

Introduction to the Minitrack on Streaming Media in Entertainment

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Streaming technology has become a part of many people's lives and includes different kinds of media, usually in audio or video format. With digital transformations, streaming media present an example on how content creation, algorithm, culture, and infrastructure interact (Tang & Wei, 2023). Especially in the entertainment industry, we observe streaming media for leisure activities.

It can be differentiated between 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 "Stories"-feature on Facebook) (Zimmer et al., 2022; Törhönen et al., 2019). How content is produced differs widely: there exists on-demand streaming of, e.g., TV shows by networks such as Netflix or HBO, on-demand streaming of content produced by the users on e.g., YouTube, and live streaming, where users produce the content during live shows (Scheibe et al., 2023). A vast variety of content and categories can be observed. It ranges from mom-vlogging practices (Zhou et al., 2023) to gaming-related content (Sjöblom et al., 2019). Some streamers even participate in cross-posting practices of posting their content on different platforms (Zhang & Scheibe, 2023).

To guarantee continuous usage, streaming services employ recommender systems and algorithms to suggest media and content matched with users' interests (Hasan et al., 2018). But not only algorithms and various content keep the users. A new form of interaction has been observed on live streaming services: cyber-social interactions (Scheibe et al., 2022). Here, an adapted form of parasocial relations leads to relationships only experienced during live meetings in cyberspace. This is possible due to the nature of live streaming services – they offer user-generated content and social actions of streamers and viewers (Scheibe et al., 2016; Zimmer, 2018). Sometimes, digital gifts are donated by viewers to streamers for promoting these relations, not seldom in monetary form (Lee et al., 2019).

One of the latest sensations in live streaming, especially in East Asia, is e-commerce live streaming

content. Here, the interaction of viewers and streamers promotes purchasing behavior towards presented goods (Xu et al., 2020).

For this year's HICSS 2024 minitrack on Streaming Media in Entertainment, we received seven submissions, of which three were accepted, however two were withdrawn for reasons beyond the control of the authors; the remaining accepted paper will be published in the proceedings.

"Does Synchronicity of Emotion Between Steamers and Viewers Influence Consumption? Evidence from Live Streaming of Virtual Idols" by Menghan Duan, Yueyue Zhang, Qi Zhang, Cheng Zhang.

Duan et al. (2024) observe a new aspect of interactions and relations on live streaming services. Here, computer-generated virtual idols are shown as streamers and interact with viewers of live streams. The authors investigate how and whether emotional expressions and emotional synchronicity affect the viewer's consumption behavior and their monetary tipping behavior.

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