

# Algorithmic Curation on Streaming Platforms and the Reshaping of Taste Cultures

Kato Nabirye H.

Faculty of Business, Kampala International University, Uganda

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## ABSTRACT

Algorithmic curation on streaming platforms has fundamentally reshaped the production, circulation, and consumption of cultural goods, thereby transforming contemporary taste cultures. This study examines how recommendation systems on platforms such as Netflix, Spotify, and YouTube mediate audience preferences, influence cultural capital, and structure patterns of content discovery. Drawing on cultural sociology, platform studies, and data-driven media analysis, the paper explores the mechanisms through which algorithms filter, sequence, and prioritize content, including personalization, similarity matching, popularity bias, and temporal dynamics. The analysis highlights the role of algorithmic curation in producing path dependence, reinforcing aesthetic norms, and fostering echo chambers, while also enabling new forms of cultural exploration and diversification. It further interrogates the implications for audience fragmentation, the reconfiguration of cultural capital, and the tension between mainstream visibility and niche discovery. Through comparative perspectives and case-based insights, the study demonstrates that while streaming platforms expand access to cultural goods, they simultaneously concentrate attention and standardize taste patterns. The paper concludes that algorithmic curation does not merely reflect audience preferences but actively constructs them, redefining agency for both creators and consumers. It calls for greater transparency, methodological innovation, and regulatory attention to address the cultural and ethical implications of algorithmically mediated consumption in the digital age.

**Keywords:** Algorithmic Curation, Streaming Platforms, Taste Cultures, Cultural Capital, and Recommendation Systems

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## INTRODUCTION

Algorithmic curation on streaming platforms is reshaping the functioning and significance of taste cultures in contemporary society [1]. An expanding body of research examines how algorithm-driven services affect the consumption of audio-visual artifacts and subsequently influence public taste. This work interrogates the mediation of cultural taste by algorithmic curation, alongside its broadening of the notion of taste. Initially, it delineates the contours of the contemporary streaming ecosystem and the rise of algorithmic services in engagement statistics and accompanying informational infrastructures [2]. Taste is then defined as the capacity to appreciate, recognize, and select cultural artifacts [3]. Several forms of cultural capital economic, social, symbolic, behavioral, and cognitive constitute taste and condition diverse engagement acts. The subsequent analysis centers on mechanisms through which algorithmic curation informs public taste and art reception [4]. Streaming recommendations exhibit temporal path dependence, in which formative horizon-exploring experiences shape subsequent taste and choice beyond the immediate [5]. Recommendations additionally reflect and circulate prevailing aesthetic norms, while audience boredom and the quest for novelty shift engagements toward oppositional styles. Temporal synchronization within ecosystems engenders the proliferation of echo-chamber dynamics, even among disparate taste groups [6].

### The Rise of Algorithmic Curation

A major shift occurred in the ways in which content is curated from the music, television, video game, and podcast industries since the mainstream adoption of streaming services and content platforms like Netflix, Hulu, Spotify,

and Twitch [7]. Previously, curation had taken place in designated cultural spaces through trusted agents (producers, program makers, critics) and through intermediaries (exhibitors, retailers, distributors) working to promote specific works [8]. Curation now takes place at the micro-level through close personal relationships with (selected) creators and at the macro-level through large-scale automated programs distributed by streaming platforms to their respective audiences [9]. Streaming platforms are now capable of data-driven personalization through the collection of increasingly larger amounts of user-generated data used to both inform and continually refine systems about the recommend capacity of specific pieces of content [10]. Automated algorithmic strategies have also been adopted by these same platforms in a way to ensure the discovery of additional content that remains outside the immediate reach of the user-based on similarities and correlations with previously consumed content [11].

