



Audiovisual Production for Creating Digital Content on YouTube. Systematic Literature Review

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Abstract. The objective of this systematic review was to document the research trends in audiovisual production applied to the creation of digital content for the YouTube platform, in Ibero-America, between 2010–2021. The research considered the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analysis) methodology for the selection of scientific literature from the EBSCO, Scielo, and Dialnet databases. Inclusion and exclusion criteria were also applied to find the articles that respond to the research question. Thus, it was possible to find texts in Spanish, publications related to the research topic, and academic articles published between 2010 and 2021. As a search result, 10 articles were obtained for the review. The findings documented the trends, for example, the country with the most publications registered for the research was Spain. In turn, between 2017 and 2020, the highest number of articles on this topic were published. Furthermore, four informative trends were recorded: resources and techniques employed by content creators, types of content and subject matter preferred by users, strategies for content management, and audiences interested in YouTube content creation. Finally, in the process, limitations such as the limited number of articles on the research topic and articles with incomplete information were found.

Keywords: Audiovisual Production · YouTube · YouTubers · Digital Contents

1 Introduction

By the end of 2021, YouTube had 2.56 billion users [1]. Its peak caused different media to transfer their formats to this platform in order to benefit from it [2]. This social network offers a space for storing and broadcasting videos, live streaming events, and adapting audiovisual content, such as audiobooks or podcasts through organization and editing tools. These include playlists, chat rooms, the possibility of monetizing views, or including network management strategies to strengthen the reach of audiovisual products, such as keywords or hashtags [3]. Likewise, YouTube is the ideal scenario for including transmedia and cross-media storytelling, since it favors interaction among users and the creation of derivative content that extends a story. This is the case of

fan communities, which create animations, interviews, podcasts, or tutorials on a specific topic. For example, the hashtag Starwars (#starwars), as of June 23, 2022, records 572,011 videos and 114,282 channels on YouTube.

The advantages of the digital platform allow the “YouTuber” to be the manager of their own channel and have accessible and intuitive tools for creating audiovisual content. Because of this, the social network represents an opportunity to develop skills in audiovisual production, a process that involves the design, development, and edition of an audiovisual piece to communicate a message. This procedure is a part of the content development for traditional media such as television and radio; however, content creators of digital platforms, such as YouTube, have implemented this procedure in the production of their audiovisual content.

Research on trends and updates in the process of making digital content provides evidence that there is more interest in applying new methods in the various phases involved in the production of a video. León (2018) encompasses three essential aspects of content creation for YouTube. Among the most significant and relevant ones, we find the treatment of image and sound, the use of resources to communicate a message, and the correct understanding of the same platform [4]. Likewise, Sedeño (2020) points out that, thanks to technological progress, it has been possible to experiment with a variety of audiovisual techniques especially applied to the post-production phase for digital platforms, which increases the producer’s capacity to explore new tools for the management of audiovisual material [5]. According to Pattier (2021), the audiovisual language of YouTubers considers the type of shot, the type of angle, the number of people appearing in the video, the superimposition of images or videos, the dynamic editing effects, the use of text, music, effects, silence, voiceover, as well as, channel statistics, publishing frequency, YouTuber personality, integration with other networks, Youtube channel tools (home panel, channel art, comments, playlists, community, store function), as they allow them to structure the content for their audience [6].

There is a wide variety of production types that are available to the YouTube user to help make an audiovisual product, especially for digital media. For example, the types of productions that can be considered are streamings, vlogs, and documentaries, among others. Given this, a study conducted by Muñoz (2018) indicates that there is a preference for live streaming as a type of audiovisual production because it generates more reactions, but, in turn, it requires greater professionalism from the creator [7]. Fabara, Poveda, Moncayo, Soria, and Hinojosa (2017) emphasize, in a study on audiovisual proposals, that the ideal types of production for a YouTube channel are tutorials and web series [8].

YouTube has enabled the diversification of content. This makes it possible for users of this platform to create and consume videos according to their preferences. A creator needs to investigate the different types of content available to focus their production style, adapting to the one that works best for them and is most appreciated by the audience. According to Avila and Avila (2019), media content posted on YouTube is one of the most preferred by the audience because it generates different reactions and obtains a large number of views; however, it receives both positive and negative interactions [9]. Youth nowadays have chosen to consume new types of content. Among the most prominent ones, there are music videos and promotional videos [10].

