

ALGORITHMS, DIGITAL PARTICIPATION, AND AUDIENCE FRAGMENTATION IN THE STREAMING ERA: A SYSTEMATIC REVIEW OF THE SCIENTIFIC LITERATURE

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Abstract -- Streaming platforms have transformed the audiovisual ecosystem and consumption dynamics, redefining the relationship between algorithms, audiences, and new communication models. This study analyzes, through a systematic literature review in Redalyc, Scopus, Latinex, and Google Scholar, the state of research examining this relationship, identifying the predominant approaches and examining how this fragmentation is conceptualized in the digital environment. The research was conducted using a qualitative approach at the exploratory-descriptive and correlational levels. Out of a total of 2,000 sources, 23 articles were selected, and after applying the Collin Instrument with 13 methodological quality criteria, 13 were evaluated for the final study. Subsequently, the data were processed using Minitab. The results indicate that streaming platforms have transformed the traditional model of mass communication, as they offer specialized content, immediate and on-demand access, and two-way, participatory communication on the part of the user, who takes on an active role, with consumption niches defined by age, interests, and cultural habits. Thus, algorithms regulate access to information, guide consumption, and promote audience fragmentation. At the same time, users become active participants who not only consume but also recommend, share, and evaluate content. It is concluded that the relationship between algorithms, audiences, digital participation, and audience fragmentation constitutes the primary theoretical framework for understanding the transformations in modern communication and their respective social and cultural implications.

Keywords—algorithms, audiences, visual content, literature, media.

Abstract — Streaming platforms have transformed the audiovisual ecosystem and consumption dynamics, redefining the relationship between algorithms, audiences, and new communication models. This study analyzes, through a systematic literature review of Redalyc, Scopus, Latinex, and Google Scholar, the current state of research examining this relationship, identifying predominant approaches and examining how audience fragmentation is conceptualized in the digital environment. The research was conducted using a qualitative approach at an exploratory-descriptive and correlational level. From a total of 2,000 sources, 23 articles were selected, and after applying the Collin Instrument—which includes 13 methodological quality criteria—13 were evaluated for inclusion in the final study. Subsequently, the data were analyzed using Minitab. The results indicate that streaming platforms have transformed the traditional mass communication model by offering specialized content, immediate and on-demand access, and bidirectional and participatory communication, in which users play an active role within consumption niches defined by age, interests, and cultural habits. Accordingly, algorithms regulate access to information, shape consumption patterns, and contribute to audience fragmentation. At the same time, users become active participants who not only consume content but also recommend, share, and evaluate it. It is concluded that the relationship among algorithms, audiences, digital participation, and audience fragmentation constitutes the primary theoretical framework for understanding transformations in modern communication and their corresponding social and cultural implications.

Keywords— algorithms, audiences, visual content, literature, mass media.

INTRODUCTION

For much of the 20th century, the dominant communication model was structured around a logic of mass broadcasting in which audiences played a primarily receptive role. Television, radio, and the press concentrated the production and distribution of content, shaping relatively centralized agendas and shared spaces of public reference; however, the expansion of the internet, social media, and streaming platforms has profoundly transformed this communication ecosystem. Today, users not only consume content but also produce, comment on, react to, recommend, and redistribute it, actively engaging with a wide range of topics.

If we consider the concept of participatory culture (Jenkins, 2006), today's audiences are not limited to merely receiving information but are actively involved in the creation and circulation of content on digital platforms. In this context, content producers, platform administrators, and consumers become part of a whole that interacts continuously.

Some studies highlight the growing role of recommendation algorithms in the digital environment. Platforms such as Netflix, YouTube, and Spotify use systems that analyze consumption patterns to suggest personalized content, thereby transforming the relationship between both parties by mediating access to information and guiding consumption (Bazzara, 2021; Sued, 2022; Cruz-Mendoza & Calderón-Mazzotti, 2022; Cornelio-Marí, 2020).

