Comunicación y Sociedad
Departamento de Estudios de la Comunicación Social
Universidad de Guadalajara

Prescription in the gaming world. An analysis of Spanish university students

La prescripción en el mundo gaming*. Un análisis sobre estudiantes universitarios españoles*

O prescrição no mundo dos jogos. Uma análise sobre estudantes universitários espanhóis

DOI: https://doi.org/10.32870/cys.v2026.9012

ALEJANDRO TAPIA FRADE[1]
https://orcid.org/0000-0003-1071-4536
MATÍAS LÓPEZ-IGLESIAS
https://orcid.org/0000-0001-5896-8960

This paper examines the influence that media outlets and other agents have on recommendation processes of young people within the video game sector. The results revealed significant differences in the way men and women consume video games. Regarding prescription influence, lower scores were observed in relation to Metacritic and traditional media, and especially high scores were observed for traditional and digital specialized media, specialized social networks and friends.
KEYWORDS: Video games, media, influence, social networks, university students.

Este trabajo analiza la influencia de los medios de comunicación y otros agentes en la prescripción de videojuegos entre los jóvenes. Los resultados pusieron de manifiesto diferencias relevantes en el modo de consumo entre hombres y mujeres. Respecto de la influencia en la prescripción, se aprecian puntuaciones más bajas en relación a Metacritic y los medios de comunicación tradicionales, y especialmente altas para medios de comunicación especializados, tradicionales y digitales, redes sociales especializadas y amigos.
PALABRAS CLAVE: Videojuegos, medios de comunicación, influencia, redes sociales, estudiantes universitarios.

Este trabalho analisa a influência da mídia e de outros agentes na escolha de videogames entre os jovens. Os resultados revelaram diferenças significativas nos hábitos de consumo entre homens e mulheres. No que diz respeito à influência na escolha, observam-se pontuações mais baixas em relação ao Metacritic e à mídia tradicional, e pontuações especialmente altas para a mídia especializada, tradicional e digital, redes sociais especializadas e amigos.
PALAVRAS-CHAVE: Videogames, meios de comunicação, influência, redes sociais, estudantes universitários.

INTRODUCTION

How to cite:
Tapia Frade, A., & López-Iglesias, M. (2026). Prescription in the gaming world. An analysis of Spanish university students. *Comunicación y Sociedad*, e9012. https://doi.org/10.32870/cys.v2026.9012

[1] Corresponding author.
alejandro.tapia@uca.es
Submitted: 03/10/25. Accepted: 08/29/25. Published: 06/10/26.

Video games, once considered a marginal leisure activity, have surpassed other traditionally more significant media in recent years. In fact, it is the leisure sector with the highest turnover in Spain and worldwide, surpassing historically popular industries such as film and music, and even exceeding both combined (Gómez, 2019; Mainer Blanco, 2020), in line with the global scenario (Newzoo, 2024). Thus, the sector in Spain has recently experienced significant growth in turnover of more than 16.29 % in 2023, 13 % in 2019, and 15.8 % in 2018, representing a total market of € 2.339 billion in 2023 (Asociación Española de Videojuegos [AEVI], 2024a).

In terms of consumption patterns, young people constitute the group consuming the most video games, according to the Spanish Video Game Association (AEVI, 2024a). Of this population, 26 % play online daily, and 51 % do so weekly (AEVI, 2024b).

In relation to competitive modes, it is interesting to note that the core audience for e-sports is young adults. Three out of four e-sports fans are between 18 and 30 years old, and almost 30 % of the sample falls between the ages of 21 and 25 (Deloitte, 2024). Furthermore, it is now an audiovisual product that is widespread among the entire population, regardless of gender –49 % of those who play are women (AEVI, 2024a). Its relevance is such that the plenary session of the European Commission declared this sector's strategic importance for Europe and requested support for it, especially in the case of e-sports, an area where members of the European Parliament intend to promote the same values as traditional sports, including fair play, non-discrimination, social inclusion, and gender equality (European Commission, 2022).

