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Twitch TV: motives and interaction, a consumer perspective

Aalborg University
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Tom Clement Maria Raes
Keystrokes: 189 503

Supervisor: Peter Kvistgaard

Abstract

The internet is a giant pool of shared content that can be accessed by anyone. With the shift to collaborative consumption and new power values, websites that have sharing content as a central idea have flourished. A remarkable example of such a successful website is the video broadcasting platform Twitch TV which gives people the opportunity to broadcast themselves live while playing video games, it also covers content on competitive matches of several big gaming events worldwide. Twitch TV was only established three years ago and is an internet giant on the rise with a growing number of members going up to several millions. Twitch TV claims that "Twitch is changing the way in which people consume, interact with and create live video."

There is limited academic work done about Twitch TV, therefore this thesis has the goal to investigate and explore the motives of Twitch TV users for engaging and creating content on this platform in order to reach a better understanding of the interaction and content shared on this platform. Hence it can be seen as a first step in understanding why millions of people around the globe spend their time on watching each other via live video. Due to the lack of existing academic literature on this topic, this research is build upon the idea of new power values in our society and previous academic works about user-generated content, motivation, game experience and the concept of presence to understand the motives and structure the interaction on Twitch TV. The researcher approaches the study from a consumer perspective and takes a phenomenological stance. In order to reach the target group of digital natives (those who are grown up with digital technology) the researcher chose to approach the target group via qualitative interviews and an online social survey which was spread amongst Twitch TV users.

The results of the study give insights in how Twitch TV can change the consumption and experience of gaming and the gaming industry. The results show that social and knowledge capital are the most important intangible advantages of Twitch TV that motivates one to engage. Moreover, it is found that Twitch TV users create their own gaming communities with values and ethics suitable to their preferences which are build around the entertainment in the games and the interaction on the Twitch TV streams. Twitch TV users are less immersed in games due to their constant emphasis on interaction with others but nevertheless they tend to spend more time on games due to the social interaction. Additionally they improve their knowledge on how to play games and as a community they work together to develop and improve their games. Therefore gaming companies are more dependent on the crowd and instead of introducing new and static titles, developing, maintaining and monetising a game

as a good concept appears to be more appropriated choice. Finally, the results on interaction show that there is monetary aspect in Twitch TV that should not be neglected since it shows that people are willing to pay for do-it-yourself entertainment. Hence, further research on this aspect is suggested.

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Introduction

During the past several decades, the media landscape has evolved into a complex and dynamic mix of traditional and interactive media with the goal of serving the needs of today´s fast-paced lifestyles (Daugherty et al. 2008). One can argue that digital technology is an inescapable part of twenty-first-century life, the Web 2.0 gave us the opportunity to participate in media and has reshaped the intellectual, political and commercial landscape (Keen 2008).

Web 2.0 can be defined as "a collection of open-source, interactive and user controlled online applications expanding the experience, knowledge and market power of the users as participants in business and social process. Web 2.0 applications support the creation of informal users´ networks facilitating the flow of ideas and knowledge by allowing the efficient generation, dissemination, sharing and editing/refining of informational content." (Constantinides & Fountain 2007:232-233) Furthermore Constantinides and Fountain (2007) divided these application types in the following five categories: blogs, social networks, communities, forums/bulletin boards and content aggregators. Blogs, which are also know as online journals, are the fastest-growing category of web 2.0 applications and are often combined with digital audio or video that can be streamed or downloaded.

A vital factor for all categories of Web 2.0 applications is the user, as he is not only a consumer but mainly a content contributor (ibid). User-generated content is referred to as "media content created or produced by the general public rather than by paid professionals and primarily distributed on the internet." (Daugherty et al. 2008:16) The internet is a giant pool of shared content that can be accessed by anyone with an internet connection, thanks to the rise of the collaborative consumption numerous web 2.0 websites have flourished including but not limited to: Facebook, Flickr, Twitter, Wikipedia and YouTube (Belk 2014). Sharing is the central idea of such websites, for example YouTube asks "What do you have to share?" and expects users to freely upload videos that they made and although one who uploads very popular videos can receive compensation, the majority of the content provided is uncompensated. However the sites on which the content is provided are not non-profit since they gain revenues through online selling and advertising (ibid).

A remarkable example of such a successful website is the video broadcasting platform Twitch TV which gives people the opportunity to broadcast themselves live while playing video games and at the same time it covers content on competitive matches of several big gaming events worldwide (Twitch TV 2015). A year after its launch in 2012, Twitch TV welcomed over 20 million visitors a month and the

number kept growing enormously. By 2013, 45 million unique viewers a month followed and shared their gaming experiences on Twitch TV causing the website to generate more internet traffic than Facebook in the US alone. (Gamezone 2015) One can argue that games are often formally launched as transnational products and identify a global flow of game products and with it the construction of transnational player communities. An example of this is the game Counter Strike that over the last decade without a doubt managed to construct a global community of players who recognize some clear affiliation with each other through their shared engagement with the title. (Taylor 2012) Moreover other games with a massive global reach, building a multinational player base such as FIFA, World of Warcraft, League of Legends and Dota 2 contributed to the global rubric that constructs game culture. (ibid) (Gamezone 2015)

Following the massive success of Twitch TV, one can argue that its concept entails new ways of generating user generated content on the internet since the sharing is happening in the form of live broadcasting. In addition Twitch TV might influence the nature of interaction while playing games and the experience and industry of gaming. Since Twitch TV is a recent phenomenon, academic work that focuses on Twitch TV is very limited. Therefore this thesis will be an explorative study of broadcasting games on Twitch TV. The fact that this thesis is revealing unexplored territory within the field of user-generated content and watching and experience games combined with the sudden and steady rise of Twitch TV makes it an intriguing topic which is interesting to study in order to explain the sudden success of this phenomenon that occupies millions of people around the globe.

Problem field and research question

As mentioned in the introduction, Twitch TV is an internet giant on the rise with a growing number of members going up to several millions (Gamezone 2015). What is it about Twitch TV that makes so many people are watching and sharing their (game) experiences? What is the key to Twitch TV´s success? This thesis has the goal to reach a better understanding of the recent success of Twitch TV and intends to shed light on Twitch TV from a consumer perspective. The consumer of Twitch TV is the Twitch TV user, other examples stakeholders on Twitch TV include but are not limited to e-sports organizations, video game development companies, advertisers. When one creates an account on Twitch TV, one has the possibility to join streams and chat conversations while at the same time being able to start broadcasting and as such having one´s own stream (Twitch TV 2015).

Yet a further distinction on what to investigate is needed considering the scale of the broadcasting platform and the number of games and viewers it contains in order to make to research more workable and focused. Therefore this study on Twitch TV will be narrowed down to one major title in the portfolio of the video game development company Valve which is Counter Strike Global Offensive (CS:GO). Valve is the creator of Steam, a pioneering game platform that distributes and manages thousands of games directly to a community of more than 65 million players around the world. (Valve Software 2015) This indicates that Valve games are available worldwide and contributes to the international angle of this study.

By limiting the study to Counter Strike Global Offensive, the setting and content in which games are streamed will be more homogenous. Counter Strike Global Offensive is a first person shooter which expands upon team-based action gameplay and is competitively played in teams of five persons where the goal is to beat the opposing team (CS GO 2015). Hence, extensive teamwork and coordination amongst players is needed in order to win.

Nonetheless it is important to understand that while Counter-Strike Global Offensive is limited to a maximum of 10 players in competitive games, the Twitch streaming channel can contain hundreds or thousands of viewers. As such the viewers are watching the game that the content creator or broadcaster is playing. In early observation on the subject by the researcher, it was notified that the Twitch TV broadcaster occasionally invites some of his or her viewers to join the game. In order to understand the success of Twitch and how this potentially influences the experience and consumption of games, studying the interaction between Twitch TV users will be essential as well as their motivation to follow our create content on Twitch TV.

Research Questions

Following from the previous chapter the following research questions are created:

"What motives do Twitch TV users have to create and/or follow content on stream of the Valve Game Counter Strike Global Offensive?"

"What is the nature of the interaction and the content shared on the Twitch TV streaming platform?"

This mainly includes interaction between the broadcaster and his or her viewers via his or her Twitch TV stream but the interaction amongst fellow viewers in the integrated chat of stream will not be

neglected. The content shared by broadcasters on stream entails the playing of a video game but also all other things a broadcaster does to entertain his or her audience.

What is Twitch TV?

The following chapter will give the reader a brief introduction in the world of Twitch TV while it will also discuss the findings of Hamilton et al.´s (2014) research on Twitch TV. Twitch TV is a live video broadcasting platform that gained enormous popularity gaining several millions of members since its launch in 2012 (Gamezone 2015) (Twitch TV 2015). The Twitch streaming medium combines broadcast video with open IRC chat channels (Hamilton et al. 2014). Hence, live streaming on Twitch TV enables public broadcasting via audio and video streams alongside a shared chat channel as illustrated in figure 1.
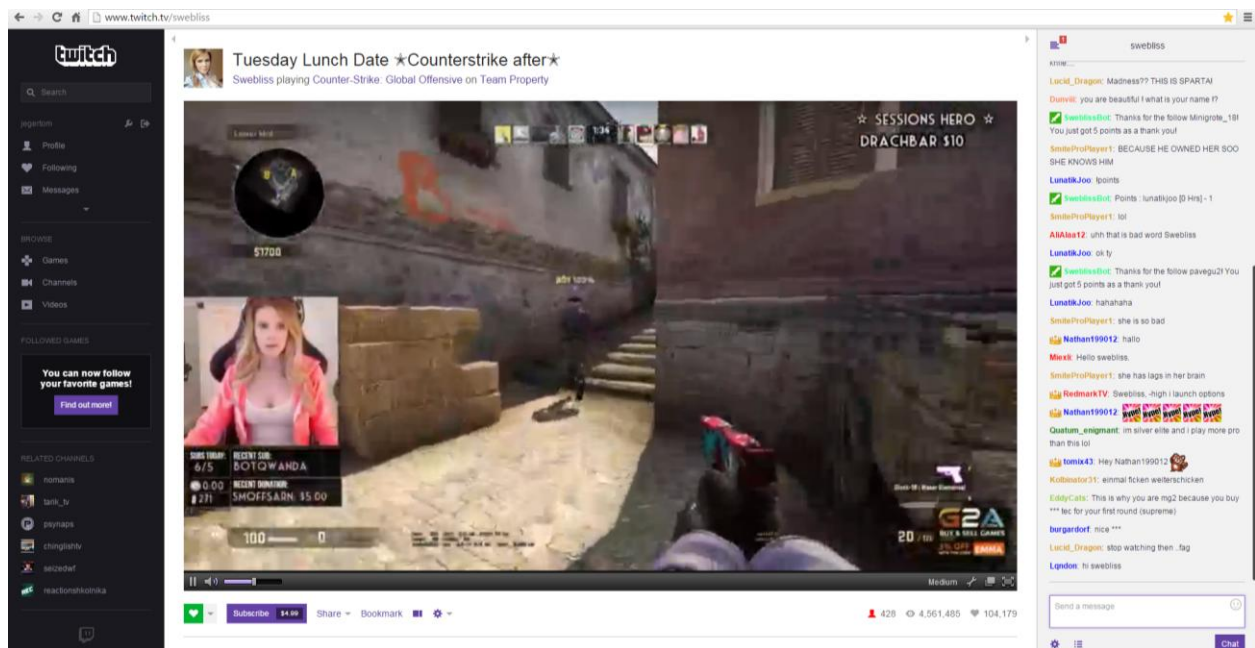
Figure 1: Swebliss streaming on Twitch TV (Source: retrieved from twitch.tv/swebliss 26.05.2015)

The streams on Twitch TV belong to *streamers or broadcasters*; these are Twitch users that upload streaming media content to be broadcast. Other Twitch TV users are known as viewers and watch the streamed content. There are several types of viewers. One can simply be a *normal viewer*, basically everyone can watch and join a stream, which makes it an accepting place for both noobs (i.e. new player to a game) and veteran gamers. Moreover *followers* are viewers have the possibility to follow a certain

stream, by doing so they receive email notifications when the stream goes live. There are also viewers that become *moderators*, these Twitch users take on the voluntary task to perform administrative duties to support a stream. This is done through privileges the moderators receive from the broadcaster of the stream, the moderators also receive a special icon to underline their status in the stream. Moderators make sure the chat channel of the stream is a nice and welcoming place by welcoming and interacting with the viewers but also by making sure abusive messages and links or not posted, they can temporarily timeout viewers or even permanently ban them (Hamilton et al. 2014). Some Twitch streamers, those who draw a large number of viewers, have the opportunity to join the partnership program of Twitch TV. Twitch TV partners earn a share of the revenue generated from their streams and can choose how and when advertisement appears on their stream. They can also offer their viewers the possibility to subscribe in return for a certain fee. *Subscribers* are able to watch the stream without advertisement and are able to use special emoticons in the chat. They are also shown by a special icon which is different to that of the moderators. Subscribers can also chat when the streamer decides to chance the mode to his chat to subscriber only mode, this is useful especially in large streams to limit the amount of people who are able to interact in the chat (ibid). Next to subscribing, viewers can also choose to donate money to his favourite broadcaster in order to support him or her, to receive donations one must not have a partnership with Twitch TV. Hence, Twitch TV streamers can earn money on the content they create even without a partnership (Twitch 2015).

The video content on Twitch is mainly of people playing various digital games, either by themselves or by friends. A common practice by streamers is to play games with their viewers to give them a chance to stand in the spotlight. Furthermore streamers often make us of a webcam to film themselves and be visual to their viewers while they play games and stream on Twitch TV. However the content shared on Twitch TV is not always gameplay, many streamers spend significant time interacting with their viewers out the game. This includes greeting viewers, but another example is holding a poll (i.e. vote) about a certain subject or just regular conversation (Hamilton et al. 2014). According to findings in Hamilton et al. (2014) academic work, people engage in live streaming for two reasons i.e. the unique content of a particular stream and the interaction with and participating in the stream´s community. Furthermore Hamilton et al. (2014) claim that many participants in live streams prefer smaller streams in order to experience more meaningful interaction since massive streams which are so large that they regularly excess 5000 live participants cause an information overload in the chat which makes communication overwhelming and unreadable. "The quality of the chat streams changes to something like the roar of a crowd in a stadium." (Hamilton et al. 2014:7) As a consequence this has a negative impact on the quality

of interaction within the streams (ibid). Since the focus of the study in this thesis includes the goal to investigate the nature of interaction on Twitch TV next to motives for consuming (i.e. following and creating content on Twitch TV) this medium, the study will mainly focus on smaller streams i.e. streams made by a Twitch TV user and not a professional organization.

Literature review

Online communities

One can argue that Twitch TV is an online community in which members of this community share their (game) experiences. Maloney-Krichmar & Preece (2005) define online communities as "a group of people with a common interest or a shared purpose… who use computer systems to support and mediate social interaction and facilitate a sense of togetherness." In his academic work on digital culture, Miller (2011) claims that there are several advantages to being part of a virtual or online community. It can be expected that the advantages of being part of an online community motivate Twitch TV users to consume and create content on the platform and as such be part of the Twitch TV community. Additionally, the characteristics of the online community can help to reach a better understanding of the interaction on Twitch TV.

To begin with, online communities can help to reverse or compensate for the lack of community in real life. Miller (2011) refers to the work of Rheingold who suggests that community spirit disappears in our contemporary consumption culture and that internet spaces such as forums, chat rooms and online worlds have become informal social spaces that serve as a social glue to bind communities together creating a sense of community and combating the isolation of contemporary life (Miller 2011). In this respect, Twitch TV can be seen as an online space where people find a state belonging with those who have common interest in games. The community might give Twitch TV users social support and give them the feeling to be part of a group. This notion is in accordance with the work of several academic scholars who found a positive relation between playing online computer games and obtaining online and offline social support (Trepte et al. 2012, Steinkuehler & Williams 2006, Williams et al. 2006).

Secondly there is freedom of engagement in online communities. Members of online communities can choose when and how they engage with other community members and the time that is convenient for them. They might as well meet face-to-face but the choice is always up to the community member.

Members can search for those with whom they feel most comfortable and share some sort of interest (Miller 2011).

This goes as well for the level of involvement. One is entirely free in how intensive one wants to get involved in a specific community. (ibid). Some Twitch users might only be interested in following other streams and quickly pass by while others intensively follow certain streams or daily broadcast their own content. Furthermore when one is part of an online community, there is no problem of mobility. (ibid) Wherever one goes or moves one can still be part of the community as opposed to physical communities say for example one´s local card club or pub. In addition members of online communities can meet people from all over the world. Finally, online communities have the purpose to give its members perceived intangible benefits such as social and knowledge capital (ibid). A side from getting to know other people with a common interest in a certain game, Twitch users might learn each other new things about the games or themselves and help them expand their online network.

Mysirlaki & Paraskeva (2010) explain that learning is nowadays a social process and claim that young people are more likely to acquire new skills through cognitively-demanding leisure instead of a structured learning environment. "Online social environments can grow into online learning communities when they foster participants to actively engage in sharing ideas with others, fostering knowledge sharing." (Mysirlaki & Paraskeva 2010:223) It can be reasoned that engaging in sharing ideas is exactly what Twitch TV does, as Twitch TV is about sharing game experiences with others. Commercial games can be considered as complex learning systems with a full range of social and material practises. Moreover these games are based on communities of players that foster next generation skills, such as:

- Collaboration with different teams of people.

- Creation, sharing and the conquest of knowledge through evaluation and infiltration of information

- Thriving in chaos

- Critical thinking and solving problems

(Mysirlaki & Paraskeva 2010:224)

Following this train of thought, Twitch TV can be perceived as a source of social and knowledge capital that helps its members to master certain skills as mentioned above. When conducting research on the

nature of interaction on Twitch TV and the motives to engage on this platform, the presence of social and knowledge capital should not be neglected as this might be one of the most important advantages of being part of Twitch TV.

Twitch TV as a New Power

Perhaps it is necessary to take a step back in order to understand the reasons behind the massive growth that Twitch TV went through in recent years. This could be explained by a greater societal phenomenon that encourages people to share and work together instead of compete with each other. Heimans & Timms (2014) argue that our society is starting to transform into new power models which are enabled by peer coordination and the agency of the crowd as opposed to old power which is based on traditional consumption and ownership. This is caused by the fact that people are participating more than ever before. While for example Facebook is about sharing and shaping content, it can be argued that Twitch TV takes participation further since it includes producing and co-owning. A gamer with his or her Twitch TV stream is no longer a passive recipient of a game instead he or she becomes a content creator. On their website Twitch TV claims that "Twitch is changing the way in which people consume, interact with and create live video." (Twitch TV 2015)
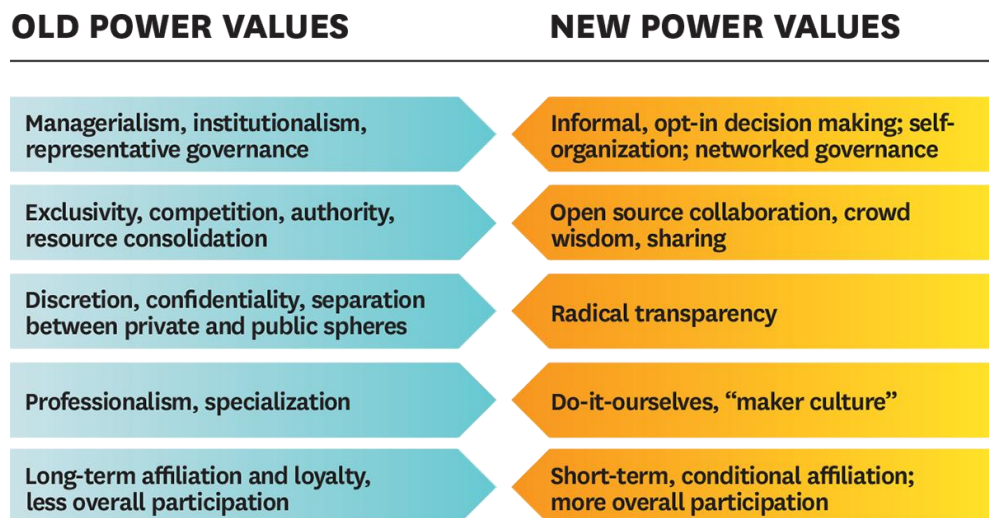
Today people increasingly expect to actively shape and create many aspects of their lives which give rise to a new set of values. (Heimans & Timms 2014) The shift to new power can also be explained by the concept of collaborative consumption. "Collaborative consumption is people coordinating the acquisition and distribution of a resource for a fee or other compensation." (Belk 2014:1597) The resource here is live videos about games and although a fee could be received, since Twitch TV users can receive donations and revenue from subscriptions. However, it is likely that other forms of compensation drive people to engage in Twitch TV. Collaborative consumption is about the community, to so an extend that users are no longer referred to as consumer but members who receive membership benefits such as status, identity, shared interest and ownership. Collaborative consumption is feeding our social self, this is the part of us that seeks connection and belonging. (Botsman & Rogers 2011)

One can question whether Twitch TV users posses values of the new power movement in our society (see figure 2). New power embraces the power of innovation and networks to provide goods traditionally provided by the government and big institutions. Furthermore new power emphasis

collaboration and enhances transparency, since especially young people live their live on social media. New power desires that people do things themselves rather than counting on organizations or professionals. Lastly, new power proposes a shift from loyalty to short-term, conditional affiliation as it is very easy to join and share but it means that it also makes it easy to give something up. (Heimans & Timms 2014)

The idea of conditional affiliation will also be one of the most challenging things for new powers such as Twitch TV. (ibid). It can be debated that Twitch TV should worry about maintaining the crowd´s interest, and looking from the broader perspective of new power, this is not only about Twitch TV but also about all maintaining interest in games. Games are at the forefront of consumer product development within the industry. New developments in hardware and traditional software are often seen several years earlier in games. (Sellers 2006) Games are not required for anyone and need therefore to attract and retain a person´s interest. This situation creates a highly competitive landscape where games need to compete for the attention of potential players (ibid).

Following this logic, all stakeholders including video game development companies, computer technology industries, gaming events and e-sports organizations depend on the attention of the crowd. Comprehending the new power movement, it can be argued that Twitch TV is a platform for the game industry to attract the crowd in a new way with these new values. Therefore, investigating the motivation of Twitch TV users and the content they create can be of interest for these stakeholders in order for them to understand their customers. The results of this thesis can be beneficial in order to understand the shift in how people consume games and experience live video content on the internet.