Thus, the consolidation of streaming platforms has transformed the audiovisual ecosystem through algorithms, content personalization, and the use of metrics (Bazzara, 2021; Sued, 2022; Retegui & Focás, 2024), which generate new forms of interaction between audiences and platforms, fostering audience fragmentation and the creation of niche groups that demand specific content (Cornelio-Marí, 2020; Neira, Clares-Gavilán & Sánchez-Navarro, 2021). Consequently, a new form of audiovisual consumption has emerged, in which the audience no longer plays a passive role but assumes an active one that influences the circulation of content (Jenkins, 2006; Peña Fernández, Lazkano Arrillaga & Larrondo Ureta, 2019). Consequently, changes in consumption habits reveal a growing demand for personalization and greater decision-making power on the part of users regarding what, when, and where to consume content (Piñón, 2021; Marín Pérez, 2021; Pareja Sánchez, 2022).

Algorithms and the rise of streaming platforms have transformed the traditional communication model. While traditional media operated in a very specific way, guiding and influencing public opinion, the recommendation systems of these platforms segment and personalize consumption (Bazzara, 2021; Sued, 2022). One of the most significant aspects of this personalization relates not only to the range of choices available but also to the fragmentation of audiences, which transforms their own consumption experience (Cornelio-Mari, 2020; Neira, Clares-Gavilán & Sánchez-Navarro, 2021), which impacts the contemporary communication model by incorporating algorithmic systems and interaction metrics into content visibility (Retegui & Focás, 2024; Suárez Poveda & Del Campo Saltos, 2024).

The objective of this research is to analyze the current state of knowledge regarding the relationship between algorithms, digital engagement, and audience fragmentation in the streaming era by identifying predominant theoretical approaches and examining how these phenomena are conceptualized in the digital environment.

The significance of this article lies in understanding how these dynamics have transformed traditional communication models and altered audience behavior in digital environments. Furthermore, this research helps to recognize the role of algorithms in shaping new forms of consumption, as well as in the formation of communities defined by specific interests and content, thereby contributing to the development of the field of digital communication.

METHODOLOGY

The study was conducted using a qualitative approach based on a systematic review of the specialized literature to analyze findings regarding the influence of algorithms on audiovisual consumption and audiences on streaming platforms, as algorithms are considered not only a tool but also a product or form of social content.

The research is exploratory and descriptive in nature, given the need to characterize the current state of knowledge and to clarify how algorithms have the capacity to skew and control human behavior. Furthermore, it is correlational, as it identifies relationships between recommendation algorithms, content personalization, audience fragmentation, and emotions.

Similarly, the study seeks to identify how these factors are linked and correlated with digital participation, along with public opinion regarding new technologies and the accessibility they have enabled.

Initially, the research topic was defined to design a search strategy for a systematic literature review in Redalyc, Scopus, Latindex, and Google Scholar; thus, the search terms “algorithms,” “digital participation,” “audiences and fragmentation,” and “streaming platforms” were used; Subsequently, the literature was retrieved using the following combinations: (algorithms/digital participation/audience fragmentation/streaming/Mexico; algorithms/audiences/streaming; and algorithms/audiences/streaming). Filters were applied to identify articles published in Mexico from 2022 to 2025, written in Spanish, and falling within the disciplines of communication and social sciences.

Once the articles were obtained, inclusion criteria were applied: conceptual and audience-related research, studies on algorithms and audiovisual consumption; and exclusion criteria: studies that did not address the Latin American context and documents without access to the full text. The screening and selection process involved reading titles and reviewing abstracts to make a final selection of the texts to be considered.

For the selected articles, an Excel spreadsheet was created containing the following data: article number, article title, authors, “What did they do?”, “How did they do it?”, “What results did they obtain?”, personal contribution (in two columns), source, research portal, citation, and country.

Subsequently, a qualitative analysis of the information was conducted; to this end, existing theories were analyzed, the relationship between audiences and algorithms was identified, and fragmentation processes were examined to draft the introduction. Each selected text was evaluated using the Collin Instrument (meta-analysis), which employs 13 criteria to determine the methodological quality and thematic relevance of research within the field of digital communication.

Questions such as: Does the study come from a reliable source of information? Does the study contain the basic elements of scientific research necessary for a sound evaluation? Does the article contain at least fifteen bibliographic references to support its claims? Does the study clearly indicate the type of research it addresses? Is the article written in an understandable manner? Does the study use diagrams, graphs, or other elements that facilitate a better understanding of the research? Does the study focus on algorithms, digital engagement, and audience fragmentation in the streaming era? Does the study support the theory related to algorithms, digital engagement, and audience fragmentation in the streaming era? Does the study provide characteristics or criteria that determine the success of algorithms, digital engagement, and audience fragmentation in the streaming era? Does the study provide information that helps advance knowledge and contributes something new regarding algorithms, digital engagement, and audience fragmentation in the streaming era?