The relevance of the video game sector has not gone unnoticed by brands, which have seen it as a great opportunity for commercial promotion and a way to reach a segment such as young people (Alabau-Tejada, 2021; Sebastián-Morillas et al., 2022; Tapia-Frade & López-Iglesias, 2025). It is therefore essential to study its structure and influential agents, as specialized media were already a valuable source of opinion in the 1980s, when the Internet was still an illusion in Spain.

One of the earliest long-standing magazines founded in Spain, *Micromanía*, aimed at the home computer community of the time:

Spectrum, Amstrad CPC, Atari, Commodore, and MSX, until 2024 when it was discontinued. Next came *Microhobby*, from Hobby Press, launched in 1984 for the large Spectrum community. Finally, *Hobbyconsolas* emerged in 1991. All these print media outlets were influential in determining the value of a video game and, as a result, its commercial success.

A few years later, beginning in 1997 –already in the Internet era– sites such as *Meristation*, *Vandal*, *VidaExtra*, and *3DJuegos* began to emerge in Spain. Others such as *Destructoid*, *Gametrailers*, *Edge*, *Gameinformer*, *GamePro*, *Kotaku*, *Gamespot*, *Gamesradar*, *Gamereactor IGN*, etc. stand out internationally.

The specialized video game press exists mainly to provide users with buying guides, given the large number of titles available at high prices (López Redondo, 2012). In addition, these publications help distributors give visibility to their products, which is another important reason for their existence. This situation creates a symbiotic relationship that, however, compromises the journalistic independence of these media outlets, as their advertising revenue depends almost exclusively on the video game industry.

In this regard, influencers could be another important agent. They primarily use social media –especially YouTube– as part of their content-creation and persuasion processes aimed at their target audiences. Their importance should not be underestimated *a priori*, as the top five worldwide influencers alone had 171.4 million subscribers to their YouTube channels in 2018 (Ferrer Gil, 2019), which attests to their potential influence.

Another noteworthy element is review aggregators, websites that collect magazine reviews and user opinions, which they then weigh. The most famous are Opencritic, Gamestats, and Metacritic, especially the latter. A large-scale study (Santos et al., 2019) examined more than one million cases and found that user reviewers, unlike expert critics, tend to give more polarized ratings, mostly rate games long after their release, and have a positive bias toward older games (Santos et al., 2019). Artificial intelligence is currently being used as a tool to analyze the main features of video games (Ghazali et al., 2021).

Another relevant study confirmed that critics' reviews on Metacritic affect initial sales, although they do not seem to generate an increase or decrease in the pace of sales over time. It is worth mentioning that initial sales are the highest, especially those corresponding to the first month in the video game as in the film industry (Sherrick & Schmierbach, 2016).

Other studies, however, highlight a clear relationship between increased sales and a high Metascore achieved on Metacritic, especially when above 80/100 (Everiss, 2008; Wingfield, 2007), supporting the idea that markets and the business community consider this site as an important indicator of product quality (Greenwood-Ericksen et al., 2013).

In line with previous studies, a paper by Shneider (2020) showed that higher *metascores* correlate positively and significantly with higher sales, directly and significantly correlating variables and reinforcing the belief in the importance of aggregators in commercial strategies of video game publishers.

Thus, this study provides valuable information on the Spanish video game market, particularly regarding the impact that all the aforementioned agents exert on the marketing process of this fundamental leisure sector for the group studied.

Methodology

As mentioned above, the main objective of this study, in addition to characterizing young people's attitudes toward the video game industry, is to determine the extent to which the media, social media, influencers, and other opinion leaders sway the views of college students.

Specifically, the following research objectives are proposed:

- OB1. Characterization of university students regarding video game consumption, considering basic demographic criteria (gender and age).
- OB2. A quantitative assessment of the influence of various agents (the media, social media, aggregators, influencers, users, and competitions) on university students' opinions about video games.

Instrument

To meet these research objectives and given that this is a study focused on demand, a survey was used as the research instrument; one of the most widely used tools in research in the field of sociology and social sciences. The questionnaire was developed drawing on previous studies, surveys, and validation scales related to the research topic from various perspectives (Díaz López et al., 2022; González-Vázquez & Igartua, 2018; Lloret Irles et al., 2018; López Becerra, 2012; López Fernández et al., 2019; Núñez-Barriopedro et al., 2020).