### **Data-Driven Personalization**

Algorithms play a central role in the working of streaming platforms, which facilitate data-intensive and digitalized consumption across entertainment sectors like film, music, series, and podcasts [12]. Algorithmic curation interacts with creators and audiences through recommendation systems that filter, select, sequence, and shape content discovery [13]. Such extensive intermediation profoundly reshapes cultural practices, yet the trend remains little understood compared with other aspects, such as the business model or copyright issues within investigations of the impact of streaming platforms [14]. Platform-specific studies exist for individual sectors, and recent advances in algorithmic recommender systems permit examination of broader patterns and mechanisms at stake [15]. Streaming platforms curate content for audiences through algorithms featuring personalization, similarity, popularity, temporality, or diversity as core selection strategies. Although personalization delivering what is likely to please and engage users based on their data traces dominates consumer terms in the digital ecosystem, expansive definitions apply [16]. Apart from situated customization focusing on the “user,” data-driven approaches diversely harvest information on content, audiences, listening situations, and more. Curation occurs at various levels: global (e.g. macro-trends), semi-global (e.g. national or regional trends), or on individual tastes among strangers (e.g. similarity) rather than personalization specific to a user. Platforms also engage in editorial curation on top of algorithmic interventions. Micro-level auditing of algorithms takes the analysis beyond market positions or indicators [17].

### **Algorithmic Strategies and Content Discovery**

The digital ecosystem encompasses various platforms for content creation, sharing, distribution, and consumption. Typically, one component of these platforms allows users to upload content, which is accessible to other users. Some platforms, such as Facebook and Instagram, enable users with existing followings to share content from other sources, thereby creating a social network [3]. These social networks can take a global perspective where the creator and the user exist in different locales or a local view where the creator and user commune together, such as interactions experienced in events/venues [4]. Beyond this, some platforms do not showcase users but rather curate taste through posts, commentary, and recommendations to facilitate social listening. The undergraduate thesis examined contents on the platform [3]. In short, the two-layer examination focused on global streaming platforms, major music markets, and independent artists. The two-layer major music markets include major music markets worldwide, cover international streaming platforms present in these countries, and examine the interactions between content, audience, and socio-political-cultural dimensions [3]. Content on streaming platforms was examined in specified countries to understand how levels of interaction and the tastes of non-mainstream, independent artists were shaped [4]. Non-mainstream content mainly includes content tagged as alternative or indie, especially with respect to independent creators who emerge through the search of global artists outside the local geography [5]. Streaming platforms belonging to the music market under examination were filtered for the broader analysis of the Indian music industry, such as Spotify, JioSaavan, and YouTube. Contents were examined to unveil the temporal shift of Indian independent content distributed through selected streaming platforms in India, rather than the aggregation of other-historical data [1].

### **Taste Cultures in the Digital Ecosystem**

Digital technologies increasingly shape cultural taste across society, yet academic literature offers contradictory information about the consequences of streaming platforms for music and audiovisual cultures [2]. A representative survey conducted in France revealed that streaming services positively influence consumption diversity across cultural goods, languages, and genres [2]. Both questions, therefore, remain open. As part of an extensive investigation into algorithmic curation on streaming platforms, the following section proposes a definition of taste culture, determines how it relates to cultural capital, and examines the consequences of technological distributions of cultural goods [3]. Taste encompasses everyone’s perceptions, preferences, and practices about cultural goods. The concept comprises three dimensions aesthetic, social, and ethical that all interact in consumption situations [4]. Gustatory acts are the processes through which taste influences and shapes cultural exposure. Taste culture describes a collective configuration of the various tastes that pervade a group and how they interrelate [3]. Cultural capital classifies an individual’s allocational assets in the cultural domain,

including various forms of knowledge, expertise, experiences, behaviours, and possessions. Each cultural good possesses a degree of cultural capital and reflects taste [4]. Taste cultures interact within temporal, spatial, and generational distributions, although fragmentation across time-space reflects non-linear distributions. Sampling across cultures generally increases with cultural capital [4].

