

# THE IMPACT OF NONVERBAL COMMUNICATION USED ON TWITCH

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## Summary

The so-called twitchers are content creators who share it through the twitch platform on a regular and paid basis. This platform, which began in 2011, already has more than 140 million monthly users, leaving more than 2 billion hours of content viewing in 30 days. 65% of platform users are men and 35% women, although this difference has been accentuated in the last 5 years, increasing to 81% men and only 19% women. Knowing the reach that this content has, and that half of the users are between 18-34 years old; 14% is represented by the group between 13 and 17 years old, this age group being the biggest consumers and on which any action carried out has the greatest repercussion and impact. Many of these users end up idealizing their favorite streamers, spending hundreds of euros on donations and subscriptions, in order to continue consuming their content. In this article, we will analyze the visual profiles of the Spanish twitchers with the largest number of followers, who make live broadcasts of more than 6 hours, and analyze the development of the bodily verb representations that they manifest and the possible impact that they have on their consumers. through their broadcasts.

**Keywords:** Twitchers, Users, Non-Verbal Communication, Body Analysis; Influence.

## INTRODUCTION

The so-called twitchers, heirs of YouTubers, and even converts of the platform that has fallen into disuse in favor of the broadcast of live content, began their heyday in 2011, although their most explosive development occurred in 2019-2020, due to the confinements due to covid-19. Until then, the platform had been designed as a direct competitor of YouTube, which allowed the live broadcast of mainly E-sports competitions.

Let's understand that a twitcher is a creator of audiovisual content on the Twitch platform, who does it mainly live (Berzosa, 2017), with the virtual assistance of anyone who wishes, but especially those subscribers who, after paying \$5, have certain privileges compared to those who have not subscribed. This allows them to interact with their favorite streamer to the extent that they can respond to the hundreds of comments that may be given per minute through the platform's chat during the broadcast. In addition, the platform itself does not impose any type

of limit on the number of subscriptions you want, or the level of subscriber you want, since after that \$5 (Tier 1) there are several more levels and even rankings in each channel on which subscriber has made the most donations, the largest or the largest number of subscriptions donated to third parties.

Such is the ability of these creators to mobilize their followers that, in addition to managing to summon thousands of people to face-to-face events created by themselves ("*The evening of the year*" organized by Ibai Llanos, "*Premios Esland*" organized by The Gref, or the "*Balloon World Cup*" organized by Ibai Llanos and Gerard Piqué...) manages to mobilize large amounts of money and reach everyone who has access to a web connection, they manage to get a new profession to appear among the young people between 4 and 17 years old surveyed, and that is that of streamer. There are hundreds of people who have already taken advantage of their talent for promotion and public presentation, with which they make a living creating live streams and videos that they broadcast later and all this, from the comfort of their room, without bosses or imposed schedules, but exposed to thousands of people, both on the web and in real life.

Given the recent novelty and increase in the consumption of this type of entertainment and that generates a new way of communication, even with its own slang, it is necessary to study and analyze what these streamers communicate with their body, with their attitudes, leaving aside the requests or communications that they may make orally. since the platform has a set of rules that must be complied with, but at the level of non-verbal communication, they are not clear or there are great inconsistencies.

To this end, this study will offer in a systematized way those most relevant characteristics of the streamers with the greatest impact on the youth population and that can condition the first impression that is generated in the consumer with just a few seconds and depending, in addition to oral communication and the content of the broadcast, on non-verbal communication and body language.

## 1. Objectives

The objective of this research is to carry out a general study on the non-verbal and corporal communication of twitchers, also proposing as secondary objectives, the following:

- Check to what extent non-verbal communication or classic body verb is valid through virtual platforms.
- To analyze the nonverbal communication of certain twitchers with a greater impact in a generic lectal way
- To analyse the non-verbal communication of those streamers of Spanish origin versus others of Spanish speaking but not European.
- Carry out a diatopic analysis between large and smaller streamers.

## 2. Methodology

The choice of the Twitch platform was made for two main reasons: 1- it is a young platform, but with a great reach and impact on the entire population, 2- it is an environment to which

hundreds of those who were called YouTubers, have migrated due to better economic conditions and possibilities of reach and impact. For this reason, we want to verify that part of the reach that these streamers have had is due, in addition to other factors, to a type of body verb communication that manages to reach the consumer.

