Production and Post-production of Football Channels on YouTube: An Interview with Spanish-speaking Youtubers from Argentina, Colombia, Spain, Mexico and Peru

Renzo Morante[1] , Daniel Barredo [2] ,Gerardo Karbaum*[3] ,
and Andrea de Jesús Oré [4]

[1] Universidad Peruana de Ciencias Aplicadas, Lima, Perú
[2] Universidad de Málaga, Málaga, España / Fudán University, Shanghái, China
[3] Universidad Peruana de Ciencias Aplicadas, Lima, Perú
[4] Universidad Privada del Norte, Lima, Perú
gkarbaump@gmail.com

Abstract. YouTube has become the great meta-media where a diversity of content creators with different levels of audiovisual quality converges. Soccer YouTubers are among the most viewed within the sports category, which is why this research aims to analyze the stages audiovisual production and post-production of football broadcasting channels on YouTube. To do this, a qualitative approach was applied through semi-structured interviews with 10 soccer YouTubers from various Latin American countries. The results showed that, both in production and post-production, they began their projects with basic devices and knowledge, but they have progressively developed professional skills to be able to remain current on the platform, and they also adapt their production processes to the type of publication they want. they will do whether the content is recorded or live. In conclusion, it is established that they have developed a progressive professionalization that involves the development of communication skills that imply the optimization of their verbal and non-verbal communication, the hiring of collaborators and the acquisition of better audiovisual equipment, which brings them closer to the level broadcasting production

Keywords: YouTube, football youtubers, recording, post-production.

1   Introduction

1.1   Audiovisual production

Audiovisual production refers to the set of actions or processes necessary for the production of content in film, television and, lately, audiovisual social networks, through three classic stages: pre-production, production and post-production [1, 2]. Regarding the term production, Ortiz [3] clarifies that it is a polysemic word, which refers in a

general way to the total process of creation, as well as being used synonymously with filming or recording.

On the other hand, filming, also known as production or recording, is the phase where the filming of the project takes place, recording images and sound elements. As Antezana [4] and Becilla [5] explain, this is the most important stage in audiovisual production due to the intellectual and physical effort required, its success depends on preparation in pre-production. Post-production represents the final stage where video editing, sound and shooting errors are solved [3]. From this point of view, post-production is carried out after covering an event or filming, giving the images and sounds order and meaning [6, 7, 3].

One process that takes place in post-production is editing, in which the recorded materials are cut and ordered with the purpose of structuring the story [8]. At this stage, it is important for editors to give the shots the right length and rhythm so that the audience can decode them correctly [9]. Once the editing is finished, the post-production of the images and sounds is carried out, which implies the improvement of the original quality with which they were recorded [10, 11]. In journalism, post-production allows content to acquire visual and sound readability, it also allows compliance with the ethical-legal regulations established by law to protect people's identity by applying visual and sound effects to distort their face and voice, it is also used to generate images in case they were not recorded in the coverage [12].

The implementation of non-linear editing islands in television was progressively applied in the post-production of news content, always depending on the production times of each program, the style criteria of each of them and the availability of post-production software [12]. This is part of a more global phenomenon in which the computer houses and allows the coexistence of diverse languages that belong to different modes of content creation such as design, typography, animation, painting and cinematography; Thus, post-production allows the creation of products that manifest the mixture of these visual languages, promoting audiovisual hybridization [13]. In more than a century of audiovisual technologies, different formats of records have been generated – analogue, digital, film, broadcasting, home recordings, among others – united in post-production in what is called grouping framing, because there is content that requires that diversity [14].

In recent years, audiovisual production on YouTube has been investigated as a training tool [5], its creative process [15] and its innovation processes. Likewise, professional audiovisual production [16], video production strategies (Bernal & Carvajal, 2020), and production models in both Latin America [17] and Spain [18] have been analyzed. However, in the consultation of the previous literature, we detected as a void the lack of studies that consult directly with youtubers about what their audiovisual production processes are on the platform. Based on the above, the objective of this research is to analyze the stages of audiovisual production and post-production of football broadcasting channels on YouTube.

2   Methodology

This study adopts the interpretive paradigm, which focuses on the understanding of subjective reality through the analysis of how individuals interpret and give meaning to their perceptions, actions, and experiences [19, 20, 21]. The application of this approach makes it possible to examine the object of study in a particular context, and then contrast it at different times, thus generating a set of interpretations that facilitate its understanding [22].