Does the study include quantitative results (numbers, productivity, efficiency, percentages, etc.)? “Does the study provide qualitative results (the author’s own perceptions)?” and “Does the study have sufficient validity for the results and/or the theory presented to be generalizable?” These questions formed the basis for retaining 13 articles and excluding 10 of the 23 initially selected, which did not meet the search criteria. It is important to note that the 23 articles were selected from more than 2,000 sources in various academic repositories.

Table 1. Articles were validated.

Art.	Puntajes													Puntaje total	Promedio	Calificación	Decisión	Categoría
	1	2	3	4	5	6	7	8	9	10	11	12	13					
BRM1	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	4.00	3.00	48	4	94%	SI	Manejar
BRM2	4.00	3.00	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	44	3	85%	SI	Manejar
BRM3	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	51	4	88%	SI	Manejar
BRM4	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	3.00	50	4	90%	SI	Manejar
BRM5	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	3.00	3.00	2.00	4.00	4.00	48	3	81%	SI	Manejar
BRM6	4.00	3.00	4.00	4.00	4.00	3.00	4.00	2.00	2.00	3.00	2.00	4.00	3.00	39	3	75%	NO	Excluir
BRM7	4.00	4.00	4.00	4.00	4.00	3.00	4.00	3.00	4.00	4.00	3.00	4.00	3.00	48	4	92%	SI	Manejar
BRM8	4.00	4.00	4.00	4.00	3.00	3.00	4.00	3.00	4.00	3.00	2.00	3.00	2.00	42	3	81%	SI	Manejar
BRM9	4.00	4.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	49	4	94%	SI	Manejar
SLA1	4.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	4.00	3.00	3.00	4.00	3.00	44	3	83%	NO	Excluir
SLA2	4.00	4.00	4.00	4.00	4.00	2.00	2.00	3.00	3.00	4.00	3.00	3.00	3.00	43	3	83%	NO	Excluir
SLA3	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	3.00	3.00	2.00	4.00	3.00	43	3	79%	NO	Excluir
SLA4	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	4.00	4.00	4.00	3.00	3.00	46	4	88%	NO	Excluir
SLA5	4.00	4.00	4.00	4.00	4.00	3.00	2.00	3.00	3.00	3.00	2.00	4.00	3.00	43	3	83%	NO	Excluir
SLA6	4.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	46	4	88%	SI	Manejar
SLA7	4.00	4.00	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	2.00	3.00	3.00	45	3	87%	SI	Manejar
SLF1	4.00	4.00	1.00	2.00	4.00	3.00	3.00	1.00	1.00	1.00	1.00	1.00	2.00	34	3	45.15%	NO	Excluir
SLF2	4.00	3.00	4.00	3.00	4.00	3.00	3.00	2.00	2.00	3.00	1.00	3.00	2.00	35	3	67.31%	NO	Excluir
SLF3	4.00	4.00	4.00	4.00	4.00	3.00	2.00	3.00	2.00	3.00	1.00	3.00	2.00	37	3	71.15%	NO	Excluir
SLF4	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	3.00	4.00	4.00	3.00	3.00	46	4	88.46%	SI	Manejar
SLF5	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	3.00	3.00	4.00	3.00	3.00	44	4	84.62%	SI	Manejar
SLF6	4.00	3.00	4.00	3.00	4.00	3.00	1.00	2.00	1.00	2.00	1.00	3.00	2.00	33	3	59.62%	NO	Excluir
SLF7	4.00	4.00	4.00	4.00	4.00	3.00	2.00	2.00	2.00	3.00	4.00	3.00	3.00	42	4	80.77%	SI	Manejar

Source: Author’s own work.

Finally, the articles were validated using the Minitab tool, which revealed that the values are not normally distributed and that the analyzed process is stable and consistent.