The production of videos requires expenses in each of its stages. Therefore, YouTube supports its creators through economic incentives for them to improve in the content development process. According to Bernal and Carbajal (2019), who cite Patel (2018) and Kalogeropoulos, Cherubini and Newman (2016), YouTube has become the preferred social network for content creators to disseminate their material since it allows them to earn income thanks to the acceptance of their videos [2]. The “YouTube Partners” program has benefited YouTube content creators through the “monetization” of their videos because it has had a positive impact on essential aspects such as the way they communicate with their audience, the scenography, and the topics they address in their videos, intending to achieve the professional growth of their channels [11].

As for users seeking to become “YouTubers”, recent generations are predominant, as they are more interested in learning about the steps involved in a production. For Ramírez-García, Gutiérrez-Arenas, and Gómez-Moreno “being a YouTuber implies having created a social movement around the channel, attracting the interest of millions of users, and increasing the number of visits, followers, and downloads of the videos” [12]. There is a young audience interested in making audiovisual productions, and the more they are exposed to and informed about the process involved in the development of an audiovisual piece, the more they will be willing to disseminate it on the YouTube platform [13]. In other words, it is the youngest people who are willing to participate in the creation and production of digital content for YouTube. For example, as of June 23, 2022, the channel *Las Ratitas* (<https://www.youtube.com/c/RatitasPandilleras>) has 24.5 million subscribers and produces content for children.

On the contrary, some factors prevent a video from being recognized and valued for the work put into its audiovisual production, such as the fact that a public figure plays a leading role in the content. Regarding that, Delgado (2016) tells us that the acceptance of audiovisual content and the number of views they get from the public is not always related to the diversity of topics that a creator may offer on their channel, but, in most cases, an influential factor can be the popularity of these “YouTubers” [14]. Likewise, the positioning of a video is not always the result of higher quality. This occurs due to the search engine on YouTube, which tracks keywords in the comments, description, and title fields. Therefore, there may be cases in which videos that are not related to the search may appear. This scenario is evidenced in the research by Orduña-Malea, Font-Julián, and Ontalba-Ruipérez (2020), whose metric analysis revealed that “the YouTube API returned videos that were unrelated to Covid-19. 54.2% of the videos collected (using specific queries) were unrelated to the pandemic.” [15].

This research systematizes the information available in the EBSCO, Scielo, and Dialnet databases on content creation for the YouTube platform. Accordingly, the objective of this systematic review is to document the research trends in audiovisual production applied to the creation of digital content for the YouTube platform in Ibero-America, between 2010 and 2021.

2 Methodology

A systematic review of the scientific literature was conducted based on the adaptation of the PRISMA methodology [16]. The research question established to conduct the

Table 1. Selection Criteria

Inclusion criteria	Exclusion criteria
<ul style="list-style-type: none"> • Articles published between 2010 and 2021 • Articles in Spanish • Academic publications in scientific journals • Articles that respond to the research question 	<ul style="list-style-type: none"> • Articles in a language other than Spanish • Articles published out of the selected range of years • Incomplete articles (lack of full text) • Articles that do not consider the keywords used for the research • Publications such as theses, books from different repositories

methodological process was the following: What are the research trends on audiovisual production applied to the creation of digital content for the YouTube platform between 2010 and 2021 in Ibero-America?

For selecting articles for the systematic review, different inclusion and exclusion criteria were taken into account. These are shown in Table 1.

To find and select the articles that respond to the research topic, a bibliographic search was carried out in three different databases: EBSCO, Scielo, and Dialnet (it was also verified that the journals were registered in Scopus). The reason for choosing the databases is as follows:

- Ebsco is one of the sources of information that has a wide catalog of different types of research on topics of different areas of study and with total accessibility (Vélez, Bibiana, 2014) [17].
- Scielo is a collection of scientific journals from Ibero-America. This data source is supported by a committee of experts who help to ensure the quality of the articles it contains (Vélez, Bibiana, 2014) [17].
- Dialnet is a bibliographic website specialized in Human and Social Sciences and is considered as one of the largest Hispanic academic article collectors on the Internet (Vélez, Bibiana, 2014) [17].