The qualitative approach of this research allows us to know the opinions, perceptions and preferences of the subjects, thus integrating both the voices of the participants and the interpretation of the researcher [22, 23]. This is based on what Krauze [20] mentioned, who argues that individuals construct their reality based on the meanings they attribute to their actions and words, and that this construction must be interpreted by the researcher.

Likewise, a methodological design is used that focuses on the study of individual cases in order to develop a theory based on the interpretation and perception of the world by the interviewees [19]. Similarly, the analytical method was applied, which involves classifying and coding the elements of a message into categories to reveal its meaning in an adequate way [23]. This approach is in line with the nature of this research, which is defined as basic, cross-sectional, non-experimental and descriptive, since, as specified in the introduction, its main objective is to study the audiovisual production that takes place on YouTube channels associated with the dissemination of football content, in this case, in the Ibero-American context.

The technique used for data collection consisted of semi-structured interviews, which allow the introduction of new questions in order to obtain a greater breadth of information and a deeper understanding of the perspectives of the interviewees [24]. Therefore, a questionnaire of questions was used as a data collection instrument, which was designed based on the 3 stages of audiovisual production mentioned by Becilla [5]: pre-production, production and post-production, and subsequently validated by an expert in the field. For the present study, the following research questions are posed:

General Question:
How is the audiovisual production and post-production of *Ibero-American football* youtubers executed?

Specific questions:
- How are the recordings carried out on the selected channels, according to the profile of the chosen population?
- What are the post-production processes that are practiced in the selected channels?

For this study, a sample of ten YouTubers dedicated to football broadcasting in Spanish-speaking countries was selected, including Argentina, Colombia, Spain, Mexico and Peru. To select the sample of interviewed YouTubers, the following inclusion criteria were used:

a) That have a subscriber base of more than 25 thousand.
b) Maintain an active presence on the platform for at least six consecutive months.
c) In addition, they were evaluated through SocialBlade, a web analysis tool that allows tracking the performance of users on YouTube, thus facilitating the evaluation of their positioning both nationally and in the sports category category [18].
d) The diversity of content formats they offer was also valued, taking into account the diversity of approaches, styles and themes aligned with the dissemination of football. Based on the parameters mentioned, a sample was delimited, the details of which are presented in the following table:

Table 1. Sample of youtubers participating in the study

Canal	País	Suscriptores	Medio de contacto	Medio de entrevista
Fanodric Podcast (FP)	Peru	349 K	Direct message on Twitter	Zoom
El chileno.pe (CP)	Peru	106 K	email	Microsoft Teams
Esto es Fútbol (EF)	Peru	74.4 K	Direct message on Twitter	Microsoft Teams
Diego Yudcovsky (DY)	Argentina	124 K	Email	Zoom
Nero Fútbol (NF)	Argentina	282 K	Direct message on Twitter	Microsoft Teams
Juego Balón (JB)	Mexico	473 k	Email	Zoom
Palabra de gol (PG)	Colombia	580 K	Chat for members in youtube live	Zoom
A Bote Pronto (BP)	Spain	27.5 K	Direct message on Twitter	Audio direct message on instagram
ProyectoFutbolteca (PF)	Spain	127 K	Direct message on Twitter	Audio direct message on instagram
Tricuartista (TC)	Spain	108 K	Direct message on Twitter	Audio direct message on instagram

Due to the large scope of the sample selected, the contact process presented a number of challenges that required the implementation of diverse strategies. Initially, 36 YouTube channels were selected as potential candidates for interviews, to whom applications were sent via email. In the absence of responses, they turned to Instagram and Twitter to send direct messages. This posed a new challenge, given that some *YouTubers* were restricted from receiving messages on Twitter, or only allowed interaction with verified accounts. As a complement, it was decided to leave comments on the videos recently published by the candidates, with the aim of increasing the chances of visibility. Paid messages were also sent through *superchats* on *YouTube* and *bits* on *Twitch*. As a result of these strategies, 10 interviews were conducted, distributed as follows: 1 via *YouTube superchat*; 3 via email; one via YouTube member chat, which requires a paid membership; and 5 via Instagram. These interviews were conducted between January 26 and March 18, 2024, taking into account the interviewee's accessibility and time availability. To ensure the effectiveness of the process, 4 interviews were conducted via Zoom, 3 through Microsoft Teams, and 3 interviews via direct voice messages on Instagram. Subsequently, the interviews were transcribed for coding, interpretation and analysis in order to answer the research questions posed.

