THE TRANSFORMATION OF AUDIOVISUAL ENTERTAINMENT:
From Traditional Television to Live Streaming

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KEYWORDS	ABSTRACT
Television Streaming Entertainment Social Media Twitch Influencers Content Creators	*The media landscape is undergoing a profound transformation, driven by the emergence of digital content creators who harness platforms such as Twitch and YouTube to engage audiences traditionally loyal to conventional television. A notable example is 'La Velada del año IV', organised by Ibai Llanos, whose impact is examined through content analysis and social media data from Brand24. The findings highlight a shifting media paradigm characterised by participatory and decentralised dynamics, raising important questions about the future of traditional television in an increasingly interactive, creator-led digital ecosystem.*

1. Introduction

In recent decades, audiovisual entertainment consumption has undergone a profound transformation, driven primarily by the development of digital technologies and the expansion of the Internet. Streaming platforms such as Netflix and Amazon Prime have reshaped global audiovisual consumption by offering users a flexible, advertisement-free alternative to traditional television. In parallel, live streaming platforms like Twitch and Discord, which combine real-time broadcasting with simultaneous text-based interaction, have surged in popularity.

Television has long been considered the dominant medium for the dissemination of both news and entertainment content. However, its influence has steadily declined in recent decades (Statista, 2024), as audience consumption habits have evolved. Viewers, particularly younger individuals belonging to the so-called Generation Z, are migrating towards digital platforms that offer a mode of consumption more in line with their habits, such as YouTube, Twitch, and TikTok (González-Neira et al., 2020). This shift is not only reshaping the entertainment landscape, but also transforming content production processes and redefining who the content creators are.

According to the latest Digital Global 2024 (We Are Social, 2024) more than two thirds of the world's population, i.e., 5.44 billion people are connected to the Internet. In Spain, of the 37.8 million Spaniards aged between 12 and 74, 94% are online and 86% have social networks (IAB, 2024). According to the Social Networking Study conducted by IAB[1] in 2024, the main uses of the Internet are entertainment (82%), interaction (67%), and access to information and other topical content (56%) (IAB, 2024) (IAB, 2024). Despite this growth, increased competition with the implementation of new platforms and market saturation have forced services such as Netflix to reconsider their business model, implementing subscriptions with advertising in key markets to attract audiences looking for more affordable alternatives, and incorporating restrictions on shared accounts, thus reconfiguring their commercial strategies in order to face the so-called Streaming Wars (Lobato & Lotz, 2021; Neira, 2020) .

Globally, conventional television still enjoys a penetration rate of 68.1%, equating to 5.52 billion viewers; yet its influence is undeniably waning (Statista, 2024). In response, traditional broadcasters have been compelled to adapt their offerings by incorporating platforms that allow more flexible access to content beyond scheduled times and fixed locations. These platforms enable content to be viewed multiple times and support on-demand programming (Jacobs & Booth, 2021, p. 1326), offering a more fluid viewing experience that aligns with the conveniences offered by competing services. Despite these adaptations, streaming content has emerged as the prevailing trend in the international market, contributing to a significant decline in cable and satellite TV subscriptions. This development has, in turn, been capitalised upon by platforms such as Netflix, HBO, and Amazon Prime, which are heavily investing in the production of original content to attract and retain subscribers (Netflix, 2024).

The consumption of streaming content is notably high. Platforms such as Twitch, with 51% of views, and YouTube, with 49%, maintain substantial audience figures, although content is increasingly being consumed in short segments on TikTok (Epsilon Technologies, 2024). While Twitch continues to lead in 2024, its dominance is not guaranteed. In recent years, competitors such as Google's YouTube Gaming, Meta's Facebook Gaming, and Kick have emerged. The latter has experienced significant growth, particularly among Spanish-speaking audiences, with a 0.7% increase over Twitch in the second quarter of this year (Espinosa de los Monteros, 2024).

Despite these developments, Twitch remains at the forefront of live streaming, which has evolved into a form of linear television (Sixto-García & Losada-Fernández, 2023, pp. 713–714). Initially recognised for its use in esports and video game streaming, Twitch introduced new categories in 2015 to allow for thematic diversification, including marathon shared-viewing events (Jacobs & Booth, 2021, p. 1327). The broadcast *La Velada del año IV*[2] exemplifies many factors that have made Twitch a leading platform. It was a live, large-scale sporting event organised by Ibai Llanos, one of the world's most prominent streamers and ranked fourth among Spanish-language streamers by TwitchTracker and featured ten additional streamers competing in five boxing matches, including one female bout. Furthermore, the event included musical performances by internationally renowned artists such as Will Smith, Julieta Venegas, Bizarrap, and David Bisbal. Both the event and its participants were introduced in

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[1] IAB is an international association representing the interests of the advertising industry. https://iabspain.es/

[2] The programme is available at https://www.youtube.com/watch?v=XF4hcfWJBX8 and is accompanied by a webpage with additional content at https://lavelada.es/

a prior event lasting more than three hours, held four months in advance, allowing audiences to become familiar with the content and build anticipation.

