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PLATFORMISATION, AUDIENCE AGENCY, AND FILM ACCESS IN NIGERIA: TECHNOLOGICAL IMPLICATIONS FOR STREAMING BEHAVIOUR

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Abstract

The global audio-visual industry is changing due to digital convergence, which has affected how films are made, shared, and watched. The rapid expansion of streaming services like Netflix, Showmax, and iROKOTV have disrupted traditional viewing habits, granting audiences unprecedented access to local and international content. Despite their growing appeal, the adoption and use of streaming services remain constrained by infrastructural and economic challenges. This study explores the deeper implications of streaming services on audience behaviour focusing on how platformisation affects media infrastructure and audience decision-making in Nigeria. Employing a textual approach, the study draws from secondary data and the Diffusion of Innovations Theory to explore audience engagement with streaming platforms. It finds that while streaming services provide audiences with more control and content choices, they also limit this control through algorithms, subscription costs, and data issues. It concludes that challenges, like poor internet access and high costs, affect audience engagement. The study suggests that improving streaming access in Nigeria requires addressing infrastructural problems and platform governance.

Keywords: Platformisation, Audience agency, Digital technology, Nigerian media industry, Streaming services.

Introduction

Digital tools have changed the way movies are made, shared, and watched across the globe. This transformation is clearly visible in Nigeria due to its sizeable population, Nollywood's high output ranking as the world's second-largest film industry by volume, along with patchy but fast-growing broadband access across various digital devices. Arsenault and Perren (2016) reveal that back in 1992, the dismantling of state monopoly over the broadcast media, opening up TV broadcasting to private investors really set the stage for diverse voices in media. Nonetheless, it was the arrival of streaming services in the early 2000s that truly shifted how people connect with films. This is because, with the arrival of these platforms, viewers now engage with content differently than before.

Streaming sites like Netflix, iROKOTV, Showmax, because of their reach, have changed how movies move from maker to viewer. These services did not just become a digital option, they challenged broadcasting structures and reshaped how people find and watch films, thanks to systems that control who sees what. Van Dijck, Poell, and de Waal (2018) refer to this shift as a 'platform society', implying that online hubs decide how culture spreads. According to them, daily choices about media now bend toward corporate tech designs. Similarly, Nieborg and Poell (2018) aver that this innovative process which they refer to as platformisation explains the penetration of platform infrastructures, economic logics, and governmental frameworks into media industries and everyday life. Looking at its impact in the motion picture industry, it is evident how this change has seeped into filmmaking, viewing habits, even routines at home. The traditional methods previously used by Nigerians for film consumption, such as watching tapes through VTRs, spinning discs via DVD players, gradually faded under the weight of streaming.

Sujith and Sumathy (2021) posit that one reason for this progression is the accessibility of digital technologies. In yet another viewpoint, Vaidya and Fernandez (2023) argue that this advancement is less about gadgets leaping ahead, but more about who holds influence, who gains entry, and whose voice gets heard when audiences engage. With better phones and faster connections, films travel online like never before, making it possible for people to choose how they watch movies now. Undeniably, the success recorded by streaming services is owed to the rapid developments in the communication industry (Tendai, 2025). The influx of telecommunication companies such as Glo, MTN, Airtel, etc., have supported broadband internet usage, video density, streaming services, and encryption that facilitate the transfer of files over the internet. This move has made old ways fade while digital paths grow stronger. No doubt, this is what led Curtin, Holt, and Sanson (2014) to argue that the seeds of transformation which are reconfiguring the media landscape have been clearly sown in technologies and distribution networks. As viewers are able to click, scroll, and pause - all on their terms, the lines between studios and homes thin out. It is even proper to say that technology planted quiet revolutions inside cables and clouds, making sure that it shapes who sees what, and when.

It is pressing to most people to be digitally connected, yet what really counts is having systems that support that connectivity they seek. Regrettably, in many Nigerian communities, Internet access is a notoriety as people go without steady connections, even when devices are present. This is even worse when download speeds crawl, internet fees stay too high, and power keeps cutting out. Moreso, legislation in the form of sanctions and bans that impede freedom of the press has challenged film consumption in several ways. Furthermore, the desire of the audience for a new production culture in terms of improved picture and sound quality, as well as new orientations to content distribution has been a problem. As technology improves, discussions about film consumption have been more concerned with the opportunities that emanate from it.

