchers can investigate a range of topics, from how to balance local and foreign content to how technology advancements are influencing customer interaction, providing important insights into how the OTT industry will develop in the future.

#### *Limitations of the Research*

Several limitations must be noted, even if the current systematic research offers insightful information about the cultural and economic effects of Over-the-Top (OTT) platforms on the film business. The language and extent of the included literature, the geographic focus of

the studies, and the chronological constraints of a large portion of the current research are all examples of these restrictions.

The primary focus on English-language articles released after 2014 is one significant constraint, which might have left out important information from non-English sources. This limited focus lessens the breadth of regional trends and global viewpoints, which are essential to comprehending the actual cultural and economic effects of OTT platforms on the global cinema industry. Furthermore, much of the examined research is from Asia, with a particular emphasis on research conducted in India. This may restrict the findings' generalisability to other locations with different film industry characteristics. Furthermore, because the OTT market is changing quickly, the study might potentially benefit from longer-term studies that monitor changes over time. This would provide information about how the cultural and economic effects of OTT platforms have changed over time and could change even more in the years to come. Expanding the scope of literature searches, taking into account a variety of publication formats, and incorporating distinct settings from various geographical regions are all crucial for enhancing the review's robustness. Additionally, given how quickly the OTT market is changing, the study might also profit from longer-term studies that monitor changes over time. This would provide information on how the cultural and economic effects of over-the-top (OTT) platforms have evolved and could change over the next few years. It is crucial to expand the area of literature searches, take into account a variety of publication formats, and include distinct settings from various geographic locations in order to increase the review's robustness. Improving the thoroughness, dependability, and generalisability of upcoming research findings requires addressing these problems.

#### *Theoretical Implications: Revisiting Media Ecology Theory*

Drawing on the findings discussed above, this study revisits the Media Ecology Theory to illuminate how OTT platforms, as digital environments, reshape the film industry's communicative and institutional frameworks (McLuhan, 1964; Postman, 1970). These platforms do not simply mediate film distribution; they restructure the ways in which audiences engage with narratives, and how content is financed and produced. Algorithmically curated experiences represent not only technological enhancements but a new type of media ecology—one that influences social behaviour, cultural perception, and narrative form simultaneously (Striphas, 2015; Bucher, 2018). This study extends Media Ecology Theory by foregrounding platform-specific structures—such as recommendation algorithms, data-driven content production, and global licensing systems—that govern cultural flows in the OTT age. Unlike legacy broadcast systems, OTT platforms embody a participatory, dynamic, and algorithmically regulated media environment where cultural visibility and financial logic are intertwined. Such a reconfiguration necessitates an updated theoretical lens to account for infrastructural and computational influences on cultural communication. Future research could further deepen the application of Media Ecology Theory by examining the material and interface design of OTT platforms, exploring how these shape attention economies and cultural taste formation across different demographic groups. This would allow the theory to evolve alongside the shifting technological and economic conditions of digital media systems.

## CONCLUSION

This systematic review has revealed that OTT platforms have significantly reshaped the cultural and economic dynamics of the global film industry. By providing new and more effective channels for the distribution of material, OTT platforms have economically upended established patterns of movie funding and distribution. By taking centre stage in the financing and production of films, they have changed power dynamics and spurred an explosion in the development of original material. The globalisation of film material has been made easier by OTT platforms, which have raised worries about the potential loss of local diversity and the marginalisation of regional voices while simultaneously encouraging cross-cultural exchange.

These results highlight the double character of OTT platforms' impact: they democratise content access and open doors for more expansive storytelling, but they also jeopardise the sustainability and exposure of regional filmmakers in a fiercely competitive global market. The growth of over-the-top (OTT) services emphasises the necessity of concerted measures to protect cultural variety and assist local film businesses.

However, it is important to recognise that this review has a number of limitations. The worldwide reach of study may have been limited by the exclusive focus on English-language papers published after 2014, which may have left out important research and ideas from non-English sources. Additionally, a large portion of the evaluated material focusses on the Asian context, particularly India, which may limit the findings' applicability to other areas with distinct cinematic and cultural dynamics. Furthermore, the current assessment only documents a single moment in time because the OTT market is always changing. To comprehend the changing effects of OTT platforms on the film business, longitudinal studies are crucial.

By adding different publishing forms, examining long-term trends, and expanding the geographic and linguistic breadth of studies, future research should overcome these constraints. The viability of various tales, the adaptation of regional cinema industries to the OTT-driven world, and striking a balance between local authenticity and global accessibility should all receive special attention.

## BIODATA

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