This article analyses the migration of young audiences to digital platforms and its impact on audiovisual content creation. Using the case study of the event *La Velada del año IV*, it explores the influence of social media on entertainment consumption and examines how these platforms are reshaping content distribution and production models, thereby compelling traditional television to reconsider its role within the contemporary media ecosystem.

1.1. Media Convergence

In the current context of digital communication, Henry Jenkins' (2008) Theory of Convergence allows us to understand the progressive displacement of conventional television by digital platforms like YouTube or Twitch, giving way to a much more horizontal media ecosystem. Digital platforms refer to online spaces where users can consume, interact, and create audiovisual content in a dynamic and accessible way, often through mobile devices with Internet access. Platforms like YouTube, Twitch or TikTok, differ from traditional media, such as conventional television, in several fundamental ways. While television operates primarily under a linear and passive broadcast model, in which viewers tune in to programmes at predefined times, digital platforms offer on-demand content, allowing users to select and view what they want, when and how they want it (Bingham, 2020). This on-demand model caters to the fragmented and personalised consumption habits of Generation Z, a group characterised by an affinity for digital technology and a preference for fast, visual, and social interactions. On these platforms, content is not only produced by large corporations or professional studios, but also by the users themselves, which encourages participation in content creation, thus redefining the traditional concept of audience. Although initially associated with the domain of video game players and online influencers, live streaming takes place on a wide range of platforms and involves the broadcasting of a variety of content that has expanded into fields as diverse as education, art, politics, activism, etc. (Brewer et al., 2023, p. 6). However, beyond the consumption of content, platforms like Twitch offer new forms of interaction with the programme and between users, something that the traditional linear television viewing experience does not (Jacobs and Booth, 2021, p. 1325). In short, the incorporation of digital platforms in the content broadcasting ecosystem has generated a significant change in the dynamics of media production and distribution, where content has become increasingly immediate, interactive, and adapted to the needs of each user, while at the same time changing the consumption habits of viewers, especially the youngest ones.

The evolution of audiovisual consumption cannot be understood without a historical contextualisation that foregrounds the transformation of media over time. Throughout much of the twentieth century, television was the dominant medium, offering mass entertainment to audiences who shared a common space and time through linear programming. However, the advent of the Internet at the close of the twentieth century, and its rapid expansion in the twenty-first, precipitated a radical shift in the ways content is distributed and consumed. The emergence of digital platforms such as YouTube (2005), followed by Twitch (2011) and TikTok (2017), reshaped the media landscape by introducing distribution models based on immediacy and on-demand access. This shift accelerated the fragmentation of audiences, as consumers could now access wider and more personalised content without the constraints imposed by broadcast schedules. Television, once a collective and unifying medium, has been largely displaced by a more individualised and flexible media environment. As technology has advanced, cable and satellite television have diminished in relevance in favour of streaming services such as Netflix and Amazon Prime, which not only provide on-demand access but also increasingly produce exclusive content. These platforms attract millions of users seeking more personalised consumption experiences. This historical transition illustrates the evolution of audiovisual consumption from a centralised model to one that is decentralised and shaped by user choice and interaction.

The change in audiovisual consumption habits has also had a profound impact on content production processes. While conventional television content was mainly produced by large studios and corporations with hierarchical structures and linear distribution models, digital platforms have democratised both the creation and distribution of content. This has allowed any user with Internet access and basic production tools to become a creator, challenging the traditional media model. In this sense, the theory of participatory production (Zorita Aguirre 2024) becomes relevant, as it describes how users not only

consume content, but also produce, distribute, and modify it in real time. Platforms like YouTube and Twitch have facilitated this shift by providing tools for content creation and monetisation that allow creators to interact directly with their audiences, adjusting content offerings based on audience responses (Woodcock and Johnson, 2019).

Furthermore, models such as Anderson's *Long Tail* (2008) explain how the digital environment has given rise to a market in which niche content, previously unable to compete with large television productions, now finds significant audiences worldwide. This is possible because digital platforms are not bound by the same temporal or spatial constraints as conventional television, allowing them to offer a greater diversity of content tailored to the specific interests of individual users. As a result, content production has become more agile, tailored to individual tastes, and increasingly influenced by direct interaction between creators and audiences. These developments are redefining business models and distribution strategies within today's media ecosystem.