Thus, the questionnaire structure includes specific sections with classification data, general patterns of video game use (length of use, frequency, session duration, genres, platforms, modes, and budget), and respondents' relationship with different media outlets and opinion leaders (general and specialized media outlets and social networks, aggregators such as Metacritic, influencers, users, competitions, etc.).

Participants

The total sample consisted of 603 participants, which results in a margin of error of 4.07%, considering a confidence level of 95.5% in the most unfavorable case (p-q = 0.5).

Participants were nearly evenly distributed by gender (49.4% male, 49.3% female, and 1.3% prefer not to say), with typical ages for the university population (M = 20.26 years, σ = 3.46) and only 15 participants outside the theoretical age range defined for the study (18-24 years). The geographical area corresponds to Valladolid, Madrid, Cadiz, and Faro (Portugal).

Furthermore, and following AEVI's criteria (2024a), 81.3% of participants identified as gamers, and 61% of the total sample declared themselves regular video game players (those who play at least once a week), with the remaining 39% declaring to be occasional, non-regular video game consumers.

Design and procedure

To collect the data, anonymous self-administered questionnaires were distributed electronically to a sample of young Spaniards from four higher education institutions. These included the University of Cádiz,

Complutense University of Madrid, European University Miguel de Cervantes, and the University of Algarve. These universities were chosen based on the sample accessibility, with geographical diversity also considered in the case of Spain, as universities are located in the south, center, and north of the country, respectively. In the case of the Portuguese university, the criterion was solely the sample accessibility. Consequently, it should be noted that the results are exploratory in nature.

The instrument was shared via a QR code linked to the survey, which respondents accessed and completed using their mobile phones.[2] Beforehand, the students received an information sheet explaining the research objectives and the details of their participation, along with an informed consent form that they were required to sign prior to beginning the survey.

Quota sampling with intentional sampling criteria was used. Although this is a synthesis of various non-probabilistic methods, it offers a reasonable compromise between reliability and cost (Reales Chacón, 2022). Interviewers followed a pre-established protocol that included a survey pretest, conducted in Cadiz with 50 people, to detect and correct potential issues related to wording, comprehension, and survey structure. In addition, three meetings were held with the interviewers to properly standardize the data collection process and reduce attributed bias. Fieldwork was carried out during January and February 2024.

Results

General player profile

As an initial consideration, it should be noted that, although it was previously stated that 81.3% of the total sample identified as gamers, the gender difference in this regard is substantial. In fact, 94.2% of

[2] The survey was published online using Google Forms, and links to it are provided: (https://docs.google.com/forms/d/18E-wyuNLxGeiK7fWzkSeeFrynS7kN04gUpIT0MCXeaY/viewform?edit_requested = true, https://docs.google.com/forms/d/1R9_3ISXzah3dB5Muy698PRZ-8LCkHmirKIs-H7Xnnhc/viewform?edit_requested = true).

men identified themselves as gamers, compared to 68% of women. This difference was statistically significant (Sig. $\chi 2$ = .000 and Allocation Coefficient = .321).

A detailed analysis of this same percentage (81.3%) by respondents' age shows greater homogeneity, although the difference remains statistically significant, being somewhat lower in the middle age groups analyzed (Sig. $\chi 2$ = .000 and Allocation Coefficient = .180).

Another closely related issue concerns how long participants have been playing video games. In this case, the data highlights that both men and women have been playing for a long time –82.5% of the total have been playing for more than five years– suggesting that video games constitute a long-standing cultural product for them, with which they have naturally related and continuously integrated. The data, shown in the allocation table of gaming experience and gender (Table 1), is consistent with the above information, showing a slightly lower intensity for women (Sig. $\chi 2$ = .000 and Allocation Coef. = .378).

TABLE 1

GAMING EXPERIENCE AND GENDER ALLOCATION

How long have you been playing video games?	Gender you identify with			Total
	Male	Female	I'd rather not say	
Up to 1 year	1.10%	8.60%		4.30%
1 to 2 years	1.40%	9.50%		4.90%
3 to 4 years		10%		4.30%
5 to 9 years	29.50%	29.50%	25%	29.50%
10 to 19 years	61.20%	41.80%	75%	53%
20 years or more	6.80%	0.50%		3.90%
Total	100%	100%	100%	100%

Source: The authors.