#### **Definition and Dimensions of Taste**

Viewing content across platforms exposes audiences to diverse choices that impact taste. Streaming services curate media to match users' preferences, reducing the burden of selection yet limiting exposure to unfamiliar material [3]. Digital spaces encourage broader taste options, but algorithms reinforce established preferences through feedback mechanisms. Platforms like Spotify promote a music-omnivorous model characterized by continual novelty [4]. What constitutes taste remains dynamic: Bourdieu's original definition revolved around art and social respect but has shifted towards a looser grasp tied to consumption habits [2]. Other perspectives examine taste's construction, a process shaped by market, community, technology and individual agency [3]. Alike Bourdieu's cultural sociology, these readings of taste and its evolution illuminate ongoing shifts in cultural consumption and the influences therein [3]. Consequently, taste persists as a dynamic concept, shifts in production, technological advancement and societal conditions prompt corresponding updates to items, behaviours and orientations deemed fashionable. The ubiquity and specificity of this evolution remains under study [4]. Recent trends highlight broadening aesthetic, genre and pleasure-based preferences, along with fragmentation into distinct horizons subject to intra-group variation [5]. Ongoing debates examine taste's objective qualities relative to social construction and individual volition; dichotomies of high/low, culture/commercialism, and essentialism/interactivity also persist. Algorithmic curation aligns itself with contemporary, socially-attentive, non-utilitarian understandings of tastes, notably one postulated by Pierre Lévy. Taste thus forms an important lens for analysing the influence of streaming platforms on global user standards and practices [5].

#### **Cultural Capital and Audience Fragmentation**

Cultural capital is the ability to deploy aesthetic preferences to distinguish oneself from others. It affirms and reinforces one's social status; individuals employing it seek to be perceived as possessing a refined culture [2]. Bourdieu classified cultural capital into three subtypes: embodied (apparent through lifestyle choices and accumulated through socialization), objectified (reflected in ownership of books, paintings, and other cultural goods), and institutionalized (represented by formal education credentials) [2]. The dominance of one or another type within a given community varies according to cultural taste widely accepted as legitimate by its members. Streaming platforms could help gauge emerging shifts in the variety, use, and hierarchy of forms of cultural capital across communities [3]. They widen access to cultural goods, whether governed by territorial, temporal, or monetary barriers, and accompany selections of contrasts evidencing individuals' taste attributes and belongings [3]. The increasing heterogeneity of cultural goods leads to greater diversification in their consumption, along with fragmentation of audiences into smaller and more distinct communities [4]. Fragmentation generates opportunities at an unprecedented scale for varying mixes of tastes to coexist simultaneously. Cultural practices, public space usages, and social-behavior choices testify to the latest widely accepted norms, epitomizing the remaining omnivorousness in a given community's cultural repertoire [4]. Access to territories governed by cultural capital remains circumscribed because the dominant good served as a robust indicator of social belonging; enjoying it facilitates access to enriched diversity permits further granularity in the study of contemporary cultural capital and facilitates comparison of global maps for the emergence and rise of territories across the longer period estimated [4].

#### **Mechanisms of Influence on Taste**

Algorithmic curation on streaming platforms operates through multiple mechanisms that shape taste [1]. The most common are recommendation systems that create successive listening paths according to users' tastes. Such systems can lead users down increasingly narrow paths in their cultural discovery, limiting the range of material they encounter [4]. Path dependence is exacerbated by aesthetic norms such as boredom, the desire for something new, and the ongoing pursuit of novelty that streaming services leverage to drive increased content production. Finally, the temporal dynamics of streaming consumption and the use of curated playlists by established influencers promote the emergence of echo chambers that reinforce individuals' socio-cultural attributes [4].

#### **Recommendation Systems and Path Dependence**

Facing increasing criticism for facilitating the circulation of extremist, misleading, or harmful content, the platforms have been seeking to recalibrate their recommendation systems; a systematic, comprehensive understanding of these systems and their consequences is increasingly crucial [2]. Streaming platforms organise the content they distribute based on algorithmic curation yet fail to make their curation rationale clear, leading to different normative implications. [1]. In contrast, more recent systems tend to favour content already highly viewed by other users, substantially lowering exposure for works that are less popular and yet potentially highly relevant. Moreover, the tension between mainstream and niche is amplified by platforms owned and operated by

major production firms, further augmenting the salience of user-generated signals of variation in favour of mainstream works [3].