2. Objective and Hypothesis

The main objective of this research is to analyse the potential impact of live event broadcasting on audience attraction and retention, facilitated by the diversification and effectiveness of content across multiple video platforms such as Twitch, TikTok, and YouTube. More specific objectives derived from this include: (1) Assessing whether the effectiveness of content on video platforms (TikTok and YouTube) is higher in terms of attracting audiences to live events; (2) Examining whether Twitch is emerging as the primary platform for broadcasting events and if a strong presence on it correlates with the number of live views; and, finally, (3) Determining whether diversification across multiple social media platforms contributes significantly to the reach and success of an event.

Twitch is positioned as the leading platform for live streaming events, with a strong presence on Twitch correlating positively with increased real-time views. Based on these findings, this research considers the impact of implementing a broadcast strategy that incorporates multiple social media platforms, contributing to the overall success of events, expanding their reach, and enhancing audience interaction. Accordingly, this study is structured around the following research questions: What is the relationship between the number of Twitch followers of the participants and the viewing figures of the live event on this platform? Is there a positive correlation between the number of social media platforms on which participants maintain a presence and the event's success, as measured by the total audience?

3. Methodology

In order to address the research questions formulated, a mixed approach combining quantitative and qualitative analysis has been adopted, with the aim of obtaining a comprehensive view of the impact of *La Velada del año IV*. This approach allows us to take advantage of the benefits of both types of analysis, integrating the quantification of observable phenomena in social media with a more in-depth analysis of the content generated around the event.

The quantitative analysis was carried out using statistical data provided by the Brand24 platform, which performs active listening and analysis of conversations across various social media. This tool enables the identification of comments, opinions, crises, opportunities, and influential profiles related to the event, based on data extracted from different social media like X (Twitter), Instagram, Facebook, TikTok, and YouTube, as well as Twitch, podcasts, forums, blogs, websites, and news related to the event and its protagonists (Rahmalya et al., 2024; Sholeha, 2024). In addition, data were obtained from Twitch Tracker, a recognised platform for Twitch content analysis that has been employed in previous studies on monetisation (Houssard et al., 2023) and streamer dynamics (Speed et al., 2023). This provides a solid comparative framework for assessing the impact of the event on the primary platform where it took place, Twitch.

The data collected covers a period from 24 June to 24 July 2024, covering one month before and after the event on 13 July 2014. This temporal design allows us to analyse both the immediate impact and the sustained effect on social media. For the statistical analyses, R was used, a tool that allows the application of tests such as correlation and regression analysis to evaluate the relationship between the presence of the event on social media and its impact in terms of mentions, engagement, and participation.

The choice of Brand24 as the main tool for data collection and analysis is based on its ability to integrate information from multiple social media and digital platforms, providing data quickly and reliably. Although there are other similar tools, such as Hootsuite, Brand24 was selected because of its

versatility to analyse both large volumes of data and one-off events. This tool has been used successfully in previous studies, and its ability to identify trends, influences, and crises makes it particularly valuable for this research.

The qualitative component of the research is based on content analysis of the event, following the methods proposed by Domínguez-Delgado and López-Hernández (2017) and Peinado et al. (2024). The aim is to identify the key narratives, recurring themes, and most salient perceptions about *La Velada del año IV*, offering a richer and more detailed perspective of the comments and debates generated around the event.

For the qualitative analysis, the data provided have been analysed using thematic coding techniques, allowing the categorisation of main and secondary themes in the digital conversations. The analysis will help to understand how the event is perceived, the main points of interest of the audience and the dominant sentiments around the protagonists and the content of the event.

One of the main methodological challenges identified is the influence of external factors that are not controllable, such as parallel marketing campaigns or concurrent events, which may distort the results obtained. In addition, special attention will be paid to possible inconsistencies in the quality and quantity of data available on different platforms, adopting verification and data cleaning procedures to ensure reliability.

One of the most significant challenges in this research lies in the variability of data availability and accuracy in social media. Metrics can be affected by privacy policies, changes in platform algorithms, or the absence of consistent data in certain networks. To mitigate these effects, data cross-validation strategies will be implemented between the various sources used to ensure that the results are as accurate as possible.

4. Results

La Velada del año IV is the fourth edition of an amateur boxing event featuring streamers as the competitors, organised by Ibai Llanos. The show took place on 13 July 2024 at the Santiago Bernabéu Stadium in Madrid and was broadcast live on the organiser's Twitch channel, with a total duration of 7 hours and 54 minutes. According to data provided by the Twitch Tracker tool, the broadcast reached an average audience of 3,236,180 viewers and a total of 3,846,256 unique viewers. Additionally, it accumulated a total of 25,565,822 viewing hours. In terms of community growth, an average of 116,224 new followers per hour was recorded, resulting in a total of 918,171 new followers on the channel. These figures represent the channel's best-ever performance in terms of viewer numbers and follower growth recorded between January and September 2024, as shown in Table 1.