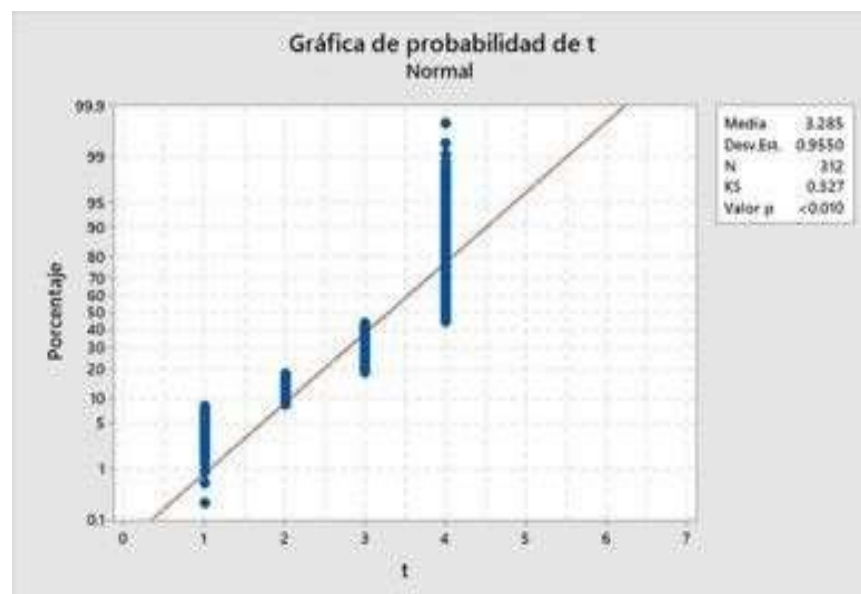


Figure 1. Probability plot.

Source: Author’s own work.

The t-probability plot shows a Kolmogorov-Smirnov normality test of the obtained data, with a mean of 3.285 and a p-value of <0.010 .

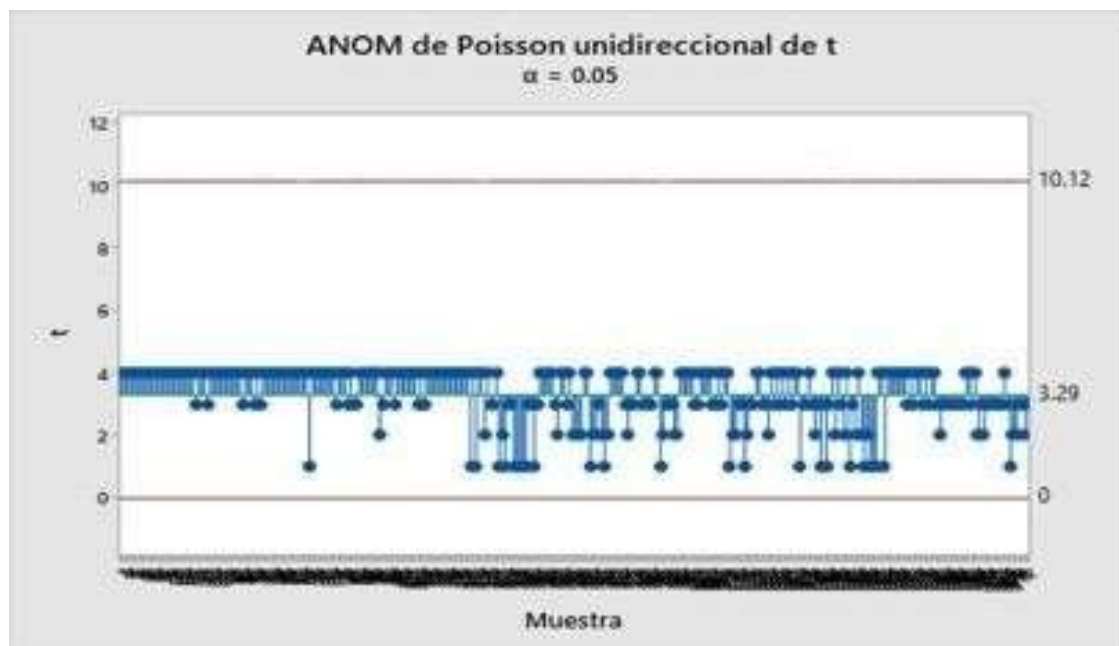


Figure 2. *ANOM plot.* Source:
Author's own work.

The ANOM plot shows statistically normal values.

DISCUSSION AND ANALYSIS OF RESULTS

The systematic review of the literature allows us to conclude that the contemporary digital ecosystem is characterized by strong links between platforms, websites, and services that offer on-demand content; therefore, users not only consume information in a single digital space but also navigate between different platforms to expand upon, counter, or delve deeper into specific content. This interaction reflects a more open and interactive communication dynamic, in which the public actively participates in the search for information and content.