3   Results

3.1   The recording processes on the Youtube channels studied

Regarding their recording equipment, the diversity in the recording equipment and initial resources of the analyzed youtubers stands out, which indicates a relative absence of professionalization, at least initially. Some of those consulted, as they acknowledged in the interviews, started with simple equipment, such as mobile phones (CP, EF), microphones (EF), natural lighting and a white wall (CP); while others had access to professional cameras and equipment from the start (BT, PF). Among the interviewees, Juego Balón stands out, who when he started did not have a camera or computer, so he went to a friend's house to borrow his camera and edited with his sister's computer. As the content creators examined progressed with their channel, improving their equipment, ChilenoPuntoPe points out that:

> I grew, grew. YouTube began to make money, I also began to have more income elsewhere and I began to professionalize [...] I bought a microphone [...] headphones [...] and there you grow. Then I bought [...] a sound box and so a light [...] (CP, personal communication, February 1, 2024).

In this way, YouTubers acquired better quality cameras and microphones (FP, JB, EF, NF), lights (EF), a study table (NF), and other accessories (EF, NF), which allowed them to professionalize their content and improve their video and audio quality (NF). Regarding the problems of audio and video quality, Esto es Fútbol comments that the exponential development, in public and in the media for recording, is maintained: "These are issues that along the way you see that are necessary to grow as well" (EF, personal communication, March 18, 2024). Chileno PuntoPe, on the other hand, points out that the important thing is the content, since many times people watch the videos while doing other things.

As for their recording process, most of them agree on writing a script, looking for information to write it. On this, Juego Pelota points out that "I have the idea in my head and surely in my head I already have a mental structure of more or less how I want the video, whether it is a TikTok, or a long video" (JB, personal communication, February 5, 2024).

Some of the interviewees prefer to record voiceovers off-camera, while others appear on screen. Within the first group, those who opt for this option, record the voice-over and move on to the editing stage, while the second group prepares lights, green screen -as in the case of Juego Pelota that records a part with a normal background and another with this tool-, and then move on to editing.

Esto es Fútbol mentions that, when recording, it first creates the graphic content necessary for that video and then distributes it within it. He also points out that: "From there, in my head is the creation of the miniature [...] I have to see what a thumbnail is that [...] is going to pull the public's eye" (EF, March 18, 2024). In light of this, Palabra de Gol describes the pre-production of its live broadcasts as "what has to do with gra-phing, with the order of how we are going to speak" (PG, February 10, 2024). On the other hand, regarding live broadcasts, Chileno PuntoPe points out that it first makes the miniature before the guideline of what is going to be discussed. Likewise, Tricuartista comments on his recording process until the publication of his videos:

My recording process is first to add ideas in a script, after adding the ideas I write, obviously looking for information or giving my point of view on a certain topic. And then I move on to audio editing, then I make the video with images and videos and that's it, I assemble it and upload it normally planned, I don't upload it every day, but I edit it, I record it all a day or two before (TC, personal communication, February 3, 2024).

In their editing process, both groups clean up the audio (FP, NF) and add images, videos and music to then export the works and upload them to the platforms. To do this, they use programs such as Adobe Audition for audio (NF), Premiere (NF, EF), After Effects (PF) or Filmora (NF) for video editing, Photoshop (EF) for images, and OBS (EF, CP) for live broadcasts. Regarding audio cleanup, Fanodric describes it as the pro-cess in which he cuts through silences or words he repeated or made a mistake to make everything more fluid.

Chileno Punto Pe points out that, in 2019, he could record in the morning and con-tinue with his work: "I would sit down, record for 10 minutes, I didn't make a mistake and I would practically upload that video, upload it completely raw up, without any editing, put the beginning, put an end to it, and that's it" (CP, personal communication, February 1, 2024). After the pandemic, his main job began to resume, so he had to change out of necessity, because he had to make a long video on YouTube: "It requires a very strong production work, which time does not allow me to do. So, the easiest thing for me was always in these moments to do live" (CP, personal communication, February 1, 2024).