Table 1. Monthly statistics of Ibai Llanos' official Twitch channel.

Month	Average number of viewers	Max. number of spectators	Total %	Followers
September 2024	34,228	112,227	+17.9%	17.12
August 2024	29,029	143,857	-92%	17.11
July 2024	361,981	3,846,256	+576.1%	17.11
June 2024	53,537	178,657	-1%	15.68
May 2024	54,058	182,860	+20%	15.63
April 2024	45,039	161,426	-28.8%	15.59
March 2024	63,244	789,288	+3.2%	15.53
February 2024	61,303	321,938	+16.9%	15.43
January 2024	52,448	225,817	-4.7%	15.41

Source: Own elaboration, 2024.

The programme mixes the spectacular nature of a sporting event with the spontaneity and closeness of the content creators. It was divided into 15 blocks, shown in Table 2.

Table 2. Programme Schedule of *La Velada del año IV.*

1	**START OF TRANSMISSION**	
	Presentation and red carpet	31 minutes
	Performance Julieta Venegas	20 minutes
2	**1 HOUR OF BROADCASTING**	
	Combat preparation 1. Presentation of speakers, referees, and judges.	
	Lightweight bout: Carrera (Argentina) vs Agustin 51 (Spain). Short interview with the contenders	20 + 4 minutes
	Performance Paulo Londra	20 minutes
	Revolut game - hitting	3 minutes
3	**2 HOURS OF BROADCASTING**	
	Presentation **Heavyweight bout:** La Cobra (Argentina) vs Guanyar (Spain) Interviewing the contenders	5 minutes + 20 minutes + 4 minutes
	Coca-Cola Sponsorship (draw to VIP area)	2 minutes
	Young Miko Performance	15 minutes
	Sponsorship - Valorant launch on consoles (video)	2 minutes
	Yuste and María Patiño's interview with El Chocas	3 minutes
4	**3 HOURS OF BROADCASTING**	
	Women's Team Fight: Amabitz and Alana (Mexico) vs Nissaxter and Zeling (Spain Brief words from the winners	25 minutes
	Sponsorship - Maxibom (#NoTiresLaToalla) fanCam	3 minutes
	Performance David Bisbal	20 minutes
	Ceravé Sponsorship (T-shirts are thrown to the public)	4 minutes
5	**4 HOURS OF BROADCASTING**	
	Presentation **Helmetless combat:** Viruzz (Spain) vs. Shelao (Chile) Interview Comments (performance preparation)	5 minutes 20 minutes 4 minutes 5 minutes
	Will Smith Performance	25 minutes
	Sponsorship - El Pozo + Comments	5 minutes
6	**5 HOURS OF BROADCASTING**	
	Combat King of the Track: Roberto Cein, Aldo Geo, Folagor, Karchez; Pelicanger, Peldanyos, Unicorn, Skain, Sezar Blue and Will. Qualification and interviews	18 minutes 15 minutes
	Alsa Sponsorship	2 minutes
	Interview of Yuste and María Patiño to AuronPlay	5 minutes
	Bizarrap performance	Home
7	**6 HOURS OF BROADCASTING**	
	Bizarrap performance	Total 20 minutes
	Sponsorship with MrJaguer - VicioSmash (video) Performance Flying Dealers (Vice + Revolut)	15
	Presentation **Final match** Plex (Spain) vs ElMariana (Mexico)	10 minutes
	7 HOURS OF BROADCASTING	
	Waiting for the performance	30 minutes
	Performance Anuel AA	5 minutes
	Final: Best moments	

Source: Own elaboration, 2024.

The event is meticulously structured to sustain audience interest throughout its extended duration. It serves as a paradigmatic example of constructing a narrative flow that integrates sport, entertainment, and digital culture, engaging participants from a broad swathe of Latin America and thereby fostering a clear sense of complicity among Spanish-speaking followers as a whole. This narrative strategy, which

emulates the classic broadcasts of televised events such as *Eurovision* (Gómez-Pérez and Pérez-Rufí, 2021; Pérez-Rufí *et al.*, 2023), is elevated through the inclusion of prominent figures from social media, thereby maximising engagement and encouraging the formation of an active, participatory community. The nature of the content, the event format, and the dissemination platform combine to produce a distinctive proposition.

As shown in Table 2, the broadcast's dynamic is organised around six bouts, generating seven main segments: the event presentation and one segment for each bout. These segments are further subdivided to incorporate sponsorships, commentaries or interviews, and a musical performance lasting approximately twenty minutes. From the perspective of narrative structure, it is notable that the segments are precisely timed. Except for minor incidents, each lasts one hour, comprising twenty minutes of boxing followed by twenty minutes of musical performance. Sponsorships are seamlessly integrated into the narrative progression, acting as links between segments while simultaneously providing interludes, as they are mostly presented in the form of interactive games involving the audience. Difficulties in commencing the final performance resulted in a delay of approximately thirty minutes in the event's closing. Due to constraints related to potential fines for excessive noise, the final performance was limited to five minutes.