OLD POWER VALUES

OLD POWER VALUES	NEW POWER VALUES
Managerialism, institutionalism, representative governance	Informal, opt-in decision making; self-organization; networked governance
Exclusivity, competition, authority, resource consolidation	Open source collaboration, crowd wisdom, sharing
Discretion, confidentiality, separation between private and public spheres	Radical transparency
Professionalism, specialization	Do-it-ourselves, "maker culture"
Long-term affiliation and loyalty, less overall participation	Short-term, conditional affiliation; more overall participation

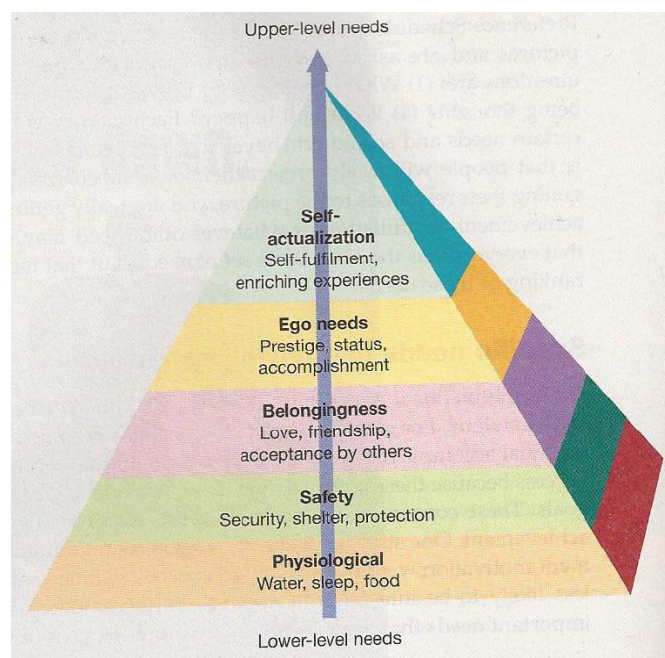**SOURCE** JEREMY HEIMANS AND HENRY TIMMS   HBR.ORG

Figure 2: Old and new power values by Heimans & Timms

Researching motives to consume and create content on Twitch TV

User-generated content is referred to as "media content created or produced by the general public rather than by paid professionals and primarily distributed on the internet." (Daugherty et al. 2008:16) Following this definition, the broadcasting of content on stream on Twitch TV can be seen as user-generated content, since the academic works that focus specifically at the consumption or creation of content on Twitch TV is very limited, it is beneficial for this research to look at existing works about user-generated content as well as playing games in order to further research motivation in relation with Twitch TV. The following sections will start with an explanation of motivation within consumer behaviour (Solomon et al. 2010). Furthermore it will present the work of Daugherty et al. (2008) who used functional theory and created a figure to understand the consumption and creation of user-generated content (see figure 4). In addition, the literature on motivation theory will be extended by additional research in the field on motivations related to use-generated content (Stoeckl et al. cited in Arnhold 2010) as well as motivations for playing games (Yee 2006) and the typology on different player types created by Bartle (1996).

What is motivation?

Solomon et al. (2010:177) define motivation as "the processes that cause people to behave as they do." They further explain "from a psychological perspective motivation occurs when a need is aroused that the consumer wishes to satisfy. Once a need has been activated, a state of tension exists that drivers the consumer to attempt to reduce or eliminate the need." (Solomon et al. 2010:77) Furthermore Solomon et al. (2010) clarify that the desired end-state is the consumer´s goal. However there are different kind of needs and motivations. An influential work on this was created by the psychologist Abraham Maslow who created a hierarchy of needs in which certain level of motives are specified. Figure 3 illustrates the levels of need in the Maslow Hierarchy. (Solomon et al. 2010)

Figure 3: Maslow´s hierarchy of needs in Solomon et al. (2010)

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Nevertheless it is important to know that Maslow sees his hierarchy as a ladder, this means that one has to fulfil the lower-level needs in order to reach needs higher in the hierarchy such as ego needs and self-actualization. Solomon et al. (2010) warn that this hierarchy has certain problems as one motive can be placed under different needs and it is not always necessarily true that upper-level needs cannot be reach without taking care of the preceding ones at the bottom. Yet Maslow´s hierarchy is seen a standard in marketing knowledge and is embraced by marketers since it (indirectly) specifies certain types of products (or services) benefits people might be looking for in different stages of their development (ibid). In addition, it is argued that the Maslow´s pyramid remains the strongest model to understand what is meaningful to consumers and explain what they do and why. Brands in collaborative consumption satisfy needs in both the upper and lower parts of the Maslow´s pyramid (Botsman & Rogers 2011). Furthermore Dinitzen & Jensen (2010) explain that Maslow´s pyramid of needs is often turned upside down in western society since people in the western world have a basic fulfilment of the bottom needs and are therefore more focused on the higher needs such as self-fulfilment. When taking Twitch TV in consideration, it can be expected that especially belongingness, ego needs and self-actualization can be fulfilled. As discussed before in the advantages and disadvantages of online communities, Twitch TV might offer its members friendship and being part of the community, contributing to a sense of belongingness. If one achieves to become a popular streamer, this might also give one a sense of accomplishment (ego need) while the actual experience of gaming might be enriched by using Twitch TV and herby benefit to one´s self-actualization.
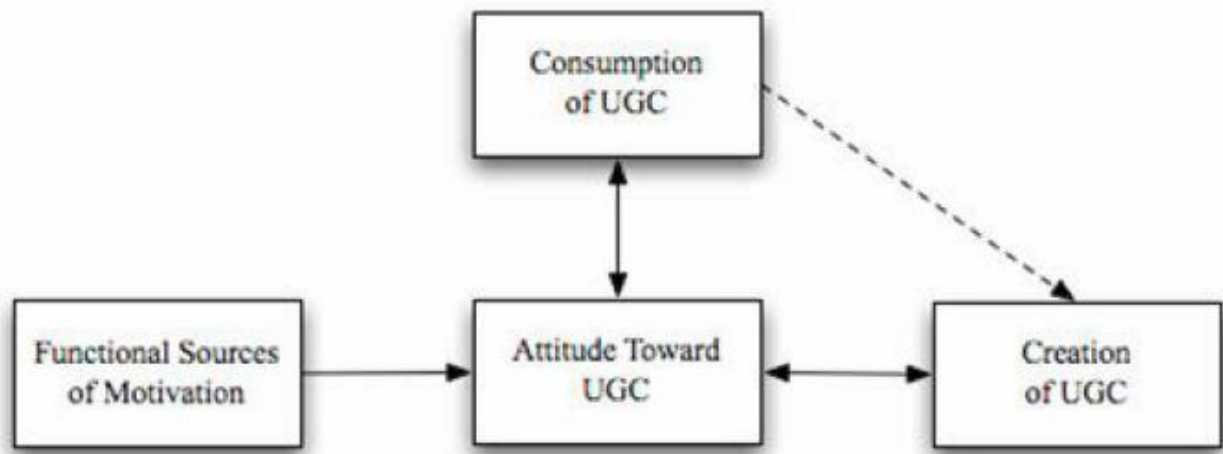
Motivations and user-generated content

Figure 4: Relation between UGC and motivation by Daugherty et al. (2008)

Daugherty et al. (2008) explored the consumer motivations for creating user-generated content and used functional theory. According to Daugherty et al. (2008:17) a consumer´s willingness to experience user-generated content depends on his or her attitude towards the consumption or creation of user-generated content. A consumer´s attitude derives from both the perceived value of the content and how it relates to his or her existing beliefs and feelings (i.e. motivational sources) (Daugherty et al. 2008:18). To understand and influence this behaviour one must understand the motivational source behind it. The functional theory concludes five distinct personality functions: utilitarian, knowledge, ego-defensive, value-expressive and social adjustment.

- The utilitarian function supports the idea that people are motivated to gain rewards and avoid punishment from their environment. It involves attitudes based on self-interest and implies that consumers of user-generated content create content for their own personal incentives.

- The knowledge function refers to the need for information people have in order to understand and organize their environment and as such make sense of our own experiences. Those who create user-generated content do this in order to understand the topic at hand and themselves since they experience a sense of intrinsic wisdom.

- Thirdly, the ego-defensive function defends one´s self-image as it acknowledges motivations with the purpose of protecting people from internal insecurities or external threats. User-generated content is created in order to minimize self-doubts, feel a sense of belonging and possibly reduce guilty feelings about not contributing.

- The value-expressive function is concerned with attitudes that allow people to express or relate their self-concepts and values which enhance one´s image in the eyes of the world through matching moral beliefs. Creators of user-generated content feel inherently gratified with a sense of self-esteem because they have created content and become member of an online community that shares what they consider important.

- Finally an extension to the value-expressive function is proposed i.e. a social function. This last function focuses on the motivation for social adjustment in which people express attitudes or behaviour that are agreeable to others. The function also recognizes a distinction between internal beliefs and the desire for external relationships, independent of moral values. It compels people to seek opportunities to interact with friends or participate in activities perceived favourable by others. User-generated content consumers and creators are possibly motivated by this function because of the perception people they value have on their membership within an online community. (Daugherty et al. 2008:17-18)

Daugherty et al. (2008) explain that the connection between attitude (deriving from motivation) and actual creation and consumption can be seen from two different types of processing.

- The deliberative processing approach draws on raw data present in a situation which means a consumer will process new data without any environmental influence and fits most to the consumption of user-generated content. One might look for a specific type of user-generated content based on his/her motivation and attitude but can also consume user-generated content that is new or unknown and as such process the raw data.

- The second type of processing is the spontaneous one and relates more to the act of creating user-generated content since spontaneous processing involves reaction and formation of attitudes depends on cues of the memory of the consumer and environmental triggers.

The act of creating user-generated content depends on attitude towards both previous experiences on user-generated content and the immediate situation involved in the creation. Therefore Daugherty et al.´s figure has a connection between creation and consumption of user-generated content because although these are two distinctive actions the consumption of user-generated content reinforces the attitudes (personal experience, memory cues) on user generated-content. (Daugherty et al. 2008).

It is important to take the notions as pointed out above in consideration because this study is focusing on specific user-generated content within the setting of Twitch TV. This is the Valve game Counter Strike Global Offensive. However this does not mean that Twitch users cannot be influenced by other content on Twitch or other internet platforms that provide user-generated content such as YouTube videos to give just one example when broadcasting their own stream on Twitch TV.

The German scholars Ralph Stoeckl, Patrick Rohrmeier and Thomas Hess (cited in Arnhold 2010) mention six additional motives for creating user-generated content while at the same time coming up with some motives that might stop one from creating user-generated content. The six motivations in favour of creating user-generated content include: enjoyment, information dissemination, contact, personal documentation, passing time and earning external economic incentives. While being too time consuming, an uninteresting information offer, privacy concerns, a perception of being not fun, being unable to earn money, being unaware on how creating user-generated content works and technical restrictions were motives against creating user-generated content.

Motivation and playing games

Since Twitch TV is related with playing digital games, it is important to consider research conducted on motivation in relation to playing games to cover the whole spectrum of possible motives to engage in Twitch TV. Mysirlaki & Paraskeva (2010) investigated intrinsic motivation and the sense of community in multiplayer games. Intrinsic motivation can be explained as motivation that an individual has for doing something without external inducements or rewards. The motives included in the research are challenge, fantasy, control and curiosity, cooperation, competition, recognition and sense of community. The results of the study showed that the ability to develop a community is in strong connection with the intrinsic motivations of players and the sense of belonging to a group. The ability to develop a community also had a positive effect on one´s game performance. Moreover the group development within games had no influence on the engagement in games itself.

Another research on motivation in online games was conducted by Yee´s (2006) who developed an online survey and reached out to 3000 respondents that play massively multiplayer online role-playing games (MMORPG) such as EverQuest, Dark Age of Camelot, Ultima Online and Star Wars Galaxies. The outcome of the survey revealed 10 motivation subcomponents which were place in three overarching components: achievement, social and immersion as can be seen in figure 5.

Achievement	Social	Immersion
Advancement Progress, Power, Accumulation, Status	**Socializing** Casual Chat, Helping Others, Making Friends	**Discovery** Exploration, Lore, Finding Hidden Things
Mechanics Numbers, Optimization, Templating, Analysis	**Relationship** Personal, Self-Disclosure, Find and Give Support	**Role-Playing** Story Line, Character History, Roles, Fantasy
Competition Challenging Others, Provocation, Domination	**Teamwork** Collaboration, Groups, Group Achievements	**Customization** Appearances, Accessories, Style, Color Schemes
		Escapism Relax, Escape from Real Life, Avoid Real-Life Problems

Figure 5: Results of Yee´s (2006) research on motivation in online games

Richard Bartle (1996) made a typology of four player types for MUDs (Multi-User Dungeon). MUDs are real time virtual world games which are usually text based and include role playing, player vs player and interactive chat. One can argue that considering the fact that the games are text based this gives room to a wide range of interaction. Furthermore these games are in terms of graphics and visual effects pretty simple compared to how games look today. In Twitch TV there is also a text-based chat available as well as the possibly for the broadcaster to talk via voice chat i.e. via a microphone. It can be debated whether Twitch moves the interaction of gamers within an online community to browser based and text based forms i.e. the Twitch TV stream and outside the game itself. By using the typology of Bartle as an inspiration to distinct Twitch TV users in this research, it offers the possibility to classify different Twitch TV users, this does not mean that there exists a perfect stereotype of Twitch TV user instead it might rather give a more concrete overview and visualization of Twitch TV users in relation to their motives. Figure 6 illustrates the typology of Bartle (1996).
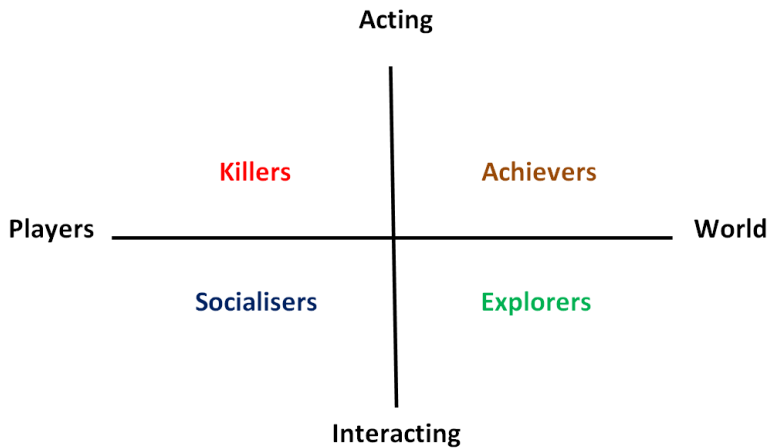
Acting

Killers   **Achievers**

Players ———————————|———————————— **World**

Socialisers   **Explorers**

Interacting

Figure 6: Typology of player types by Bartle (1996)

The axes on the figure represent the players´ interest for playing a MUD. The x-axis goes from an emphasis on players to an emphasis on the environment while the y-axis goes from acting with to acting on. Each corner represents a type related to a player´s preference consequently the figure includes the killer, achiever, socialiser and explorer.

- Achievers are interested in doing things in the game itself i.e. acting on the world. The purpose of playing is to master the game and achieve formal status in the game.
- Explorers want the game to surprise them by trying new things and are proud on their knowledge of the game especially when new players see them as the source of all knowledge.
- Socialisers are interested in interacting with other players and are proud of their friendships, contacts and influence.
- Finally, killers are interesting in doing things to other people and act on players. They wish to obtain the best practised fighting skills to dominate others in a game.

(Bartle 1996)

One can expect that Twitch TV users will mostly be found at the bottom spectrum of the typology since these types are focused on interaction however this might not be necessarily true. An example could be an achiever or killer that might be interested in Twitch TV because he or she wants to learn new things about the game in order to improve his or her abilities or simply because one enjoys watching someone play who has an extremely high level of skill.

The gameplay experience model

Since Twitch TV users are playing digital games, it is relevant to include research done in this field in order to reach a greater understanding of what a game is. The Finish media researchers Laura Ermi and Frans Mäyrä (2005) argue that one needs to understand what happens in the act of playing and understand the player and the experience of gameplay in order to understand what a game is. Furthermore they argue that there emerges a unique interaction process between the game and the player. (Ermi & Mäyrä 2005). A model was developed to shed light on the complex dynamics that are involved in the interaction between a player and a game (see figure 7).
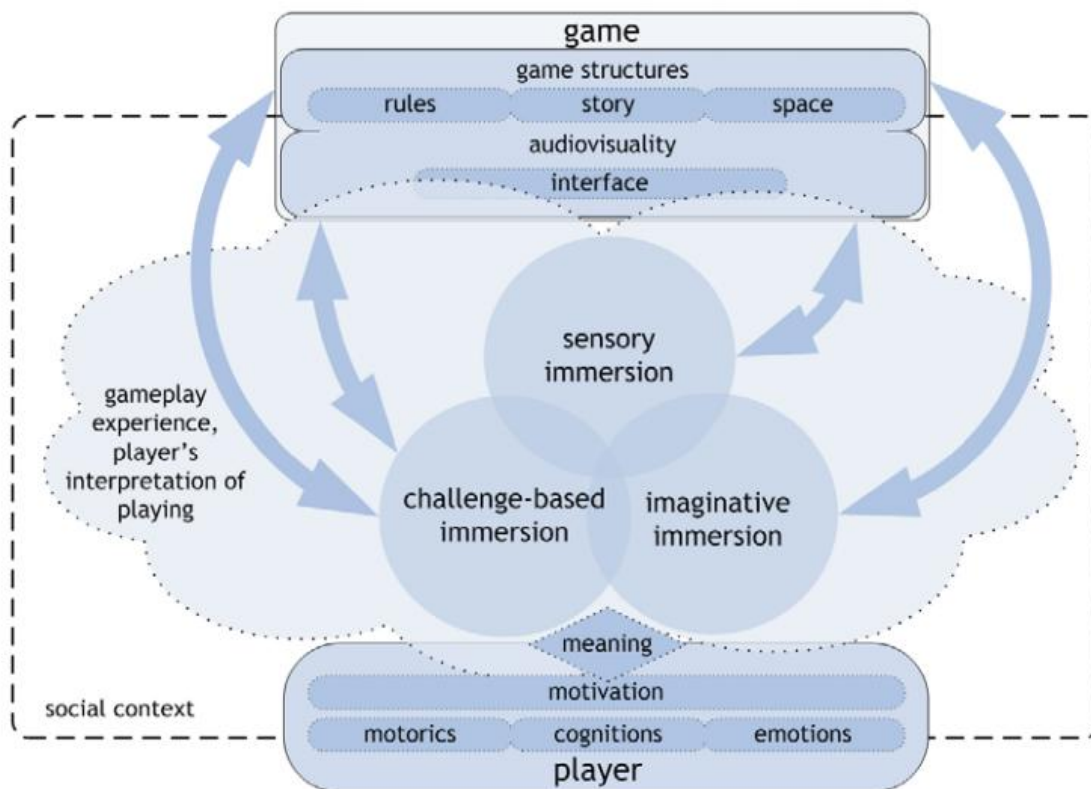

Figure 7: The SCI-model by Ermi & Mäyrä (2005)

The model consists out of three main components of immersion. The first dimension is sensory immersion, which is related to the audiovisual execution of games. Secondly, there is challenge-based immersion which concludes strategic thinking and logic problem solving and is most powerful when there is a balance between challenges and abilities. (Ermi & Mäyrä 2005) This component is based on the flow theory developed by the Hungarian psychologist Mihaly Csikszentmihalyi (2002) and is widely

studied in marketing and also in online games (Hoffman & Novak 2009) The last form of immersion is the imaginative one. The imaginative immersion refers to the possibility for gamers to use their imagination and emphasise with characters in the game or simply enjoy the fantasy of the game (Ermi & Mäyrä 2005). Although the gameplay experience model focuses on immersion, the authors acknowledge that there is more to be discovered and argue that it is necessary to broaden the conception and evaluation of gameplay experiences. They claim that it could be relevant and important to examine the role of social and cultural contexts in the gameplay experience (ibid). By taking the SCI-model as a point of departure the further research of this thesis can contribute to understanding the social context of the model and discover possible effects of the social context on the three forms of immersion.

A possible effect on the challenge-based immersion could be caused by the fact that a gamer that streams on Twitch TV while playing Counter Strike Global Offensive has a reduction or improvement in performance because he or she is exposed to an audience that is following what he or she is doing in the game. Bowman et al. (2013) investigated the effect of audience presence on the performance and enjoyment of video games by using social facilitation drive theory. This theory implies that the mere presence of an audience increases drive to perform a task which causes a response of one´s skill with a certain performance as a result. (see figure 8)
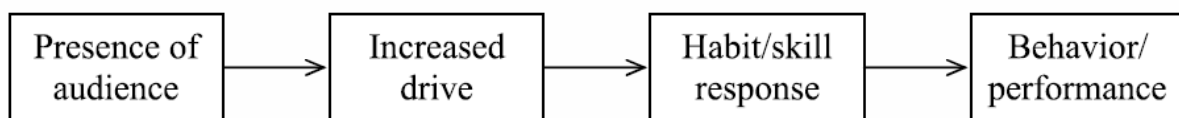

Figure 8: Drive theory on performance by Bowman et al. (2013)

"An illustration of this process in action is the hitting ability of a professional baseball player, whose dominant response to a pitched ball is a level, a powerful swing. This habitual swing is also understood as the player´s batting skill." (Bowman et al. 2013:42) When people play games cognitive abilities such as hand-eye coordination and mental rotation ability as well as the ability to strike a target can be seen as components of skill that influence the performance in games. (Bowman et al. 2013) Furthermore the social facilitation drive theory suggests that individuals with a higher level of skill perform better while those with a lower level of skill have the tendency to perform worse (ibid). The effect of audience presence was tested by making participants play the first person shooter Quake 3: Arena while two people were watching them play. The results of the study showed that: the presence of others while playing a game coupled with one´s skills can significantly impact their game performance. (ibid) It should

be taken in consideration that there is a significant difference between Bowman et al.´s research where the audience consisted of two people who were physically present while the research participants played a game as opposed to Twitch TV where the audience is following the gamer via online video streaming and can be of a much larger number. Additionally it seems logical that those who stream themselves on Twitch want to have an audience that follow them. Nevertheless a possible chance in game performance can be expected, this thesis does not have the goal to investigate whether this change in performance is effectively true instead it can be seen as another motive for people stream on Twitch while at the same time revealing relations between the social context and immersion of games.