Along the same line, age-stratified data also show the same pattern across all age groups. In this case, the youngest group (18 years old) shows a slightly lower intensity, but still a large majority in any case (Sig. $\chi 2$ = .000 and Allocation Coef = .488). Consequently, we can suggest

that the narrative logic of this form of entertainment and audiovisual style is by no means unknown or alien to the subjects studied. However, it would be advisable to reinforce the ideas put forward, ensuring that practice is not only carried out over a long time, but regularly and with sufficient time devoted to each session.

Regarding gaming frequency, the data reveal the same trend observed above: high playing frequencies (most participants play at least weekly) across both genders, slightly higher in males (Sig. $\chi 2 = .000$ and Allocation Coefficient = .409). However, the time spent on gaming sessions varies substantially depending on gender. In this case, women tend to engage in shorter gaming sessions whereas men usually play between one and three hours per session (Sig. $\chi 2 = .000$ and Allocation Coefficient = .431). Specific data can be seen in Table 2.

TABLE 2
TIME SESSION AND GENDER ALLOCATION

How much time do you estimate you spend on video games, on average, each time you play?	Gender you identify with			Total
	Male	Female	I'd rather not say	
Up to 30 minutes	19.90%	36.90%	12.50%	27.20%
From 30 minutes to 1 hour	8.20%	26.20%	87.50%	17.30%
From 1 to 2 hours	30.60%	24.40%		27.40%
Between 2 and 3 hours	22.80%	7.60%		15.80%
Between 3 and 4 hours	2.50%	4%		3.10%
More than 4 hours	16%	0.90%		9.10%

Source: The authors.

The age-stratified data on session duration and gender reveal an interesting pattern: young people over the age of 21 prefer shorter sessions (up to 30 minutes) compared to the rest of the strata, who uniformly opt for longer sessions (Sig. $\chi 2 = .000$ and Allocation Coefficient = .490).

Delving deeper into the characterization of young university students within this study, the next question revolves around budget and chosen game mode. Regarding the first item, the data show a general

preference for free or free-to-play games (51.6% of the total sample), although at this point it is important to reiterate a significant gender difference: women (80.9% of them) are more inclined towards free games than men, who spend less than € 60 per year (71.12% of them) (Sig. $\chi 2 = .000$ and Allocation Coef. = .509).

TABLE 3
ANNUAL BUDGET ALLOCATION AND GENDER

How much money do you think you spend on video games each year?	Gender you identify with			Total
	Male	Female	I'd rather not say	
I don't buy video games / I always play free games	28.50%	80.90%	37.50%	51.60%
Less than 20 euros	17.40%	11.10%		14.40%
Between 21 and 60	25.30%	3.10%		15.20%
Between 61 and 120	12.50%	3.60%	62.50%	9.30%
Between 121 and 200	3.20%	0.90%		2.10%
More than 200	13.20%	0.40%		7.40%
Total	100%	100%	100%	100%

Source: The authors.

The data relating to annual budget, stratified by age, shows a predictable reality: all strata show preferences of over 50% for free games, compatible with their *a priori* limited economic availability.

Respondents were also asked how often they played different types of games. Thus, while women's scores highlight a much more frequent use of free or free-to-play games on mobile devices compared to the rest, men show greater frequency accross all formats. Relating this question to the previous one regarding budget, it could be suggested that men play free games, but they also frequently play paid games. Since most do not have a large budget, the characteristics of male paid gaming consists of numerous low-cost indie titles, repeated play of a few high-priced games (indie-type games), or high frequency (and repetition) in a few high-cost games (such as *FIFA* or *Call of Duty*, for

example). Gaming frequency and gender data by specific game type are shown in Table 4.