Regarding the bouts, the streamer-boxers are accompanied to the ring by a brief musical performance and compete in a three-round contest, which may be extended in the event of a draw. Each bout, however, possesses unique characteristics that contribute to the show's dynamism: (1) Lightweight bout; (2) Heavyweight bout; (3) Women's group bout; (4) King of the Ring; (5) Bout without protective helmets; and (6) The bout featuring the streamers with the largest followings, this last bout has been most heavily promoted to generate anticipation and is the only one in which an additional round is held in the case of a draw.

After the event, the recording was uploaded to the organiser's YouTube channel, where it continues to accumulate views.

4.1 The Community

As noted above, the community surrounding the Ibai Llanos channel experienced rapid growth as a result of this event. According to data provided by Brand24 for the period studied (13 to 24 July 2024), this community was highly active before, during, and after the event. Concerning the event's progression, it is important to highlight an issue that arose due to the delayed arrival of Anuel AA, who was scheduled to close the day's proceedings. The difficulties encountered by the artist in taking to the stage, coupled with the unsatisfactory reception of his performance, sparked controversy and generated significant interaction, transferring the confrontation between the artist and the organiser to social media platforms. The situation was ultimately resolved through a meeting between Ibai and the Puerto Rican artist on the Twitch channel. This interaction reactivated the event's presence on social media after it had concluded, extending the online engagement period beyond previous editions, lasting until 24 July, when the live broadcast of the meeting effectively settled the dispute.

A total of 60,175 mentions of the event were analysed on social media during the aforementioned study period. Of these, 13,099 were positive and 2,733 negative. The most active site was YouTube with 9,735 mentions followed by gigsoccer.com with 2096. With regard to the sources of these mentions, more than half originated from news websites, as illustrated in Graph 1, highlighting the significance attributed to the event by both traditional and digital media. The prominence of news coverage may also suggest that the event's significance extends beyond the realm of entertainment, engaging with broader issues such as the influence of content creators within today's media landscape. Regarding the substantial proportion of videos (16.2%), likely dominated by YouTube as indicated in Table 2, this source ranks as the second most active, aligning with the audiovisual nature of the event itself. This finding reinforces the notion that live events, particularly those related to entertainment, rely heavily on video formats as their most effective means of dissemination. The presence of mentions on websites, blogs, forums, and podcasts is also notable, as it indicates that the event's narrative was constructed not only via Twitch but also through individual and specialised voices. Finally, the very low percentage of mentions on X (formerly Twitter) is surprising, given that this platform is traditionally associated with immediacy and real-time commentary. This may reflect consumers' preference for engaging with such content primarily through video or within platforms featuring different modes of interaction, such as Twitch or Reddit.

Graph 1. Sources with the highest number of mentions.
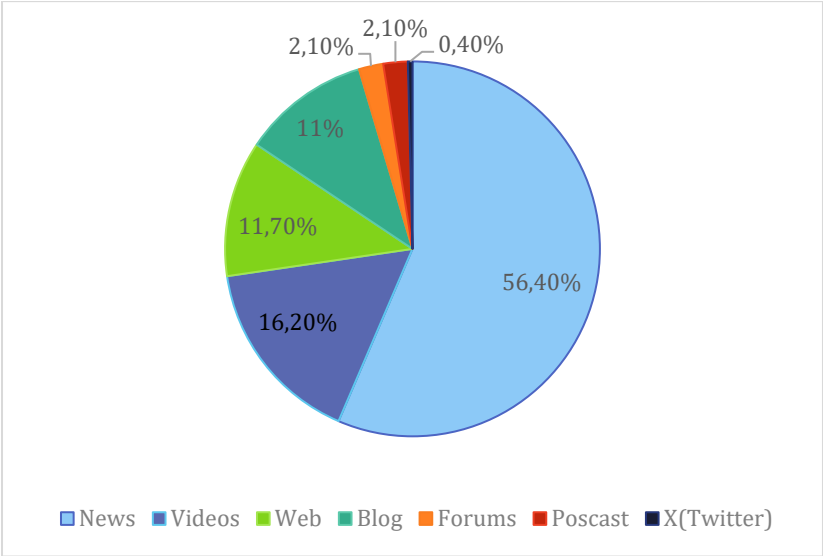
Source: Own elaboration, 2024.