The concept of presence

Where the previous parts of the literature review discussed the online community, motivation, the game experience model and Twitch TV in the greater perspective of new power values in our society. This last part has the goal to discuss academic works that can be used to understand the nature of interaction on Twitch TV and create a framework to structure this interaction since arguably many things can be labelled as interaction. Hence the researcher will use the framework as a tool to get a better grasp on the nature of interaction in Twitch TV. Where motives can be used to answer the question why users consume the media product Twitch TV. The nature of interaction rather explains how one consumes Twitch TV. An important term to look at is presence because today´s technology blurs the distinction between the actual and virtual environments in which interaction takes place. In addition, modern electronic games create virtual environments where users interact in ways hard to distinguish from interaction in actual worlds. (Tamborini & Skalski 2006) "Presence can be understood as a psychological state in which a person´s subjective experience is created by some form of media technology with little awareness of the manner in which technology shapes this perception." (Tamborini & Skalski 2006:226) Hence, presence is about being there and has therefore partly to do with technology and partly to do with the participants´ state of mind (Schroeder 2002).

Words like presence, telepresence, subjective presence, virtual presence and others are used interchangeably to distinguish experience in virtual environments (Tamborini & Skalski 2006). Nevertheless in this thesis the distinction of presence will be limited to three different kinds and by doing make it possible to represent the actual self of the Twitch TV streamer, the environment of Twitch TV and the environment of digital games (with a main focus on Counter Strike Global Offensive).

Social Presence

Social presence reflects "the feeling of being present with another person at a remote location" (Sallnäs 2002:172) It involves behavioural engagement which causes people to engage in social behaviours such as talking, chatting, turn taking, eye contact and nonverbal mirroring (Tamborini & Skalski 2006). A level of social presence can be present in a Twitch TV video stream or channel where the broadcaster interacts with his or her followers by using a webcam, audio and video communication, while the followers in turn can respond by using text-based chat. Moreover social presence can be identified within digital games themselves played by the broadcaster. In this research, the main focus in understanding social presence in will be on the Twitch TV channel since Twitch TV is the central subject of this thesis.

Spatial Presence

Secondly, there is spatial or virtual presence which is defined as "being present in a computer-generated environment that feels like reality." (Sallnäs 2002:172) It is the extent to which game players feel transported to another place, as thought they are physically located inside the virtual environment. Two essential qualities of this type of presence are involvement and immersion (Tamborini & Skalski 2006). As the reader should recall the notion of immersion in games was presented earlier in this literature review by using the game experience model of Ermi and Mäyra (2005). "It is argued that spatial presence flourishes in those who are fascinated by virtual environments and whose ability to quickly process information not only allows them to visualize imagined spatial structures but also richly elaborate on them. Skills allowing successful control of virtual environments and the confidence this brings can increase the likelihood of experiencing spatial presence." (Tamborini & Skalski 2006:230)

Self-presence

Finally there is self-presence which is defined as "a state in which users experience their virtual self as if it were their actual self which might even lead to an awareness of themselves inside a virtual environment." (Tamborini & Skalski 2006:226-227) Some researchers such as Ijsselsteijn et al. (cited in Tamborini & Skalski 2006) and Wirth and colleagues (ibid) see self-presence simply as a part of spatial presence. However there is a greater conceptual distinction since experience of self-presence can alter both our self-image of our body as well as our social identity (Tamborini & Skalski 2006). When

considering the creation of social life online, digital bodies or avatars are powerful artefacts to consider, digital bodies are the material out of which relationships and interactions are embodied much like in offline life. Hence, digital bodies are used to greet, play, signal group affiliation or convey opinions or feelings (Taylor 2002). On Twitch TV, one can comprehend the notion of digital bodies as the digital body in-game i.e. the first person view in Counter strike Global Offensive. The digital body is interacting in the game but at the same time these interactions are followed by the viewers on Twitch TV. Moreover digital bodies can also be found on Twitch TV itself since graphics, emoticons and other virtual content can represent one´s self.

Simultaneously the social identity of the Twitch TV streamer will be of influence to the interaction that goes on in the digital environment. In his book Social Identity, anthropologist and professor in sociology Richard Jenkins (2008) asserts that the word social is redundant since all human identities are by definition social identities since identity is a matter of meaning and there should not be made a distinction between cultural or social identity since this misrepresents the observable realities of the human world (Jenkins 2008). "As a very basic starting point, identity is the human capacity – rooted in language- to know ´who´s who´ (and hence ´what´s what)." (Jenkins 2008:5) In other words identity is something one does and involves a process of identification. Goffman argues that individuals negotiate their identities through interaction. Individual identification emerges within the ongoing relationship between self-image and public image (Jenkins 2008). People present an image of themselves for acceptance by others which involve the art of impression management. Impression management entails the interactional competences which send particular identities to others and attempt to influence their reception. The domain of self-image can also be seen as the backstage where one to some extent is free from the anxieties of presentation. One can rehearse the presentation of an identity in a backstage area before trying to carry it off in public (ibid).

Taking the point of view of the previous notions on identity, the public image can be seen as the image viewers have of the gamer that streams on Twitch TV, where the gamer is in the front-stage performing for an audience. It can be questioned whether Twitch TV streamers rehearse or even produce their own public image, this might conclude gaming skills but also social behaviour such as interaction with the viewers. It can be debated that the public image reflects a digital reputation which can be understood as a general public feeling of sentiment about a person (Hearn 2010). Wernick (cited in Hearn 2010) notes that goods, services, corporations and, but most centrally people are implicated in a promotional culture. This entails that one constructs itself as a persona for public consumption in line with the

competitive imaging needs of the market. This process of self-production is also described as self-branding which may be considered "a form of affective, immaterial labour that is purposefully undertaken by individuals in order to garner attention, reputation and potentially profit." (Hearn 2010:427) Skågeby (2009) asserts that the often quantified display of numbers of friends, views of comments is an instrumental aspect of social networking sites. These aspects are inherent in Twitch TV as well and it can be expected that Twitch TV streamers are inclined to compete for viewers in order to create a ´popular´ stream. Hence, the scarce resource of today is not information but attention (Skågeby 2009). In addition Hearn (2010) claims that reputation is a cultural product as it is conditioned and constituted by cultural or economic institutions that have the power to authorize and direct attention and transmute that attention into value. The notion of attention as value leads us back to the chapter of the new power debate. One may recognize the value in Twitch TV as an institution that empowers the interests of gamers in a new way.
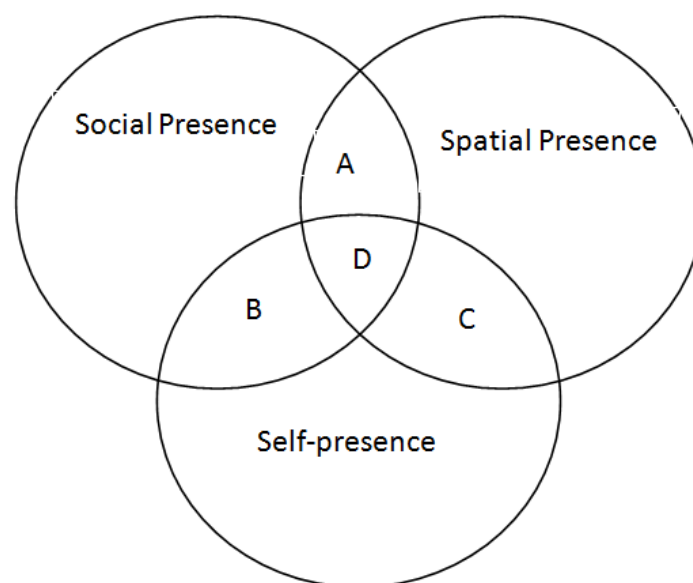
A framework of presences

Figure 9: A framework of presences

This last chapter of the literature has the intention to give the reader a visual overview of the three types of presence: social, spatial and self-presence by creating a framework as earlier discussed and how to understand this in the context of the research of this thesis. One can experience different kinds of

presence at the same time, therefore figure 9 contains of three circles which overlap each other these zones are represented by four letter: A, B, C and D. The overlaps indicate that presence possibly can appear simultaneously in several communication forms. As Sallnäs (2002) claims in her research, human to human interaction is build on a complex set of behaviours that originate in face-to-face communication and can be substituted to a greater or lesser extent by features in communication systems. There is for example a significant difference between video and voice communication in terms of frequency of words spoken per second. However both communication forms are seen as equally good in relation to people´s perceived virtual and social presence. Text-chat on the other hand might be perceived as less social since people can exercise less control in the virtual environment and it is harder to interpret a person´s emotional state. People can experience presence at different levels. The level of presence is the extent to which a medium is perceived a sociable, warm, sensitive, personal or intimate when it is used to interact with other people (Sallnäs 2002).

When using this framework in this thesis the social presence is mainly focused on Twitch TV and how Twitch TV users interact through voice and video (the broadcaster or content creator) and text-chat (viewers). The Twitch TV broadcaster and viewers will at the same time be immersed in a certain game (Zone A) where they can communicate (broadcaster who plays the game) or follow the communication (viewers). The spatial presence involves the immersion and presence in the game itself. Nevertheless the avatar representation and influence of the broadcaster that plays a game will be of influence to this experience (Zone C). Furthermore the broadcaster might not be playing games at all times but come up with other things to entertain his or her viewers herby influencing the Twitch TV viewers sense of social presence (Zone B) by using or representing a certain image deriving from the broadcasters identity (self-presence). Finally there is Zone D which can be seen as the optimal point of presence in the Twitch TV experience forming a mix of the three types.

Target group: Digital Natives

It was earlier pointed out that the research of this thesis would focus on Twitch TV streams which broadcast the game Counter Strike Global Offensive. Nonetheless, today Twitch TV has millions of members and arguably anybody with an internet connection can join and follow this online video platform (Gamezone 2015). In order to make the target group of this thesis more workable it is desirable to narrow it down to a more specific group of Twitch TV users who have more in common than an interest in Valve games and Twitch TV.

An interesting point of departure is the distinction that Marc Prensky (2001), one of the world´s leading experts on the connection between learning and technology, made in order to explain why people nowadays learn in a different way. Prensky (2001) divides internet users in two different groups: i.e. digital natives and digital immigrants. Digital natives are native speakers of the digital language of computers, video games and the internet. Technology is an integral part in the lives of the digital natives. They have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all other toys and tools of the digital age. (Prensky 2001) To give an impression for what this means for gaming, already back in 2001 the average college graduate had spent over 10 000 hours of playing video games (ibid). All others, those who were not born in a digital world but have, at some later point in their lives adopted digital technology are described as the digital immigrants. The essence in the distinction is that digital immigrants will always retain, to some degree their ´accent´ of the past and therefore sometimes use digital technology in a less-effective way (ibid). An example of this accent could be that digital immigrants will read a manual for a program rather than assuming that the program itself will teach them how to use it (ibid). Moreover Jacqueline Anderson asserts that digital natives not necessarily make a distinction between the on- and offline worlds but rather see them as blending together seamlessly (Fromm & Garton 2013). The digital natives are revolutionizing the very nature of the Internet itself. The digital natives are transforming the Internet from a place where you find information to a place where you share information, collaborate on projects of mutual interest, and create new ways to solve some of our most pressing problems (Tapscott 2009).

The shift from an industrial culture to globalization and an information age dominated by multi-mediated and digital approaches to communication effects of ICTs have caused the most significant shift in our society to date in the sense that these developments created a larger than usual generational gap between previous generations and the digital natives (Pendergast 2009).

Howe & Strauss (2006) assert that people of this rising generation of digital natives, whom they call the Millennials, are advantaged and also feel advantaged in technology to a degree that older generations never were or felt at the same age. For Millennials, this perception of advantage is even stronger in their sense of mastery over how technology can be applied to the entertainment industry including music, movies, television, the internet and video games (Howe & Strauss 2006). Additionally, video gaming is the most comfortable with the internet and is most dominated by the Millennial consumers (ibid). Furthermore Howe & Strauss (2006:116) note that: "Millennials are far more facile with emerging

technologies, far more tempted to buy them and use them , and far more inclined to discard ´old´ entertainment media that don´t fit their emerging lifestyle." The Millennials understand that entertainment is going digital and is the first generation that expects to control media they consume having a sense the power to steer new digital technologies in the direction they want. (Howe & Strauss 2006) Considering the successful growth of Twitch TV, it can be debated that the generation of digital natives or Millennials is the driving force behind the success of Twitch TV and therefore this generation will be the target group of this thesis.

Academics have researched the differences amongst generations by using generational theory which "seeks to understand and characterize cohorts of people according to their membership of a generation which is objectively assigned according to the year of birth. It is a dynamic, socio-cultural theoretical framework that employs a broad brush-stroke approach, rather than an individual focus." (Pendergast 2009:1). Academics seem to find limited consent when it comes to defining the exact time frame for the Millennials, also referred to as the Net or Web generation or Generation Y with dates going from 1977 to 2003 (Benckendorff et al. 2009). However, the majority of definitions fell between 1977 and 1995 (Benckendorff & Moscardo 2009).

Since this thesis is focusing on the digital community of Twitch TV, one can argue that affinity with digital technology and games is a very important aspect and therefore the notion of the digital native is followed. Hence an age-range closer to the younger spectrum of the Millennials is proposed. On the other hand one should bear in mind that the average age of video gamers has steadily risen over the past decade (Howe & Strauss 2006). The target group will therefore be limited to people born between 1997 and 1985 giving respondents between 18 and 30 years old. As such all respondents are adults who arguably have a further developed identity compared to children and teenagers and are responsible for their own actions when broadcasting and producing content on Twitch TV. This is also legislated in the terms of service of Twitch TV which proclaim that people under the legal majority of their county may only use the service when a parent or legal guardian agrees to be bound to their terms. (Twitch TV Terms of Service 2015) At the same time did the respondents within the selected age range grow up with the first digital games. During the 1990s, personal computers, not proprietary game consoles, paced the progress of graphical game engines (Lowood 2006). First-person point of view games exploded onto the gaming scene in the early 1990s with the release of Wolfenstein 3D (Tamborini & Skalski 2006). This set the stage for what some call ´the doom revolution´, as the release of the game Doom back in 1993 "immediately left its imprint on almost every aspect of computer gaming, from

graphics and networking technology to styles of play, notions of authorship, and public scrutiny of content." (Lowood 2006:25) Moreover a report by the Kaiser Family Foundation shows that back in 2003, 50% of all children ages 4-6 play video games. (Vorderer et al. 2006) In 2004, The Entertainment Software Association (ESA) notifies that more than 50% of gamers predicted that in 10 years they will play as much or more than they played back then (ibid). Today, we are already a little more than 10 years later. One can perceive the selected target group as digital natives since the very beginning because they attained affinity with games from the start and one can be intrigued by understanding how these gamers´ consumption evolves by using new media such as Twitch TV.

Just as with the time frame of the Millennials, there is some confusion and contradiction in what is claimed about the common characteristics of this generation. Benckendorff & Moscardo (2009) argue there is some consensus around four key themes:

- Digital media use, especially for entertainment, social networking and creative endeavours.
- Positive attitudes towards diversity, flexibility, social issues and its own future.
- Orientation towards family and social group.
- Extension of adolescence due to longer time in formal education

Furthermore the influence of peers is very important to Millennials (Howe & Strauss 2006) (Fromm & Garton 2013). Millennials want to co-create, participate and be included in the brands they love. Compared to previous generations, Millennials have more friends and a bigger network with whom they share ideas and ask for feedback (Fromm & Garton 2013). Peer influence is seen as a source of help influence and power and collaboration is a core trait of this generation. (Howe & Strauss 2006) Considering It is also argued that Millenials try to assimilate other generations into their lifestyle as they help non-Millenials adopt to the digital environment, think for example on children showing their parents how to use Facebook and teach them how to find the best deals through social media and apps. Suddenly non-millennial behaviour becomes harder to differentiate from that of Millennials. This derives partly from the fact that older generations are adapting to these characteristics in order to stay and feel relevant in today´s workforce (Fromm & Garton 2013). The influence of the Millennials is also seen on the labour market where employers need to learn to understand new norms such as freedom, fun and collaboration (Tapscott 2009). It can be argued that the characteristics of the Millennials and their influence on the future are in harmony with the societal shift to new power values earlier discussed in

this thesis. Hence the digital natives seem the most appropriate chose to retrieve data from in order to understand Twitch TV as at platform within this context.

Nevertheless one should always maintain a critical view when defining a target group. Although it can be argued that the digital natives or Millennials are a global phenomenon which is homogenous all over the world as generational differences are universal. Benckendorff & Moscardo (2009) have a more critical view noting that despite the fact that every generation goes through certain life phases, the social conditions and external events (e.g. family structure, educational system, exposure to terrorist attacks) are different amongst various regions. Additionally there has been critique on the notion that digital natives are a global phenomenon since not everybody who qualifies for the digital native title according to their age uses technology in the manner Prensky (2001) describes (Thinyane 2010). Within developing countries such as South Africa, the spectrum of experiences is vast, with some coming from privileged backgrounds that could form part of the global digital native population, whilst some others are introduced to ICTs when they first enrol for their studies at a university (ibid). However most data on technology use in developing countries was heterogeneous (ibid). Therefore, one should be aware that in this thesis, the notion of the digital native alias Millennial and its characteristics is interpreted as global for those who live in developed countries.

Ontological, epistemological and methodological considerations

Social research is going beyond common sense or description and looks for a kind of knowledge which is more enduring and more universal than that which applies only to particular events or situations (Pole & Lampard 2002). Consequently this thesis will be a contribution to the field of enquiry, in this case Twitch TV. The study in this thesis has the goal to get a deeper insight in the motivations and social interaction and presence of Twitch TV users. Nevertheless, in the process of doing social research, several considerations can be made as there are different methods and kinds of knowledge deriving from these methods.

The following chapter will clarify the answers to these considerations in this thesis. Consequently, the chapter will explain the reader the ontological, epistemological and methodological position in this research. Although Twitch TV users can create their own content, the Twitch TV users are consumers of the same online video broadcasting platform and therefore this thesis is studying consumers. Hence the field of study falls within consumer research.

"One general way to classify consumer research is in terms of fundamental assumptions the researchers make about what they are studying and how they are studying it." (Solomon et al. 2010:24) According to Solomon et al. (2010) consumer behaviour studies are found within two different paradigms, the positivist and the interpretivist approach. Guba (1990) points out the ambiguity in the definition of a paradigm but ultimately defines it as "a basic set of beliefs that guides action, whether of the everyday garden variety or action taken in connection with a disciplined inquiry." (Guba 1990:17) According to Guba (1990) each paradigms responds to three basic questions:

- An ontological question: What is the nature of the "knowable"? Or, What is the nature of "reality"?

- An epistemological question: What is the nature of the relationship between the knower (the inquirer) and the known (or knowable)?

- A methodological question: How should the inquirer go about the finding out the knowledge?

 (Guba 1990:18)

Assumptions	Positivist approach	Interpretivist approach
Nature of reality	Objective, tangible Single	Socially constructed Multiple
Goal	Prediction	Understanding
Knowledge generated	Time-free Context-independent	Time-bound Context-dependent
View of causality	Existence of real causes	Multiple, simultaneous shaping events
Research relationship	Separation between researcher and subject	Interactive, co-operative, with researcher being part of phenomenon under study

Figure 10: The main differences between the positivistic and interpretivistic approach to consumer behaviour according to Solomon et al. (2010:25)

Figure 10 reflects the two dominant paradigms or set of beliefs within consumer research. It has been pointed out before that the goal of this thesis is to reach greater understanding of a specific context, i.e. Twitch TV, as can be seen in figure 10, context-dependent research and the goal to understand a phenomenon are part of the interpretivist approach. Furthermore, consumer culture theory claims that studying a particular consumption context is not an end in itself, but rather studying human behaviour in a consumption context is useful for generating new constructs and theoretical insights. This approach also recognizes that one can make use of multiple methods to better understand trends such as how consumers use media in their lives (Solomon et al. 2010). Twitch TV as a video broadcasting platform is a social media just like YouTube or Facebook and many others. A consumption context is in this case the marketplace of games and those who buy and consume those games, while in this study the human behaviour of these gaming consumers is investigated by understanding their use of Twitch TV. Following these notions, an interpretivist approach seems to be the preferable stance to take within the research.

"Interpretivists stress the importance of symbolic, subjective experience, and the idea that meaning is in the mind – that is, we each construct our own meanings based on our unique and shared cultural experiences, so that there are no single right or wrong references." (Solomon et al. 2010:25) In other words interpretivism requires the social scientist to grasp the subjective meaning of social action (Bryman 2008). Those in favour of interpretivism argue that our society emphasis too much on science and technology, and that this ordered rational view of consumers denies the complexity of the social and cultural world in which we live (Solomon et al. 2010). Assuming that social reality has meaning for human beings, from the perspective of interpretivists human action is meaningful since humans act upon the basis of the meanings they attribute to their acts and the acts of others. Interpretivism argues as such that research should be interpreted from the perspective of the research participants (Bryman

2008). The researcher´s interpretations can be found on three different levels since the researcher interpret others interpretations and furthermore in order to reach a deeper understanding of his interpretations as a researcher, the researcher interprets these understandings through concepts and theories and literature within the field of enquiry, in this case motives on user generated content and games, the game experience model, new power values in our society and the framework of presences. (ibid). Hence opposed to the positivist approach which holds an ontological stance that claims there is a reality out there driven by immutable natural laws and mechanics which can only be understood if one´s epistemological position is objective (Guba 1990). The interpretivist approach takes the social reality as its ontological point-of-view and sees the nature of the relationship between the researcher and knowable as a subjective one. (Bryman 2008)

Phenomenology

According to Bryman (2008) one of the main intellectual streams that has been responsible for the anti-positivist position and which at the same time has contributed to interpretivism is phenomenology. Phenomenology is defined as "the study of anything that appears, anything that is real, anything that can be experienced in some matter." (Fathery 2010:7) Phenomenology was not founded, it grew. The phenomenology movement got under way in the first decade of the 20th century owing its origin to the work of Edmund Husserl. Later on, other writers made their contributions to the term such as Martin Heidegger with his development of hermeneutic phenomenology (Spiegelberg 1975). The influence of phenomenology extends beyond philosophy since it offers general ideas of relevance to the social sciences in fields such as anthropology, economy, law, political science, sociology and so on (Overgaard & Zahavi 2009). Phenomenology is concerned with how people make sense of the world, "the phenomenologist views human behaviour... as a product of how people interpret the world... in order to grasp the meanings of the person´s behaviour, the phenomenologist attempts to see things from that person´s point of view." (Bryman 2008:16) In other words, because of this emphasis on the importance of personal perspective and interpretation, epistemologically, phenomenological approaches are based on personal knowledge and subjectivity (Lester 1999). While ontologically the reality is seen as a product of human activity (Overgaard & Zahavi 2009). As such phenomenological approaches are powerful for understanding subjective experience, gaining insights in people´s motives and actions, and cutting through the clutter of taken-for-granted assumptions and conventional wisdom (Lester 1999). Furthermore, phenomenologists want to move beyond the subjective experience of individuals and arrive at some objective meaning deriving from the shared experiences of several individuals in order to

capture the essence of some phenomenon (Fathery 2010). Hence, this thesis is guided by phenomenological understandings for several reasons. To begin with the social interaction and content of Twitch TV is investigated through the individuals that broadcast on Twitch TV. Secondly, the study in this thesis intends to understand the connection between this ´Twitch TV experience´ and the actual game the Twitch TV users play as well as their motives for following or creating Twitch TV content. Thirdly, the study has an explorative nature. Consequently, it does not strive to explain things but rather interpret them to reach a greater understanding of the phenomenon of Twitch TV. Because different Twitch TV users and streams are investigated, each with their own take on this experience, it gives the opportunity to reach a consensus amongst them.