In order to achieve the objectives set out above, a double methodology is carried out. First, a bibliographic search has been carried out on non-verbal communication, Twitch and twitchers to better understand their "modus operandi" and better specify a theoretical framework. After this, a group is created to support the study, configuring it through a series of logical and social reasons. The parameters used were:

- Twitchers of Spanish nationality
- Live streams of more than 6 hours solo
- Broadcasts with a live camera in which at least the bust is displayed
- Twitchers with several million followers (over 2 million)
- Twitchers with less than 1 million followers, but more than 100,000 and verified channel

From these grouped parameters we obtain that we have the following list:

**Table 1: Spanish streamers with the highest impact**

Streamer	Content	Followers (millions)
AuronPlay	Variety	13.6
Rubius	Variety	12.6
Ibai	Variety	11.5
TheGrefg	Variety	10.1
Alexby11	Variety	3.1
IamCristinini	Variety	3.1
Elxokas	Variety	2.8
LOLITOFDEZ	Variety	2.8
Biyin_	Variety	2.8
Luzu	Variety	2.5
aXoZer	Variety	2.5
IlloJuan	Variety	2.4
Ampeter	Variety	2.2
Reborn_Live	Variety	2.2
Perxita	Variety	2.2
bysTaXx	Variety	2.0

### 3. Communication

Although today it may be difficult to give an accurate definition of communication, it must be studied from the perspective of psychology, biology, anthropology and even mathematics (Figueroa, 2011) because, in this field, there is an economic remuneration based on the number of views and donations that is linked to a good and correct communication strategy. The

considerations that are most interesting are those made by Escandell (2014), covering the two main characteristics, which are the transmission of a message through a code and the interaction with others.

Although the transmission of information has varied and reformulated on multiple occasions over the last century, some excessively simplistic and rigid characteristics continue to be present (Escandell, 2014), with modern communication having evolved in such a way that these old schemes have become almost completely inapplicable.

### **Communication on Twitch**

This communication is the one that takes place through an electronic device with an internet connection and that combines live or deferred image and sound through the Twitch platform itself or its downloadable application for multiple devices.

Online communication began to be more common in the 90's, being such its implementation and naturalness, that it has become a means of autonomous communication and expression (Moral, 2009) with a practically guaranteed success thanks to the evolution of new technologies and society. These communications on Twitch have a number of characteristics:

- It is developed through devices with an internet connection (PC, mobile, tablet...)
- Communicative exchange is limited and moderate
- Opinions usually have a secondary plane since the initiative is the creator's
- There is no pre-set receiver
- There is an almost infinite number of potential receptors
- It is an asymmetrical communication
- Each communication has a clear purpose sought
- As they are live broadcasts, there is no possibility of correcting errors

To summarize, we can observe that the communication that takes place through this platform is presented with a sender (it has a defined communicative purpose), the transmission of a message (premeditated), through a channel (Twitch), under a certain code and with a variable communicative context (Landeros, 2017).

### **Nonverbal communication**

Non-verbal communication and the body verb are a very important part of any communicative act that collects transmitted information that goes beyond the words themselves and their possible meaning. We can divide it into several fields such as paralanguage and proxemics (Poyatos, 1994), being able to give a new definition of human communication according to a triple structure of language, paralanguage and kinesics. Language will be the whole part of orality, paralanguage the relationship between the verbal and the non-verbal and, finally, kinesics, the relationship of the non-verbal; The proxemics will be the relationship or use they make of the space with other people (in this case we understand that it will be with the video

camera on behalf of the viewers) and the object will be the use of material means at their disposal. Finally, it will be seen that there are no moments of zero interaction given the continuous programming that streamers make of their entire broadcast.