The most frequently used hashtags related to the event were analysed, enabling the identification of the main trends and dissemination strategies, as presented in Table 1. Foremost among these are hashtags directly associated with the event and its primary organiser, Ibai Llanos (#ibai: 374 mentions; #laveladadelaño: 246 mentions; #ibaillanos: 227 mentions; and #veladadelaño4: 216 mentions). This demonstrates a strong identification by the audience with both Ibai and the event itself, reflecting an effective branding strategy that successfully links the creator with the event experience. The prominence of these hashtags suggests that the communication strategy has positioned Ibai Llanos as a key figure in this type of event.

The influence of the participants and the event's themes is also apparent. Several hashtags refer to public figures involved in the event, with particular emphasis on the controversy surrounding Anuel AA. The inclusion of public figures' names reinforces the event's appeal, attracting diverse communities.

Table 2. Main Hashtags used on social media.

Hashtag	Mentions
#ibai	374
#laveladadelaño	246
#ibaillanos	227
#veladadelaño4	216
#anuelaa	147
#viral	117
#anuel	103
#fyp	92
#parati	89
#shorts	89
#twitch	85
#veladadelaño	83
#boxeo	79
#lavelada	78
#españa	74
#youngmiko	64
#willsmith	60
#laveladadelañoIV	56
#velada	55

Source: Own elaboration, 2024.

The list of hashtags also reflects logistical and contextual aspects of the event (#españa, #twitch), emphasising the importance of the broadcast platform and highlighting the geographical location. This serves to strengthen the connection with the Spanish-speaking audience and foster a sense of belonging.

Furthermore, there is a strategic use of general hashtags (#viral, #fyp, #parati, and #short) which, although not directly related to the event or its participants, are employed to enhance the visibility of related content on platforms such as TikTok. This represents a deliberate effort to embed the event within broader social media trends, thereby increasing its exposure to a wider and more diverse audience.

Notably, the promotion of the event's brand through multiple variants of its name suggests a conscious strategy to encompass different ways of referring to *La Velada del año IV*, aiming to capture various audience segments. This diversification facilitates identification with the event and maximises its reach across networks (Table 3), contributing to greater visibility and recognition in the digital environment with a temporal presence that extends beyond the live event itself.

Table 3. Sites with the highest presence of the event by number of visits

No.	Page	Mentions	Visits
1	youtube.com	1136	3,2984E+10
2	reddit.com	31	2496828377
3	tiktok.com	438	2394187517
4	twitter.com	568	1665926692
5	en.wikipedia.org	1	1081320142
6	afd.nepeters.supplychain.microsoft.com	1	1031580973
7	twitch.tv	117	985362945
8	t.me	11	834150545
9	open.spotify.com	1	384257488
10	news.google.com	2	382390046
11	infobae.com	12	351247573
12	brand.com	216	337126315
13	m.imdb.com	1	270321810
14	as.com	32	179219220
15	steamcommunity.com	1	162818332
16	elmundo.es	7	161420466
17	lanacion.com.ar	1	148543814
18	goal.com	2	130255173
19	ign.com	1	122998313
20	sportworld.com	38	116038551
21	clarin.com	3	108624561
22	abc.es	9	107705434
23	de.wikipedia.org	1	100977306
24	elpais.com	4	99039483
25	elespanol.com	4	96175777
26	lavanguardia.com	10	91332715
27	thesun.co.uk	3	89720286
28	elconfidencial.com	3	88404045
29	fr.wikipedia.org	1	85826707
30	sport.es	2	75402020
31	rtve.es	1	73206638
32	okdiario.com	4	73115727
33	huffingtonpost.co.uk	8	71285598
34	20minutos.es	19	67145184
35	eldiario.es	2	63932415
36	larazon.co.uk	8	60867781
37	eltiempo.com	2	53679587
38	tycsports.com	24	51407215
39	bolavip.com	7	49896693

40	ole.com.ar	7	46567978
41	hola.com	3	44031430
42	larepublica.pe	6	43864884
43	pagina12.com.ar	1	43642921
44	the-sun.com	2	41433654
45	readings.com	1	38884718
46	eluniversal.com.mx	3	38327757
47	profile.com	1	38080713
48	lavozdegalicia.es	2	37399716
49	biobiochile.cl	1	37385154

Source: Own elaboration, 2024.

4.2 Influencer Analysis

The event was not only meticulously organised in terms of security and regulation, but also attracted a massive audience due to the popularity of the participants on the networks. As shown in Table 4, the presence of well-known figures with a large fan base on multiple platforms ensured a wide reach and visibility of the event. In addition, the incorporation of musical performances between the different bouts added an extra element of entertainment that kept the audience engaged throughout the extended duration of the programme.