Research design

A research design provides a framework for the collection and analysis of data. The application of a suitable research design is significant for conducting good research (Bryman 2008). Moreover, the choice of research design reflects decisions about the priority being given to a range of dimensions of the research process (ibid). These dimensions include:

- Expressing causal connections between variables

- Generalizing to larger groups of individuals than those actually forming the part of the investigation

- Understand behaviour and the meaning of that behaviour in its specific social context

- Having a temporal (i.e. over time) appreciation of social phenomena and their interconnections

(Bryman 2008:31)

Especially the latter two dimensions will be significant for the purpose of research in this thesis since the research focuses on motives for and the interaction within Twitch TV. The research design helps to generate evidence which is suited to the research question (Bryman 2008). Hence, it is included in this thesis to answer the research question as unambiguously as possible. Moreover, the research design offers order and clarity in the process of study and encourages the effective organisation and coordination of the project. Since it guides the research action, it can also help to rationalise the used of time and resources (Sarantakos 2005).

Bryman (2008) proposes five prominent research designs:

- the experimental design

- the longitudinal design

- the comparative design

- the cross-sectional design

- the case study design

Selecting the most appropriate design will be crucial in order to make the right decisions concerning the research in this thesis since the research design represents a structure that guides the execution of a research method and the analysis of the subsequent data (Bryman 2008). "The distinguishing characteristic of the case study is that it attempts to examine a contemporary phenomenon in its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. Experiments differ from this in that they deliberately divorce a phenomenon from the context." (Yin 1981:59) **The case study design** entails the detailed exploration of a specific case, which could be a community, organization or person (Bryman 2008). When considering the research in this thesis, it can be argued that this design is the preferable choice since Twitch TV is an online community and this community is the focus of interest of this thesis.

Bryman (2008) points out that exponents of the case study design often favour qualitative methods. Nevertheless case studies frequently use both quantitative and qualitative research and this will also the approach for this thesis and will be further discussed in the following chapter (Bryman 2008). Yin (cited in Bryman 2008:55-56) distinguishes 5 different case types:

- the critical case

- the extreme or unique case

- the exemplifying case

- the revelatory case

- the longitudinal case

According to Bryman (2008) these different case study types can best be seen as rationales for choosing particular cases therefore any case study can involve a combination of the different types.

In this research **the revelatory case and the exemplifying case** will be the most appropriate. The revelatory case entails that the investigator can investigate a phenomenon previously inaccessible. Twitch TV can be seen as a new phenomenon in relation to how gamers can experience games since the platform was only founded recently. From this perspective the research is perceived as being of explorative nature because Twitch TV was only established recently and no previous studies have been done on this particular case. The exemplifying case has the objective to capture the circumstances and conditions of an everyday or commonplace situation. In other words it exemplifies a broader category of which it is member (Bryman 2008). Twitch TV, and this is already reviewed at length in the literature review, is part of user generated content in a collaborative consumption society driven by new powers as well as way to experience games. Furthermore Bryman (2008) asserts the exemplifying cases are often not chosen because they are extreme or unusual in some way but because they either epitomize a broader category of cases or they will provide a suitable context for certain research questions. Hence, the theories on motivation for user-generated content as well as the framework of presences and experience in gaming are in this case placed in the context of Twitch TV in order to answer the research questions. Playing and experiencing games and representing one self online through user-generated content is not essentially unique to Twitch TV, this can also be done on other social media. However Twitch TV is a recent phenomenon that expands quickly and it can be argued that it entails new ways of generating user generated content and experiencing games. By investigating the case of Twitch TV, the research can help to explain why Twitch TV became such a success and how it possibly influences the experience and consumption of games.

Mixed method research

Bryman (2008) asserts that the typical form of case study research in quantitative research is survey research while qualitative interviewing is typically used in case studies that have a qualitative research strategy. Methodology is a research strategy that translates ontological and epistemological principles into guidelines that show how research is to be conducted. The two most popular forms of research are

quantitative and qualitative research. Methods, on the other hand are instruments employed in the collection and analysis of data (Sarantakos 2005). In order to investigate the case of Twitch TV and answer the research questions of this thesis, both quantitative and qualitative research will be used. One approach in combining these types of research in mixed method research is triangulation. "Triangulation entails using more than one method or source of data in the study of social phenomena." (Bryman 2008:379) Moreover, triangulation can operate within and across research strategies. It implies that the results of an investigation employing a method associated with one research strategy are cross-checked against the results of using a method associated with the other strategy (Bryman 2008). This allows the researcher to view the research from more than one perspective and hence enrich the knowledge (Sarantakos 2005). Since there can be an overlap in the findings, the research methods can work reinforcing to understand the social phenomenon (Bryman 2008).

In this thesis, an online survey will be used to investigate the motives to use Twitch TV users while in-depth interviews will be conducted with Twitch TV broadcasters in order to reach a deeper understanding of the nature of interaction and content shared on Twitch TV however these results can also give additional insights on the motives to use Twitch TV. The online social survey has the advantage that it can reach a larger number of respondents within a limited amount of time in order to collect data to understand the driving forces behind the consumption (i.e. following and broadcasting Twitch TV streams) of Twitch TV. Additionally, getting in contact with the target group via an online social survey is a good choice in order to gain access to the Twitch TV users since they spend their time online on the internet , hence a medium is used which is convenient to the target group. On the other hand can in-depth interviews provide a greater insight on the content of Twitch TV and how Twitch TV users interact with each other. To give an example, if learning to improve skills in gaming or having fun are motives that are coming forward in the quantitative research, the data of the qualitative research might explain what "fun" or "learning" can contain and why this possibly are driving forces for being active on Twitch TV. Hence using mixed methods might also provide more complete answers to the set of research questions in this thesis. The investigator should also make decisions about which kind of research questions are best answered using a quantitative or qualitative research method and how best to interweave the different elements, especially since in triangulation the outcome of mixtures of methods are not always predictable (Bryman 2008).

Quantitative method: online social survey

"Qualitative research would seem to have a monopoly of the ability to study meaning. Its proponents essentially claim that it is only through qualitative research that the world can be studied through the eyes of the people who are studied." (Bryman 2008:591) However, Platt (cited in Bryman 2008) asserts that this notion is rather odd with the widespread study of attitudes in social surveys based on interviews and questionnaires. Hence, it seems that quantitative research frequently addresses meanings (Bryman 2008). Furthermore there has been a considerable growth in the number of surveys which are conducted online. These online surveys can be regarded as a structured interview or a self-completion questionnaire (Bryman 2008).

Pole & Lampard (2002) discuss the social dimension of social survey research and stress the importance of potential difference between research in the natural sciences and social survey research. First of all, Social surveys involve interpersonal communication via language which is assumed to have a meaning which is common to the researcher and all the respondents. Secondly, respondents of social surveys are conscious social actors. Moreover this thesis it taking a phenomenological approach which intends to investigate the data from the viewpoint of the respondent. It is therefore important that the survey collets data which reflect the meanings attached to events and processes by the respondents rather than the data simply being a product of the researcher´s understanding of these events and processes. (Pole & Lampard 2002) However, the survey may be relatively consistent with a phenomenological perspective if the researcher is confident that he shares a common understanding of meaning with respondents on the survey questions, and also that the questions adequately tap the actor´s perspective on the issue under investigation (ibid) Furthermore in order for the counting process inherent within survey research to be a valid one, the various respondents to a survey must have a near enough identical understanding of what the questions mean. For this reason a suitable choice of vocabulary and phrasing for each question are significant but also qualitative research can be used in order to properly reflect the actor´s perspective (ibid).

The researcher of this thesis is confident that he has a common understanding of the topic of issue Twitch TV for several reasons. To begin with, the choice to narrow down to Twitch TV streams and gamers that play the Valve game Counter-Strike Global Offensive is significant in this aspect, since the researcher has played the game for more than 1000 hours. Consequently, there is common knowledge between the researcher and the Twitch TV users that play this game in regards to the game´s rules and

dynamics as well as the experience of playing it. Furthermore, although the researcher only got introduced to Twitch TV last winter, he had the opportunity to observe several Counter Strike Global Offensive Twitch TV streams while writing this thesis in the last couple of months. While doing this, he paid extra attention to the interaction amongst followers and interaction between broadcaster and followers. Additionally, the researcher also attended to this spring´s AAU LAN, which is an event where students of Aalborg University are invited to bring their computer and play games on a local network (AAU LAN 2015). Here, the researcher had the opportunity to interact and observe people who play Counter-Strike Global Offensive and watch people broadcast on Twitch TV while the research was physically present.

Developing the online social survey

The difficult part for survey researchers is that they need to identify in advance all the concepts which will be important to their analysis (Pole & Lampard 2002). Concepts represent a label that one gives to elements of the social world that seem to have common features and that strike one to be significant, in other words concepts are categories for the organisation of ideas and observations (Bryman 2008). In order to identify these concepts, the researcher needs to read up on his research topic and capitalise on other people´s research and do some preliminary qualitative research. As well as carrying out a brainstorming exercise. But also the researcher's own theoretical insight can suggest additional relevant concepts. (Pole & Lampard 2002). All these requirements are fulfilled in the process of the research in this thesis.

The process of operationalisation entails the generation of measurable indicators of concepts (Sarantakos 2005). In order to provide a measure of a concept it is necessary to have indicators that will stand for the concept. Indicators are used to tap concepts that are less directly quantifiable. It is viewed as an indirect measure of a concept. It is something that is devised or already exists (Bryman 2008). The survey will be mainly based on the questions developed by Daughetry et al.´s (2008) research on user-generated content but also on the other content in the literature review and the researchers own theoretical insights. Since the researcher will be using questions inherited from earlier survey´s, it is important to assess what theoretical assumptions are embedded in the questions, and hence to evaluate whether the concepts of interest are operationalised in ways which appear consistent with the current research objectives and understanding of the concepts (Pole & Lampard 2002).

In this thesis, the survey is regarded as a self-completion questionnaire since the interviewer will not ask the questions himself but instead the respondents must read and answer the questions themselves. As a consequence, it is important that the survey is very easy to follow and its questions are particularly easy to answer since respondents cannot be trained in the way interviewers can be, nor can it be expected that they know their way around the survey in the way the ´lone researcher´ might (Bryman 2008). This was achieved by the following actions:

- make fewer open questions compared to structured interviews, since closed questions tend to be easier to answer

- ensure to have an easy-to-follow design to minimize the risk that the respondent will fail to follow questions or will inadvertently omit a question

- be shorter to reduce the risk of ´respondent fatigue´ since it is manifestly easier for a respondent who becomes tired of answering questions

(Bryman 2008:217)

Furthermore, the survey follows the following criteria that are suggested by Bryman (2008) for designing a successful self-completion questionnaire:

- it is important that one does not cramp the presentation of the questionnaire by reducing margins and the space between questions. If questions are too close together, there is a risk of a tendency for them to be inadvertently omitted

- an attractive lay-out, since making sure that the layout is easy to the eye enhances response rates

- a vertical arrangement of questions, this distinct questions more clearly from answers and avoids the risk that the questionnaire will be answered in haste

- include clear instructions to how the respondents should answer the questions

- keep questions and answers together

Structure of the social survey

Since the majority of questions in the survey are based on previous research on the creation and consumption of user-generated content, the respondents' attitudes towards several statements in regards to motives for consuming and creating Twitch TV content were asked. Consequently a 5 point Likert scale was applied since the Likert scale is in particularly used to study attitudes where the response categories range between two extreme positions (Sarantakos 2005). "The Likert scale is essentially a multiple indicator or multiple-item measure of a set of attitudes relating to a particular area. The goal of the Likert scale is to measure intensity of feelings about the area in the questions. In the common format it comprises a series of statements that focus on a certain issue or theme." (Bryman 2008:146)

In the survey the five points ranged from "Entirely relevant" to "Entirely irrelevant" moreover an option "Not applicable" was added. It was chosen to use words instead of number to point out the different positions on the scale in order to avoid longer questions explaining the difference in scale to the respondents at the same time the respondents got a clear overview of each option in one blink of an eye. However in the graphic of the analysis the options are still calculated as numbers since each answer option has a particular weight between one and five, consequently an average weight for each statement can be calculated. The issue with which this survey is concerned is motives in regards to Twitch TV and several questions are divided in the personality functions types in order to categorize the motives as proposed by Daughtery et al. (2008). Moreover one question entails motives for not consuming and creating Twitch TV as well as a question about the motivation to donate and subscribe to a certain streamer, the monetary aspect in Twitch TV is something that is not discussed in the literature review mainly because this was something that the researcher found out during the process of research while doing interviews with several streamers.

Finding respondents and preventing non-response for the online social survey

Sarantakos (2005) proposed several measures to improve response rates which are applied in this thesis. The manner in which respondents are approached and an explanation of the purpose of the research are important to improve the trustworthy and friendliness of the survey in order to increase the likelihood that the survey will be accepted and completed (Sarantakos 2005). Bearing this in mind the researcher chose to use channels that are know and convenient to the target group and included a brief introduction on top of the survey to explain the research purpose. The survey can be found in appendix 1. The survey was open from 27 April 2015 until 12 May 2015 and was spread via Steam

groups, on social media i.e. fan pages of Twitch users on Facebook and the AAU Lan Facebook group but also on Twitch TV itself. The researcher asked the participants of his interviews whether they were willing to share his survey on their Twitch streams and 4 out of 7 interviewees agreed to do so. goodgirlmiwa decided to share the survey on her Facebook page while define2k2014 and Jokimazi shared it in their steam group. One interviewee, AnderUK decided to make his chat channel bot to repeat the following message: "Why do you use Twitch TV, fill out this short survey and win a CS:GO Case Key! Click here: http://goo.gl/WGEzX4" in the chat of his stream during the time that the survey was open to respondents. As Sarantakos (2005) suggests is reminding respondents to fill out a survey important in convincing them to do so. Furthermore a convenient time of completion and a time indication increase the likelihood to complete the survey (Sarantakos 2005). Following this logic the researcher choose to limit his survey to 14 questions and include a time indication on the bottom of the screen. Lastly in order to encourage Twitch users to complete the survey the researcher included an incentive in the form of 10 Counter-Strike Global Offensive Case keys which cost €2,29 each and give the owner access to a virtual item case which contains weapon skins that can be used in the game.

Qualitative method: semi-structured interview

The research takes a phenomenological approach and this implies that one wants to learn about the experience of others and see through the respondents´ eyes in order to grasp their perspective. Hence a qualitative research approach is the most convenient chose to reach these goals since the research is rather concerned with words than measuring and numbers. (Bryman 2008) Following this logic, one concludes that interviewing represents the best method to use since it allows greater flexibility in relation to the target group. Since the interviews need to be relevant to the framework of presence and the goal is to reach a certain consensus amongst the experience of different individuals it will be necessary to structure the interviews. At the same time the interviews will have to leave enough room for matters of importance to the interviewee since the subject of interest is their point-of-view. Answers to questions in areas that are important to someone have a higher chance to be rooted in emotions (ibid). Qualitative interviewing or in-depth interviews refer to the two major types interviewing i.e. semi-structured and unstructured interview (ibid). In order to meet the requirements for the criteria discussed above, the best type of qualitative interviewing will be the semi-structured interview. The main idea behind semi-structure interviewing is that the researcher can use an interview guide which contains a list of questions and fairly specific topics to be covered however questions not included in the

guide may be asked and the interview guide should not necessarily be followed chronologically. The interview guide helps the researcher to maintain the same scope and gives a certain degree of structure but at the same time it allows room to pursue topics of particular interest and ensures a flexible interview process. Rich and detailed answers are desired in qualitative interviewing and the researcher has a certain degree of autonomy as such he can end up provoking questions that are not in the interview guide and encourage the interviewee to go off tangents in order to give insight into what the interviewee sees as relevant and important (ibid). Consequently the researcher will be able to dig deeper under the surface of the experience of the interviewee.

Creating the interview guide

The interview guide (see appendix 2) was prepared in order to follow up on the issues and questions that need to be addressed during the interview and unable the researcher to answer the research questions in this thesis. The framework of the spatial, social, self-presence served as the main backbone on which the interview guide is based but also the topic of motivation will be touched upon in accordance with the literature review. Furthermore some basic considerations were made to ensure that the interview guide does not encounter problems which could influence the interview data in a negative way. Hence it was taken in consideration to create a certain amount of order by structuring the questions according to topic area. At the same time the interview guide emphasises comprehensive language which is relevant to the interviewees and the questions were formulated in a fashion to be able to go relatively easy from one topic to another in order to avoid that the interview flow should be disturbed. Additionally leading questions were left out with the goal of evading answers that were provoked in a suggestive manner. There was also a facesheet added to the interview guide to make sure that general information about each interviewee is asked (see appendix 3) (Bryman 2008). Finally, at the early stage in the development of the interview guide, the researcher did a pilot interview with the streamer poepz0r who offered to do the interview while he was broadcasting, out of this the researcher could rephrase and adjust several questions/topics in the interview guide. Doing the pilot interview while being on stream had an additional advantage since the viewers in the stream could comment on the questions in the chat, this was useful feedback for the researcher to build the interview guide from his research subjects perspective rather than his own perspective. The pilot interview is not digitally included amongst the other interviews, nor is it transcribed. However it can be accessed online via the highlights of poepz0r´s stream on twitch.tv/poepz0r.

Conducting the interviews and finding the interviewees

To ensure a good interview process, the questions and topics in the interview guide were formulated in conformity with the criteria for a successful interview that are suggested by the Norwegian psychologist Steinar Kvale (cited in Bryman 2008:445) These will help to ensure the quality of the interviews. For instance, one criterion is that the interviewer should be knowledgeable. To achieve this, the experience of the researcher within gaming and Twitch TV will help but there was also a pilot interview conducted to make sure that no important aspects in the nature of interaction and experience of broadcasting games on Twitch TV are left out during the interview. Moreover as an interviewer the researcher should be gentle and tolerate pauses so interviewees can finish and have time to think. Although there should be room for elaboration, it is also important that the researcher knows what he wants to find out and steers the interview in the right direction if needed. Other criteria include critical sense and openness. (Bryman 2008:445). It is also crucial to establish a good contact with the interviewee; this can be done through attentive listening and showing interest, understanding and respect for what the interviewee says at the same time the interviewer should be at ease and clear about what he wants to know (Kvale 2007). As Kvale (2007:55) explains: "the first minutes of an interview are decisive. The interviewees will want to have a grasp of the interviewer before they allow themselves to talk freely and expose their experience to a stranger."

The target group of his research is Twitch TV users, consequently the interviewees were found through the internet by finding streams on gamers that play Counter-Strike Global Offensive. Next to restricting the research to this game, a few other restrictions were made. First of all, the broadcaster should be from a western country in order to fit to the theoretical approach of the target group i.e. the digital native. Within this thesis western countries are understood as the geographical area of Europe and North America. Because there are still countless streams on Counter-Strike Global Offensive, the stream of the broadcasters should have a minimum of 4000 followers. Hence, there is a relative interest of gamers in following the selected streams.

Because of practical reasons the interviews will be conducted through telecommunication software Skype through which the interviewer and interviewee are able to talk and see each other. Although the researcher is not physically present he can still observe the facial expressions and body language, through the webcam. These expressions accompanying the statements provide a richer access to the interviewee´s meanings than transcribed texts will do later on (Kvale 2007). Arguably, Skype is a setting in which Twitch TV broadcasters feel comfortable since they are used to the communicating via video

streams online, this is significant since the setting of the interview stage should encourage the interviewees to describe their points of view on their lives and worlds (ibid). What is more is that Mann and Stewart (cited in Bryman 2008) suggest that a relationship of mutual trust can be built especially in online personal interviews. The researcher made also sure that he was as flexible as possible in terms of finding a suitable time to hold the interview with his respondents. Before starting the interview with each respondent, they will be asked for their consent on recording the conversation solely for research purposes. Additionally, the main purpose of the thesis and a brief description of the direction that the questions will focus will be explained. At the end of the interview, the respondents were thanked for their participation and asked whether they would be willing to be contacted again in case the researcher had more questions or whishes to clarify some answers. None of the respondents refused this request.

Transcribing the interviews

After the interviews were conducted, the interviews were transcribed and by doing so the researcher has the possibility to re-read, reflect upon and evaluate what is said later on. Kvale & Brinkmann (2009:180) asserts that: "Transcribing the interviews from an oral to a writing mode structures the interview conversations in a form amenable to closer analysis, and is in itself an initial analysis" Since the framework of presences serves as the theoretical backbone to analyze the interviews, the interviews were transcribed with this in mind and can be seen as the first step in the analysis. However not only the content in relation to the framework but also passages that refer to motives or personal opinions and stories were transcribed. The reason for this is that the thesis does not only focus on the nature of interaction on Twitch TV but also on motivation and therefore this content can contain crucial information which should not be left out. After all, this thesis is using triangulation and as such aims to combine the data obtained by different methods. Moreover, the personal opinions and stories, even when the interviewees went off topic, can place the motives and the interaction on Twitch TV in perspective; this is essential especially when one considers the phenomenological approach in this thesis which emphasizes on the subjective experience but also because of the explorative nature of this research. It is therefore important that the researcher does not neglect the different facets within the Twitch phenomenon in order to get a greater understanding of the topic at hand and explore Twitch TV holistically. As Kvale & Brinkmann (2009:178) explain: "Once the interview transcriptions have been made, they tend to be regarded as the solid rock-bottom empirical data." Although the researcher can re-listen the recordings the transcriptions will be used to analyze the data, this process will be explained later on in the thesis.