Nowhere is the shift clearer than in Nigeria, where streaming platforms are not just changing what people watch but also how they engage (Ogunyombo, Bello & Oshinowo, 2021; Idyo & Methuselah, 2023). Instead of focusing only on costs or internet speeds, this work looks at how platform design quietly guides viewer choices, stressing how the structure of these apps shape who gets seen and heard. By blending platformisation with audience power, the study addresses the forces that affects who join the conversation. However, these forces do not act alone, they are intertwined and have far reaching ramifications on the audience. This is to say that, control and access are based on hidden architectures, and audiences viewing habits evolve under conditions set far from their reach, thereby widening access between infrastructure and those outside major cities.

Statement of the Research Problem

Digital tools mixed with rising streaming sites changed how movies are made, shared, and watched in Nigeria. People reach films through apps like Netflix, iROKOTV, Showmax, or even YouTube, selecting what to watch, when to watch it, and the device with which to watch it. Often described as a leap forward from afar, this shift feels open; like anyone can step into the world of cinema at will. Yet beneath that hopeful surface runs something knottier, shaped by technological structures that moderate who holds influence, and who stays left out. The apparent democratisation of streaming is beyond accessibility and affordability alone, but amid real-world gaps: shaky connections, income divides, systems built to steer viewers without them noticing. This demonstrates that access is not given, but guided, filtered, and sometimes blocked. Numerous literatures on streaming adoption in Nigeria have more often been situated around infrastructural and economic barriers, and largely failing to question the structural mechanisms through which streaming services shape user choices by design. Power shifts quietly when algorithms decide visibility. This work therefore interrogates the forms of agency audiences exercise and how they are denied within those platforms, as well as what structural conditions must be addressed if film access in Nigeria's digital media environment is to become genuinely equitable and empowering.

Theoretical Framework

Diffusion of Innovations Theory

The proposal that new ideas spread step-by-step was introduced by Everett Rogers back in 1983 in what he termed Diffusion of Innovations Theory. Rogers conceptualises diffusion as the process by which innovations are shared through specific channels among social groups over time. Rogers identifies five types of adopters: innovators, early adopters, early majority, late majority, and laggards. These groups vary by their relative openness and willingness to embrace new technologies and their ability to handle related uncertainties. Relatively, the theory illuminates the stratified nature of streaming adoption. Populations that are urban centered, educated, and financially buoyant correspond most closely to the early adopter profile, benefitting from steady jobs, better internet access, and smartphone ownership. This happens faster where life feels more secure on a daily basis. By contrast, SBM Intelligence/PricewaterhouseCoopers (2019) opines that rural populations and lower-income urban dwellers more often fall within the late majority or laggard categories, not necessarily unskilled in technology, but because conditions like reliable electricity, affordable data, compatible devices, which are necessary for adoption remain absent or precarious.

Rogers also discusses "reinvention" which captures the trend in Nigeria, where users creatively modify how they use streaming platforms through methods like sharing subscriptions or downloading content for offline use. These adaptations show users' agency but also challenge the intended rules of platform governance. To this, the audience do not passively engage in the use of streaming platforms in their original form, rather, they adapt them creatively to homegrown conditions. As Kee (2017) explains, practices such as subscription sharing, Wi-Fi piggybacking, offline download caching, and selective use of platform features represent forms of reinvention that enable engagement with streaming technology under resource-constrained conditions. These adaptive behaviours are not merely workarounds; they are assertions of audience agency that both challenge and partially circumvent the intended architecture of platform governance. While it describes how innovations spread through groups, it fails to provide a clear picture of how platforms actively shape user behaviour, push certain actions, control who gets in, and steer interactions. To fill this gap, looking at platformisation alongside media infrastructure helps make sense of the bigger system behind the scenes.

Platformisation and Media Infrastructure

As described by Nieborg and Poell (2018), platformisation, refers to how digital platforms reshape cultural industries through the rise of digital platforms as dominant intermediaries. These platforms play an active role in controlling content distribution by replacing simple access methods with system-driven decisions influenced by algorithms, licensing, pricing, and user interfaces. In film distribution, this change means that what viewers can watch and how they access it is determined by these underlying systems rather than just physical availability or broadcast times. For Nigerian audiences, Lobato (2019) explains that platformisation presents both opportunities and challenges. On one side, platforms increase content variety and offer personalised experiences through recommendation algorithms and multilingual options, seemingly enhancing viewer choice. Conversely, they impose significant restrictions on access, such as subscription fees, regional licensing limitations, and high data usage demands, which can reduce user agency, especially in resource-limited environments.