Table 4. Top influencers and followers of their accounts

Name	Role	Instagram	TikTok	YouTube	X	Twitch
Ibai LLanos	Presenter	10.3 M	14.9M	11.5 M	15.6 M	17.1 M
Luzu	Co-host	5.3 M	5.3 M	11.1 M	7.2 M	2.9 M
Reven	Co-host	212 K	122.9 K	618 K	485.2 K	914.219
Jaime Ugarte	Co-host	---	------	----	25.9 K	---------
Sergio Ferra	Co-host	35.3 K	83.1 K	58.1 K	83.8 K	206.018
Cristinini	Contributor	1.3 M	1.4 M	1.35 M	1.7 M	3.2 M
Marina Rivers	Contributor	2.1 M	7.6 M	354 K	456.8 K	55.382
Mr Jägger	Contributor	637 M	164.4K	1.22 M	1.3 M	1.4 M
María Patiño	Contributor	536 M	14.3K	----------	499.2 K	-------
El_Yuste	Contributor	11.6 M	57.4K	59.8 K	107.6 K	176.520
Salvador Salvá Rodriguez	Judge	------	------	--------	------	-------
Julieta Venegas	Performance	1 M	70.1K	1.6 M	4.1 M	---------
Paulo Londra	Performance	13.6 M	8.5M	22.7 M	1.7 M	--------
Young Miko	Performance	49.7 mil	8.4 M	2.27 M	334.9 K	--------
David Bisbal	Performance	5.2 M	1.3M	3.3 M	9.7 M	------
Will Smith	Performance	69.7 M	75.1M	9.71 M	31 K	---------
Bizarrap	Performance	20.7 M	12.4 M	22.3 M	5.5 M	-------
Anuel AA	Performance	38.5 M	5.9 M	26.8 M	2.6 M	2423
Career	Boxer	2.5 M	4.3M	4,19 M	1.5M	4.7 M
Augustine 51	Boxer	1.5 M	2.2 M	5.06 M	850 K	1.1.M
The Cobra	Boxer	759 K	1.2 M	634 K	531 K	995.938
Guanyar	Boxer	436 K	449.6 K	326 K	221.9 K	519.751
Alanaflorest	Boxer	3.2 M	4.5 M	382 K	711.9 K	726.908
AmaBlitz	Boxer	5.9 M	12.4 M	696 K	3.6 M	1.5 M
Zeling	Boxer	193 K	125.8 K	91.7 K	310 K	566.130
Nissaxter	Boxer	170 K	373.5 K	174 K	149.2K	795.849
ViruZz	Boxer	1.7 M	1.6 M	1.16 M	1.1M	430.058
Shelao	Boxer	748 K	195.2 K	264 K	16.3K	456.629
Plex	Boxer	2.8 M	11.9 M	13.5 M	150.6K	37.115
ElMariana	Boxer	10.2 M	14.5 M	7.75 M	2.9M	9.8M

Source: Own elaboration. Data as of 18/07/2024

As shown in Table 4, a detailed overview has been compiled of the presence and positioning of the event's key figures across five major social media platforms: Instagram, X (formerly Twitter), TikTok, YouTube, and Twitch. This data enables a comprehensive analysis of each participant's influence and

reach across these platforms.

To begin with, Ibai Llanos, who also serves as the event's presenter, has the largest number of followers across all platforms analysed. His prominence on Twitch is particularly notable, with 17.1 million followers. Among the other programme hosts, Luzu, Reven, Jaime Ugarte, and Sergio Ferra, Luzu stands out on YouTube with 11.1 million followers, whereas sports commentator Jaime Ugarte has a minimal presence on the platform. Other individuals who have contributed as moderators include Cristinini and Marian Rivers, both of whom have substantial social media followings. Rivers is especially prominent on TikTok, with 7.6 million followers, similar to the figures for Mister Jagger and El_Yuste.

In a separate category, María Patiño, a traditional television presenter, maintains a strong presence on Instagram but is comparatively less active on the other platforms.

With regard to the musical performances, Will Smith has the highest number of followers on Instagram and TikTok, while Bizarrap, Paulo Londra, and Anuel AA are particularly prominent on YouTube. All musical artists analysed show a marked absence on Twitch.

Among the streamers, ElMariana leads with a combined total of approximately 55.2 million followers, with the majority concentrated on TikTok. He is followed by AmaBlitz and Plex. Other participants, such as Carrera and Agustín 51, also have follower counts in the millions, though their influence is less pronounced compared to the leading figures.

With regard to the use and distribution of the followers in the social networks analysed by the people who took part in the event, they highlight the following:

1. Most of the stars have a significant Instagram presence, with Will Smith and Anuel AA topping the list,
2. TikTok emerges as a crucial platform for many, especially Will Smith, Ibai Llanos, ElMariana, and AmaBlitz,
3. YouTube is a platform for Paulo Londra, Bizarrap, and Anuel AA,
4. Although less prominent than other platforms, X (formerly Twitter) still features notable figures such as Ibai Llanos and ElMariana, who maintain a strong presence on the platform,
5. Twitch is particularly relevant for streamers and boxers, with Ibai Llanos and ElMariana leading the way.