TABLE 4
MEAN AND STANDARD DEVIATION OF GAMING FREQUENCY AND GENDER BY GAME TYPE

Gender you identify with		Free or free-to-play games on mobile phones	Free or free-to-play games on consoles	Paid games in campaign or solo adventure mode	Paid games in multiplayer mode	E-sports games
Male	M	6.16	4.79	5.54	5.32	5.52
	σ	3.018	3.034	3.437	3.749	3.752
Female	M	5.71	2.84	2.20	2.29	2.20
	σ	2.793	2.365	2.283	2.275	2.097
I'd rather not say	M	5.75	5.00	1.50	3.50	1.50
	σ	1.909	1.604	1.414	1.690	1.069
Total	M	5.95	3.93	4.01	3.95	3.99
	σ	2.910	2.903	3.398	3.488	3.514

Source: The authors.

Analysis by age group reveals a highly homogeneous pattern, as all groups play different game types in similar proportions. This leads us to conclude that, although video games can be said to be a reality that university students live with in general terms, there are also significant differences regarding consumption patterns based on gender and age.

Thus, male participants play more, have longer playing histories, and engage more frequently and intensively. On the other hand, they play pay-to-play games to a greater extent and do so with friends online, whereas female participants tend to prefer free-to-play games in short, solo sessions, which essentially places them in the mobile ecosystem, ignoring other ecosystems such as consoles or competitive modes (e-sports related).

E-sports in the gaming ecosystem

The next item, which examined whether participants follow online tournaments, competitions and conferences on specialized social networks (Twitch, FB Gaming, etc.), revealed limited interest in both sexes, although more pronounced in the case of women (64.8% of men and 86.9% of women reported not following them) (Sig. $\chi 2 = .000$ and Allocation Coefficient = .249). Similarly, results are consistent across age groups, showing overall follow-up values of 24.7% (Sig. $\chi 2 = .000$ and Allocation Coef. = .264).

Although they state that they do not follow online competitions, both genders indicated that such competitions constitute a valuable tool for increasing games' acceptance (Sig. $\chi 2 = .000$ and Allocation Coefficient = .240). Specific data can be seen in Table 5.

TABLE 5
ALLOCATION. ACCEPTANCE BY COMPETITION AND GENDER

Do you think video games achieve greater success and general acceptance because of competitions?	Gender you identify with			Total
	Male	Female	I'd rather not say	
Yes	86.10%	72.30%	87.50%	79.90%
No	12.50%	13.90%	12.50%	13.10%
I prefer not to say	1.40%	13.90%		7%
Total	100%	100%	100%	100%

Source: The authors.

In the case of age, results show homogeneity, with agreement across all strata, considering international competitions do indeed increase games acceptance, with percentages above 70%.

The influence of media and other agents

Building on the description of video game consumption patterns, this study examines the impact that various agents, including media, social networks, influencers, aggregators such as Metacritic, etc., have on consumer opinion.

Thus, the first question in this regard seeks to determine whether young people are generally up to date with current events in the sector. Responses highlight that approximately half (47.2%) of students claim to be up to date. However, there is a fundamental difference according to gender, given that, while most male students say they are (65.8%), only a minority of female students do so (25.1%), with the difference being statistically significant (Sig. $\chi 2 = .000$ and Allocation Coefficient = .384).

Considering age, results were consistent across almost all age groups, except for one (21 years old), which reported a higher intensity in following current events, with an equally significant difference (Sig. $\chi 2 = .000$ and Allocation Coefficient = .259).

The situation highlighted above is replicated when asked if they subscribed to a YouTube channel related to video games (76.9% of the male sample did, but only 25.3% of the female). It should be noted that the difference was statistically significant (Sig. $\chi 2 = .000$ and Coef. Allocation = .461). Taking age into account, the general situation remains constant –around 53% follow channels– except in the over-21 age group, stating that they do not follow YouTube channels related to video games (73.8% of the total in this group).

Respondents were also asked to rate the reliability of information from various media sources. Results indicated moderate levels of perceived reliability, with higher ratings among men. The difference in means was statistically significant (one factor ANOVA. PostHoc Bonferroni; F = 50.814, Sig. = .000).

Finally, respondents were asked to assign a numerical rating (0-10) of the impact that different media had on their opinion of video games. Traditional media were given lower scores, and particularly high scores were given to specialized media, peers, and whether games were free (*advergames*). In gender terms, women generally gave higher ratings to traditional media and lower ratings to specialized media, considering greater homogeneity among them. In other words, they gave more credit to traditional media and less to specialized. Data can be seen in the impact of media on opinion by gender (Table 7).