Media infrastructure theory further complements this analysis by directing attention to elements that drive platformisation which are broadband networks, electricity grids, data centres, payment systems, and regulatory frameworks (Parks & Starosielski, 2015). Looking at the situation in Nigeria, there aforementioned infrastructures that support streaming are chronically underdeveloped, asymmetrically distributed, and institutionally fragile. The International Telecommunication Union, cited in Agboola (2022, p.35) evidently, captures the bleak future of streaming in Nigeria by affirming that Nigeria's fixed broadband penetration rate stands at a critically low 0.04 per cent, far below the African average of 0.6 per cent and the global average of 13.6 per cent. Electricity supply remains unreliable across much of the country. Data costs are prohibitive relative to average income. And the dual cost structure of platform subscriptions layered on top of telecommunication data charges places formal streaming access beyond the financial reach of a substantial proportion of the Nigerian population. To actively participate within a platformised media environment, these infrastructural conditions that are constitutive of the forms of audience engagement must be met.

Research Methodology

This study adopts a qualitative research design grounded in systematic textual analysis. This methodological approach is appropriate given the study's aim to critically interrogate discourses surrounding streaming adoption, platformisation, and audience agency in Nigeria, where the phenomena under investigation are embedded in complex socio-technical systems that resist reduction to quantifiable variables. Data were drawn from secondary sources, selected through purposive sampling based on links to what the project explores, their subject fit, relevance to the research objectives, plus trustworthiness in methods used. The study utilised textual analysis as the primary analytical method for discussion. Guided by Fairclough in Morchid (2025) the analysis moved across three stages; firstly, the textual level involved examining specific claims about tools, reach, and watching habits; secondly, the discursive practice level identified patterns in how sources construct the relationship between platforms and audiences; finally sociocultural level involved grounding these constructions inside Nigeria's wider political economy of media.

Looking closer at how people use streaming platforms, this work shifted beyond descriptive accounts of streaming adoption towards examining deeper forces influencing viewer choices. Nonetheless, the study acknowledges some limitations to its focus on secondary data. Without firsthand interviews or surveys, the personal realities of Nigerian viewers remain partly out of reach. Addressing this limitation, the study relied on a breadth of sources, while clearly stating what conclusions can reasonably be drawn. However, future studies using primary audience research are recommended to supplement this analysis.

Literature Review

The Architecture of Streaming Platforms: Platformisation in Practice

Streaming services emerged in the 1990s when people figured out how to send videos and sound live across computer connections, bypassing the need for physical media or broadcast schedules (http://www.bbc.co.uk/webwise/guides/about-streaming). Since then, what once felt like a simple technological curiosity has grown into something much bigger, even defining largely how movies and shows reach audiences. According to Hosseini and Karmestal (2021), the phrase "streaming services" covers a mix of ways we get content whenever we want, whether through subscription video-on-demand (SVOD), transactional video-on-demand (TVOD), advertising-based video-on-demand (AVOD), and catch-up television services.

Streaming platforms have evolved beyond merely serving as content delivery systems, to what Van Dijck, Poell, and De Waal (2018) term 'platformed' intermediaries; things that oversee the circumstances of cultural participation through proprietary algorithms, data architectures, and economic logics. For instance, citing a case with Netflix's recommendation algorithm, Wu et al. (2022) explains that the system does not simply help users find films, but actively shapes viewing tastes, constructs audience profiles, and prioritises content that maximises platform retention metrics. This algorithmic mediation represents a form of platform governance that is constitutive of, rather than incidental to, the audience experience.

Notably Idyo and Methuselah (2023) identifies key streaming platforms operating at scale particular to Nigeria and the global market, these include: iROKOTV, founded by Jason Njoku, which serves as Africa's pioneering SVOD platform with approximately 5,000 Nollywood titles and a global diaspora-oriented reach; Netflix, which entered the Nigerian market with targeted local acquisitions including King of Boys, Chief Daddy, and Mums at War, signalling a strategic investment in Nollywood content as a vehicle for regional audience acquisition; Showmax, a South African SVOD service jointly owned by MultiChoice and NBCUniversal, offering extensive pan-African and Nollywood content; and YouTube, which functions as an AVOD platform hosting a vast ecosystem of freely accessible Nollywood content, operating on an advertising revenue model that differs fundamentally from the subscription-gated architectures of Netflix and iROKOTV.