The event's social media presence score, according to data provided by Brand24, is 64%, which is higher than 81% of brands. This data helps to measure the online presence or popularity of the topic or brand at a specific moment in time. This gives an indication of the efforts that have been made and the effectiveness of the actions taken at a global level. This data decreases over time. The platforms with the greatest significance and strongest presence related to the event are Ibai Llanos's TikTok channel, and the YouTube channels of TU Cosmopolis, Franco Escamilla, Eliot Channel Mx, and Ibai Llanos.

5. Discussion and Conclusions

La Velada del año IV, now in its fourth edition, has demonstrated its capacity to redefine audiovisual consumption, significantly displacing traditional television formats. Events of this nature, streamed live on digital platforms such as Twitch, offer greater interactivity, personalisation, and immediate access to a global audience (Zhao et al., 2018). In contrast to conventional television, which delivers fixed, unidirectional programming, digital platforms enable users to choose how, when, and where they engage with content, resulting in a more dynamic and participatory experience. Consequently, the event not only challenges the traditional dominance of television screen time but also exemplifies a broader shift towards formats that emphasise community and interaction (Perea Gómez and Gallardo-Camacho, 2023). Twitch, in this context, emerges as a consolidating alternative where innovation can flourish (López Martín and Mora de la Torre, 2025).

In this new media landscape, the ability to attract and retain millions of viewers depends not only on the content itself, but also on the strategic deployment of social media (Martín Muñoz and Pedrero Esteban, 2021). Events such as *La Velada del año IV* succeed in capturing public attention through the continuous integration of platforms like TikTok, YouTube, and X (formerly Twitter), both before, during, and after the event. This strategy of sustaining a continuous cycle of attention strengthens the emotional connection with viewers, who increasingly value immediacy and real-time engagement (Gutiérrez and

Cuartero, 2020). By offering free, live content, such broadcasts eliminate many of the access barriers associated with conventional television, thereby attracting a growing number of prosumers interested in participatory media experiences.

The success of this event can also be attributed to media convergence, which blends traditional elements of spectacle with the dynamics of social media. As Jenkins (2006) observes, in the digital environment users play an active role in the creation and dissemination of content, which is an aspect that has been crucial to the impact of *La Velada del año IV*. Live streaming has brought about more than a shift in the medium of distribution; it has transformed how audiences engage with entertainment, expanding the cultural phenomenon through the viral potential of social networks (Lee Ludvigsen and Petersen-Wagner, 2023). The more the event is shared and discussed online, the greater its visibility becomes, attracting new audiences and amplifying its reach. This dimension of real-time interaction, which is impossible to replicate via traditional television, positions *La Velada del año IV* as a major cultural phenomenon.

One of the event's most effective strategies has been the integration of sport and entertainment, combined with the participation of high-profile influencers, a formula that maximises viewership and intensifies online interaction (Church, 2024; Gutiérrez Lozano and Cuartero, 2022). Moreover, the inclusion of prominent musical artists has added an additional layer of appeal, attracting not only the event's followers but also the fanbases of the performers, thereby significantly broadening its reach and diversifying its audience. The capacity of key figures such as Ibai Llanos, ElMariana, and AmaBlitz to attract audiences across multiple platforms underscores the importance of a diversified digital presence. Platforms such as TikTok and YouTube are especially effective in capturing mass audiences, due to their large user bases and the ability of both short- and long-form video content to sustain viewer engagement.

Ibai Llanos, in particular, stands out as a central driving force behind the event, exerting substantial influence across social media. This is evidenced by his vast follower base and his ability to sustain continuous interaction with audiences. This multi-platform and strategic approach ensures that the event not only reaches wide audiences but also maintains high levels of engagement and relevance, thereby consolidating a successful model for live events in the digital age.

Finally, the analysis of follower data across the various networks examined underscores the importance of maintaining a strong and diversified presence across multiple platforms. It suggests that content creators should tailor their publications and engagement strategies to the specific dynamics and audiences of each platform (Castro Higueras et al., 2022). Such an approach enhances impact and visibility, optimising the reach of large-scale events like *La Velada del año IV*. This strategy also fosters a sense of continuity and community, as seen in practices such as cosplay (Mora De La Torre and González Caballero, 2024).

In conclusion, *La Velada del año IV* has effectively demonstrated the potential of media convergence to disrupt traditional production and distribution models, enabling content creators to design large-scale events without relying on conventional media structures. This media phenomenon reflects the growing prominence of digital platforms as arenas for interaction and entertainment, and it presents significant challenges for traditional media as they seek to adapt to an increasingly digital and participatory audience.

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