As a result of this classification, an analysis proposal is made to be able to study and systematize in a better way the body verb communication of streamers, summarized in the following table:

**Table 2: Categories analyzed**

	Paralanguage	Kinesics	Proxemics	Object	Non- interaction
Emblem					
Speech Flag					
Mark spaces					
Mark times					
Deictics					
Pictographs					
Onomatopoeia					
Kineso-frames					
Kineso- phonograms					
Symbolologies					
Event-marking					
Identifiers					
Exteriorizations					
Adapter alters					
Somato- adapters					
Object-adapters					

#### 4. Addiction to consuming streaming content

Dependence on the internet, social media, and streaming platforms is a big problem in today's society. Easy access to the internet and various online platforms has led to excessive and problematic use of these technologies (Rosen et al., 2013). This article will discuss the most important aspects related to addiction to the internet, social media, and streaming platforms, as well as possible treatments and solutions. Internet addiction is defined as a problematic, excessive, or compulsive use of the Internet that interferes with daily life and causes stress or discomfort.

Internet addiction can take many forms, including excessive use of social media, online gaming, online shopping, and online pornography. Social media addiction is the excessive and uncontrolled use of social platforms such as Facebook, Twitter, and Instagram. Addiction to streaming platforms like Netflix, Hulu, and Amazon Prime is associated with overconsumption and the inability to stop watching shows or movies.

Addiction to the internet, social networks and streaming platforms has become a growing problem worldwide. A recent study revealed that 6% of the world's internet users have experienced internet addictions. In addition, young people are particularly vulnerable to internet addiction. In several studies, the dependency ratio is between 4% and 30%.

Addiction to the internet, social media, and streaming platforms can have negative effects on mental and physical health (Wang, et al., 2011). Social media addiction has been linked to depression, anxiety, and low self-esteem (Elhai et al., 2017). Excessive use of streaming platforms can affect sleep quality and cause fatigue and concentration problems. In addition, excessive use of the internet can have negative effects on physical health, including vision problems, back and neck pain, and obesity. Addiction to the internet, social media, and streaming platforms can also negatively affect interpersonal relationships and social life (Lee et al., 2014).

Excessive use of these technologies can lead to a deterioration in the quality of personal relationships, which can lead to loneliness and social isolation. Although addiction to the internet, social media, and streaming platforms is a growing problem, steps can be taken to prevent and treat addiction. Prevention is essential and can include setting limits on the use of the internet and technology in general (VanRooij et al., 2018), as well as encouraging offline activities.

Treatment for addiction to the internet, social media, and streaming platforms may include cognitive behavioral therapy, group therapy, and family therapy. Cognitive behavioral therapy focuses on identifying and changing dysfunctional patterns of thinking and behavior related to internet and technology use. Group therapy and family therapy can help patients understand how their addiction affects their lives and the lives of those around them. In addition, group and family therapy can help patients develop healthy coping skills and learn to limit their use of technology (Li et al., 2014).

Medications can also be helpful in some cases of addiction to the internet, social media, and streaming platforms. For example, some medications used to treat depression and anxiety have been shown to reduce the symptoms of internet addiction. However, drug treatment should be administered by a doctor and only as part of a comprehensive treatment plan.

Preventing and treating addiction to the internet, social media, and streaming platforms requires collaboration between parents, educators, healthcare professionals, and the broader tech industry. According to Kuss and Griffiths (2017), ten lessons can be learned from addiction to social media and social media sites. Prevention can include setting limits on internet and technology use and encouraging offline activities (Lin et al., 2017).

Cognitive behavioral therapy and group therapy may be effective in treating technology addiction (Kwon et al., 2013; Wu et al., 2013). In addition, Andreassen and colleagues (2016) found a significant association between addictive social media and video game use and psychiatric symptoms. Medication can also be helpful in some cases of addiction to the internet, social media, and streaming platforms (Kuss & Griffiths, 2017), but it is still an option that should be combined with cognitive behavioral therapy, group therapy, and supportive family therapy. In conclusion, addiction to the internet, social media, and streaming platforms is a growing problem in today's society.

Addiction can have a negative impact on physical and mental health, relationships, and social life. Prevention and treatment are necessary to solve this problem. Prevention can include



setting limits on internet and technology use and encouraging offline activities. Treatment may include cognitive behavioral therapy, group therapy, family therapy, and medication. Collaboration between parents, educators, healthcare professionals, and the tech industry is critical to preventing and treating addiction to the internet, social media, and streaming platforms.

## 5. Influence on content consumers

Consuming content on online platforms has become an increasingly popular activity among young people around the world. The ease of use of technology and the abundance of content available online has led people to spend more and more time consuming different types of content online. As the consumption of online content becomes more popular (Ruiz, 2017), there is growing concern about how it affects the mental health and well-being of young people. In this article, we examine the relationship between content consumption on online platforms and its impact on young people. Before we delve into this, it's important to understand what "content on an online platform" means.