On the other hand, Juego Balón, also comments on a lack of time, so he writes, records, edits, and publishes short content for TikTok or reels on Instagram. According to what it indicates, the time to make a short video is much shorter compared to the

process of a long video and, in addition, it is possible to get more views in a short period of time:

> If it's a short video, then maybe I'll write it in five minutes, like I can write it in ten minutes, like I can write it in an hour. And if it's a long video, then it probably takes me, to be honest, about four to eight hours to write a long video, because I do have to think too much about it to put too many jokes, or look for what can be funny [...] A long video, because it takes me probably three days in which one day I write, another day I record and another day I edit it (JB, February 5, 2024).

Likewise, Palabra de Gol points out that the time it takes to make a video depends on the type of video and the tournament it covers, it can be three to four days, between watching the matches, writing, recording and editing the work, or from one to two days in more demanding and faster tournaments such as the Copa América or qualifiers. This is how Palabra de Gol mentions it:

> The times depend on the video and they depend on the era. If the tournament is lightning fast, that's what you need to be very fast, the same in the World Cup. The World Cup is instant, the Copa Sudamericana gives you more time, the Libertadores gives you more time, the Copa America gives you almost time, the European Championship less and the qualifiers less, so it depends on the tournament and it depends on the time (PG, February 10, 2024).

In addition, to cover these work times, the interviewees acknowledge that they divide the work of writing scripts and recording between the two presenters, each having a tournament in charge, such as Copa América and Eurocup, or Copa Libertadores and Copa Sudamericana. Diego Yudcovsky mentions that in order to record a video on a given day, the hierarchy of content and ease of recording is required. He describes the first as the knowledge of what is important for the world of journalism and sports; while the latter is achieved through the practice of having recorded several videos and constantly improving.

3.2   Editing and post-production

Regarding knowledge of publishing, some of the respondents had knowledge acquired through their university studies (PG, EF), while others took courses (NF, TC), others learned from a young age (JB) or due to their work in a television channel (PF). However, most YouTubers, whether they had knowledge or not, agree that they learned on their own through YouTube tutorials. In light of this, Juego Pelota mentions that:

> If I saw a video of any creator who did such an effect or put lyrics like that, I would try to research how to do it with the editor, with the software that I used, but really it was all on me [...] First in tutorials and once the software, let's say, I knew it perfectly, I already knew all its tools, I already did it empirically, but well, always the tutorials, always [...] (JB, personal communication, February 5, 2024).

Palabra de Gol mentions that: "Editing is learned when it is done. That's where you need to understand what editing is all about. Editing is detail. Editing is precision. Intuition. Editing is a nose. Editing is all that" (PG, personal communication, February

10, 2024). Regarding their editing processes, after collecting the raw material and cleaning up the audio, the next procedure is to add the visual material, described by Fanodric as everything that is images and videos, using the editing programs described. In this section, Esto es Fútbol mentions that it makes some basic cuts and increases the number of modifications to produce a more attractive video. Likewise, Palabra de Gol points out that they have a style marked by what they publish, according to what they would like to see, without taking into account the public's perception. In this sense, they try to propose an unpredictable edition:

> As time went by, I realized that dynamic edits, edits that are unexpected to people, that you don't see a joke coming, that you don't see a meme coming. And that's the edition that fascinates me the most, because it's that edition that takes you out of your comfort zone, that makes you unpredictable (PG, personal communication, February 10, 2024).

Similarly, some youtubers commented that they were improving, through practice, in aspects such as voice-over, editing, thumbnails and visual proposal of the channel. Fanodric mentions that the improvement in aspects such as intonation and voice-over "was something that I perfected over time, with practice and video by video" (FP, personal communication, January 29, 2024). While others learned through courses, such as Nero Fútbol, who realized that his channel can grow if it improves certain elements such as voice-over, diction, editing and scriptwriting.

As for the broadcast, Chileno PuntoPe highlights that he realized that he does not have to act in front of the camera, he must show naturalness. Palabra de Gol adds that he learned that when he is in front of the camera, he has to be himself, as if he were in a conversation to be more pleasant with the audience, since when he started, he was very robotic; In addition, he is also aware of the importance of introducing other elements and attributes, such as good pronunciation, the use of standard Spanish so that the entire audience can understand, and the handling of irony.