These differences were also statistically significant in several cases (1-factor ANOVA, Bonferroni post hoc). Specifically, it was significantly higher for males in categories of specialized Internet media

TABLE 6
MEAN AND STANDARD DEVIATION OF OVERALL RELIABILITY BY GENDER

Gender you identify with	M	σ
Male	7.21	1.718
Female	5.66	1.799
I'd rather not say	6.50	.926
Total	6.49	1.905

Source: The authors.

(F = 14.289, Sig. = .000), Metacritic (F = 25.594, Sig. = .000), opinions of unknown users (F = 5.481, Sig. = .004), and friends (F = 7.668, Sig = .001) and specialized social networks (F = 7.061, Sig = .001). It was significantly lower in traditional media categories (F = 8.505, Sig = .000) and general social networks (Facebook, Instagram, TikTok, etc.) (F = 13.782, Sig. = .000).

TABLE 7
MEAN AND STANDARD DEVIATION OF MEDIA INCIDENCE IN OPINION BY GENDER

Media	Male		Female		I'd rather not say		Total	
	M	σ	M	σ	M	σ	M	σ
General media (TV, press, etc.)	3.92	2.68	4.87	2.64	5	1.77	4.37	2.69
Specialized online media (magazines, websites, etc.)	7.38	2.51	6.21	2.46	6.63	1.92	6.84	2.54
Metacritic or other aggregators	5.68	2.59	4.15	2.55	7.43	1.13	5.01	2.68
Opinions and ratings from influencers you follow	6.6	2.03	6.77	2.48	7.25	0.71	6.68	2.23

Media	Male		Female		I'd rather not say		Total	
	M	σ	M	σ	M	σ	M	σ
Opinions and ratings from unknown users	6.31	2.64	5.58	2.6	6.88	3.04	5.98	2.65
Opinions and ratings from friends	7.69	2.43	7	2.39	9.25	1.16	7.41	2.43
Whether they are free or paid	7.51	2.36	7	2.63	7.88	0.35	7.28	2.48
Facebook, Instagram, TikTok, and other social networks	5.43	2.84	6.69	2.76	6.88	0.83	6.02	2.85
Twitch, Facebook Gaming, YouTube Gaming, and other specialized platforms	7.31	2.13	6.61	2.62	8.38	1.41	7.01	2.38

Source: The authors.

When examining age groups, the data remain highly consistent, higher in the case of specialized media outlets and social networks and friends, and lower in the case of general media outlets and aggregators such as Metacritic.

Discussion and conclusions

The data obtained from the analysis show, first, that video games are a cultural reality for most young people, more specifically university students, given the high percentage of players, consistent with previous research by leading organizations (AEVI, 2024a). According to this study, this holds true for both genders. However, consumption patterns differ between men and women.

Thus, male participants play more, have longer playing histories, and play more frequently and intensively, issues also mentioned by AEVI (2024a). Furthermore, they play pay-to-play games to a greater extent and do so with friends online, whereas female participants tend to prefer free-to-play games in short, individual sessions, essentially placing them in the mobile ecosystem, in line with previous studies on the topic (Redacción, 2023). Moreover, they tend to overlook other ecosystems such as consoles and competitive modes (e-sports related), more developed by male audiences, in line with another study carried out by a leading audit firm (Deloitte, 2023, 2024).

Regarding the second main objective of this study –examining the influence of media and other agents on students' opinions of video games– among university students, the reported influence was significantly lower among female participants overall.

Lower scores were observed for traditional media, while notably higher scores were observed for specialized media and friends, as well as for whether games were free (primarily *advergames*) or not, in line with previous studies (López Redondo, 2012).

In terms of gender differences, women generally rate traditional media higher and specialized media lower, considering traditional media to be more homogeneous. In other words, they give more credit to traditional media and less to specialized media.

Moreover, and in line with previous studies, Metacritic is not considered a significant source of information by the young people studied (Sherrick & Schmierbach, 2016); although in this regard, it is worth noting that other studies highlight a clear relationship between higher sales and the *metascore* achieved on Metacritic, especially above 80/100 (Everiss, 2008; Shneider, 2020; Wingfield, 2007).