Hence, the interview recordings are almost transcribed word by word, however a few exceptions are made. To begin with, answers that were repeated several times because the interviewee needs to find the right words due to the fact that English is not the native language of those who participated in the interviews (with one British respondent being an exception) or verbal misunderstandings that occurred amongst the interviewer and interviewee which caused them to repeat answers or rephrase questions are left out. At the same time the researcher chose to write the interviews in a clearer and written instead of oral style of language which makes it easier for the researcher to read through what has been said later on and limit the bulk of data where possible. As Kvale & Brinkman (2009) explain the form and amount of transcribing depends on the time available as well as the nature of the information received, when transcribing the only rule is to give a detailed indication of the procedure of how it is done with and to do so consistently. The transcriptions and recordings of the interviews are enclosed digitally on a CD to this thesis. The transcriptions of the interviews are ordered chronologically and are structured in two columns, the left column shows a time indication **05:10** of when a particular sentence was said, this makes it easier to find the passage in the original recordings. The right column contains the actual transcribed text, the interviewer is indicated by the letter *I:* and the questions are written in *Italic*. Similarly, the respondents were given the letter **R:** followed by his or her answers. Passages that were left out in the transcription are indicated by **(…)** Moreover, certain terms specific to the internet or gaming are explained between brackets **( )** as they might not be clear to people who are less or not familiar to gaming and internet language. Moreover, references that clarify the context of some things that the interviewee said are also put between brackets. Table 1 summarizes the transcription structure.

05:10	Time indication corresponding to the recording
I:	Interviewer
R:	Respondent
(…)	Content of passage left out
( )	Explanation of context or specific term

Table 1: clarification of transcription structure

In the analysis the researcher will refer to the interviews by using "I + the number of the interview: page number". For example when quoting something from the second page in the first interview the reference looks as follows: (I-1:2). Additionally, the quotations will be put in *italic*. The interviews had an average duration of 35 minutes, general information on each interviewee can be found in appendix 3.

Data processing

The following section will present the reader to the chosen approach for the analysis and how the data was processed through this approach.

Qualitative content analysis

The researcher makes use of qualitative content analysis to process the transcribed data of the interviews. "Content analysis is a documentary method that aims at a quantitative or qualitative analysis of the content of texts, pictures, films and other forms of verbal, visual or written communication." (Sarantakos 2005:299) The type of content analysis in qualitative research is fundamentally different from the quantitative studies since it emphasizes on the theoretical and methodological principles of qualitative analysis such as openness, communicativity, naturalism and interpretation. Briefly, qualitative data will be analyzed by identifying and evaluating the items that appear to be theoretically important and meaningful and relate them to the central question of the study. The core of the qualitative analysis is in the reconstruction of single cases and the identification of typical structures (Sarantakos 2005). Interaction can consist of a wide range of aspects and arguably everything that is going on in the Twitch TV stream of the interviewees can be labelled as interaction therefore the theoretical framework of presences helps to structure the different sets of interaction that can be found in the data into three forms (i.e. social, spatial and self-presence). The goal of the research is to interpret the data of the interviews rather than explain it. In other words by using qualitative content analysis the researcher interprets the interaction in regards to theory and place it in a specific frame.

Pole & Lampard (2002) assert that the basis of all qualitative analysis is effective coding of the data, since comprehensive and careful coding is the key to making sense of the date and provides a basis on which the researcher can sort and organise ideas. By coding and sorting the date one makes them more accessible and easier to understand. Hence, the researcher needs to look for key words or phrases or examples of observed behaviour which summarise aspects of the data (Pole & Lampard 2002). As such coding entails reading and reading transcripts to label the components that seem to be of potential theoretical significance (Bryman 2008). Consequently coding is the result of the researcher´s interaction with the data (Pole & Lampard 2002). Figure 11 shows an example of the coding process in the analysis of the data for this thesis.

04:19	I: Are you yourself when you are on stream, are you like you are in real life while you are streaming?
04:26	R: I like to put it as a perspective of the best side of myself. I will show the side that I think that will be the best for the... you know for the stream the overall outcome. I do not want to be you know definitely off stream I will probably get a lot more angry and rage. You know you obviously get frustrated when you play these kind of games. But I normally try and definitely take that chunk out of myself and make sure there is a good flow kind of overall personality wise because the last thing you want to see is.... to see someone... you know sometimes it can get quite funny when someone gets angry but I have learned over the year that I have doing this that the kind of pissed and annoying side of myself is not really the best for the stream.
5:18	I: Is it not only the best for the stream but also not the best for yourself or?
5:25	R: I think I have learned over the year actually yea definitely in terms of frustration that it can hinder my performance within the game itself so, I think keeping calm is definitely better overall, that I come to learn with the time.
05:41	I: You said that you always try to present yourself in the best way to your viewers, do you sometimes practice things or think about things like how should I present myself or what could I do to entertain my viewers?
05:58	R: That is a very good question, often this will be discussed with my peers my friends and we will often come up with ideas, the kind of chat interaction and the influence of that is very important. You need and try to read quite a bit of the chat making sure there is some kind of focus and you have an understanding of what is going on. Even thought there are multiple layers of chat going through you need to have, I definitely think that reading chat back is really really good. Because people think ow this actual person has noticed me you know, this streamers has noticed me and this give them some form of belonging as a viewer. That is

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Figure 11: Example of the coding process in the transcripts

The coding process exists out of several steps:

1) The researcher reads through the whole transcript and highlights or underlines relevant phrases and keywords in accordance to the framework of presences. The first step entails highlighting what is relevant to social presence in yellow.

2) After the social presence is coded, the researcher will reread the transcript and underline what is relevant to the spatial presence.

3) The researcher will once more reread the transcript and highlight what is relevant to the self-presence in green.

4) The research writes notes next to the transcribed text when he finds a certain theme that is relevant for several interviewees, for instance in figure 11 it can be seen that the theme emotions such as anger was something that was discussed by three interviewees.

5) Finally, to get a better overview of the data in order to start writing the analysis. For every form or presence, the researcher writes down keywords related to each interviewee based on the highlighted or underlined text on a separate piece of paper with a reference to the page number of the transcript. Consequently, the researcher has one or maximum two pages that he could use to help him remember the different themes and interconnections.

Processing the quantitative data of the social survey

According to Gummesson (2003) all research is interpretive and so is the analysis of quantitative data because statistical tables need interpretation just as badly as data from in-depth interviews. Interpretation cannot be taken over by computers. "Software can store data in an orderly way, provide structures and hierarchies of data, perform analytical task and respond to questions that the researcher puts to the data. Software assists but does not take over interpretation" (Gummesson 2003:485) Interpretation requires the researcher's ability to fine-tune his skills with each research project (Gummesson 2003). Hence linking the data to what is theoretically significant through interpretation.

The survey is mainly based on the academic work on user-generated content by Daughetry et al.´s (2008) but also on the other content in the literature review and the researcher´s own theoretical insights. As such there is already a structure for the data to be analysed in since every question is concerned with one theoretical aspect of motivation. The majority of variables in the survey are ordinal variables, which are variables whose categories can be ranked in order (Bryman 2008). Considering these types of variables and the fact that the questions are divided in different theoretical sources on motivation, a univariate analysis is chosen to analyze this survey and entails analyzing one variable at the time (ibid). Following this approach each question in the survey will be analyzed separately and the research will interpret and link the data to the theory used in this thesis. Consequently, every question gives an overview on a specific topic which is based on the literature review. However there are two questions that are not included in the analysis, question 4, which asks for the respondents´ Twitch TV username and question 14 which asks the respond where he or she found the survey. These questions were included to give the respondent the possibility to participate and win the incentive that was added to the survey (i.e. a Counter-Strike Global Offensive case key) In addition, by not disclosing the results of these questions the respondents of the survey are guaranteed full anonymity.

Quantitative Analysis

Analysis of the social survey

In total there were 238 respondents and 227 managed to complete the whole survey. The majority of the respondents are European, 183 respondents or 87,39% came from Europe but there were also 16 respondents (= 7,14%) from North-America and 9 (3,78 %) from Asia. Two respondents came from Africa and the survey was filled out by one person from Australia and South-America. Furthermore the target group is dominated by male respondents since 96,64% of the respondents are male. Moreover the date of birth from the respondents ranged between 1982 and 2001. When comparing the respondents to the target group of the digital natives, it can be concluded that the majority of the respondents meet the requirements of the target group which the thesis intends to research. A possible explanation for the great number of European respondents can be found in the fact that the survey was only shared by European Twitch streamers. Although some of the respondents are younger than 18 years old, they are not excluded from the results both because of technical reasons related to the analytic software but also because these younger respondents can still be seen as digital natives since they grew up in an age of digital technology. In regards to the fact that the most respondent are male, it should be mentioned that several researchers such as Sveningsson & Sundén (2012) assert that online games are dominated by males, despite the fact that female are welcomed in the game world as well. Moreover **question 5** shows that more than 60% of the respondents have been active on Twitch TV for longer than one year with 34,03% being active for over two years. Considering the fact that Twitch was established in 2012, the data retrieved from the respondents in this survey reflects the opinion of many of those who have been part of Twitch TV since the very beginning.

Q6 Why are you on Twitch TV? (More than 1 answer possible)

Answered: 238   Skipped: 1
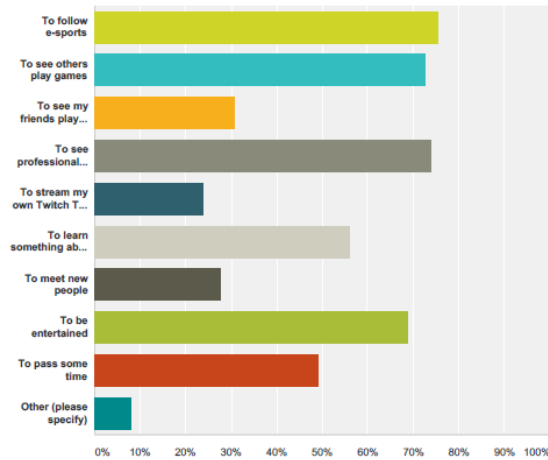
Answer Choices	Responses	
To follow e-sports	75.63%	180
To see others play games	72.69%	173
To see my friends play games	30.67%	73
To see professional play games	73.95%	176
To stream my own Twitch TV channel	23.95%	57
To learn something about a game	55.88%	133
To meet new people	27.73%	66
To be entertained	68.91%	164
To pass some time	49.16%	117
Other (please specify)	7.98%	19
Total Respondents: 238		

Question 6 reflects several reasons that can drive one to spend time and the respondents were able to choose multiple answers. Three answers have been chosen by over 70% of all respondents i.e. following e-sports, watching professionals and watching others play games. These can be seen as some of the main motives for people to be on Twitch TV. Entertainment is also very significant since it was chosen by a great majority of respondents (68,91%). Out of these results, one can conclude that Twitch TV is a platform that enables gamers to follow their favourite game in a competitive and professional setting. Twitch TV can be seen as a catalyst in expanding the possibilities for this part of the gaming industry, creating an audience and fandom within e-sports. Just like with other (physical) sports offering entertainment plays an important role in following one´s team or athlete. Moreover, Taylor (2012) asserted that there is a remarkable connection between everyday leisure and fandom in e-sports, since unlike in traditional sports amateurs have the possibility to play against emerging pros. To illustrate this, Twitch TV users can not only watch professionals on Twitch TV, they also have the possibility to play with them when a professional gamer holds e.g. subscriber or viewer games and invites people from the

chat in his game. Another aspect of Twitch that can be found in the results of question 6 is learning more about a game, which was replied by 55,88% of all respondents when taking this number in account, it shows that other and professional gamers or not only watched for the sake of entertainment but also to increase one´s knowledge about a certain game. This correspondents to the findings of Mysirkai & Paraskeva (2010) and Miller (2011) in the literature review who claim that knowledge capital and knowledge sharing are characteristics of online communities. Almost half of the respondents (49,16%) indicated that Twitch TV is a means to simply pass some time, one respondent wrote for example in the other section that Twitch TV is easy to watch while eating dinner. It can be argued that Twitch TV is taking its place next to other older media such as television or newspapers. Watching friends play games (30,67%) and meeting other people (27,73%) seem a less important motivation to be active on Twitch TV. However two respondents indicated that they wanted to meet gamer girls in the other section and question 11 indicates that meetings other can be perceived as more relevant compared to the relatively small percentage here. Finally, nearly one out of four (23,95%) of the respondents acknowledged that they stream on Twitch TV themselves, this shows that the majority of respondents is not actively creating content on Twitch TV but rather consuming it, moreover this will have an impact on the following questions in the survey regarding motivation to stream on Twitch TV since a large part of the respondents does not. As a consequence, several statements in the questions that express a stance from the streamer´s position (e.g. I stream because...) have a high percentage of answers in the non-applicable option since a large number of respondents of the survey do not stream.

Q7 Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"
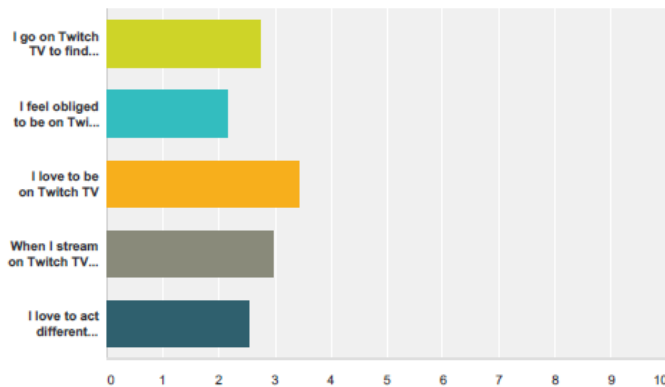
Answered: 238   Skipped: 1
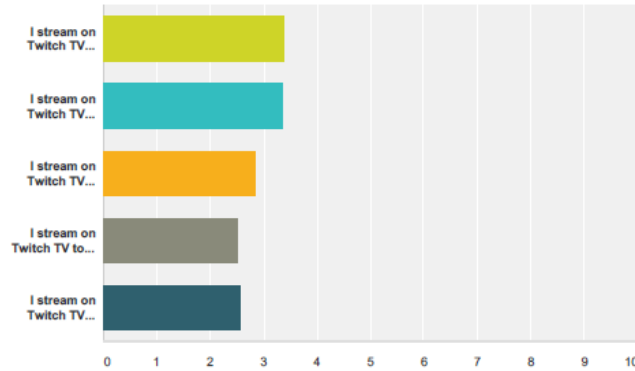
	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable	Total	Weighted Average
I stream on Twitch TV because it is fun	10.08% 24	2.52% 6	5.88% 14	15.13% 36	12.61% 30	53.78% 128	238	3.38
I stream on Twitch TV because I enjoy it	9.66% 23	1.68% 4	7.56% 18	15.55% 37	10.92% 26	54.62% 130	238	3.36
I stream on Twitch TV because I want to be recognized by other players	11.34% 27	5.46% 13	11.34% 27	7.98% 19	7.14% 17	56.72% 135	238	2.86
I stream on Twitch TV to get famous	14.29% 34	5.88% 14	11.34% 27	6.72% 16	3.78% 9	57.98% 138	238	2.52
I stream on Twitch TV because I want to make money	13.03% 31	6.72% 16	11.76% 28	5.88% 14	4.20% 10	58.40% 139	238	2.56

Question 7 is based on the six motives for creating user-generated content deriving from the work of Stoeckl et al. (cited in Arnhold 2010) Enjoyment and fun are the most important motives for the respondents to stream on Twitch TV having an average weight of respectively 3.38 and 3.36 on the 5 point Likert scale. The respondents of the survey appear to have a close to neutral attitude towards fame and money, hence according to these results it should not be concerned as a primary motivation to stream on Twitch TV. Nevertheless it must be mentioned that the qualitative data offers some more insights on these two topics. Moreover question 12 represents data collected on the monetary aspect of Twitch TV from a viewer's perspective.   Although the quantitative data show that fame is rather irrelevant, recognition for what one does on stream is more important having an average weight of 2.86.

Q8 Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"
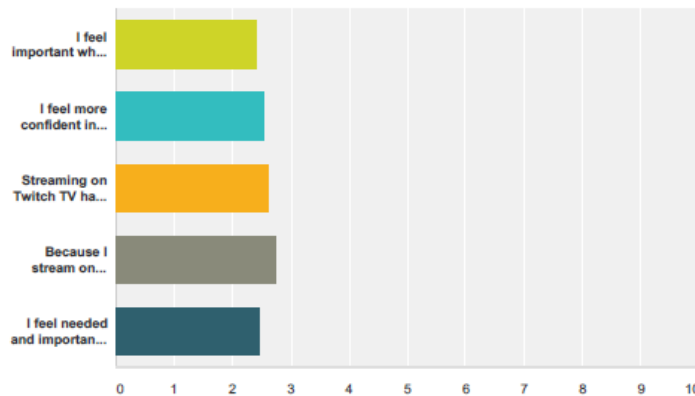
Answered: 238   Skipped: 1
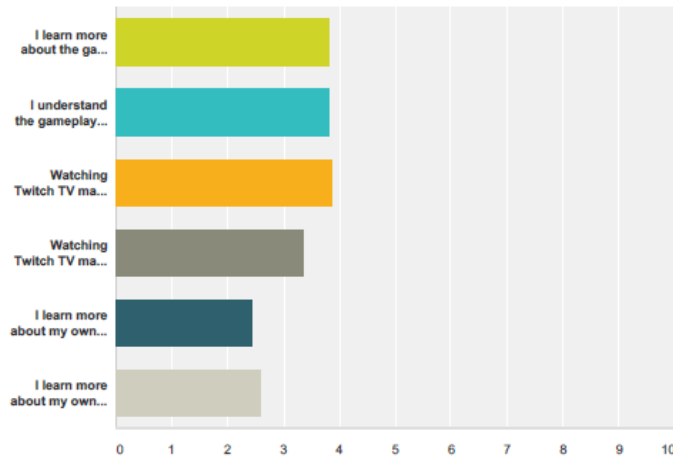
	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable	Total	Weighted Average
I learn more about the games I watch on Twitch TV	9.66% 23	4.62% 11	13.45% 32	31.51% 75	35.29% 84	5.46% 13	238	3.83
I understand the gameplay in games in a different way because I watched others play	8.82% 21	6.30% 15	11.76% 28	32.77% 78	34.03% 81	6.30% 15	238	3.82
Watching Twitch TV makes me want to try new things/strategies while I play games myself	11.34% 27	5.04% 12	9.66% 23	27.73% 66	41.60% 99	4.62% 11	238	3.87
Watching Twitch TV makes me want to try games I never tried before	11.76% 28	12.18% 29	22.27% 53	24.37% 58	22.27% 53	7.14% 17	238	3.36
I learn more about my own personality when I watch Twitch TV	22.27% 53	26.05% 62	23.11% 55	10.92% 26	5.46% 13	12.18% 29	238	2.44
I learn more about my own personality when I stream on Twitch TV	15.13% 36	10.08% 24	15.97% 38	7.56% 18	5.04% 12	46.22% 110	238	2.58

The knowledge function for motives for the creation of consumption of Daughtery et al. (2008) is used in **question 8**. The results of this question suggest that obtaining knowledge and making sense one´s experience is one of the most important motivational sources to use Twitch TV. A calculation of the average weight of all 6 statements used in this question show an average of 3,31. This is the highest average in the whole survey. Watching games on Twitch TV motivates respondents to try new possibilities in the games they play. The results of question 8 also show the significance of Twitch TV as a media to promote games, since nearly 50% of all respondents wants to try games they never tried before because they saw them on Twitch TV. The statement "Watching Twitch TV makes me want to try new things/strategies while I play games myself" is perceived relevant by 69,33% of all respondents. Hence question 8 gives indications to new power values in Twitch TV as it enhances open source collaboration, crowd wisdom and sharing. By watching each other play, gamers learn new things about

the games they play or they might play the games in a different way. At the same time the statistics show that Twitch TV has the possibility to promote new games and make people try games that were previously unknown to them. One could argue that this also entails greater transparency, since Twitch TV gives the possibility to have thousands or even millions of people experiment and try different things in games. Furthermore, the statements on personal reflection and learning something out of one´s personality appears to be less relevant than learning about games with both statements finding itself around the neutral position on the Likert scale. However there is a slightly higher average for this in relation to streaming (2,58) compared to watching Twitch TV, which has an average weight that is under the neutral position (2,44) of the statement. A possible explanation for the fact that streaming is slightly leaning to a relevant position could be that it can be expected that taking a more active role by creating Twitch TV content enhances learning on a personal level to a greater degree, additionally the qualitative data will contribute to this topic.

Q9 Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"
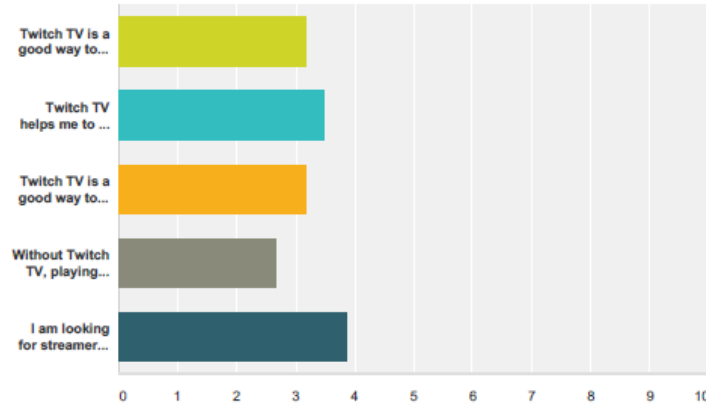
Answered: 238   Skipped: 1

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable	Total	Weighted Average
I go on Twitch TV to find players who have the same mindset on games as I have	21.85% 52	12.61% 30	29.41% 70	19.33% 46	6.72% 16	10.08% 24	238	2.74
I feel obliged to be on Twitch TV because others are there	37.39% 89	14.71% 35	22.69% 54	9.66% 23	2.94% 7	12.61% 30	238	2.15
I love to be on Twitch TV	14.71% 35	6.30% 15	15.97% 38	28.99% 69	23.11% 55	10.92% 26	238	3.44
When I stream on Twitch TV my behaviour on stream reflects my personality	8.82% 21	8.40% 20	14.71% 35	11.34% 27	7.14% 17	49.58% 118	238	2.99
I love to act different compared to how I am in daily life when I stream on Twitch TV	14.29% 34	11.34% 27	15.97% 38	6.72% 16	4.62% 11	47.06% 112	238	2.55

Question 9 presents the value-expressive function and is concerned with attitudes that allow people to express or relate their self-concepts and values and match moral beliefs (Daughtery et al. 2008). All the statements together have an average weight of 2,77. Statement 3, "I love Twitch TV" is the most agreed upon statement weighing 3,44. Based on this the majority of respondents seem to have the belief that Twitch is something they adore and a virtual place they presumably like to be at. Finding gamers who think alike is important to a significant number of respondents (26,05%) as more than one out of four respondents considers this as being relevant. Feeling obliged to be on Twitch seems less relevant on the other hand it should be mentioned that feeling obligated to keep a streaming schedule is one of the things which was mentioned by several streamers in the interviews. The results of the last two statements imply that the majority of streamers prefers to behave in a manner that reflects their own personality compared to a minor group (11,34%) that finds acting different on stream as opposed to daily life relevant.