These platforms differ not only in their content libraries and pricing models but in their operation and control architectures. iROKOTV's focus on African content positions it as a platform that amplifies local cultural production and reaches diaspora audiences who might otherwise lack access to Nigerian cinema. On the other hand, Netflix operates with a global content logic backing projects that fit broad expectations of polish and scale. This tilt means that Nollywood gains entry in global streaming if it conforms to certain aesthetic and technical standards. Such pressure shifts power quietly, while significantly impacting the cultural politics of Nigerian film production and access, a dimension that is often overlooked when talking only about reach.

One way these services stand apart shows up in how they run, not just what they offer or charge. Running strong on African stories, iROKOTV gives homegrown films room to breathe, pulling in viewers far from Nigeria who miss familiar voices. On the flip side, Netflix leans into worldwide tastes, backing projects that fit broad expectations of polish and scale. That tilt means Nollywood gains entry only if it moulds itself to outside norms. Such pressure shifts power quietly, shaping whose stories get seen without much notice - something most overlook when talking only about reach.

Audience Power in Platform Spaces

The concept of audience agency has been hypothesised across several traditions in media and communication studies. Within the context of media, Livingstone (2004) argues that to understand agency, one must understand the structured system within which that service operates. In this case, agency is shaped by the affordances of media technologies, the norms of media institutions, and the socio-economic positions of audiences. This structured understanding, particularly germane to streaming platforms, occurs where consumer choice masks substantial platform control over what content is available, how it is surfaced, and what it costs to access.

Within platformised streaming environments, audience agency operates along multiple dimensions. At the level of consumption, streaming platforms confer on audiences a degree of time-based authority, which is the capacity to watch content on-demand rather than according to broadcast schedules synonymous to traditional television viewing. This time-based flexibility is a genuine expansion of audience agency. However, Ogunyombo, Bello and Oshinowo (2021) asserts that this autonomy is constrained by subscription walls that effectively price out significant proportions of the Nigerian population, given persistent poverty and the absence of affordable broadband.

At the level of content selection, streaming platforms deploy algorithmic recommendation systems that simultaneously expand and contract the horizon of viewer choice. Coavoux and Aussant (2025) found that while algorithms can promote content that audiences might not have discovered through their own unaided search, they also create 'filter bubbles' that reinforce existing preferences, and favour content that that boost numbers for the company, instead of supporting what is best for the audience. This process systematically marginalises films in Nigerian languages that do not register sufficiently in algorithmic training data. In this sense, platformisation shapes audience agency not only through pricing and access barriers but through the programmed conditions of content discovery itself.

Nigerian audiences demonstrate considerable creativity in navigating these constraints, engaging in what Rogers (1983) terms reinvention and what de Certeau (1984) calls tactical agency, which is the appropriation of imposed structures for purposes other than those intended by their designers. Practices such as subscription pooling among households, downloading content over Wi-Fi for offline consumption, using virtual private networks (VPNs) to access geographically restricted content, and migrating between platforms depending on promotional pricing represent forms of audience agency that simultaneously depend on and exceed the architectures of streaming platforms (Kee, 2017). These practices are significant not merely as individual coping strategies but as collective negotiations of the terms set by platform governance.

Infrastructural Constraints and the Material Conditions of Streaming

Any analysis of streaming adoption in Nigeria must grapple seriously with the material conditions that determine whether platform-mediated agency is practically possible for Nigerian audiences. This is because these conditions, internet speed, power lines, phones, ways to pay, are prerequisites for inclusion in digital participation. These conditions constitute what Parks and Starosielski (2015) call the 'signal traffic' of media culture. By this, they simply mean that these are the invisible working systems operating underneath upon which all digital cultural participation depends, and support digital participation.