One of the aspects we identified is the significant role that streaming played during the COVID-19 pandemic, which accelerated and reinforced its role in the digital consumption of on-demand content. This aspect reshaped traditional television and entertainment consumption practices.

The systematic literature review analyzed articles related to algorithms, digital audiences, and streaming platforms; based on this, 13 studies were deemed relevant for inclusion in the analysis, while 10 were excluded for failing to meet the criteria we had selected.

The studies analyzed agree that streaming platforms are characterized by offering personalized content, serving fragmented audiences, providing immediate, on-demand, and continuous access to content, and operating across multiple platforms. These elements distinguish them from the traditional mass communication model, where audiences were relatively homogeneous, one-way (one-to-many), and subject to fixed schedules and programming control. Digital platforms feature two-way communication, are participatory, and generate multiple consumption niches, which makes it difficult to construct a single concept of an audience, since users access content based on their ages, interests, consumption habits, and social and demographic profiles, with real metrics detailing who views what type of content and how they interact with it.

Therefore, audience segmentation is a key strategy for the operation of these platforms, which divide large user groups into subgroups with similar characteristics and preferences. Thus, algorithms enable platforms to understand users and their behavioral patterns in order to guide content production and recommendations, develop specific strategies targeting certain audiences, and strengthen their market position.

The results also show that streaming platforms use algorithms to personalize the user experience, which increases the time users spend on the site, improves subscriber retention, and boosts engagement. This transforms the content offering into a catalog that prioritizes each user's preferences.

CONCLUSIONS

Based on a literature review of 13 articles, we were able to identify that the relationship between algorithms, digital engagement, and audience fragmentation constitutes one of the central themes in the study of streaming platforms, which have transformed the dynamics of content production, distribution, and consumption, contributing to a new form of communication.

The literature also highlights the important role of algorithms in organizing digital consumption by filtering and personalizing available information and products, thereby shaping the user experience. Recommendation systems rely on data analysis to personalize the user experience and the visibility of content. Furthermore, they categorize content to ensure its consumption and the delivery of recommendations, thereby transforming digital culture.

Audience fragmentation divides the public and makes it difficult to build a traditional audience; likewise, the emergence of multiple consumption niches defined by age, interests, cultural habits, and specific usage patterns makes streaming a unique experience for each person, which reinforces strategies that identify groups of users with similar characteristics for content recommendations.

Thus, streaming platforms allow users to decide when and how to consume the available content, which enhances their freedom of choice and personalizes their experience.

Furthermore, the analyzed literature highlights the transformation of the viewer's role: viewers are no longer limited to simply consuming content (Marín, 2021), but now interact with the platform and become active participants—not only in deciding what content to watch but also in deciding what to recommend, share, or rate. In this way, the viewer becomes a key player in their interaction with the platform and with other members of the audience whom they influence.

Finally, the authors highlight the relationship between algorithms, digital participation, and audience fragmentation as elements that constitute a field of research enabling an understanding of the transformations in contemporary communication—transformations that segment and consolidate modern audiences. This highlights the need to continue researching the communicative dynamics of streaming platforms to understand their cultural, social, and communicative implications, and to determine whether audience fragmentation will lead to a reconfiguration of these platforms in terms of niche creation and on-demand consumption.

FUTURE RESEARCH

The results of this systematic review identify three lines of research for future work. The first involves conducting practical empirical studies that delve deeper into how algorithms influence users' cultural identity. The second involves combining quantitative and qualitative methods to analyze in detail the effects of audience fragmentation on public opinion. The third suggests exploring the ethical implications of streaming platforms' use of personal data.

CONFLICT OF INTEREST

The authors declare that they have no conflicts of interest.

DATA AVAILABILITY

All datasets relevant to the results of this study are available in full in the article.

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This study did not receive funding from any organization.

STATEMENT ON GENERATIVE AI

The authors declare that no generative artificial intelligence tools were used at any stage of this study.

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Formal Analysis	Sandra Luz Fernández Reyes, Blanca Rocío Muciño Ramírez and Sarai Estudillo Arriaga
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Writing - Review and editing	Sandra Luz Fernández Reyes, Blanca Rocío Muciño Ramírez and Sarai Estudillo Arriaga
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