Q10 **Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"**
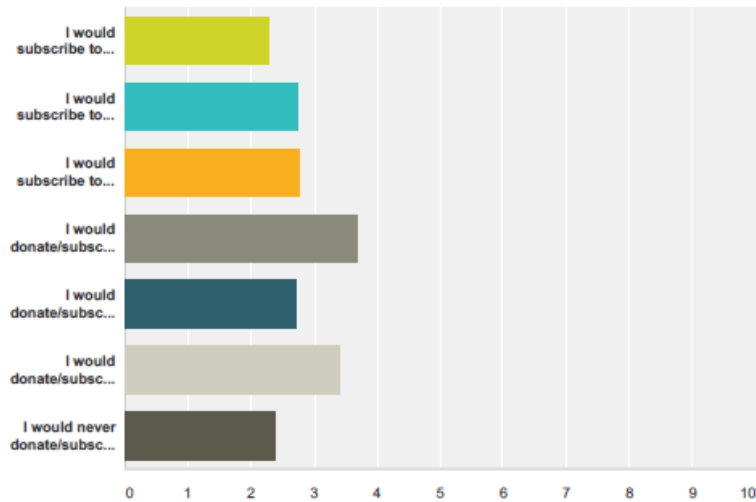
Answered: 238 Skipped: 1

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable	Total	Weighted Average
I feel important when I stream on Twitch TV	16.81% 40	8.82% 21	12.18% 29	7.56% 18	3.36% 8	51.26% 122	238	2.42
I feel more confident in the games I play when I stream on Twitch TV	13.87% 33	8.82% 21	14.29% 34	9.24% 22	2.52% 6	51.26% 122	238	2.54
Streaming on Twitch TV has made me more confident in front of others in my real life	13.03% 31	11.76% 28	12.61% 30	6.30% 15	6.30% 15	50.00% 119	238	2.62
Because I stream on Twitch TV, I feel more confident to talk in front of an audience	14.71% 35	6.72% 16	10.50% 25	12.18% 29	5.88% 14	50.00% 119	238	2.76
I feel needed and important by other Twitch TV users	18.49% 44	10.50% 25	17.65% 42	6.30% 15	5.04% 12	42.02% 100	238	2.46

Question 10 illustrates the ego-defensive function which entails motivational sources for one to defend one´s self-image and protect oneself from internal insecurities or external threats (Daughtery et al. 2008). All the statements combined, this questions has the lowest average of all personality functions being 2,56 or a nearly neutral position. While gaining confidence for talking in front of an audience is perceived most relevant amongst these statements, feeling needed or important on Twitch TV is perceived as slightly irrelevant looking at the Likert scale averages which are respectively 2,42 and 2,46. Although one remarkable conclusion one can draw from the results in these statements is that although one streams and plays games, gaining confidence in front of others or an audience in real life is perceived as more relevant compared to feeling confident in the game itself. A possible explanation for this could be the effect of an audience on a gamer's performance while an audience is watching as investigated by Bowman et al. (2013), which might lower confidence in case the performance drops.

Q11 Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"

Answered: 227   Skipped: 12

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicabe	Total	Weighted Average
Twitch TV is a good way to meet other people	16.74% 38	11.01% 25	20.70% 47	29.07% 66	15.42% 35	7.05% 16	227	3.17
Twitch TV helps me to be part of the gaming community	12.33% 28	7.49% 17	17.18% 39	32.60% 74	22.47% 51	7.93% 18	227	3.49
Twitch TV is a good way to make new friends	12.33% 28	14.98% 34	22.91% 52	28.63% 65	13.66% 31	7.49% 17	227	3.18
Without Twitch TV, playing games would be lonely	24.23% 55	17.18% 39	23.79% 54	17.62% 40	8.81% 20	8.37% 19	227	2.67
I am looking for streamers who entertain me	10.13% 23	5.73% 13	11.89% 27	22.03% 50	43.17% 98	7.05% 16	227	3.89

The final personality function used by Daughtery et al. (2008) is the social function which focuses on social adjustment and is concerned with attitudes or behaviour that are agreeable to others while it also entails participation, interaction and relationships with others. **Question 11** depicts these matters in five statements having an average of 3,28 on the Likert scale amongst all of them. The first statement was an answer possibility in question 6 and although 27,73% choose the answer there, 44,49% of the respondents sees the statement "Twitch TV is a good way to meet other people" as relevant and 42,29% of the respondents indicate the relevance of Twitch to make new friends. However the statement that was found second most relevant, with 22,47% of all respondents finding it even entirely relevant is that Twitch TV helps the Twitch user to be part of the gaming community, it can be argued that Twitch TV users feel themselves part of the community because they are involved in the fandom of e-sports and professional matches but at the same time in the entertainment and community feeling of streams which will be further explained in the qualitative analysis. With an average weight of 3,89 finding entertaining streamers is the statement that is perceived as highly relevant. This underlines once again the importance of entertainment on Twitch TV. Finally, although the average weight is 2,67, about 41,41% of the respondents perceived the statement "without Twitch, playing games would be lonely" as irrelevant. Arguably gaming without Twitch TV is not lonely, about two decades ago Bartle´s (1996) typology of player types already indicated that there are players that have a greater emphasis on interaction and friendship and defined this player type as socialisers. However Twitch is able to contribute to the social side of gaming considering its ability to create a community around gaming and meet new people this is something the respondents in this survey agree upon.

Q12 Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you never subscribed/donated to a stream), please leave the rating box blank and choose "not applicable"

Answered: 227   Skipped: 12

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable	Total	Weighted Average
I would subscribe to a stream to skip advertisement on the stream	29.07% 66	21.15% 48	19.82% 45	7.49% 17	6.61% 15	15.86% 36	227	2.30
I would subscribe to a stream to play viewer games	20.26% 46	18.06% 41	21.15% 48	18.50% 42	8.81% 20	13.22% 30	227	2.74
I would subscribe to a stream to be able to chat in subscriber only mode	19.82% 45	15.42% 35	22.47% 51	20.26% 46	7.93% 18	14.10% 32	227	2.78
I would donate/subscribe because I think the stream is entertaining	11.01% 25	6.17% 14	15.86% 36	20.70% 47	33.92% 77	12.33% 28	227	3.69
I would donate/subscribe because the streamer will do something special for me (e.g. shout my name, dance)	18.94% 43	17.62% 40	22.91% 52	21.15% 48	5.29% 12	14.10% 32	227	2.72
I would donate/subscribe to make sure the streamer keeps streaming on Twitch TV	13.66% 31	6.17% 14	22.91% 52	19.82% 45	25.99% 59	11.45% 26	227	3.43
I would never donate/subscribe to a Twitch TV stream	29.07% 66	13.22% 30	19.38% 44	8.81% 20	7.05% 16	22.47% 51	227	2.38

Twitch TV users can show their appreciation or support for a certain stream by giving the streamer donations or subscriptions, in many cases the viewer can decide the amount he or she wishes to donate, while subscriptions have a standard free of 4,99 dollars a month. During the interviews and while participating in and observing several of his respondents´ streams, it became clear to the researcher that the monetary aspect of Twitch TV should not be neglected as it has an influence on the interaction of a the streams. Donations are not obligatory in order to watch a certain stream but can give several advantages such as chat options or the ability to play with the streamer or send him highlighted

messages appearing on the screen. When considering the motivational sources of Twitch TV users to be on Twitch TV, the monetary aspect might arguably be driven by these. The results of the statement "I would never donate/subscribe to a Twitch TV stream" in question 12 illustrate the significance of the monetary aspect for the respondents of the survey, with an average weight of 2,38 it takes a position closer to the irrelevant spectrum of the Likert scale. 42,29% of all respondents indicate that this statement is irrelevant to them, it can therefore be expected that these respondents already donated or subscribed or are likely to do so. **Questions 12** contains of six other statements related to donations and subscribing from a viewer´s perspective. A remarkable result is that entertainment plays the biggest role in one´s decision to donate or subscribe despite the fact that subscription and donations have several other advantages. The statement "I would donate/subscribe because I think the stream is entertaining" has an average weight of 3,69 and is perceived as entirely relevant by one third of the respondents. Secondly, supporting the streamer directly is also regarded as very relevant, having an average weight of 3,43 with 45,81% of all respondents choosing relevant or entirely relevant. The data shows that these two points are the most significant to subscribe or donate. Interaction is also perceived as important however not to the same degree as the previous two statements. Especially chatting in subscriber only mode stands out with an average weight of 2,78 while playing viewer games or a special gesture by the streamer still score above 2,70 on average of the Likert scale. The respondents are less concerned with the possibility to skip advertisements since it is the only statement that has a negative position (2,30).

Q13 **Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"**

Answered: 227   Skipped: 12
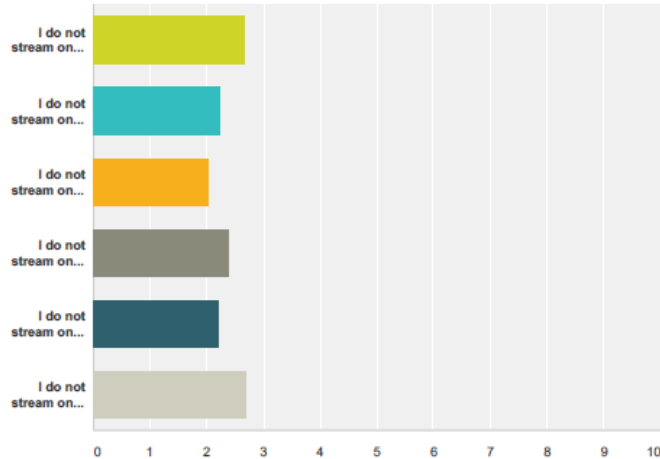
	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable	Total	Weighted Average
I do not stream on Twitch TV because it is too time consuming	24.67% 56	10.57% 24	15.42% 35	14.98% 34	10.13% 23	24.23% 55	227	2.67
I do not stream on Twitch TV because it is not interesting	31.28% 71	15.86% 36	14.54% 33	7.05% 16	7.05% 16	24.23% 55	227	2.24
I do not stream on Twitch TV because I is not fun	36.12% 82	14.98% 34	14.10% 32	3.96% 9	5.29% 12	25.55% 58	227	2.02
I do not stream on Twitch TV because I am concerned about my privacy	28.63% 65	15.86% 36	14.98% 34	11.01% 25	7.05% 16	22.47% 51	227	2.38
I do not stream on Twitch TV because I do not know how to do this	34.36% 78	13.22% 30	12.33% 28	6.61% 15	8.37% 19	25.11% 57	227	2.22
I do not stream on Twitch TV because I am not able to (due to technical restrictions)	26.87% 61	11.89% 27	12.78% 29	10.57% 24	15.86% 36	22.03% 50	227	2.70

Question 13 is concerned with negative motives, i.e. motives for not participating in creating content on Twitch by streaming. The negative motives are based on the work of Stoeckl et al. (cited in Arnhold 2010) 23,95% of the respondents indicated they stream on Twitch TV in question 6 and the non applicable answer options in question 13 have corresponding percentages close to 23,95% in all six statements. Hence, it can be concluded that the respondents understood the question correctly and only non-streamers filled out answers on the Likert scale. Technical restriction and being too time consuming turn out to be the most decisive for respondents to not stream on Twitch TV, having an average weight of respectively 2,67 and 2,70 on the Likert scale. Privacy concerns turn out to irrelevant for 44,49% of the respondents, on the contrary it should be noted that the researcher experienced that Twitch streamers are highly sensitive when it concerns their privacy when he tried to find streamers for his qualitative interviews, this will be further explained in the limitation section of the thesis. 36,12%

considers the statement "I do not stream on Twitch TV because it is not fun" as entirely irrelevant, in addition the statements that imply that streaming on Twitch TV is not interesting is also perceived as irrelevant with an average weight of 2,24. Finally the majority of respondents indicate that they possess the knowledge to stream since only 14,98 % of the respondents expressed that the statement "I do not stream on Twitch TV because I do not know how to do this" is (entirely) relevant to them.

Qualitative Analysis

Analysis of social presence

The social presence is mainly focused on the interaction in the Twitch TV stream. It entails the interaction between the broadcaster and his or her viewers, via voice and video as well as written messages in the chat. In the following section the researcher will unravel the experiences about this topic that were shared by the interviewees.

Interaction with the viewers

As a point of departure, the analysis will focus on the interaction itself and how this is perceived by the streamers. Several streamers saw their stream as a show where entertainment and interaction are the key factors to keep things going. A quote of AnderUK summarizes the emphasis on this when he explains why Twitch TV makes gaming different for him *"For me personally as a streamer, yes very much so. When I am actually streaming, I find that there is a sense of audience and a sense of always consistent conversation going on. Instead of just you solely focusing on the game there is actually a whole segment where you are actually taken a little bit away from the game itself and you have to... For me it is more like a show basically, you are presenting yourself in a manner where... you are not just playing the game, you are in entertaining progress, you are trying to be a presenter essentially."* (I-1:1)

All interviewees agreed with the notion that interaction is essential for their stream and therefore a constant focus on the chat seems to be inevitable. *"You talk to them all the time. You cannot have dead air, if you are sitting quite for a couple of minutes and people come in and they see nobody is talking. They are like nobody is talking this is very very boring to watch. But if I come in and like talk about the game and someone drops a hello in the chat then you say hello, how are you doing? How was your day? Thank you for tuning in."* (I-5:29) Having ´dead air´ is perceived as a negative thing since the streamer has to answer to the demands of the crowds at all times. A major part of the interaction consists of everyday conversation and the streamers do their best to make viewers feel at home. *"I am asking*

questions today like what did you eat today? What are you going to do tonight? How do you feel with this action on my game, keep talking to them is really important and I like watching what they are saying on the chat, it is really important for me." (I3-18) *"Be happy, talk to each and everybody of the guys who writes you something on the chat, speak to everybody. That is it, the key to success."* (I4-22)

These everyday conversations are not just being held to give viewers some attention, in accordance with the writings of Miller (2011) on online communities, the content of the interviews confirm that Twitch TV attempts to create a sense of belonging around a common interest. *"…I definitely think that reading chat back is really really good. Because people think ow this actual person has noticed me you know, this streamers has noticed me and this gives them some form of belonging as a viewer…"* (I-1:2) The sense of community is deriving from a do-it-ourselves attitude amongst the streamers showing indications of new power value in Twitch TV. The stream is a community created by the streamer and some of them think that their stream represents specific values that can be differentiated from the entire Counter-Strike Global Offensive community or the gaming industry. *"It is really cool, like nobody is insulting anybody, everybody is happy in our channel. Our channel is all about happy be happy do not insult each other make a lot of jokes. But in the CS:GO community it is way different, guys who have their own ego, everybody has that. I am better than you and you cannot do anything about it."* (I-4:26) Other interviewees describe how they perceive the stream as a home to the streamer and the audience where people like to comeback (I-5:28) (I-3:17) It can be argued that the streamer and its audience are creating some specific values such as positive atmosphere, a comfortable and happy place to enjoy games. In addition, Jokimazi talks about how his stream brings people together in a social atmosphere, to such extend that the community goes beyond the actual airtime of his stream. *"…everyone basically being part of the chat and viewership and being part of promoting me when I do the giveaways, they are all part of the community and how the community works, I believe the community is active even when I am offline. That is a big sign that there is a basis for the community that people keep communicating between each other even when the stream is offline. They would like become good friends."* (I-6:39)

Two interviewees, Swebliss and jokimazi talked about how they feel that they have to be an example for others that are part of their stream. *"But I do pay attention, I used to pay attention that I have this younger audience as well ranging ages from 10-14 so I would not be how to say. I cannot say that I would not be talking about sex, drugs and rock and roll. Because I have, because they had been, the questions younger audience ask me.... But I feel for the younger ones, as I am the oldest brother in my family, I feel the need of giving them this advice give them the guidance as they look up to me…"* (I-6:36-

37) *"…a bunch of teachers started to write and they said that they are using me in schools in Sweden as a good example for kids not to… Basically how to act online, that you are not supposed to be mean to each other and you are not supposed to troll and basically not cyber bulling and things like that. That is definitely the biggest moment when I realize that it is more than just playing games that you can actually make a difference. Because all the kids nowadays play games so it has to start there you know."* (I-7:46-47) Furthermore Swebliss has a policy that she will not give away virtual items to a viewer who has been rude to her or other in her stream. (I-7:47) On the other hand, this contradicts with the vision of TwinsGoPro who decided to put a 18+ banner on their stream since they occasionally use vulgar or obscene language while talking about certain topics with their viewers or because they are losing a game.(I-4:25) Based on the previous notions it can be argued that streamers try to find their own balance in what their community should represent and have their own rules of what is acceptable or not. These rules and balance can be placed in the Zone B of the framework of presences since they are mainly build on personal believes and ideals. Hence they are an example of how the self-presence and public image influence the social presence and interaction within the stream.

Relationship with the viewers

The majority of interviewees explicitly stated that they try to treat all viewers in the same manner. (I-1:3) (I-2:12) (I-4:22) (I-5:30) (I-6:34) (I-7:42) However several streamers expressed how they got to know their viewers on a more personal level over time and recognized a group of regulars who would always be around and support the stream as AnderUK discusses: *"…obviously you start to get to know people and see where they are from, what they do. It is a really really quite heartwarming thing to actually build a relationship with these people. Even though you do not actually have them on Steam, as friends they will still come on to Twitch and you know be there for the whole stream and you really start to get to know these people as individuals not just viewer numbers."* (I-1:3) goodgirlmiwa became rather nostalgic when asking her about the best moment on her stream and stresses the importance of her regular or old viewers who have been with her since the beginning: *"Ow, I got so many memories with my stream. It is sick that is also why I love my old viewers because they are like ow do you remember that stream or that stream or when you do this and that. And I am like yea yea I remember so I love these."* (I-2:14)

Considering the fact that interviewees use words as heartwarming, love and happy to describe the relationship with their viewers once again underlines a sense of belonging, at the same time one can consider the relationship with the viewers as a form of social capital since the streamers are increasing their networks and go as far as describing their viewers as friends. TwinsGoPro and define2k2014

thoughts are pretty straight forward on this when talking about the relation with their viewers even referring to them as a family: *"This is like another family, you know like a lot of people come in the stream come and say hey. They make me very happy you know."* (I-5:27) But also expressing a sense of mutual support: *"…we have good friends. Like a lot of really good friends. When we ask them to do something for us they really do it and when they ask us to do something for them we do it."* (I-4:23) goodgirlmiwa feels that she really cares about her chat moderators whom she got to know via the stream: *"And my mods they are like my best friends, they are my family really. They mean the world to me…" (I-2:12)* Although not all streamers consider their viewers as friends, theryu7z sees his viewers rather as supporters of what he does in his stream and games than friends (I-3:18) Nevertheless the following statement of theryu7z is remarkable: *"But tonight I am going to stream because I miss them and I want to have fun with them and I think viewers are feeling this… … I know they miss me and I miss them."* (I-3:20) This quote can be understood as an expression of an emotional bound between theryu7z and his audience, since he feels a need to spend time with them. From this perspective the social capital of Twitch TV can be seen as valuable for him. Although Twitch TV is about playing games, the interview data shows that it also offers emotional fulfilment and stimulates togetherness.

The interaction between viewers and streamers obviously starts on Twitch TV itself, but apparently in several cases this is not where it stops. Four out of seven interviewees talk about how they have met or intend to meet up with their viewers. *"Well yea, in Romania right now, if we want to go back... We are kind of superstars. Haha, we have a group of people like a 100-200 people who really expect us in Romania to hang out with them."* (I-4:23) Jokimazi declares that viewers have asked him to meet him for a pint in England and explains how this way of meeting new people is different from his parents point-of-view who would consider it as weird and risky. (I-6:40) In reaction to this he says *"That's how it is done in the 21st century…"* (I-6:40) It can be debated that the digital natives who have grown up with digital technology have a different perception on how media like Twitch TV should be used and have lower barriers in meeting people over the internet. goodgirlmiwa and Swebliss talked about how Twitch made them become more involved in the e-sports scene and participating in events where they would meet their moderators and viewers *(I-2:13)* Moreover they would meet up with people in Sweden and go out eating, go to concerts or amusement parks (I-7:42) and even temporarily live together: *"when I moved to Gothenburg, I did not have anywhere to live but I had a job, so during the time I was looking for an apartment where I could life. I actually lived at a girl´s apartment that I have met through Twitch."* (I-2:13) It is interesting to see that the social aspect and the shaping of a community is not only happening online but continuous offline. However, one should take in consideration that some

streamers have hundred or even thousands of viewers, for this reason meeting in real life is limited to a smaller group within the community i.e. the regulars or die-hard viewers. When considering the e-sport scene, Twitch TV can be seen as one of the media that is responsible for the increasing numbers of visitors to digital festivals such as Dreamhack in Sweden where people from all over the world come together. (Dreamhack 2015) *"… one of the great things with Twitch is all the friends you make all over the world. Like now for Dreamhack Summer one of my mods from Texas, is coming all the way to Sweden just to go with us to Dreamhack Summer with us."* (I-2:13)

Actions to create and entertain the audience

The previous sections of the analysis have shown that the value of social capital and the interaction on Twitch TV are key aspects that go beyond the online world of Twitch TV. Nevertheless everything starts with creating an audience. Getting a lot of attention or being famous seems to inspire the streamers. When the interviewees where asked to give their most memorable moment on stream several interviewees highlighted a moment where they were exposed to a great number of viewers, TwinsGoPro labeled themselves as some kind of superstars (I-4:23) and there were other things that showed that they enjoyed the attention of the viewers. *"When we hit 10.000 followers, then we celebrated with champagne and it was amazing we had like a 1000 viewers at that moment and it was amazing. Yes on stream, we did not care like if it was something banning products or something we did not care because it was so energetic. It was the best feeling of our Twitch career."* (I-4:24) theryu7z mentioned: *"It is a dream... Yea it is not a dream... Because never say never, once in my life to reach the top, to have over 1.000 viewers, you know just for fun you know."* (I-3:17) Moreover, the comments of Goodgirlmiwa can be perceived as if she gets a sense of self-fulfilment out of streaming while at the same time attributing a status to her position on Twitch TV. *"I just wanted like lots of people watching me, because I think I am a little bit egoistic or self-loving. So I am like everyone should love me I am very funny, I am very cute this would go easy."* (I-2:9) *"I call myself the streamqueen just to provocate."* I-2:10) She also felt that she was competing with other streamers to be the biggest or best streamer and had to undertake action to get more viewers (I-2:9) Also define2514 and AnderUK highlighted the moment when they got hosted by a bigger streamer who would bring in significant amounts of viewers to their stream as memorable. (I-1:5) (I:-5:30) According to Swebliss it has become a lot more difficult to stand out, since the amount of streamers have increased dramatically in the recent year. She believes that every streamer has to find a unique way to entertain his or her viewers and that personality plays in major role as well. (I-7:49)

In order to reach their audiences streamers would come up with special actions on a regular basis in order to entertain their viewers. Figure 12 distinguished these actions in to two major categories and gives a visual overview of these actions on Twitch TV. The first one consists out of actions and improvisations of the streamers themselves interacting on the webcam, the second category is specifically orientated to games.