To ensure that the article search process is limited and transparent, keywords derived from the research question were used: “audiovisual production”, “YouTube”, “entertainment”, “audiovisual content on YouTube”, “YouTubers”, “video creation”, “video production”, “hits” and “YouTube channels”. To obtain the articles from the scientific literature search, a protocol was developed with the combination of the established keywords and a Boolean operator: “audiovisual production AND YouTube AND entertainment”, “YouTubers AND video creation”, “video production AND YouTube AND hits”, “YouTube channels AND audiovisual production”. Likewise, the search with these keywords was carried out in the information resources EBSCO, Scielo, and Dialnet. The combinations can be seen in Table 2.

The selection of articles was carried out in two phases to guarantee usefulness and validity according to the search criteria. In the first phase, the keywords were entered into the different databases previously mentioned. As a result, a large number of articles

Table 2. Search Criteria

EBSCO	Scielo	Dialnet
<ul style="list-style-type: none"> • Audiovisual production AND YouTube AND entertainment • Video production AND YouTube AND hits • YouTube channels AND audiovisual production 	<ul style="list-style-type: none"> • YouTubers AND video creation 	<ul style="list-style-type: none"> • Audiovisual content on YouTube • Audiovisual production on YouTube

was obtained, a total of 2,164 academic publications. To refine the literature search, a screening process was applied using the selection criteria. The results were limited to 395 articles. It is worth mentioning that 18 duplicate articles were separated from the data collection. The articles were then selected based on titles, abstracts, and keywords, and 15 articles were considered for review. In the second phase, after a thorough reading of the texts, five research studies were excluded. This classification was recorded in an Excel matrix to organize and collect details of the articles, such as author(s), year of publication, keywords, journal publishing the article, etc.

3 Results

The search for scientific articles in the Ebsco, Scielo, and Dialnet databases gave a result of 2,164 academic publications belonging to the period between 2010 and 2021. The articles were distributed according to their affiliation to the various databases mentioned above, with the following results: Ebsco, 561 articles; Ebsco (second search), 623 articles; Ebsco (third search), 195 articles; Dialnet, 154 articles; Dialnet (second search), 69 articles; and Scielo, 1 article. The Ebsco and Dialnet databases were searched more than once with different combinations of keywords.

Then, each database was screened to delimit the research more specifically. The result of this procedure was 395 articles, and 18 of them were excluded because they were duplicated articles. Fifteen articles were selected based on the research question for a first review. Subsequently, five of them were discarded because they did not meet the requirements for selection. Thus, 10 articles were obtained for the systematic review. The data of the collected articles are shown in Table 3.

The information analysis allowed the detection of the following trends. The largest number of articles was published between 2017 and 2020. Therefore, they represent 80% of the total number of texts reviewed. The country where most texts were published was Spain. This is equivalent to 60%. Likewise, the most predominant keyword is “YouTube”. Furthermore, by reviewing the texts, four informative trends were detected. Scientific articles describe resources and techniques used by content creators, types of content and subject matter preferred by users, strategies for content management, and audiences interested in the creation of YouTube content.

Table 3. List of selected articles

Authors	Title	Year	Title of the magazine	Database
Delgado	Analysis of audiovisual production and music scene in Extremadura through YouTube channels.	2016	Cuadernos de Documentación Multimedia	Ebsco
Muñoz	Analysis of the involvement and reconfiguration in YouTube Mexico based on the #lady100pesos case.	2018	Ediciones Universidad de Salamanca	Ebsco
Barredo, Pérez and Aguaded	The influence of the training received in the production and dissemination of audiovisual content among adolescents in Ibero-America.	2021	Letral	Dialnet
Sánchez and Túñez	Audiovisual content in social media. Comparative analysis of Facebook and YouTube	2019	Fonseca, Journal of Communication	Ebsco
Ávila and Ávila	Analysis of sensationalist content and its impact on audience reactions: a look at Latin American youtubers.	2019	Revista Ibérica de Sistemas e Tecnologías de Informação	Ebsco
León	Child YouTubers and the video creation process: evidence of transmedia skills in action.	2018	Comunidad y Sociedad.	Scielo
Sedeño	Music video clip and audiovisual creativity: an analysis of Vimeo's Music Video Land channel.	2020	Austral Comunicación	Ebsco
Fabara, Poveda, Moncayo, Soria, Hinojosa	Proposal of two audiovisual communication contents for a university channel as generators of digital learning.	2017	Revista Dilemas Contemporáneos: Educación, Política y Valores.	Ebsco
Rego and Romero	Discursive representation and language of Spanish 'youtubers': a case study of the most popular 'gamers'.	2016	Index comunicación	Ebsco
Bernal and Carvajal	Presence, formats and video production strategy on YouTube: a case study of the newspaper El País	2020	Ediciones Complutense	Ebsco