Mobile broadband has been more expansive, driven by the market presence of MTN, Glo, Airtel, and 9mobile, but remains characterised by patchy coverage, inconsistent speeds, and high data costs relative to average income. According Adepetun (2021) the Alliance for Affordable Internet ranks consistently rank Nigeria among the countries where mobile broadband data is least affordable relative to per capita income. While some policymakers argue that data costs in Nigeria are comparatively low (Akintaro, 2023), this viewpoint is contested by industry stakeholders who highlight the disproportionate burden on average Nigerians (www.technext24.ng; www.channelstv.com). Onyeiwu (2024) explains that exponential rise in inflation makes many Nigerians regard streaming services as a forgone alternative, reducing or cancelling subscriptions as the economy seems to be deteriorating rather than improving.

The financial architecture of streaming adds further complexity to the already existing challenges. Platform subscription fees typically range from approximately N2,000 for mobile-only access to N44,000 for premium multi-screen plans, and must be added to the cost of the data required to stream. Given Nigeria's persistent inflationary pressures and unemployment rates, which deepened further following COVID-19, and more recently the rise in petrol pump price which seems to have impacted every other sector of the economy, this dual cost structure places formal streaming subscriptions beyond the reach of a substantial proportion of the population (Changsong, Kerry & Rustono, 2021). This is not simply a market imperfection, but a structural inequality in access to digital cultural participation.

In addition, the uniqueness of streaming services faces notable structural and circumstantial challenges. In many parts of Nigeria, poor infrastructure synonymous with bandwidth constraints, and inconsistent network quality lessen the perceived benefits of streaming. Gershenfeld (2024) posits that as mobile technology advances and becomes more ubiquitous, they have become the primary interface which viewers access content. This has necessitated the upgrade from 4G to 5G networks, which promise faster internet speeds, lower latency, and improved connectivity. Sadly, this reality is only visible in urban towns in Abuja, Lagos, and Port-Harcourt. In contrast, China launched its revolutionary 10G in March, 2026 expected amongst other things to further expand the growth of mobile streaming and gaming, enabling consumers to access immersive content such as augmented reality (AR) and virtual reality (VR) experiences on their devices. Back in Nigeria, viewers are forced to battle with data traffic and congestion problems on the telecommunications networks. This has in itself raised quality of service issues, which in some climes have resulted in users witnessing slow buffering speeds, thereby limiting their online experience.

Power issues make everything harder. Despite many attempts to fix Nigeria’s electricity woes, the system remains characterised by chronic undercapacity and unreliable distribution. Load shedding and outages disrupt the sustained, uninterrupted consumption that streaming platforms are architecturally designed to enable. To navigate this, the audience charge devices at paid stations or use battery packs, watch shows only when power is expected, or stick to videos saved ahead of time. This again demonstrates the creative but laborious effort required to exercise even basic agency within a platformised media environment when systems keep failing.

The outbreak of the COVID-19 in Europe and its spread across continents shook up how creative work moved through societies, especially films. It did not affect the production aspect alone, but the daily lives of the audience too. Although video streaming platforms were already in existence prior to the pandemic, it was during the crisis that film distributors swiftly adapted them as viable alternatives to reach the audience who were “sheltering in place”. Vial (2019) explains while the COVID-19 pandemic temporarily intensified streaming adoption by foreclosing physical exhibition options, it also revealed the fragility of this adoption. The sudden jump in demand made clear one truth, that if internet connections stay weak and power cuts happen often, digital access cannot grow steadily. As Curtin, Holt, and Sanson (2014) argue, the 'seeds of transformation' reconfiguring media landscapes are sown in the interaction between technologies and distribution networks, and in the case of Nigeria, the development of those networks remains critically incomplete.

Socio-Economic Mediators and the Politics of Access

Socio-economic inequality in Nigeria alone does not merely affect who can afford a streaming subscription, but structures the entire field of possibility within which digital media participation occurs. The differential distribution of digital literacies, device ownership, English language proficiency (relevant to the accessibility of international platform interfaces), and discretionary income all mediate the capacity of different population segments to engage meaningfully with streaming platforms.

Youth populations in urban centres, particularly Lagos, Abuja, Port Harcourt, and Kano, have emerged as the primary early adopters of streaming services, reflecting both their higher rates of smartphone ownership and their greater exposure to globalised media cultures through social media (Ogunyombo, Bello & Oshinowo, 2021). However, the overlapping use of 'Nigerian audience' with 'urban Nigerian youth' in much existing literature risks rendering invisible the majority of Nigerians, those in rural areas, older adults, lower-income urban residents, whose relationship to streaming platforms is more marginal or non-existent.