When the TwinsGoPro celebrate their 10.000 followers with champagne on camera, they were taking the celebration and euphoria of the moment to their viewers. theryu7z explained that one of the main reasons for his enjoyment in streaming is that he always dreamt of being an entertainer on the radio, therefore he would imitate voices, cover movie sequences or make prank conversations with other gamers while his viewers could watch it on stream. (I-3:21) Moreover he would do crazy stunts (I-3:18) or dance at music. (I-3:17) Dancing was something that was also done by define2k2014 (I-5:29) and Swebliss *"I do not have that game here but when I was in the US, with Swifty... We did like let's dance and you know, we made fools out of ourselves and danced funny and we did like. You know what it is called Saturday night fever dances and things like that."* (I-7:44)

The role of donations and subscriptions, where viewers can leave a message on the screen when they donate money to the streamer was often a reason for streamers to undertake action or influencing the interaction. Swebliss would put her subscribers up on a world map or write them down on a whiteboard which is shown on camera to give them a warm welcoming to her community. (I-7:48) While theryu7z
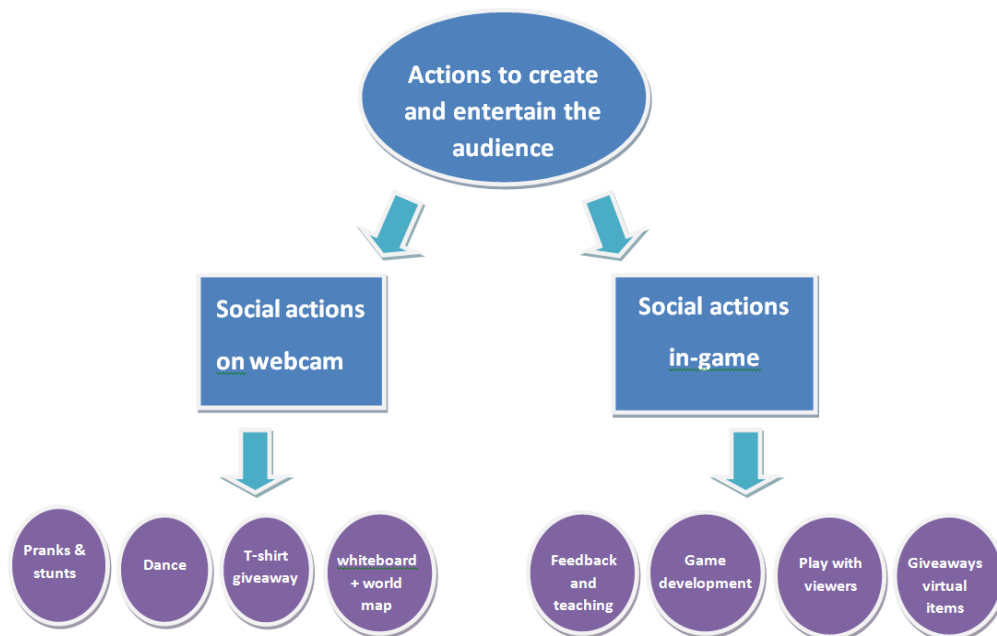
Figure 12: Overview of actions on Twitch TV

had a typical dance for each donation he got (I-3:17) goodgirlmiwa would do squads as a stunt to get subscribers, doing 10 squads for every new subscriber (I-2:9) Jokimazi would design a T-shirt together with his viewers where he would use a typographic picture where every donator is listed. He intended to give away the shirt in a lottery to his viewers in analogy to the giveaways of virtual items (see page 71) (I-6:35)

Next to the interactions outside games, the donations were also of influence while playing games. AnderUK had great memories of his first 24 hour stream where he would play horror games being late up all night. *"People wanted me to get scared and that is the funny thing about it, you can see the chat and see people go crazy when you get scared."* (I-1:5) His viewers would donate money in order to scare him with messages.

Furthermore, when it comes to playing games on stream, several actions and efforts of the streamers contribute to building knowledge capital amongst the community of their stream. For instance, AnderUK would hold viewer demo sessions, where his viewers could send in their recorded games of CS:GO on which he replays on stream while giving feedback by using his knowledge as an experienced player in the game. As a former French top competitive player theryu7z noted *"I would say that I am teaching them my vision of CS:GO"* (I-3:20) While he at the same time admitted that he would learn things as well when professional players watched his stream and proposed to play with him. (I-3:20) Jokimazi clarified that he would teach lower rank player by *"jump in a game with bots and just show nade spots and angles and stuff like that"* (I-6:34) Furthermore he had a warm-up ritual on stream where he would practice several actions and tricks on a specific map before playing a competitive game as such he and his viewers learned new things about the game. (I-6:37-38) Define2k14 enjoyed casting games, commentating on professional CS:GO matches as e.g. football commentators would do to Premier League matches. He explains: *"It is really good to like analyze the game, if people are tuning in and do not really know much about the game, you explain how the game is where the positions are and they can learn something, you know"* Swebliss noted that her viewers often learned her something about CS:GO while she would teach them things about the game Minecraft or arcade games she grew up with. (I-7:46) The previous passages show that playing games on stream is more than simply playing a game since streamers do several efforts to share their vision and teach other people things about the games they play. Hence, the Twitch users improve their knowledge in a cognitively-demanding leisure activity as asserted by Mysirlaki & Paraskeva (2010) where knowledge is shared through sharing and evaluating it and gamers work together to become better at a game.

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Another interesting aspect of increasing the knowledge capital can be found in an example given by AnderUK. "*In terms of community we host one, a weekly workshop community night where we select two to three workshop maps which are created by individual map creators we will then go towards these map creators or developers and ask them we will be hosting X events at X date for the stream, would you like to have feedback. What we will do from that is record demos and these demos from the games will be given back to the map developers. The people who are actually playing the games are from the communities. It will be all viewers or subscribers to the channel so this will happen on weekly basis.*" (I-1:3) These community nights illustrate how Twitch TV contributes to development of games and how the new power value movement of doing it ourselves believing on the wisdom of the crowd takes away the control of gaming development companies. It is no longer several game designers working at a gaming company who decide the final outcome of a map or product since basically everyone on Twitch is able to participate and share their opinion on the development of their favourite games.

Next to learning each other things, Twitch TV is also used to play games together and streamers often tend to invite their viewers over to play together with them *"I always have people to play with, I never play with an empty lobby when I play matchmaking. There are always people who want to join."* (I-2:13) This is something that was done by most of the streamers however as some streamer get a large amount of viewers there tend to arise difficulties. *"Well in the beginning it was to meet people to game but now I have lots of people and the problem is rather, it is difficult to choose I want to play with everyone but it is impossible. When you have so many viewers it is impossible to please everyone."* (I-7:43) Streamers tend to solve this by limiting their viewer games to those who subscribed to their channel. (I-1:3)

Finally, a last way to interact and at the same time promote oneself is to do giveaways, which was done by all streamers. In the giveaways the streamer would buy virtual items on CS:GO and often hold a lottery for his or her viewers to give away the item. *"We had goals to help people out who do not have a gun (skins) in CS:GO everybody who comes on our channel could have won a gun, so guns for everybody"* (I-4:22) Especially expensive items which are rarely found, often these are knives would draw a lot of attention to the stream, goodgirlmiwa tells a story on how she opened two knives during her 24 hour stream and had the luck to get an extremely rare knife which she sold for 3100 dollars. On this she would comment: *"People would come in my stream during the time I had to knife just to see the knife. They were like show the knife show the knife oh my god, so that knife made me kind of famous.."* (I-2:14) Jokimazi told that doing giveaways when he started streaming boosted his streaming career and gave

him 1.500 followers in one week, in his opinion everyone was part of the community and he *"It is not like oh guys, you are my fans I am the movie star whatever, we are all part of this."* At the same time he coined it as a decisive moment not to keep the expensive virtual items for himself "I do not try to get attached to the items skins in the game and I am happy to give them away, like I do not have skins for every gun and I am happy that I do not have it as I have made some other people happy." (I-6:39) This last aspect in the interaction can be seen as a way to promote oneself, consider the fact that every opening of a CS:GO case costs €2,29. There is also an economic aspect in this. Streamers need to invest money if they want to promote themselves by doing giveaways. From the perspective of Valve Games, Twitch TV helps to hype the use and status of their virtual items in CS:GO, the items are no longer something that is only showed in the game itself, while the streamer can only play with a limited amount of people together in the game. (i.e. 10 people in one competitive match) his or her virtual items can get a massive amount of exposure to hundreds or thousands of viewers, it is without doubt that gaming companies can benefit from this kind exposure and possible hypes around their virtual items since it arguably draws other gamers to invest money and buy case keys in order to get virtual items themselves.

Analysis of spatial presence

The spatial presence emphasises on the immersion and interaction within the virtual world of the game itself. AnderUK explains how people in-game had to adapt to him being not always focused while his gaming buddies would act different due to the fact that he streamed the games on Twitch TV: *"... people had to adapt to how the environment was because people have to understand... That some of my teammates, my friends would suddenly be a bit more vocal to make it a bit more fun. That is really a way they adapt... They understood it is not a concept of it is not just playing the game anymore it is kind of making it fun for everyone else in the chat and that is the way it kind of evolved in time."* (I-1:2)

The behaviour of his teammates being more vocal could be seen as a direct effect of the fact that the game is watched on Twitch TV, where the show element and social interaction of Twitch TV continuous in the game itself. In this case, one can find an overlap between the spatial and social presence, which is defined as zone A in the framework of presences. The donations that AnderUK´s viewers send him while he was playing a horror game could be seen as explicit example of zone A since the Twitch viewers were influencing his game experience. As he would not get scared of the game itself but of the people donating him sending him scary messages. (I-1:5) When taking the SCI-model of Ermi & Mäyrä (2005) in consideration it can be argued that Twitch TV stimulates his imaginative immersion as his viewers

influence his fantasy on what to be scared about. Although Jokimazi did not play that much attention to the amount of people that watched the game while he was playing, he experienced that his team or the enemy team would pay much more attention to this and write messages to him like *"ow yoki, you have 200 viewers"* (I-6:36). Hence, several gamers seem to pay attention to and arguably tend to behave or perform differently when they are aware that their games are watched by others.

In terms of sensory immersion in the game, AnderUK, explained how he felt pushed out of the immersive experience of the game because of his Twitch TV stream. *"When I was playing Amnesia. It kind of having those donations and seeing people chat and having a bit of laugh and stuff. It kind of pulled it away from me. From the actual experience because I thought I have these guy with me so I am not really alone and if I just sat there in the dark by myself with no one else I think I would be actually more scared and turn the game off. But I had everyone else kind of like laughing and joking around and supporting me and it kept me going pretty much with that sort of game."* (I-1:6-7) In CS:GO, all streamers except TwinsGoPro admit that they could not dedicate themselves 100 percent to the game, since they could not maintain the focus on their game to the same extend. For example goodgirlmiwa felt that how she was unable to focus on the game and she would for instance ignore her teammates when they wanted to drop her a weapon in the game because she was reading the chat of her stream. (I-2:12) One of the consequences of this is that some gamers are not willing to play with people who stream as Jokimazi found out, some of his previous gaming buddies did not want to play in a premade team with him because they had bad experience with other streamers who totally forgot about the game. (I-6:37) But not only the chat was seen as an interpretive factor sometimes the set-up in which the streamer present herself could be a negative factor to concentrate as Swebliss explains: *"I have like bright lights right in my face, I have lot of screens and things going on a lot of interrupting things that make it impossible to focus on the game…"* Another aspect was the fact that next to the everyday conversation in the chat, viewers could be judging and questioning the plays of the streamer: *"…people that are a lot of the times very rude and judgmental like oh my god you play so bad, when you have a chat with like 500 people and all those people are just judging you that makes it also a lot harder to perform."* (I-7:45) Define2k2014 asserted that he could not play at his peak because of the distraction he had when interacting with the chat on Twitch TV at the same time he claimed that he sometimes would be nervous and did not want to fail in the game because he did not want to disappoint and possibly get judged by his viewers. (I-5:28)

TwinsGoPro were the only ones that disagreed with the other interviews and claimed*: "when it is game time, you always have to put a 100 percent, this is how we are. You talk to people but they want to see the pro player in you, you know. Like how well you play."* (I-4:23) For them it was apparently most important to show off their gaming skills although they previously noted that they intend to respond to talk to everyone in the chat. Two streamers seem to make a clear distinction between ultimate devotion to the CS:GO and a more casual format where they interact with viewers. AnderUK explains that he puts a title in his stream when he plays in official fixtures (I-1:2) while theryu7z highlights the time where he played competitive matches against top French CS:GO teams as a period in which he considered real focus and devotion to the game necessary, in contrast he sees streaming as one big show. (I-3:20) At the same time he found out that he has to maintain focus on the game in to make sure he does not spoil the experience for other player in the game as such he learned to choose his moments, an explains that e.g. the freeze time (short period at the start of the round where players cannot move in order to buy weapons) was the perfect moment to explain his viewers what he would do in the game. (I-3:19) Jokimazi also indicated that he learned to choose his moments to interact with his viewers and learned to do this while he was dead in the current round of the match. (I-6:37) In other words, considering the challenge-based immersion in the SCI-model (Ermi & Mäyrä 2005) streamers attempt to either lower the challenge by playing a format that is perceived more casual to them or interact when the challenge during the game is the lowest i.e. when they cannot move or are dead. At the same time as Bowen et al. (2013) investigated can the audience have an effect on the performance of the player, not only because one needs to interact with the audience but also due to a pressure to be not judged or disappoint the spectators. No streamer indicated that streaming boosted their performance the main explanation for this can be found in the demanding form of interaction with the audience that dislikes ´dead air´ during the broadcast.

Analysis of self-presence

Self-presence entails the public image and impression (i.e. the front-stage) that the streamer wishes to represent to his or her audience. Moreover the self-presence is concerned with how the experience of streaming can alter one´s social identity and self-image i.e. in this analysis how a streamer personally develops through the experience of streaming. The public image appears in how the streamers personality influences his or her stream. It is also displayed through the attitudes, feelings and values held by the streamer towards his or her stream and how one presents himself or herself in the webcam. Additionally, it can also be found in digital form when there is a digital embodiment of the personality

and preferences of the streamer in the game the streamer plays or the stream itself. On the other hand there is a backstage for attitudes, behaviour or visual aspects that the streamer does not want to share with the audience.

Attitudes, feelings and values

All interviewees believed that it was important to be themselves on stream and be spontaneous using their own personality in the interaction with the viewers. (I-2:10) (I-3:17) (I-4:24) (I-6:34) Swebliss reckons that she knows streamers who (overact) on Twitch TV but explains: *"…I can stream like 12 hours a day, it is impossible to hide your own self or your own personality. Even the bad parts like when someone is watching you for like 12 hours, they get to know me like the good and the bad. Even if I do not want to."* (I-7:43) The last part of this quote indicates that there are some things one would not like to display and several interviewees assert how being themselves should be placed in perspective since they strive to have a positive image for the audience, ultimately showing the best side of themselves because a positive and happy attitude is desirable. goodgirlmiwa sees herself as an impulsive, crazy and talkative person but in regards to her stream she says: *"I put my own personality on the edge like I am pushing it to the limit just because I know this is what the viewers want."* (I-2:10) Hence goodgirlmiwa brings forward a specific attitude while being on stream. theryu7z says that the things he does on his stream happen spontaneously but at the same time he explains how he prepares an introduction with big music to dance on (I-3:17) It can be argued that theryu7z is rehearsing before performing his public image in front of his audience.

Moreover theryu7z and Jokimazi talk about how they would not stream when they feel in a bad mood. *"I believe that even though I try to be myself on the stream, it is quite important for me to be the best of myself that I could be like after a long day I might be a bit crumpy a bit tired, I would not really want my negativity to be shown in the stream"* (I-6:34) define2k2014 and AnderUK admit that they try and learned to control their anger on stream since they do not want to show this to the viewers. (I-1:2) (I-5:29) Jokimazi claims that he also wants to work on controlling his anger as he seems not to be able to hold this temper and has the tendency to rage when he is losing games. (I-6:35) In other words, negative feelings such as anger or an agitated attitude are banned to the backstage by the streamers since they believe that this has a bad influence on their stream. Furthermore, it appears that self-control is important, to hide excessive or negative behaviour and maintain the right perception for the audience. Goodgirlmiwa believes that her viewers take everything very serious and takes precautions on what to do on stream since she experienced that when she was drunk on stream and loses control she got a lot

of attention but also feared that people would destroy her image. (I-2:11) Several other interviewees assert that they avoid getting intoxicated on stream. (I-1:6) (I-4:24) (I-7:47)

Some interviewees talked about how they developed in their attitudes and feelings while being on stream. One of these things was getting used to the audience and overcome certain boundaries such as being shy or nervous. "I am not like shy anymore, in the beginning, I was a bit shy when I started streaming. I did not really want to show myself in webcam. I did not want to give too much about myself." (I-5:31) *"I think I kind of adapted to it now and kind of got used to it and kind of just do not get overwhelmed. At first I was definitely getting overwhelmed and wow this is a lot of people and that sort of thing but then you slowly build upon that and it is just time that stuffs just slowly grows and with that you just get kind of used to how it is growing and you just build on how the flow of the stream is really tracking across. "* (I-1:5) *"I remember when I started streaming, and my peak was like 52 viewers. It was like I got a bad feeling in my stomach, I was like oh my god 52 people it is more like in my class at school et cetra et cetra. But now it is like, I have had like 8000 viewers several times and I do not care about the numbers anymore at all. For me it is just a number and I do not even feel like streaming if I got less than 100. Then I feel that I can get offline if I only get that few viewers."* (I-2:11)

The female streamers talked about how they faced certain difficulties with their image as a gamer. Swebliss felt that she at the same time had a responsibility to combat the image of what she calls a girl gamer stamp. *"when they (the viewers) see a female that has make-up and does not wear the typical gaming gear which is a T-shirt maybe because I wear fashion, I have make-up on and I like design and that is why people think she is not real gamer, because she is not dressing like we do."* (I-7:46) She also disapproves with girls who reveal too much on cam and emphasis how she wants to keep the focus on games. This is confirmed by the second female interviewee goodgirlmiwa who at the beginning used the fact she was a female to her advantage *"so I thought to be a streamer, you have to have tits and show cleavage. But I can honestly say I did a lot of that in the beginning and also I streamed a lot with other girls so we had like five webcams in the stream with five girls and yea guys are like guys are so they were watching my stream because ooh lots of girls tits, everything is perfect it is CS:GO. It is amazing and that attracted a different audience and it was pretty easy to get follows et cetra."* (I-2:9) *"But I have grown as a person during my year of streaming so when I watch my oldest highlights I am like what the f*ck was that me? So I do not know, I think you have to do these like... I do not know how to say it... It is like a trip, it is like a journey to stream, you have to learn by mistakes and you notice very fast what is ok for the audience and what is not."* (I-2:9) Although goodgirlmiwa indicates that girls who embrace a

stereotypical girl gaming is stamp is something guys like to watch, the TwinsGoPro stressed how this is something they dislike about Twitch TV because they believe that Twitch has to be about games and not about girls who look for attention. *"If you do not play the game while you are streaming, what are you doing?"* (I-4:24)

Moreover, two interviewees felt that streaming has helped them to improve English. My English has been improving a lot since I started streaming, that is one of the best parts of streaming…. (I-5:27-28) *"…one thing that really has improved is my English. Before I was nervous speaking English and now it is natural. I cannot stream in Swedish because I am so used to talking English so that is probably the biggest difference…"* (I-7:46) Swebliss mentioned that next to finding gaming buddies, practicing English was one of the things that got her started with streaming. Jokimazi expressed that his stream should be in English as he did not want to disregard viewers on the content of his stream. (I-5:38) Taken this in consideration another aspect of knowledge capital can be attributed to Twitch TV since people are developing their foreign language skills by interacting on stream.