3.1 Description of Resources and Techniques Used by YouTube Content Creators

In the first trend, relevant aspects for the creation of audiovisual content are considered. According to Leon (2018), the process of creating a YouTube video involves four

phases. First, pre-production involves the creation of the idea and the differentiation strategy [4]. Secondly, filming concentrates the technical aspects of recording and the application of scripts or guidelines. Thirdly, post-production is characterized by editing, using complementary software such as Movie Maker or iMovie. It also takes into account the implementation of visual and sound effects, such as the use of 2D graphics and various sound effects. In turn, titling is applied to describe the subject matter or to communicate strategies. Fourthly, display and dissemination allow the choice of video title, thumbnails, and popularity strategies. These aspects prioritize the content positioning through keywords and hashtags. For this reason, the process of making a video is important to create quality content. For example, we can mention the account *El Reino Infantil* (<https://www.youtube.com/c/elreinoinfantil>), which as of June 23, 2022, has 50.6 million subscribers. This channel offers programming for kids.

Likewise, Sedeño (2020) investigated the music videos on the Vimeo Music Video Land channel, in order to analyze the most popular music videos on this platform and to make contrasts with the mainstream format of YouTube [5]. The ratio between the number of likes, comments, and views was tested using the Pearson Correlation Coefficient, which is also applied to analyze music content on YouTube. First of all, it was shown that conceptual and narrative video clips predominate. It is noted that, in terms of animation techniques, most of them present 2D and 3D. Cases, where contemporary audiovisual post-production may generate confusion between the use of animation techniques and visual effects if the difference between them is not marked, were presented. Second, conceptual videos tend to be kinetic, due to the lack of a narrative structure. Third, there is a greater application of post-production techniques to make the visual composition more attractive, such as the chroma resource. For this reason, the meticulous and attractive editing of audiovisual material is a key element for the audience's acceptance.

Similarly, Rego and Romero (2016) conducted a study where they analyzed the language used by the Spanish gamer YouTubers ElRubius, Vegetta777, and Willyrex in their audiovisual products [11]. In this regard, it was observed that violent and foul language predominated in their gameplay-type content, although with some variations according to each creator. Therefore, the PEGI labeling was used to categorize the words and type of language used. Firstly, about ElRubius, it was found that, in his content, violent language is more noticeable in his images than in the narration of the video game itself. In addition, it was found that the inappropriate comments were made involuntarily due to the tension of the moment. Secondly, about Vegetta777, it was shown that, although the YouTuber can communicate in a simple and improvised way when narrating gameplay, he uses aggressive expressions in his speech. Thirdly, the results show that Willyrex uses inappropriate expressions in tense moments during gameplay. In summary, each YouTuber should plan a guideline (script) for his speech to avoid the use of expressions that interrupt communication with his target.

In addition to this, Muñoz (2018) analyzes the contents published on YouTube regarding the topic #LADY100PESOS, a viral video in Mexico [7]. In this analysis carried out with the IBM-SPSS statistical program, the degree of involvement and acceptance generated by the videos related to the case is considered. Both positive and negative aspects can be highlighted in the study. On the favorable side, professional creators tend to attract greater audience acceptance and intervention in their productions, compared

to novice creators, since they elicit more opinions through comments. It is even considered that the proper selection of the type of discourse, type of production, and format may represent the user's preference and interaction, such as sketches, playthroughs, and live-action. On the adverse side, user participation trends vary in general terms of the video on the case studied. It is observed that there is a rejection by the audience of the possibility provided by YouTube to interact with the subject matter.