Consequently, establishing solid empirical evidence supporting Metacritic as a valid indicator of product quality remains challenging at present (Greenwood-Ericksen et al., 2013), an issue that could be addressed in further studies or research.

Furthermore, several limitations of this research must be acknowledged. On the one hand, although sample size is considerable, it could be larger if the aim were to generalize partial data. In addition, in terms of structure, the geographical distribution of the sample could be

improved. Future studies could explore differences between significant countries, markets, or even delve deeper into the characterization of players within this emerging audiovisual context.

Bibliographic references

Alabau-Tejada, N. (2021). Realidad virtual, videojuegos y publicidad in-game: Un estudio experimental en el colectivo adolescente con implicaciones empresariales para la industria del entretenimiento. *Prisma Social*, *34*, 106-123. https://revistaprismasocial.es/ps/article/view/4359

Asociación Española de Videojuegos-AEVI. (2024a). *La industria del videojuego en España en 2023*. https://acortar.link/zjn8Zz

Asociación Española de Videojuegos-AEVI. (2024b). *Power of Play. Informe mundial de 2023. Comportamientos e intereses de los videojugadores españoles*. https://www.aevi.org.es/wp-content/uploads/2023/10/POP_Version_09-10-spread.pdf

Comisión Europea. (2022). *Una estrategia de la UE para los videojuegos*. https://bit.ly/3KPWHbp

Deloitte. (2023) *Informe del consumidor de eSports España 2022*. https://bit.ly/3xptwJg

Deloitte. (2024). *Let's Play! 2024 The Southeast Asian esports market.* https://acortar.link/BWDHeu

Díaz López, A., Maquilón Sánchez, J., & Mirete Ruiz, A. (2022). Validación de la escala Ud-TIC sobre el uso problemático del móvil y los videojuegos como mediadores de las habilidades sociales y del rendimiento académico. *Revista Española de Pedagogía*, *80*(283), 533-558. https://doi.org/10.22550/REP80-3-2022-06

Everiss, B. (2008). *Metacritic has changed the games industry*. https://www.bruceongames.com/2008/06/04/metacritic-has-changed-the-games-industry/

Ferrer Gil, A. (2019). *La industria de los videojuegos y sus estrategias de marketing* [Senior thesis]. Universidad de Zaragoza. https://bit.ly/4eunHLm

Ghazali, N. F., Sanat, N., & As'ari, M. A. (2021). Esports Analytics on PlayerUnknown's Battlegrounds Player Placement Prediction using Machine Learning. *International Journal of Human and Technology*

Interaction (IJHaTI), *5*(1), 17-28. https://ijhati.utem.edu.my/ijhati/article/view/5965

Gómez, D. (2019, May 9). En España los videojuegos facturan más que el cine y la música juntos. *Diario Al Navío*. https://bit.ly/3VzI8O6

González-Vázquez, A., & Igartua, J. J. (2018). ¿Por qué los adolescentes juegan videojuegos? Propuesta de una escala de motivos para jugar videojuegos a partir de la teoría de usos y gratificaciones. *Cuadernos.info*, *42*, 135-146. https://doi.org/10.7764/cdi.42.1314

Greenwood-Ericksen, A., Poorman, S. R., & Papp, R. (2013). On the Validity of Metacritic in Assessing Game Value. *Eludamos. Journal for Computer Game Culture*, *7*(1), 101-127. https://doi.org/10.7557/23.6150

Lloret Irles, D., Morell Gomis, R., Marzo Campos, J. C., & Tirado González, S. (2018). Validación española de la Escala de Adicción a Videojuegos para Adolescentes (GASA). *Atención Primaria*, *50*(6), 350-358. https://doi.org/10.1016/j.aprim.2017.03.015

López Becerra, F. (2012). Construcción y validación de un cuestionario sobre los hábitos de consumo de videojuegos en preadolescentes. *EduTEC*, *Revista Electrónica de Tecnología Educativa*, *40*, a197. https://doi.org/10.21556/edutec.2012.40.361

López Fernández, F., Walker, J., Gallego Moya, S., & Ortet, G. (2019). Estudio psicométrico preliminar de la escala de motivos de uso de videojuegos e-MUV. *Agora de Salut*, *6*, 181-188. http://dx.doi.org/10.6035/AgoraSalut.2019.6.19

