

Introduction to the Minitrack on Streaming Media Services

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Streaming technology has become an integral part of many people's lives, offering diverse media types, typically in audio or video formats.

It can be broadly categorized into three types: live streaming (e.g., Twitch, Taobao), on-demand streaming (e.g., YouTube, Netflix, Spotify), and short-form video formats embedded in social media (e.g., TikTok, Instagram Reels, YouTube Shorts, Snapchat, or Facebook's "Stories" feature) (Zimmer et al., 2018). These categories also differ in how content is produced. On-demand streaming includes TV shows distributed by networks like Netflix or HBO, alongside user-generated content on platforms such as YouTube. Live streaming, on the other hand, involves content being created and broadcasted in real time, with platforms like YouNow enabling users to engage in live shows (Scheibe et al., 2016).

The content available on streaming platforms is vast and varied, ranging from mom-vlogging practices (Zhou et al., 2023) to gaming-related material (Sjöblom et al., 2019). Some streamers even engage in cross-posting, sharing their content across multiple platforms (Zhang & Scheibe, 2023).

An interesting dynamic observed within live streaming services is the emergence of cyber-social interactions (Scheibe et al., 2022). These interactions foster a form of parasocial relationship experienced solely during live engagements in cyberspace. This phenomenon is unique to live streaming, where user-generated content, coupled with real-time interactions between streamers and viewers, creates a distinct social experience (Scheibe et al., 2016; Zimmer et al., 2018).

In 2025, the minitrack on Streaming Media Services received 10 submissions of which 2 papers were accepted.

1. "Viewers' Economic Compensation for Cyberbullying on Streamers in Social Live Streaming Services" by Yixuan Li, Benjamin Yen, Shengjun Mao.

The paper investigates how viewers react to cyberbullying incidents involving streamers on live streaming platforms. It reveals that viewers often compensate streamers through virtual gifts as a response to perceived unfairness caused by cyberbullying. However, the effect decreases when the

intensity of cyberbullying becomes excessive. Additionally, factors such as the type of streaming content, streaming duration, and time (e.g., nighttime) moderate this compensation effect. The study contributes to the understanding of economic behaviors in online communities and provides practical insights for managing streaming platforms.

2. "The Dual Impact of Video Content on OTT Viewership: Examining the Relationship between Video Marketer-Generated and Video User-Generated Content" by Seungwook Jin, DoHyeon Jeong, Keumseok Kang.

The paper examines the effects of Video Marketer-Generated Content (VMGC) and Video User-Generated Content (VUGC) on Netflix viewership, using data from Netflix's weekly Top 10 ranked movies over a time period from June 2021 to November 2023 and related YouTube content. Both, VMGC and VUGC, positively influence viewership, but VUGC, particularly videos that are long and engaging, can reduce the demand for original content on Netflix. VMGC is less likely to cause a substitution effect due to its promotional intention. The study provides insights for content creators and marketers on how to balance promotional content and manage the impact of VUGC.

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