### **Aesthetic Norms, Boredom, and Novelty**

Recommended music rarely diverges from artists already familiar to the user [3]. Default recommendations, featured fan playlists, and algorithmically generated playlists correspond to a user's library, and recurrently chosen songs or tags reinforce habitual listening [1]. New suggestions align with the familiar, framed as enhancing the existing collection rather than challenging it. Audience preferences manifest through tag selection, song collection, and re-shared playlists; creator habits intertwine and support familiarity-based stasis in recommendations. These provisions cater to users who, on major platforms like Spotify, generally listen within a small subset of familiar artists, thus dissuading exploration of novel selections [2]. Emerging from this cocooning process, yet still cognizant of the familiar, listeners engage with a wider range of genres. The algorithm curates not an artist-based journey through a single style, but an uninterrupted ride within a familiar sonic aesthetic, further privileging the established [3]. Those in the know gravitate toward branded labels or artists pre-extensively tagged by previous curators, employing genre tags to detour genre-wise while remaining in the familiar vicinity. Instead of recommending tracks outside the pre-existing collection, the algorithm augments the artist list within the existing set [4]. Conceptualizing the duality of modern streaming music curation the human-curated collection versus algorithmically curated recommendations illustrates not a clear-cut contrast between old and new, but rather a transformational shift from one evenly balanced order toward an emerging algorithm-dominated condition [5]. The centralized playlist of the former order demarcates the transition. Placing novice listeners within an established tradition reminds the curator that diversification is an online standard still supported by certain pervasive guidelines [6].

### **Temporal Dynamics and Echo Chambers**

The temporal dynamics of sequential consumption and the role of temporal markers have been studied in streaming [2] and music platforms [1] respectively [3]. Upon the resumption of consumption after an absence, platforms usually recommend content that has been released since the last interaction, representing an incentive to engage with the new. All other factors being equal, the more profound the break, the less correlated the past and the new recommendations [3]. In a sequential consumption situation where a user watches series from various series with different temporal markers on the same platform, or listens to tracks of multiple albums with different release dates, platforms promote contents that were released long ago during the long Netflix holidays [4]. This long-term preference is further strengthened by algorithmic curation. When a user includes all pre-2020 works of an artist in the recommendations, the timestamp of chosen works indicates prolonged unavailability of recommendations after quitting the platform or shifting towards another source [4]. During periods with much lower recommendations or fewer artists to draw, curation further isolates the user from the remaining trajectory. Such temporal dynamics strongly influence the architecture of echo chambers, inhibiting the convergence of cultural trajectories even when people are acting similarly during normative events [5].

### **Case Studies and Comparative Perspectives**

The music and video-on-demand markets provide different regulatory and economic environments, yet dominant platforms in both domains (Spotify, Netflix) face similar regulatory expectations [4]. Spotify licenses music from record labels and other rights holders, it does not own music itself while Netflix's dataset covers only self-produced or fully licensed titles and excludes videos uploaded by users or third parties [5]. Yet both platforms prioritize their own catalogues, curating metadata for recommendations in favour of self-owned or fully licensed content. K-Pop's trail-blazing, diversity, and musical dimensions show up in [3].

### **Independent vs. Platform-Owned Content**

Two video sources illustrate the saliency of ownership. Channel X is an independent video creator who uploads onto YouTube in "spare-time hobby" [3]. Only ten of over 1,300 materials were demonetized by adverts despite misleading thumbnails, allowing for 1–2 million lifetime views [3]. With no pattern to demonetization, the creator sees media others consider risky. They posit that viewers enrolled during the pandemic remain until further annotated content, even if 3D, horror remain taboo. Paradoxically, an infrequent posting-schedule blended with painstaking annotation promotes an active, participative rather than passive audience, regardless of platform affordances [4]. In contrast, Channel Y's curated service builds on already-extant materials within Youtube's demonetized class. The creator obfuscates individuals and links directly to original long-form video suppliers [5]. Careful selection lies within buyer-concerns over associated-advertising. Views exceed 30 million yet incremental increases tend toward stagnation [2].

### **Global Platforms in Diverse Markets**

Entertainment platforms with global ambitions must modulate interaction design and content promotion to accommodate the nuances of national audiences and cultural traditions [3]. With a catalog structure similar to platforms like Spotify, Netflix enables continuous consumption. User interaction is, however, managed through distinct modalities, broadening the range of influence on viewer experience [3]. Contrasts emerge between French

and British audiences users in the former engaged and navigated through suggestions whose curation was attributed to the platform, while the latter avidly pursued distinctive, stylized records positioned outside mainstream culture [2]. Paradoxes of globalization, where worldwide brands maintain local relevance, are evident on music platforms. Spotify's catalog is comparable in scale to radio playlists, yet geographical targets often remain entrenched [1].