López Redondo, I. (2012). *El tratamiento del videojuego: de la prensa generalista a las revistas especializadas. Análisis comparativo de las ediciones impresas y digitales de El País, El Mundo, Público y 20 Minutos* [Doctoral dissertation]. Universidad de Sevilla. https://bit.ly/3KPM9Ju

Mainer Blanco, B. (2020, February 10). Fotografía del videojuego: una nueva economía en la sociedad digital. *Telos*, *114*. https://bit.ly/4c9XAaS

Núñez-Barriopedro, E., Sanz-Gómez, Y., & Ravina-Ripoll, R. (2020). Los videojuegos en la educación: Beneficios y perjuicios. *Educare*, *24*(2), 1-18. https://doi.org/10.15359/ree.24-2.12

Newzoo. (2024). *Global Games Market Report*. https://l1nq.com/TP3Eb

Reales Chacón, L., Robalino Morales, G., Peñafiel Luna, A., Cárdenas Medina, J., & Cantuña-Vallejo, P. (2022). El Muestreo Intencional No Probabilístico como herramienta de la investigación científica en carreras de Ciencias de la Salud. *Universidad y Sociedad*, *14*(S5), 681-691. https://rus.ucf.edu.cu/index.php/rus/article/view/3338

Redacción. (2023). El 50 % de los españoles dedican entre 7 y 10 horas a la semana al mobile gaming, según un estudio de Digital Turbine. *Marketing Insider Review*. https://bit.ly/4c8RyYf

Santos, T., Lemmerich, F., Strohmaier, M., & Helic, D. (2019). What's in a Review: Discrepancies Between Expert and Amateur Reviews of Video Games on Metacritic. *Proceedings of the ACM on Human-Computer Interaction*, *3*(CSCW), 1-22. https://doi.org/10.1145/3359242

Sebastián-Morillas, A., Núñez-Cansado, M., & Muñoz-Sastre, D. (2022). Conectar con los gamers: Nuevas estrategias de marca durante la pandemia del COVID-19. In T. Piñeiro Otero, A. Linares Pedrero, & A. Pérez García (Coords.), *Variantes de la Comunicación de Vanguardia* (pp. 441-454). Fragua.

Sherrick, B., & Schmierbach, M. (2016). The Effects of Evaluative Reviews on Market Success in the Video Game Industry. *The Computer Games Journal*, *5*, 185-194. https://doi.org/10.1007/s40869-016-0027-y

Shneider, F. (2020). *The value of Metacritic and its relationship with video game sales* [Master's thesis]. Aalborg University.

Tapia-Frade, A., & López-Iglesias, M. (2025). Advergames y publicidad ingame en videojuegos: Un análisis sobre estudiantes universitarios. *AdComunica*, (29), 215-238. https://doi.org/10.6035/adcomunica.8466

Wingfield, N. (2007, September 20). High scores matter to game makers, too. *The Wall Street Journal*. https://www.wsj.com/articles/SB119024844874433247

PROFILES

Alejandro Tapia Frade
Univesity of Cadiz, Spain
alejandro.tapia@uca.es
Professor at the University of Cádiz. He has 20 years of university teaching experience at various universities. He has also been a visiting professor in Portugal, the Netherlands, and Germany. His primary research interests revolve around the advertising exploitation of the video game sector and technology in general. In addition, he is the editor of several indexed scientific journals (*Revista Multidisplinar*, *Cultura Digital*) and belongs to the editorial committee of other journals indexed in Scopus (*Street Art & Urban Creativity*, *Revista CentroSur*, etc.).

Matías López Iglesias
Miguel de Cervantes European University, Spain
mlopez@uemc.es
Tenured professor at the European University Miguel de Cervantes, where he heads the Department of Social Sciences. He has published more than 30 scientific papers in indexed journals, more than 35 book chapters in prestigious publishing houses, some 20 artistic creations, as well as other informative publications. He has worked on some 25 research projects or contracts. As a result, he has one PCT World Patent, three intellectual property registrations, and five utility models. He has a solid international presence with 17 short stays and three long stays abroad.