Online content refers to any type of information that can be accessed over the internet, including texts, images, videos, music, games, etc. Online platforms allowed users to access sites or apps with different types of content. The most popular online content consumption platforms are YouTube, Instagram, Tik, Facebook, and Snapchat. There are many ways to consume content online, and each has its own impact on young people's mental health and well-being. For example, watching videos on YouTube can be a relaxing and entertaining activity for some young people, while others may feel overwhelmed by the abundance of content available and feel compelled to keep consuming more and more content. One of the biggest problems associated with the consumption of online content is its impact on young people's mental health. Young people who spend a lot of time spending online content often face problems such as anxiety, depression, sleep disorders, and confidence (Hernández-Fernández (2017). This is partly due to the addictive nature of many online content platforms, which use algorithms to show users content they are likely to like and get them to consume more and more. Another important issue related to the consumption of online content is its impact on the identity and body image of young people.

Social media platforms like Instagram and Snapchat have fostered an image culture where young people want to share engaging and eye-catching photos and videos of themselves. This can lead to social comparison and pressure to live up to certain unrealistic and unattainable standards of beauty and perfection. In addition to mental health and body image issues, online content consumption can also negatively affect young people's academic performance. Many young people spend hours consuming content online instead of studying or doing other important activities. This can negatively affect their concentration and ability to learn. While there are many problems with consuming content online, there are also many positives (Liu et al. 2019). Online content can be a valuable tool for learning and education, as well as for building social connections and relationships. In addition, online content platforms can be a source of entertainment and fun for many young people.

The key to reducing the negative effects of online content consumption is to strike a healthy balance between content consumption and other important activities. It is important that young people learn to use online content platforms responsibly and consciously (Pérez, 2018), clearly limiting the time they use content and ensuring that it does not interfere with other important areas of their lives. In addition, parents, educators, and other adults who work with young people also play an important role in promoting healthy consumption of online content (Urteaga, 2011). They can help young people understand the risks and benefits of consuming content online and provide them with the tools and resources to learn how to use content platforms responsibly. In conclusion, consuming content on online platforms is an increasingly popular activity among young people, and while it has many positive aspects, it also comes with many risks and challenges. It is important for young people to learn how to use online content platforms responsibly and consciously, clearly limiting the amount of time they spend on content and ensuring that it does not interfere with other important areas of their lives.

In addition, adults working with young people have an important role to play in promoting healthy online content consumption, providing tools and resources to learn how to use content platforms responsibly and minimising the risks associated with excessive consumption of online content.

## **6. Studying non-verbal communication on Twitch**

The medium analyzed conditions the possibilities of body verb communication since it is much poorer due to the absence of face-to-face and personal interaction of the creators with their audience, so some of the non-verbal reactions may be biased by the medium used. To try to avoid this bias, the choice is made of those twitchers who have a greater number of followers and a longer time trajectory, estimating that this concept is under control. The duration of the emission is also a feature to take into account since, with the passage of time and the tension maintained, they relax and end up maintaining a more natural behavioral attitude, leading to almost normal non-verbal communication. Other aspects that would occur in a typical communication such as smell, thermal sensation or tactile, have been suppressed because they cannot occur (today) through the web and that both the sender and the receiver can have completely different and limiting environments.

### **Body verb communication of the streamers with the highest impact**

After viewing more than 100 hours of videos from the most representative creators and analyzing them, a sufficient corpus is formed for this work, obtaining the following conclusions about their non-verbal communications. The videos selected for the research are those broadcasts in director of a duration of 6 or more hours, in which at least the streamer can be seen in bust format. Although a large part of these broadcasts can be various topics, they must have part of the video (called just chating) in which they will interact more directly with the environment and their online consumers and with a duration of no less than 33% of the total duration of the video, which would be at least 2 hours. It has been possible to establish basal levels of each communication in terms of the emblems, discourses, deictics, symbolologies, self-manipulations or exteriorizations that have been used. It is also verified that some aspects are



not observable or are not represented through the platform, such as adaptations or the non-intentionality of each attitude, along with the impossible means of giving such as thermal or dermal.