Lastly, all streamers felt that they were playing games for a longer time due to their stream but for some streamers it also caused some restrictions in the type of games they would play and when they would play on stream. *"I think people sometimes expect the same thing over and over where realistically and as an individual you do not want to play and do the same thing over and over again. For example playing like CS:GO all the time is not always the best thing for me so playing a different game, it does not appeal to some viewers and this will in turn reduce the amount of viewers watching. So I do not.. Sometimes I feel as a streamer like that so I have to play a certain game to entertain everyone. Sometimes you do feel a little bit restricted, you cannot go wild and play like a really random game because it is what the audience want and really enjoy. If you are building an audience that is really FPS (first person shooter) orientated going to play something like Minecraft for example will really hinder you pretty much."* (I-1:6) When asked whether define2k2014 disliked any aspect of streaming he replied: *"It could be very very strict like you have a schedule you need to follow. You need to be there at an exact time. Sometimes you could be like I do not want to stream but I must stream because that is how my schedule is, if I am skipping this day maybe the viewers will get disappointed."* (I-5:30) These pressure and restrictions on the game experience of the streamers are caused due the fact that with their stream, their game experience is something they share with others, in other words they are sharing the experience of entertainment. Arguably, people today will prefer to look at a stream instead of watching a movie or television. Or to put it in Jokimazi words: *"It is very important to have schedule because like on your*

favorite TV show if you watch the Big Bang Theory I know it comes out on Thursday night or Friday night in Europe online so you can access and watch it, so you are looking forward to it. It gets in people´s memory… …the schedule is very important and I am continuously working on it to maintain it…" (I-6:40)

Presentation on the webcam

The streamers are aware of the fact that they are visible in front of their webcam and tend to have several do´s and don'ts for what is shown on camera. define2k2014 would turn off his camera when a family member would enter the room. He commented on this: *"They do not really know what Twitch is and stuff like that so, I do not really want to put them out there"* (I-5:29) As a digital native it can be argued that define2k2014 does not feel that his parents are part of his Twitch TV world but at the same time privacy concerns can play a role. TwinsGoPro were very straight forward on this topic and said: "Your personal life should not be on stream. Because there are going to be people who harm you and say stupid things about you" (I-4:26) These concerns were also shared by goodgirlmiwa who replied the following in regards to when she was not on webcam: *"I do not have to think on what I may or may not do on stream.. You are so afraid that people will take print screens and f*ck up your life if you do something. You never know."* (I-2:11) Out of these passages it is clear that although the streamers choose to create a public broadcast on their stream, they are concerned with their privacy and what to show on their webcam.

In the previous chapter, it was discussed how goodgirlmiwa decided to show less cleavage on camera although it was an easy way to get attention. Nevertheless she mentions: *"But for the most time yea I care a lot on how I look and what I do in the cam."* (I-2:11) Hence looking attractive is important for her despite the fact that she believes that some viewers always will give negative comments on her appearance and this sometimes causes her to be more indifferent and wear pajamas or huge shirts anyway. The other female streamer Swebliss says that she wear the same style of clothes as in everyday life, although she is aware that it can contradict from the typical gamer look since she chooses fashionable clothes. (I-7:43) (I-7:44) All other streamers tend to wear their everyday clothing while being on camera. (I-1:6) (I-3:17) (I-4:23) *"I am looking the same as I look in real life coming home from school and start streaming"* (I-5:29) Although everyday clothing was widely regarded as the most appropriate, two interviewees would occasionally dress up for their stream. theryu7z would put on a costumes to imitate cartoon or movie characters or simply put up a show. (I-3:21) Jokimazi saw his giveaways as a celebration to thank his viewers and would suit up to the occasion as he believed that *"...presentation is key with everything."* (I-6:35)

There are several other aspects in regards to the visibility on webcam that the streamers pay attention to. For instance AnderUK and Jokimazi asserted that they did not want to have a messy room while being on stream (I-1:6) (I-6:35) Jokimazi solved this by using a green screen so his room would not be visible. At the same time they would not eat in front of the computer while being on stream. (I-1:6) (I-6:35) The importance of good video and audio quality is also an aspect which is not neglected. As a photographer and designer Swebliss stressed how a good stet-up was important for her, therefore she made sure that she had good sound and a clear image by e.g. paying attention to the lighting by putting spots that lighted up in front of her. (I-7:46) define2k2014 also wanted to invest in upgrading the audiovisual quality of his stream by improving his computer hardware and camera. (I-5:32) AnderUK underlined the importance of a good quality microphone, in order to have clear sounds or cut off disturbing sound such as keyboard smashing and the noise of his computer. (I-1:7) Considering the investments the streamers make to their computers and set-up, the economic value of Twitch TV for the gaming industry is shown again considering the number of streamers they gathered in recent years who are willing to buy high quality gaming products, it can be argued that Twitch TV stimulates the sales of such products both because streamers want to invest in them but at the same time because other gamers get to see part of this in the webcam and often find information on their gaming gear in the description in this way brands are getting free exposure simply because of the fact that streamers use their products.

Presentation on the overlay

The overlay or lay-out of the streams is used to show the latest donator, subscriber and/or follower and messages of the viewers as well as general information on who the streamer is. Most of the interviewees did an effort in this regard but not all of them considered the overlay of their stream as important. theryu7z replied: *"I do not think so (that the overlay is important), I think that the most important for them (the viewers) is the game I am playing and I have myself on camera, so they can see my expressions when I am playing and be entertaining..."* (I-3:18) Moreover Swebliss, who was the only full time streamer amongst the interviewees, did not consider the overlay as crucial despite the fact she put a lot of effort in it herself. *"...it is not important to be successful on Twitch, to be successful on Twitch you need personality... ...I like to have it my way. But to get successful on Twitch is not really, there are people who have gorgeous really really nice layout and good cameras and equipment but they have no viewers so."* (I-7:45-46) On the other hand, for AnderUK the overlay and lay-out were very important *"...it is really really important to have good graphic, good intros and outros. Doing that will solidify the*

kind of show aspect of it. It is not just someone who would sit on the computer playing games. It is creating that show creating a professional format of it." (I-1:5)

TwinsGoPro believed that the information on the overlay is crucial to create a community and what is acceptable or not putting a +18 sign on their channel. (I-4:25) Also goodgirlmiwa believed that with a good overlay the stream looks more serious and talked about how the overlay reflects her personality. *"So for me it is important to have a nice overlay that also tells the viewer who I am. Like I love pink and kittens and rainbows. So my overlay really represents who I am and also gives necessary information to the viewers like my sponsors or where they can follow me on social medias."* (I-2:13-14) Also defined2k2014 wanted to upgrade his graphic and add a logo or brand so he had something people would remember him for. (I-5:30) Also Jokimazi adapted the overlay to his own preferences and would use his favorite color orange in the color scheme. (I-6:36) He believed that the overlay was most important for the viewer so their names and messages were visual but clearly, he wanted his graphic to embody the spirit of the community and arguably his personality. A good example of this are the customized emoticons he intended to include to his stream. *"People know that I suit up for the giveaways and people do know that I rage and if I get sub icon that one should be joki rage. I was quite successfully on CS:GO Lounge as well we turned 4 dollars into 3000 dollars. So there should be a joki greed as well so there are some iconic events that have happened that people will remember and refer to but yea it does not show on the overlay but it is always improved. I also have this idea about Scandinavian and Latvian furnic sings basically from the medieval ages from tribe times and that should be on the stream"* (I-6:36) Based on this, it is clear that there is a form of self-presence in the overlay of the stream and the majority of streamers uses the overlay to represent their personality or typical aspects of their stream. Icons or graphics in the stream can be seen as customized digital bodies that represents one´s opinions, feeling or characteristics as Taylor (2012) pointed out.

Conclusion and perspectives

Before presenting the final conclusions of this thesis, it needs to be reminded that this research is of explorative nature therefore the conclusions of this thesis are only a first step in understanding the phenomenon of Twitch TV, at the same time the conclusions are of importance to shed light on new perspectives in how Twitch TV could be further researched. The conclusions are based upon the combination of both the quantitative and qualitative data.

It can be concluded that the social and knowledge capital are the most prominent aspects of Twitch TV´s success. Moreover, this research also indicates a monetary aspect, since people are willing to pay for do-it-yourself entertainment. The importance of the social and knowledge capital in Twitch TV was shown in the survey, where the average weights of these motivational sources are the highest and in the emphasis upon these aspects in the interviews. It is clear that Twitch TV has improved and extended the possibilities in which gamers can build a community around a game. This has indications for the consumer i.e. the gamer and Twitch TV user but also for stakeholders in the gaming industry. To begin with the main component communities are build around on Twitch TV is entertainment, several e-sports organizations have understood this message by creating professional video shows where professional matches are broadcasted with everything around it from live commentators, to an analysis panel and post or after match interviews with the professional players. The statistics in the survey show clearly that this is one of the most important motives for being a member on Twitch TV. Secondly, in regards to **social capital**, it can be concluded that the gamer as a Twitch TV user finds him or herself in a more social environment than ever before. The results of this study can explain the influence of interaction on the SCI-model of Ermi and Mayra (2005). It can be concluded that Twitch TV lowers the immersion one has in being involved in a game, but this should not be perceived as a negative thing, since the gamer finds itself in a social fabric where one finds belonging and mutual support and where fellow gamers are perceived as ´great friends´ or ´a family´. Driven by new power values, the gamers create their own gaming community with values and ethics suitable to their preferences based around the entertainment in games and in the interaction of Twitch TV.

This can be perceived as a positive development for the gaming industry since Twitch users tend to spend more time on playing games, consequently gaming gets a lot more exposure. Gamers use Twitch TV as a platform to meet and interact both in and outside the digital worlds. The new power values of doing it ourselves, open source collaboration and transparency influences the business model of the

game development companies and digital festivals. In regards to the digital natives, Twitch TV clearly tells something about how they use technology and new powers, since meeting people over the internet or on digital events appears to be a common practise. Holding Twitch TV parties or creating a Twitch TV venue at digital events are examples of how digital festivals stimulate a growth in visitor numbers. Hence, the everyday conversation on the Twitch TV streams is brought to specific events.

A game is no longer a product with static dynamics and stories rather it is forced to facilitate the fantasies and social bounds of those who play it. This tells something about the lifespan of a game, it can be argued that it has become more important to find a good concept (such as CS:GO which is played worldwide) and maintain and adapt it to the social preferences of gamers while listening to the feedback of the community. For instance, the keys to open cases with virtual skins that Valve sells on CS:GO can be seen as an example of how the business model of the company is changing. Instead of developing new games and ask high prices for contemporary titles, games are updated with new must-haves that can be sold, as such one´s Valve steam account becomes something valuable to have since gamers are proud and like to show off their digital possessions to others on Twitch TV as seen in the qualitative data. Further research combining theory of the value of virtual items and Twitch TV might give new insights in how the value of possessing virtual items is increased because of the possibility of exposing it on Twitch TV. The same goes for computer hardware and gadgets for playing games, because of Twitch TV these have become something that can be shown to others and new quality standards are desired (e.g. the best microphone, the best graphic performance).

Regarding the **knowledge capital** in Twitch TV, also here there is a shift in how games are consumed and should be developed. The Twitch TV communities on different streams start testing and developing their own maps in new power fashion and everyone who wishes to participate or watch and contribute is welcome. Hence gaming companies should be aware of the fact that they will become more and more dependent on the crowd and how they develop or rather improve the concept of their games to their own desires. Digital natives can also be seen as those who learn in a cognitively-demanding leisure activity, since the Twitch TV users teach and learn from each other when it comes to how games can be played or how you can do specific tasks with a computer. Moreover, since Twitch TV is an environment with everyday conversation users teach each other specific values and ethics i.e. on how to behave on the internet. At the same time one may recognize a personal development (improving English, being less shy) through the interaction of Twitch TV however both the quantitative and qualitative results showed that these were less prominent compared to generating social and knowledge capital. Nevertheless

from an educational perspective one may wonder how cognitively-demanding leisure activities as gaming and creating a show on a Twitch TV stream influences our education. Further studies on how one could learn about technology by watching and interacting about a certain topic on a platform as Twitch TV are appropriate to learn more how one makes our education more effective and makes it embraces new power values.

Lastly, Twitch TV is a platform that only exists for a couple of years and in the interviews of this research it was already mentioned that the competition is rising amongst streamers to generate a lot of attention. Considering the monetary aspect where people are donating and subscribing to watch their favourite content a lot of new research could be done in how one could construct a community and generate revenue out of it. Arguably this is not just useful for Twitch TV streamers but also for companies since it can learn us more on how to use Twitch TV as a tool to engage with new and old customers. Despite the fact that all content is publicly accessible and free on Twitch TV, one may wonder whether Twitch TV could evolve to a format where there could also be premium content that can only be watched when paying a fee.

Limitations of and difficulties during the data collection

There are several limitations that should be mentioned in regards to the collection of data for this research. First of all, although this study seeks to explore the interaction and motives related to Twitch TV in a holistic way, the data was collected from Twitch TV streams that mainly streamed the game Counter-Strike Global Offensive. Therefore the research is limited to one game and arguably, the nature of motives and interaction can differ compared to other games since CS:GO gamers might have a specific preference and behaviour that cannot be generalize to all Twitch TV users. Hence this research focuses on a limited part of Twitch TV. However, it should be reminded that this approach was chosen because it enables the researcher to have a common understanding on gaming and Twitch TV with the respondents of the research. As a consequence, the researcher has a better grasp on the perspective of the respondents. Furthermore, the majority of respondents in the online survey and all interviewees are European, nevertheless they all suit the criteria of the digital native as a target group.

Although the Twitch TV streams are publicly accessible and it is seems easy to ask streamers whether they would like to participate in an interview, the researcher experienced that there were a lot of constraints amongst possible respondents. Several Twitch TV streamers would refuse or be hesitant to give an interview due to e.g. privacy concerns, scepticism about whether the request for an interview was serious and honest, time zone differences, mistrust in the researcher because he was not a regular in the stream. The researcher tried to solve these issues by participating in the interaction of the streams for several days and in two occasions by joining a game of CS:GO with the streamer to increase his trustworthiness. Furthermore the researcher would give a clear explanation about the purpose of his research and instead of using Skype, he proposed to use the voice communication software that the streamers preferred which was in most cases a Teamspeak server owned by the streamer.

Limitations in the interviews

Because the researcher used Teamspeak instead of Skype, it was not possible to observe body language and facial expressions during the interview. Secondly, despite the fact that a pilot interview was made to test the questions of the interview guide, during the process of interviewing the researcher noticed that he still had to change a couple of questions in the interview guide. For example, when the researcher asked about the ´lay-out of the stream´ when he wanted to know more about the graphics that were visual on the stream this caused some confusion for some interviewees since they referred to this as ´the overlay´. Thirdly, not all interviewees held the same degree of openness and were comfortable and

talkative during the interview. For instance, theryu7z had some difficulties finding his words in English and would use French expressions instead because he knew the researcher has a decent knowledge of the French language another example is the reply of TwinsGoPro to one of the questions: "I really do not know how to put it in words. I am blank bro. Well, we do not know because, I do not know how to explain it." (I-4:25) Consequently, some important information might have not been collected and some answers required more elaboration.

Evaluation of the qualitative research

Guba & Lincoln (cited in Bryman 2008) propose trustworthiness and authenticity to evaluate qualitative research. However the criterion of authenticity is concerned with a wider political impact of research (ibid) and is perceived as less relevant to this research, therefore the evaluation of the qualitative research will focus on the trustworthiness. Trustworthiness is divided in four criteria: Credibility, transferability, dependability and conformability (ibid).

- **Credibility** is concerned with whether the researcher has correctly understood the social world and whether the research is carried out in good practise. Two techniques to ensure credibility are respondent validation and triangulation. The research is credible since different methods were used to establish triangulation, at the same time the researcher had the possibility to stay in contact with several interviewees and discuss the findings with them. Hence respondent validation was also applied.

- **Transferability** entails the issue of whether the results of a study can be generalized beyond the specific research context. This can be seen as one of the key concerns of this research, the reason of this is it´s explorative nature. Hence, it explores and provides insights in the nature of interaction and motives of Twitch TV. New studies can use this study as a point-of-departure to dig deeper into these topics or for new research on a larger scale or with a focus on a different target group (e.g. female digital natives).

- **Dependability** asks whether the findings of the study can be replicated, it can be argued that this is not possible, since the experience of other interview subjects will never be exactly the same as those of the interviewees in this research.

- **Conformability** wonders if the researcher allowed his values to intrude to a high degree. The researcher maintained a neutral stance while interviewing his respondents focusing on their perspective, in addition the works of other academic scholars formed the basis of this research. Although the researcher can never entirely leave out his personal biases, values and believes it can be argued that is personal knowledge and experience on gaming helped to create trust between interviewer and interviewee and contributed to understand the data.

(Bryman 2008)

Limitations and evaluation of the social survey

To begin with, the 238 respondents of the social survey can be seen as a marginal number in comparison to the millions of Twitch TV users. Therefore it is hard, if not impossible to generalize the findings to the entire Twitch TV population or even all gamers that play first person shooters such as Counter-Strike Global Offensive. Should one want to generalize to a greater population of Twitch TV users, research on a greater scale is needed. On the other hand the survey contributes to the credibility of the qualitative findings as part of the triangulation. Secondly, although the social survey investigated Twitch TV from a consumer perspective, considering that Twitch TV users have the possibility to both watch and/or create content on Twitch TV, this caused some difficulties in the results of the social survey. For instance, in question 9, the statement ´I feel obliged to be on Twitch TV because of others are there´ might have had a different outcome when it was stated as ´I feel obliged to stream on Twitch TV because of others are there´ since the interviews revealed that streamers find it important to keep a schedule and are responsible for their audience. Rephrasing some of the statements could improve the reliability (consistency in measuring a concept) and validity (whether a concept really measures the concept) in the qualitative research (Bryman 2008). Finally, the functional abilities in the software of SurveyMonkey had some limitations in regards to the analysis and lay-out of the data and the number of questions that could be asked. To name two examples: although a 5 point Likert scale is used, the analytic software presents the data on 10 point scale. Secondly, while the average for each separate statement in the questions is shown, the researcher had to manually calculate the average for the whole question.

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Appendix

Appendix 1: Online social survey

Twitch TV Motivation

2.

＊11. Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable
Twitch TV is a good way to meet other people	○	○	○	○	○	○
Twitch TV helps me to be part of the gaming community	○	○	○	○	○	○
Twitch TV is a good way to make new friends	○	○	○	○	○	○
Without Twitch TV, playing games would be lonely	○	○	○	○	○	○
I am looking for streamers who entertain me	○	○	○	○	○	○

＊12. Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you never subscribed/donated to a stream), please leave the rating box blank and choose "not applicable"

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable
I would subscribe to a stream to skip advertisement on the stream	○	○	○	○	○	○
I would subscribe to a stream to play viewer games	○	○	○	○	○	○
I would subscribe to a stream to be able to chat in subscriber only mode	○	○	○	○	○	○
I would donate/subscribe because I think the stream is entertaining	○	○	○	○	○	○
I would donate/subscribe because the streamer will do something special for me (e.g. shout my name, dance)	○	○	○	○	○	○
I would donate/subscribe to make sure the streamer keeps streaming on Twitch TV	○	○	○	○	○	○
I would never donate/subscribe to a Twitch TV stream	○	○	○	○	○	○

＊13. Please rate how relevant the following statements are to you. If you feel the statement is not relevant for you (e.g. because you only watch Twitch TV but do not stream yourself), please leave the rating box blank and choose "not applicable"

	Entirely irrelevant	Irrelevant	Neutral	Relevant	Entirely relevant	Not applicable
I do not stream on Twitch TV because it is too time consuming	○	○	○	○	○	○
I do not stream on Twitch TV because it is not interesting	○	○	○	○	○	○
I do not stream on Twitch TV because I is not fun	○	○	○	○	○	○
I do not stream on Twitch TV because I am concerned about my privacy	○	○	○	○	○	○
I do not stream on Twitch TV because I do not know how to do this	○	○	○	○	○	○
I do not stream on Twitch TV because I am not able to (due to technical restrictions)	○	○	○	○	○	○

＊14. Where did you find this survey?

[   ]

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Appendix 2: Interview guide

General information

Name:
Twitch TV name:
Twitch TV Partner:
Age:
Gender:
Nationality:
Occupation:
Streaming since:
Date of recording:

Interview guide

History

- How did you get to know Twitch TV?
- How would you compare gaming before Twitch TV and now? Does Twitch TV make gaming different and how?
- Why did you start broadcasting on Twitch?
- How long have you been broadcasting?

Twitch TV Success

- What does streaming on Twitch TV means to you?
- Do you have certain goals with your stream?
- Do you make any special efforts/actions to get the attention of more viewers?
- How far would you go to entertain your viewers?
- Are there certain aspects in your stream that your viewers like?
- Is Twitch TV only about gaming?
- What should a successful streamer do in your eyes to make you watch his stream? Is this the same as you do for your viewers?
- Are there things that make you dislike streaming?
- What is the best experience you have had on Twitch TV so far while broadcasting yourself?
- Do other streamers inspire you in regards to your own stream?

Social Presence

- You are exposed to other people or gamers, how does this make you feel? How does this make you feel while you play games?
- What do you think about the overlay/lay-out of your stream? Does it mean something to you or your viewers?

- Do you interact with all viewers in the same way?
- Are your viewers your friends? How would you define the relationship with them?
- Do you have moderators in your stream? If yes can you tell me how you choose them and what you expect them to do?
- Does streaming on Twitch makes you want to play games longer/shorter?
- What does the word ´Twitch Community´ says to you?

Spatial Presence

- Is playing Counter-Strike Global Offensive/Dota 2 different when you are streaming?
- Do you feel that Twitch TV has an influence on the performance you make in the games you are playing if you are streaming? Why?
- Do you interact in the same way with your teammates/opponents while you are streaming?
- Do you feel immersed in the game you play while you stream on Twitch?
- Do you learn something (about the game) while streaming on Twitch TV?

Self-presence

- Are you yourself when you stream on Twitch TV (are you like you are in real life)?
- Do you think that your personality plays a role in attracting viewers to your stream? Why?
- Do you pay attention to how you present yourself in the webcam on your steam?
- Are there things that you would never do on stream but would do if you play games with friends?
- Do you practice things to surprise your viewers?
- Do you gain something personally from streaming on Twitch TV?
- What do your real life friends think about your stream? Is it important to you what they think?

Appendix 3: General information on interviewees

Name	Twitch TV name	Twitch TV Partner	Age	Gender	Nationality	Occupation	Streaming since	Date of recording
Alex Jersey	AnderUK	Yes	23	Male	British	Web developer	May 2014	26.04.2015
Mia Westin	goodgirlmiwa	Yes	23	Female	Swedish	Sales assistant/streaming on Twitch	December 2013	27.04.2015
Nazim Awan	theryu7z	Yes	28	Male	French	Unemployed	December 2013	01.05.2015
Dan and Cristian	Twinsgopro	No	23	Male	Romanian (Residing in New York)	Student/Model	February 2015	02.05.2015
Tim Möller	define2k14	No	17	Male	Swedish	Student	March 2014	04.05.2015
Toms Nimanis	Jokimazi	No	24	Male	Latvian	Student	December 2014	06.05.2015
Emma	Swebliss	Yes	28	Female	Swedish	Full time streamer	January 2014	09.05.2015