### **Independent vs. Platform-Owned Content**

Valuable content is distinguished by its potential for audience engagement, yet the definition of value remains subject to intense debate [1]. Independent creators in particular challenge dominant content hierarchies by questioning the implicitly held assumptions that often shape a platform's non-commercially owned content [1]. Platform owners acknowledge the level to which value derives from the perceived effort invested in creation. High-effort, long-duration content often of a non-Humanities nature, remains a focal point of several influential systems, in spite of the very uneven advantages this exacts on the layout of recommendations and management of attention [2]. Content pipelines are notable to the extent that they illustrate how algorithmically standardized value operates as an open and communicable variable [5]. The curation of material that is not directly generated by a given platform emerges as a pervasive issue impacting cultural engagement and prevailing social norms [4]. Such policies, set approximately twenty years ago, are still prominently cited in discussions of information dissemination. Diversity within a digital ecosystem remains firmly rooted in the promotion of either independent or platform-centric works [2]. Users consistently exhibit a strong proclivity for limited publication primitives across heterogeneous portfolios, and platform-owned, platform-exclusive items are generally perceived as considerably less appealing. These insights also find reflection in the attention granted to independent and owned audiovisual productions, spanning diverse subject matter [5].

### **Implications for Creators, Audiences, and Industry**

The algorithmic curation of content on streaming platforms has significant implications for creators, audiences, and the industry [2]. Decision-making about which titles to consume is no longer exclusively up to audiences, with recommender systems increasingly mediating interactions. Understanding these implications is a critical first step towards adapting to them [3]. Content strategy profoundly influences the likelihood of a title being recommended, and metadata choices play a key role in determining which other content it is associated with. Streaming platforms are also making explicit commitments to diversity, equity, and inclusion [4]. Such initiatives are not just philanthropic in intent; they may be directly relevant to a creator's ability to connect with and build an audience [4]. The choice of metadata during the publishing process is a major lever of influence on platform-specific propagation. Apart from frontline visual assets, thumbnails and posters there are multiple textual fields. Broadly speaking, it is worth anticipating and avoiding associations linked with the most saturated or brittle corners of an audience's space [2]. The increasing emphasis on Diversity, Equity, and Inclusion is another opportunity. Proposals to improve equity of access, representation, and participation across creative functions in the industry signal responsiveness to growing segments of the audience concerned with advocacy rather than entertainment. Such shifts are increasingly visible in streaming catalogues [1].

### **Content Strategy and Metadata Practices**

On streaming services like Spotify, YouTube, and Netflix, content-metadata practices vary according to widely different content niches [2]. Two case studies highlight how Windows, an independent European streamer, and TikTok, a global social-media platform, exemplify contrasting approaches to content metadata and curation. Windows targets audiences with avant-garde moving images and time-based media art; its metadata framework combines curator-descriptive elements and standardized art-data taxonomy [3]. TikTok, moreover, invites users to remix or respond to video clips. Its tagging practices highlight content producers' concepts and sources; from these, playlists emerge via user-generated interfaces [4]. Despite markedly dissimilar content and metadata customs, both streaming services enable creators, and audiences, to experiment and circulate ideas about time and temporality [2, 1].

### **Diversity, Inclusion, and Representation**

Alongside concerns about the effects of streaming platforms on cultural diversity and inequality, the value of content curation as a mechanism to promote diversity, inclusion, and new voices in creative work and highlight underrepresented communities has gained prominence [4]. The position of these platforms at the crossroads of the content and audience streams of the global audiovisual ecology offers significant potential to shape and extend the cultural footprint of the constituent content and the pluralistic interactivity of the cultures that it serves. Cultural respect and the desire to stimulate on-platform and cross-platform interaction focusing on minority languages constitute some of the motivators for such efforts [2]. Despite the wide use of music streaming services with algorithmically driven recommendations, there appear to be mixed effects regarding cultural diversity at the level of the audience and the individual [4]. Published research indicates that while the general use of music streaming platforms is related to listening to a less mainstream repertoire, the extent to which algorithmic recommendations contribute to this change in cultural consumption remains uncertain. For content, formal and

informal systems of editorial curation continue to exert substantial influence. Platforms alternative to the mainstream services also operate on editorial principles [1, 5].