The production techniques used by a YouTuber must focus on making their content viral to motivate public reactions, as in the case of the YouTuber "The Grefg" (<https://www.youtube.com/user/TheGrefg>), who manages to attract his audience and popularize his content through the platform.

3.2 Description of the Types of Content and Subject Matter Preferred by YouTube Users

In the second trend, aspects of the choice of content that are entertaining for the audience are considered. Fabara et al. (2017) present a study to analyze the preferences and behavior of audiences regarding audiovisual productions broadcasted on YouTube [8]. The research was conducted through a survey applied to a population of students from the School of Communications. First, it was found that respondents prefer content related to entertainment genres such as comedy. It also showed that the types of content they consume most are video clips and tutorials. Secondly, it was shown that users select the YouTube videos to consume based on other people's recommendations. Thirdly, the results indicate that the audience abandons audiovisual content lasting a long time and with little entertaining and interactive content. Therefore, the choice of a video theme should be based on motivating the participation of the YouTube user.

At the same time, Avila and Avila (2019) point out that sensationalist content receives more reactions from the public compared to any other category [9]. In this regard, the cases of Caelike, DebRyanShow, Sebastián Villalobos, and Paula Galindo, Latin American YouTubers, stand out. These influencers focus on generating audiovisual products that motivate controversy among their audiences. For this reason, a content analysis was applied using an index card, the SPSS software, and an online tool to measure coincidences. The results showed that the first influencers produce more sensationalist content than the other competitors. It also indicates that sensationalist content mostly generates negative reactions in the public, as reflected in the number of comments, reactions, and negative interactions on these audiovisual contents. This indicates that most of the audience of the YouTube platform does not like sensationalist content. In conclusion, the selection of the type of content of a YouTube channel should be aimed at achieving positive viewer interactions.

In the same context, Costa and Túniz (2019) conducted a study on the use of videos on Facebook and YouTube social networks by companies and brands in Spain to find out the duration, purpose, format, and dissemination medium [10]. Firstly, the preference for audiovisual formats such as short videos called "click bait", content series, audiovisual flashes, etc. was evidenced. Secondly, the type of content chosen by the audience was revealed, which are storytelling, product videos, descriptive videos, and videos about product news. Thirdly, it was shown that audiovisual pieces get more interaction from the public on the Facebook platform than on the YouTube platform. However, YouTube is

considered a database where the public can explore a large amount of content. Therefore, YouTube channels consider the ideal video format to attract the target audience. This is the case of the Mexican YouTuber “Luisito Comunica” (<https://www.youtube.com/c/luisitocomunica>), which is characterized by interviews and short films. The different video formats on his YouTube channel are liked by his audience, which is reflected in the number of followers and views of his content.

3.3 Description of Strategies for Content Management on YouTube

In the third trend, the various methods for the acceptance of content on the YouTube platform were examined. In this regard, Delgado (2016) conducted a study to analyze the audiovisual production of the Extremadura music genre contents on the YouTube platform and learn about the process of dissemination of its audiovisual pieces [14]. Firstly, the research details that the musical group “Extremoduro”, a Spanish band of the “hard rock” genre, produces content that includes music and images. The limited use of digital tools and strategies on YouTube could lead to a decrease in the number of views of their content. Secondly, it was shown that the artist Bebe from Extremadura uses a production strategy called “showcase”, which consists of structurally organizing the content presented to the audience. This order facilitates the classification according to the type of video, video genre, albums, etc. in order to present the audiovisual content in an attractive format for the audience. Thirdly, the author states that aspects such as technical quality and publication continuity must be considered to guarantee the success of the audiovisual material. Likewise, a professional production of content that preserves the musical style of the channel is required to gain views. This is the case of violinist Lindsay Stirling (<https://www.youtube.com/c/lindseystirling/featured>), who strategically manages the tools offered by YouTube [18]. In summary, the strategies for the development and dissemination of video clips must be optimal to achieve the growth of a channel on the YouTube social network.