Juego Pelota mentions that he improved in the pauses and in the nuance. Likewise, his studies in performing and audiovisual arts allowed him to learn a sensitivity to move the audience as they see fit, since he detects which parts of the script are sadder or more dramatic. From that point of view, he knows when to nuance, raise or lower the tone, or what emotions to convey. Likewise, he mentions that after writing the scripts, for so many years he begins to create better mechanisms.

Teamwork becomes essential for many YouTubers as they grow up, with specific roles assigned to different team members. For this reason, there are channels that have an editor (BP, FP, PG, DY). Fanodric mentions that he brought in an editor for his channel because: "It was very stressful for me and limited the things I could do during my day, so I preferred to delegate that work to someone else" (FP, personal communication, January 29, 2024). Chileno PuntoPe says it has seen several examples where a partner – a person who is dedicated to editing – has helped grow emerging channels. Diego Yudcovsky, for example, has a team of writers and editors, delegating tasks so that he can focus on broader aspects of content creation. However, effective communication within the team can be challenging, especially when conveying creative ideas and visions. To which Palabra de Gol mentions that training an editor takes time, until he understands the ideas of the channel and follows its editorial line and style.

Regarding his system of working with his team, Diego Yudcovsky comments that his collaborators only communicate with him and not with each other:

> I entrust the script to the screenwriter. In the meantime, I'm tasking the person who edits my YouTube thumbnails to prepare a thumbnail for me. And once the script is in place and I voice it or record it in front of the camera, I send it to the editor. So, here's the process. And then [...] I'm in charge of publishing (DY, personal communication, March 12, 2024).

4   Discussion and conclusions

As described in the introduction, there are three stages of audiovisual production: audiovisual pre-production, recording and post-production [1, 2], which are essential for any television project, film project, or work on YouTube. In this research, it was found that there are two broad trends within the recording process: on the one hand, *YouTubers* who have a professional work group and teams, who are usually content creators with more consolidated channels. And, on the other hand, those *youtubers* who make the videos alone, usually pages that have just started the work of dissemination. As they begin to monetize their videos, we notice that the first role to incorporate within the team is that of an editor. Likewise, the growth of the channel favors the acquisition of better equipment to increase its audio and video quality.

However, quality and professionalization, which depend to a large extent on the economic usefulness of the online space, are not noticeably reflected in the impact of videos, as López [25] suggests, but rather this impact may depend on the time of creation of the channels. Behind the metrics received by some videos and others, we find a loyal base audience that consumes these works indistinctly over other content.

On the other hand, post-production is the stage where images take on order and narrative sense [6, 7, 3], and it is a process that depends on the type of content that is made, whether it is fiction, documentary, entertainment, among others. In this case, after the interviews carried out, we found variations in processes, particularly between *YouTubers* who publish edited videos and those who make live broadcasts. Although both profiles carry out a similar planning, through the implementation of guidelines, the process changes during the broadcast of the content, since it can be modified due to the levels of interaction with the audience. The same interviewees affirm that for these broadcasts they have had to improve aspects such as: recording in front of the camera, pronunciation, intonations, locution and the way to express themselves naturally, through practice. After the recordings, the improvement of the images and sounds is carried out through their respective post-production [10, 11].

Within the post-production stage, *YouTubers* perform audio cleanup and correct recording errors, add images and videos. Some of those consulted highlight editing as a way to implement their style and keep the public's attention. Likewise, several *youtubers* had basic knowledge, from their own experience or university studies; however, all of them agree on continuing to learn in a self-taught way through video tutorials on YouTube or through courses. In both stages studied -recording and post-production-, there is a progressive evolution from the initial precarious productions to other current

ones more oriented to the *broadcasting* model. At the same time, there is also a management of both processes according to the type of content that is being produced, whether recorded or live, which denotes an acquisition of audiovisual literacy by content generators.

Although a variety of Ibero-American football youtubers *have been interviewed*, this research has the limitation that the results cannot be generalized because it has a qualitative approach. However, the findings obtained can serve as a reference for future research to continue studying whether progress continues to be made in the processes of technological implementation, both in the recording and in the post-production of these channels, which are among the most viewed on YouTube.

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