On the other hand, there are a series of non-verbal categories that are little used in personal communications but that, through the web, increase their incidence by providing the communicative context with greater communicative complexity and facilitating the connection with the audience, such as pictograms, Kineso-frames or Kineso-phonograms. The significant increase in some characteristics such as proxemic markers, the absence of deictics and symbologies that have a clear purpose of getting closer to the camera, trying to show oneself as close as possible to the sender by imitating a possible live personal interaction, is striking. Somato-adapters and Object-adapters also have an incidence similar to a personal communication with the desire to sidewalk content consumers, but with the clear intention of making them participate in something specific from a distance and with a screen in between. It should be noted that, both in this first analysis and in the following ones of this study, there is no incidence or it is irrelevant in terms of the existence of a non-interaction since they continuously maintain a high level of attention from their viewers to avoid the flight of viewers, so this column and null data have been omitted. The following table represents the most important characteristics of non-verbal communication through the platform as a new means of communication, also having a series of fundamental shortcomings in communicative acts.

**Table 3: Corpus analyzed**

	Paralanguage	Kinesics	Proxemics	Object
Emblem	184	6573	52	48
Speech Flag	962	2626	1351	56
Mark spaces	-	143	6	8
Mark times	26	405	-	-
Deictics	2	1768	8	-
Pictographs	3	174	-	5
Onomatopoeia	112	-	-	-
Kineso-frames	1	437	5	8
Kineso-phonograms	203	216	-	-
Symbologies	39	6894	-	85
Event-marking	105	1423	14	48
Identifiers	116	521	1	4
Exteriorizations	1076	1354	25	9
Adapter alterers	5	1103	4	6
Somato-adapters	-	572	-	-
Object-adapters	3	726	4	-

Variability in the gender of the streamer

Although the male incidence on this platform is much higher in number of men compared to women, (90% are men) we can find that there are differences in terms of the type of non-verbal communication that is used by each sex, since, taking into account the audience to which the content is directed, they make use of a specific communication in a very strategic and studied way.

Although in some fields there is a similar number of representations, there are others such as discourse markers, spaces or deictics that have a higher female incidence. It should be noted that only 2 of the 16 streamers selected are women, so these results would have to be expanded with another parallel analysis of female streamers to verify that these results can be maintained.

**Table 4: Non-verbal communication from male streamers**

	Paralanguage	Kinesics	Proxemics	Object
Emblem	79	2893	28	39
Speech Flag	482	1267	847	26
Mark spaces	-	143	4	6
Mark times	23	286	-	-
Deictics	2	912	6	-
Pictographs	3	89	-	2
Onomatopoeia	58	-	-	-
Kineso-frames	1	168	2	4
Kineso-phonograms	27	178	-	-
Symbologies	29	3687	-	57
Event-marking	86	865	11	37
Identifiers	86	368	1	1
Exteriorizations	526	694	22	7
Adapter alterers	5	354	3	6
Somato-adapters	-	238	-	-
Object-adapters	3	346	0	-

**Table 5: Non-verbal communication from female streamers**

	Paralanguage	Kinesics	Proxemics	Object
Emblem	105	3680	24	9
Speech Flag	480	1359	504	30
Mark spaces	-	0	2	2
Mark times	3	119	-	-
Deictics	0	856	2	-
Pictographs	0	85	-	3
Onomatopoeia	54	-	-	-
Kineso-frames	0	269	3	4
Kineso-phonograms	176	38	-	-
Symbologies	10	3207	-	28
Event-marking	19	558	3	11
Identifiers	30	153	0	3
Exteriorizations	550	660	3	2
Adapter alterers	0	749	1	0
Somato-adapters	-	334	-	-
Object-adapters	0	380	4	-

### Diatopic variations

Although all the streamers analyzed have the same language in which they communicate, there are always communicative differences based on the origin of each one (and this means that on many occasions some communications are maintained that are different from those of

consumers in terms of expressions or forms of conjugation or even linguistic differences in terms of their use (López, 1993). For this purpose, a comparison is made between the Spanish streamers in Table 1 and the following list of Spanish-speaking streamers of Latin origin.