### **Methodological Considerations in Studying Algorithmic Curation**

Algorithmic curation on large streaming platforms reshapes both audiences' taste and creators' trajectories. Research in sociology, economic sociology, and cultural studies allows a politically neutral approach that avoids techno-determinism while analyzing structural properties of the digital space that regulate how media circulate [3]. The performed analysis of two widely used algorithms, one from Orkut (a now-defunct social network) and another from YouTube, parameterized three reinforcing mechanisms through which these algorithms affect taste cultures and examined their applicability to currently widely used recommendation systems [4]. Five case studies provide deeper insights into the relationships between algorithmic curation and four metrics of taste [5]. Analysis of comparative accounts across multiple platforms and countries helps understand the same mechanisms' stabilization or destabilization depending on two facets: global versus localized actors and platform versus non-platform owners [4]. Systematic exploration across platforms, genres, and countries remains limited. Algorithmic curation and its consequences for taste uniquely express the current sociocultural moment [5]. Methodological observations address limitations on access to the inner workings of algorithms, distinguishing between measuring taste or cultural impact in the aggregate and at the level of specific datasets. Avenues for future exploration include time, distance, audience segmentation, actors' positions along established hierarchies, accessibility of datasets, and polarization versus fragmentation [4]. Data limitations associated with the architecture, API access, and terms of service of various platforms often constrain measurement strategies. Efforts to study other recommendation systems highlight either aggregate trends or the emergence of publicly available datasets (Zhang et al., 2020). Policies deliberately discouraging access to audiences, interactions, and publication histories further restrict analysis of platforms such as TikTok and Instagram [4]. Understanding the audience, and taste formation within it, requires knowledge of the continuum of cultural, musical, or aesthetic history to determine the implications of being central versus niche, popular versus less known, or avant-garde. Publicly accessible datasets for Instagram, TikTok, WhatsApp, and Facebook that distinguish creator, audience, and genre, along with additional frames to contextualize taste and cultural impact across time, remain vital [2].

### **Data Limitations and Ethical Considerations**

Today, streaming platforms use algorithmic curation, recommendation systems steering vast libraries of audiovisual material, to suggest content that meets users' tastes. Doing so raises critical data availability and ethics issues [4]. Most commonly, recommendations are based on viewing history, which may vary across different platforms and produce distinct content cascades. When content is offered on multiple sites, artists cannot know which platform users will choose; therefore, recommendations on other services have little predictive power and offering predictions could be misleading [3]. To shed light on the curation process, a study of a popular music streaming platform used an Account Model, enabling a straightforward investigation of the recommendations delivered to different user types [4]. This model distinguishes between human-driven curation and algorithmic guidance applied to both catalogue and consumer content [1]. Curation distinctively influences discoverability of new material. Focused on the recommendations provided to new users and adaptations over time, the research specifically examined the "cold-start" phase [5].

### **Measuring Taste and Cultural Impact**

Music consumption increasingly takes place on digital platforms that aggregate vast amounts of content in a relatively small number of services. Global platforms such as Spotify, YouTube, and Apple Music, as well as country-specific solutions such as Yandex.Music, Zvooq, and Boom (in Russia, where local copyright legislation restricts offers from global platforms), now account for a majority of recorded music consumption in many markets [4]. Definition of the study of content recommendation on music streaming platforms, motivated by the observed paradox whereby music becomes increasingly available to consumers yet is subsequently increasingly less diverse and more homogeneous [3]. Cultural impact and taste are notoriously difficult to study and quantify the involvement of external entities applying measures of cultural impact to track the careers of tens of thousands of artists across multiple platforms, genres, and countries and to correlate diverse external events with changes in cultural impact [4]. Analysis of metadata constitutes a fundamental component of systematic inquiry into content recommendation. Creation of an interdisciplinary framework designed to study content recommendation and its associated resulting impact across sectors (including media and finance) [5]. Framework constitutes one approach to study contemporary music consumption, content recommendation and the legacy, cultural impact and platform reside within a broader perspective centred around contemporary modes of music consumption. Inquire into metadata and agency. What constitutes agency for artists and consumers when their music consumption is mediated, shaped, limited and constrained through content recommendation? [3] Contemporary endeavors to attain agency operate around a paradox whereby access to music is greater than ever before yet consumption and access subsequently remain narrow and concentrated on only a small number of artists. Scale indicates that creatively allude to the need to explore more marginal and independent expressions but structure encourages the