In addition, regulatory and legislative environments further mediate film access. Government restrictions on content distribution, while less directly relevant to OTT platforms than to broadcast media, create an ambient environment of uncertainty that can discourage investment in local content production for streaming platforms. Conversely, the National Broadcasting Commission's (NBC) policies on local content quotas and digital switchover have implications for the competitive landscape within which streaming platforms operate in Nigeria, shaping the content ecology to which audiences have access.

Social media integration has emerged as a critical enabler of streaming adoption, functioning as an informal promotional infrastructure for platform content. The viral circulation of clips, trailers, and audience commentary on platforms such as TikTok, Instagram, and WhatsApp serves to generate awareness of streaming content and platforms, driving subscription uptake and reinforcing the social dimensions of viewing cultures. Within the context of skits creation, creators such as Taaooma, Cute Abiola, Brain Jotter, and Mr. Macaroni, illustrate the ways in which local digital content production can serve as a lever to broader streaming engagement, particularly among younger audiences whose primary screen experience is mobile-first and social media-situated.

Findings and Discussion

The analysis reveals that platformisation has changed the architecture of film access in Nigeria, moving from passive, schedule-determined viewing experience, to a more on-demand model. This transformation is real and significant as streaming platforms have expanded the content available to Nigerian audiences, including assimilation of local-language and Nollywood content into global distribution circuits. However, the expansion is not fair or without conditions. The system governing these platforms, which includes algorithms, subscription fees, and regional restrictions, shapes how audiences can access content. While users have access to a larger library than before, their experiences are influenced by algorithms designed to keep them engaged with the platform rather than enriching their viewing options.

Understanding platform governance is crucial for analysing how Nigerian audiences exercise their choice in media. Platforms are not neutral; they shape cultural participation, so it is vital to create policies that promote fair and meaningful audience engagement in Nigeria's digital media scene rather than just encouraging streaming use.

The application of the Diffusion of Innovations framework highlights the uneven adoption of streaming services in Nigeria. Early adopters tend to be urban, educated, middle-class individuals who own smartphones. They represent a small segment of Nigeria’s population of around 220 million people, compared to the late majority and laggard categories who by contrast face significant infrastructural and economic challenges. Many do not have access to reliable electricity or affordable data, which hinders the expected smooth transition from early adopters to late adopters. Without focused policy measures, like improving rural internet services and electricity, the gap between different segments of the population risks widening rather than narrowing the digital participation divide.

Perhaps the most significant finding of this study is that Nigerian audiences actively adapt to streaming contexts instead of being passive users. They engage in creative practices to consume content despite limitations, such as sharing subscriptions across households to reduce the per-user cost of access, or engage in copying and transferring files to storage devices for multiple viewing, as well as sharing of files through apps like Xender. Similarly, they also engage in downloading content for offline viewing. These practices extend the reach of streaming platforms beyond their intended subscriber base. Users also migrate between platforms based on promotional deals and content availability further represents a form of calculated platform engagement that reflects audience sophistication rather than passivity. These practices of tactical agency constitute a form of negotiation with platform governance that is analytically distinct from either full adoption or non-adoption.

These findings have important implications for how platform providers and policymakers view Nigerian audience. Instead of seeing non-paying or casual users as failures in adoption, they should consider them as resourceful individuals navigating a challenging environment with considerable ingenuity. Platform design decisions, such as the introduction of mobile-only pricing, offline viewing options, and data-saving modes represent some of the ways of addressing these challenges. For further improvement, both innovative platform designs and policy interventions are essential to empower audience participation, and reduce the structural constraints on audience agency.

Conclusion

Platformisation has greatly improved film access for Nigerian audiences by offering a wider range of content and ways to consume it. However, this growth is limited by the technology and infrastructure challenges in Nigeria, such as internet and electricity issues, leading to unequal access among the population. Nigerian viewers adapt to these limitations and find ways to work around platform rules. While streaming services have advantages for audiences, their benefits reach beyond that. For sustainable growth, service providers need to address local infrastructure problems and create affordable options for users facing resource constraints. Policymakers must invest in better broadband, electricity, and digital literacy initiatives to ensure fair participation in Nigeria's digital media. While, film producers and distributors should also focus on understanding their audiences' interactions with streaming platforms and the terms of that engagement.

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