**Table 6: Spanish-speaking streamers of Latin origin**

Streamer	Content	Followers (millions)	Origin
Juansguarnizo	Variety	8.8	Colombia
The Mariana	Variety	5.2	Mexico
Elded	Variety	5.2	Mexico
ElSpreen	Variety	5.1	Argentina
AriGameplays	Variety	4.8	Mexico
Robleis	Variety	4.3	Argentina
SLAKUN10	Variety	4.0	Argentina
Coscu	Variety	3.6	Argentina
Fernanfloo	Variety	3.2	El Salvador
MissaSinfonia	Variety	3.1	Mexico
Jelty	Variety	2.8	Mexico
QuackityToo	Variety	2.8	Mexico
Staryuuki	Variety	2.6	Cuba
Careeraa	Variety	2.5	Argentina
LITkillah	Variety	2.4	Argentina

The main differences that have been found between these two groups lie in proxemics, marks discourses, the use of emblems, marks spaces, pictograms, deictics, mark events, symbolologies and object adapters, with the rest of the categories having a more or less similar representation.

**Table 7: Comparison of Nonverbal Communication between Spanish and Latino streamers**

ssssssssssssssssssss	Paralanguage	Kinesics	Proxemics	Object
Emblem	184/153 (-16%)	6573/5861 (-10%)	52/74 (+42%)	48/59 (+23%)
Speech Flag	962/1135 (+17.9%)	2626/2468 (-6%)	1351/1964 (+45%)	56/61 (+9%)
Mark spaces	1/6 (+600%)	143/201 (+40%)	6/4 (-33%)	8/5 (-38%)
Mark times	26/18 (-30%)	405/437 (+8%)	0/2 (+200%)	-/3 (+300%)
Deictics	2/5 (+150%)	1768/1682 (-5%)	8/15 (+87%)	-/0 (0%)
Pictographs	3/9 (+200%)	174/231 (+32%)	-/0 (0%)	5/9 (+80%)
Onomatopoeia	112/164 (+46%)	-/0 (0%)	-/0 (0%)	-/0 (0%)
Kineso-frames	1/8 (+700%)	437/326 (-25%)	5/14 (+180%)	8/4 (-50%)
Kineso- phonograms	203/158 (-22%)	216/172 (-20%)	0/2 (+200%)	-/0 (0%)
Symbolologies	39/51 (+30%)	6894/7654 (+11%)	0/3 (+300%)	85/96 (+13%)
Event-marking	105/85 (-19%)	1423/1732 (+21%)	14/16 (+14%)	48/73 (-52%)
Identifiers	116/142 (+22%)	521/486 (-7%)	1/3 (+200%)	4/- (-400%)
Exteriorizations	1076/958 (-10%)	1354/1256 (-7%)	25/47 (+88%)	9/7 (-22%)
Adapter alterers	5/6 (+20%)	1103/1008 (-9%)	4/17 (+325%)	6/6 (0%)
Somato-adapters	-/0 (0%)	572/478 (-16%)	-/0 (0%)	-/0 (0%)
Object-adapters	3/5 (+66%)	726/647 (-10%)	4/3 (-25%)	-/0 (0%)

### Diastratic variability

The term social network was born as a result of the need to carry out work in less abstract and more focused units than the general social stratum. The fact that there is one social network denser than another responds to the existence of two different linguistic correlates used by different groups (Moreno, 1990).

In this way, it has been possible to verify that those streamers with less impact or followers tend to imitate certain aspects of those who are more followed to try to achieve the same status through imitation.

In order to carry out this analysis, it has been estimated that a substantial difference in the number of followers would be to compare those who have millions (table 1) against other streamers with less than 1 million followers, more than 100,000 but with a verified channel, so the following choice has been made:

**Table 8: List of streamers with less than 100,000 followers**

Streamer	Content	Followers (thousands)	Origin
El_yuste	Just chating	134.300	Spain
Gonsanbellla	Just chating	635.200	Spain
DanielaAzuaje_	Variety	433.100	Venezuela
Heyimbee	Variety	963.600	Australia
Ache	Variety	285.200	Spain
Memory	Gamming	196.995	Spain
Carlitus	Gamming	406.500	Spain
Meloonie	Just chating	112.421	UK
Vane_Escamilla	Variety	140.652	Spain
GradyWhite_	Variety	274.885	Spain
Th3Antonio	Variety	438.800	Spain
PochiPoom	Gamming	103.513	Spain
byVirusZz	Variety	356.700	Spain
Zackrawrr	Gamming	948.100	UK
PsheroTV	Gamming	274.800	UK

The selected videos of these small streamers have the same characteristics as those required of the big ones and that is that they have an active personal camera through which at least the bust is shown, verified channel and are broadcasts in director of more than 6 hours.