In this regard, Bernal and Carvajal (2019) present a study on the newspaper El País to know its impact on YouTube, the criteria of its production, and the contents published on the channel of this media [2]. The results of this study were obtained through content analysis and an interview. Firstly, the lack of a strategy when publishing audiovisual material is observed, since a certain number of videos have no information and are ambiguous. Secondly, the productions are in line with the new narrative trends of online videos, such as long interviews. Thirdly, it shows that the community of the channel is growing, even though the participation of the audience has variations and inconsistencies due to a lack of strategy according to its target audience. In summary, the strategic management of a YouTube channel is crucial to keep the audience active with our content.

3.4 Description of Audiences Interested in YouTube Content Creation

In the fourth trend, it was considered to know the audience that seeks to learn about the creation of an audiovisual piece on YouTube. Barredo, Pérez, and Aguaded (2021), through the Pearson correlation analysis, demonstrated the relationship between the variables: Audiovisual platforms and Youth education in Ibero-America [13]. Firstly,

it was revealed that there is an association between the making and production of videos and the audiovisual training they receive, as well as the relationship between the training received and the dissemination of the content created by these young people. Secondly, the training received to understand or produce audiovisual materials has a positive influence on the young people's habit of sharing their audiovisual productions. Thirdly, audiovisual training has a positive effect on private centers because they have more devices and an infrastructure that helps the development of audiovisual production, being the case of the YouTube channel "Dirección General de Educación Secundaria" (<https://www.youtube.com/c/Direcci%C3%B3nGeneraldeEducaci%C3%B3nSecundaria/featured>), which provides informative and academic content for its users. In summary, the interest in creating videos depends on the training received by the person.

4 Conclusions

The YouTube platform was initially a space where users published a variety of content, showing themselves without any purpose. A second phase included audiovisual production. Their contribution in the process of creating pieces for traditional media was transferred to the current digital media. According to Bedoya and León (2015), audiovisual language was first incorporated into the cinema, then it moved to traditional and video media. It is now part of digital media without knowing the effect it can have on language evolution [19]. The analysis of the articles acquired through the PRISMA method made it possible to document the trends in audiovisual production applied to the creation of YouTube content.

YouTube users, who have become prosumers of the very same platform, take on the challenge of making their content stand out through the professionalization of their videos to get the audience's preference. According to Rego and Romero (2016), content creators increase their level of recording quality, i.e., they progress from amateur to professional according to the increase in the number of subscribers. Such a change improves the content of their videos [11]. This means that YouTubers focus on deepening the technical aspects necessary for the planning, elaboration, and treatment of their productions. León (2018) mentions that YouTubers can use multiple editing programs and devices for recording audiovisual pieces [4]. This reflects the efforts required to produce an audiovisual piece and the interest of content creators to improve their digital skills.

The topic of this research is relevant to the field of audiovisual communication since it confirms the trends regarding the production of digital content. In turn, the research results on the professional development of audiovisual material in media such as YouTube allow producers to know the processes, resources, and strategies necessary to attract and retain the audience. In addition, this study systematized relevant information on the management and production of videos for those who wish to participate in online platforms and share audiovisual content.

Regarding the research limitations, it should be emphasized that the articles found on audiovisual production applied to videos on the YouTube platform are scarce, because the research on these study variables is recent, although the review period includes the

year 2010. In addition, the search for academic publications revealed relevant articles responding to the research question. However, their access was restricted, so they were not considered. Likewise, to broaden the selection of texts, a search was carried out in Dialnet. Before the election of materials, the indexation of the articles was verified.

The results presented, their analysis, and subsequent discussion allow us to answer the research question: What are the research trends on audiovisual production applied to the creation of digital content for the YouTube platform between 2010 and 2021 in Ibero-America? Firstly, the creation of videos for YouTube is a painstaking process, which involves a planning, development, and distribution phase. This implies different processes in which the “YouTuber” must keep updated to include strategies facilitating the access of content to their audiences. Secondly, the content creator must recognize the preferences of the audience according to the type of content and the type of format they prefer to view, seeking to create audiovisual pieces that the audience likes in order to gain their acceptance. Thirdly, the language and expressions of communication used in the videos are essential to create a connection with the user, aiming to achieve interactions. Fourthly, the interest of young people in making and sharing audiovisual pieces highly depends on the training they receive.

Therefore, this systematic review achieved the proposed research objective: to document the research trends in audiovisual production applied to the creation of digital content for the YouTube platform in Ibero-America, between 2010 and 2021.

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