habitual focus on a limited discovery set. The analysis of metadata encompasses a central yet peripheral position within the enquiries into content recommendation on music streaming platforms [4]. It sets out established metadata as well as additional. Further questions invite consideration and exploration of data gaps and limitations, motivate the intervention of external events and showcase complement as quantitative approach to streaming data alone [2].

### **Policy, Regulation, and Governance Implications**

Streaming platforms are constantly evolving the algorithms that curate content for their users, the ability to govern access to material small publishers, labels, and new creators cannot replicate [6]. As third-party services and publishers engage with content at prospective venues, transforming how people experience and interact with audiovisual culture is another means to question algorithmic approaches to curation across platforms essential security [6]. Aesthetic shifts toward rawer or less artificial production values among public influencers, micro-influencers, and some political figures seems to keep amplifying in unique ways across platforms by operating at interstitial broadcast, trans-coding, and multi-modal confluences such as zoom-bridging, videos-on-videos, or live-encoding versus pre-packaged archiving of pivotal snapshots[7]. It seems streamers, talk-show hosts or amateur informers have progressively resorted to simplified sonic markers whenever audiences await cultural pandemic responses, disguising content just before or during widely anticipated announcements [4]. The regulatory instruments for addressing algorithmic censorship remain bound by profound doctrines and legal principles. Yet governing and regulating broad algorithmic curation undertaken in shaping audience pathways between multiple forms of content seem less problematic [8]. First, the curation that prevents audiences from disentangling other forms of content that they might seek remains overbearing even if it identifies pre-approved categories, channels, genres or any class of originating materials. Second, co-operations and collaborations with public discourse seldom seem expanded as co-shared content occurs unless contextualized extended multi-channel selection remains an option [9]. Third, allocation of safe passage or pre-existing licenses for advertisement is sought before any substantial debates actually commence note-picking singular materials that must originate for welcoming debate or further differential restorations. Fourth avenues across widely varied algorithmic delivery tend to highlight these contents significantly earlier than widening access across the pre-existing choice. Fifth, having to select amongst competing funding or monetization schemes upon audience forwarding remains needed before proceeding amidst consideration of broad share-backs across multiple entry points crucially require pre-selections of sources under the present method[10].

### **CONCLUSION**

Algorithmic curation has emerged as a central force in shaping contemporary taste cultures, redefining how audiences encounter, interpret, and value cultural content. Streaming platforms have transformed curation from a human-centered, institutionally mediated process into a data-driven, automated system that continuously adapts to user behavior. In doing so, they have expanded access to an unprecedented volume of cultural goods while simultaneously narrowing the pathways through which such content is discovered. The findings of this study underscore the dual nature of algorithmic curation. On one hand, it enhances user experience through personalization, facilitates engagement, and supports the discovery of diverse content across global and local contexts. On the other hand, it introduces structural constraints through path dependence, popularity bias, and the reinforcement of existing preferences, which may limit exposure to unfamiliar or challenging material. These dynamics contribute to audience fragmentation and the emergence of echo chambers, reshaping the collective dimensions of taste. For creators, algorithmic systems redefine visibility and success, making content strategy, metadata, and platform alignment critical determinants of reach and recognition. For audiences, the increasing mediation of choice raises important questions about autonomy, agency, and the extent to which preferences are shaped rather than freely formed. At the industry level, the growing concentration of curatorial power within a small number of platforms presents challenges for competition, diversity, and cultural representation. Ultimately, algorithmic curation should be understood not as a neutral tool but as an active cultural intermediary that constructs as much as it reflects taste. Addressing its implications requires a multidimensional approach that includes greater algorithmic transparency, inclusive design practices, and responsive regulatory frameworks. As streaming ecosystems continue to evolve, balancing personalization with diversity and innovation with cultural plurality will be essential to sustaining a dynamic and equitable media landscape.

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