With the differences that the number of followers entails in terms of representation on the platform and the type of effort they make to become among the best, a series of differences are observed in the emblems, marks spaces, marks times, diectives, pictographs, kineso frames, kineso phonograms, Marca-sucesos, exteriorizations, alters adapters and object adapters.

**Table 9: Incidence comparison between powerful and shorter-range streamers**

	Paralanguage	Kinesics	Proxemics	Object
<b>Emblem</b>	184/153 (-16%)	6573/4683 (-28%)	52/47 (-9%)	48/36 (-25%)
<b>Speech Flag</b>	962/862 (-10%)	2626/1843 (-29%)	1351/982 (- 27%)	56/44 (-21%)
<b>Mark spaces</b>	-/- (0%)	143/236 (+65%)	6/5 (-16%)	8/2 (-75%)
<b>Mark times</b>	26/48 (+84%)	405/346 (-15%)	-/1 (+100)	-/- (0%)
<b>Deictics</b>	2/- (-100%)	1768/1345 (-24%)	8/9 (+13%)	-/- (0%)
<b>Pictographs</b>	3/8 (+166%)	174/106 (-39%)	-/3 (+300%)	5/8 (+60%)
<b>Onomatopoeia</b>	112/56 (-50%)	-/- (0%)	-/- (0%)	-/- (0%)
<b>Kineso-frames</b>	1/3 (+200%)	437/358 (-18%)	5/- (-100%)	8/14 (+75%)
<b>Kineso- phonograms</b>	203/214 (+5%)	216/175 (-19%)	-/- (0%)	-/- (0%)
<b>Symbologies</b>	39/27 (-30%)	6894/4667 (-32%)	-/-(0%)	85/57 (-32%)
<b>Event-marking</b>	105/59 (-43%)	1423/946 (-33%)	14/23 (+84%)	48/68 (+41%)
<b>Identifiers</b>	116/75 (-35%)	521/345 (-34%)	1/3 (+200%)	4/5 (+25%)
<b>Exteriorizations</b>	1076/924 (-14%)	1354/1548 (+14%)	25/34 (+36%)	9/8 (-11%)
<b>Adapter alterers</b>	5/2 (-60%)	1103/901 (-18%)	4/5 (+25%)	6/6 (0%)
<b>Somato-adapters</b>	-/- (0%)	572/432 (-24%)	-/3 (+300%)	-/- (0%)
<b>Object-adapters</b>	3/8 (+166%)	726/528 (-27%)	4/21 (+425%)	-/- (0%)

## 7. Consequences of platform abuse

Consuming online content is an increasingly popular activity among young people, and while it has many positive aspects, it also comes with many risks and challenges. In particular, the misuse of online content platforms has serious consequences for the health and well-being of young people. In this article, we explore some of the potential challenges that new consumers of online content may face on the platform and some ways to address them.

One of the biggest challenges faced by new consumers of online content on platforms is the risk of addiction. Online content platforms are designed to be highly addictive and use psychological and design techniques to keep users engaged with content for longer periods of time (Pontes et al., 2017). This can be especially dangerous for young people whose brains are still developing, who may struggle to regulate their consumption of online content and set healthy limits on the time they spend on these platforms.

Addiction to online content can have many negative consequences for the health and well-being of young people (Twenge et al, 2018). For example, it can negatively affect your physical and mental health, interfering with your ability to sleep normally. It can also affect your ability to focus on important tasks, such as schoolwork, which can negatively affect your academic performance and future career. In addition, excessive consumption of online content can lead to psychological problems such as anxiety and depression (Lin and Lin, 2021), with long-term consequences on the lives of young people. Another problem faced by new consumers of online content on platforms is the risk of being exposed to inappropriate content.

