

Introduction to the Minitrack on Streaming Media in Entertainment

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Streaming technology can provide different kinds of media, usually audio or video media. The entertainment industry especially uses streaming media for offering leisure activities. It can be differentiated between on-demand streaming (e.g., YouTube, Netflix, Spotify), live streaming (e.g., Taobao and Twitch), 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). Some of these services make use of recommender systems and algorithms to suggest media and content matched with the users' interests, which leads to continuous usage of the system (Hasan et al., 2018).

While on-demand streaming targets a consumption-oriented audience (with the focus on passive entertainment, such as streaming of TV shows on e.g., Netflix or music on e.g., Spotify) (Fietkiewicz et al., 2021), live streaming offers user-generated content by social actions of streamers and viewers (Scheibe et al., 2016; Friedländer, 2017). The communication between streamers and their audience form a new kind of human-human relation, which results in a special form of parasocial relationship, called cyber-social relation (Scheibe et al., 2022). Sometimes, digital gifts are donated by viewers to promote the relations, not seldom in monetary form (Lee et al., 2019). One of the latest sensations in live streaming is e-commerce live streaming content. Thereby, the interaction of viewers and streamers promotes purchasing behavior towards presented goods (Xu et al., 2020).

A wide variety of content and categories is produced and presented through user-generated streaming media. It ranges from beauty vloggers (Berryman & Kavka, 2017), or Korean-style Mukbang videos (content creators eat food in front of a camera) (Anjani et al., 2020), to gaming-related content (Sjöblom et al., 2019). Considering the great variety of services and variation of content, some risks and issues can be observed, including gender- and sexuality-related harassment (Twitch, 2020) or law infringements (Fietkiewicz, 2020).

For this year's HICSS 2023 Minitrack on Streaming Media in Entertainment, we received 12 submissions of which three papers were accepted and will be published in this year's proceedings. The contributions cover a variety of different topics.

Research on the Psychological Satisfaction Mechanism of Video Platform Users' Re-creation Behavior

Dong, Liu and Hu (2023) investigate the re-creation behavior of video platform viewers. Based on SmartPLS, they identify four primary motives influencing the satisfaction of viewer's emotional needs and two types of emotions that lead to re-creation behavior.

Lo-fi Hip Hop Streaming in China: Online Engagement, Motivation, and Sense of Community

Zheng (2023) describes differences of socio-cultural backgrounds in interactions with the rising genre Lo-fi Hip Hop popular on YouTube and Bilibili, and how the sense of community (SoC) theory is important in this.

How Cover Images Represent Video Content: A Case Study of Bilibili

Dedema and Herring (2023) also use Bilibili as their case study to investigate the importance of cover images and their four components as well as the human input in video representation in contrast to the mainly studied output of thumbnails generated by algorithms.

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