Online content platforms can host a wide range of content, from educational and positive to inappropriate and dangerous. Young people are particularly vulnerable to the latter type of content, which can include violent, sexual, or extremist content (Mitchel et al., 2013). When young people are exposed to this type of content, it can have a negative impact on their mental

health and well-being, as well as their physical safety. In addition, excessive consumption of online content can also negatively affect the quality of young people's social relationships. When young people consume too much time-consuming online content, it can be difficult for them to develop and maintain healthy, meaningful relationships with friends and family. This can lead to loneliness and social isolation, which has a negative impact on young people's mental health and well-being. So what can be done to prevent these potential problems?

One of the most effective ways to prevent abuse of online content platforms is through education and awareness. Young people need to understand the risks associated with overconsumption of online content and how to set healthy and responsible boundaries in the time they spend on these platforms. In addition, parents, educators, and other adults who work with teens should be aware of these risks and be equipped with the tools and resources necessary to help teens regulate their consumption of online content in a healthy and responsible way. Another way to prevent abuse of online content platforms is through government regulation.

Government agencies can develop regulations and policies that limit young people's exposure to inappropriate online content and encourage responsible consumer behavior. These regulations may include implementing parental and age controls, as well as promoting education and awareness of the risks of abuse of online content platforms. In addition, online content platforms themselves can take steps to address these issues. For example, they can introduce tools and accessories, and users can set a time limit and adjust their consumption of online content. They can also use artificial intelligence and machine learning technology to identify and prevent inappropriate and dangerous content on their platforms.

Abuse of online content platforms can have serious consequences for the health and well-being of young consumers. Potential problems include addiction, exposure to inappropriate and dangerous content, and reduced quality of social relationships. Addressing these challenges requires a coordinated, multifaceted effort, including education and awareness. Addressing these issues requires a coordinated, multifaceted effort, including education and awareness, government regulation, and the operation of online content platforms themselves. With enough time and effort, these risks can be mitigated and promote healthier and more responsible online content consumption habits among young people.

It's important to remember that technology and online content platforms are not inherently bad or harmful. In fact, they can be invaluable tools for education, entertainment, and social connection. However, as with any tool, it's important to use them responsibly and sparingly to minimize potential risks. Ultimately, consumers and those around them are responsible for healthy and responsible online content consumption practices. Education and awareness are essential to ensure that young people understand the risks and consequences of using online content platforms.

It's also important for adults and family members to set clear boundaries and regulate when and how much time young people spend online. Finally, the misuse of online content platforms can seriously affect the health and well-being of young consumers. However, steps can be taken to



address these issues and encourage healthier and more responsible online content consumption habits. It is important for young people, adults and carers to be aware of these risks and work together to promote healthy and responsible use of online content platforms.

## CONCLUSIONS

Addiction to the Internet, social networks and streaming platforms is a phenomenon that has been the subject of study in the scientific literature in recent years. As we have seen, there is a large body of research that demonstrates the negative effects that the abusive use of these tools can have on people's physical and mental health, especially young people.

Among the most common consequences are lack of sleep, sedentary lifestyle, social isolation, depression and anxiety. In addition, some studies have found a correlation between excessive internet use and increased addictive behaviors, such as substance use and compulsive gambling. Although addiction to the Internet, social networks and streaming platforms is a relatively new phenomenon, it has become a growing concern for society. For this reason, it is important that parents, educators, and health professionals are informed about the risks associated with the abusive use of these tools and get involved in the prevention and treatment of these types of addictions.

Various strategies have been developed to treat addiction to the Internet, social networks and streaming platforms, such as cognitive behavioral therapy, group therapy and social skills training. In addition, some experts recommend the use of technology to control and limit the time of use of these tools. In conclusion, addiction to the Internet, social networks and streaming platforms is a problem that affects a large number of people around the world, especially young people. It is necessary to continue researching and developing new prevention and treatment strategies to reduce the negative effects that the abusive use of these tools can have on people's physical and mental health. Addiction to the Internet, social networks and streaming platforms is a phenomenon that has been the subject of study in the scientific literature in recent years. As we have seen, there is a large body of research that demonstrates the negative effects that the abusive use of these tools can have on people's physical and mental health, especially young people.

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world, especially young people. It is necessary to continue researching and developing new prevention and treatment strategies to reduce the negative effects that the abusive use of these tools can have on people's physical and mental health.

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