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**AN INVESTIGATION ON THE CONSUMER DEMAND AND BEHAVIOR IN VIDEO
GAME LIVE STREAMING**

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<p>Abstract</p> <p>Over the past decade, consumption of video games and popularity of eSports has risen gradually over time, which has led to the emergence of many new video game live stream services and their explosive use. The rise of new media, in which user interaction and socialization play a crucial role in influencing user behavior and demand has driven many organizations to begin actively advertising their offerings through video game live streaming platforms. Therefore, the purpose of this study is to make an investigation and gain understanding of what factors affect the overall demand and behavior of the users in video game live streaming services.</p> <p>First, this research approaches the topic by exploring the field of eSports from the perspective of experience economy theory to further understand from where the experience value of eSports consumers is formed. Secondly, the user demand and interaction were investigated thoroughly since they play a significant role in understanding the consumption of video game live streaming. Following this, the theoretical framework was developed by a comprehensive examination of past relevant academic articles, with the goal of presenting an accurate summary of the issues fundamental to the study.</p> <p>The study provides a qualitative empirical perspective on the subject. The empirical data of the study was gathered through semi-structured interviews with the streamers and active users of video game live stream services. The data was thematically analysed in order to evaluate, recognize and identify the fundamental features and issues associated with the phenomena under consideration.</p> <p>A significant portion of the insights from the theoretical framework used and conceived in this thesis were supported by the analysis of empirical data, which highlighted the importance of interaction and socializing elements in watching and consuming video game live streaming. Based on the theoretical and empirical data, a new framework was developed which in addition to factors of user demand, user interaction and platform impact now included external factors and communities which further affect the consumption and overall experience of the users in video game live streaming services. Furthermore, considerable evidence of both theoretical and managerial implications for organizations planning to market their offering in these services was emphasized.</p>			
Keywords Video gaming, Live streaming, eSports, consumer interaction, Online community, Value co-creation			
Additional information			

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1 INTRODUCTION

This chapter opens the thesis by providing an outline of the study topic's background and the reason for its significance. This chapter also positions the research within the current research discussion, defining the research questions. Further, the structure of the thesis is presented to the reader.

1.1 Background of the study: eSports and video game livestreaming

ESports and video game live streaming have become more popular forms of new media on the internet in recent years, thanks to the growing popularity of computer gaming and online broadcasting platforms. ESports can be described as competitive gaming that has progressed from a simple video gaming offshoot to a complex but inclusive sportified activity. Video gamers, eSports enthusiasts as well as to some extent those who only once or twice watch eSports create a cultural phenomenon around them. Gaming is inherently deeply rooted in technology and a unique collection of special language, behavior, and shared passion for gaming contribute to the cultural phenomenon of eSports (Rogers, 2019).

Usually, eSports is described in a professional or semi-professional manner (tournament or league) with defined goal and reward, such as winning the championship title or prize money. Many scholarships have recently been more aware of the booming eSports business and its fast-expanding spectator audience. ESports is thus found at the crossroads of video games and organized sports (Brown, Billings, Murphy & Puesan, 2018). The problem here is how the consumers define what is considered as a sport and what is not. The eSports competitors tend to be merely glued to their seats and their skill is not evaluated by their athletic prowess or finesse which is why the fans of "traditional" sport are debating whether eSports can be called a sport (Witkowski, 2012). In defining eSports Hamari and Sjöblom (2017) suggest that the primary distinction between a sport and eSport comes down to the environment where the actions of the player or team takes place. In traditional sports the actions happen in "the real world" whereas in eSports the "virtual world" is where eSports outcome-defining events are displayed.

However, watching and consuming eSports is seen to be very similar to any traditional sports which is why both are likely to benefit from current theoretical and realistic approaches to sport consumer attitudes that also helps the companies to develop effective brand strategies to their customer segment (Pizzo, Baker, Na, Lee, Kim & Funk, 2018). Many of the current research has found links between traditional sports and eSports allowing academics from several disciplines to use this link to investigate the growing phenomena (Funk, Pizzo & Baker, 2018; Heere, 2018). On the other hand, most of these studies focus solely on how consumers of eSport reflect traditional sport consumers rather than taking into account content-specific views and expectations. This trend can be seen in various eSport related studies. However, these scholars have still suggested that eSports may have different characteristics and functionalities that are not seen in traditional sports but exclusively exist in eSports, especially in the age of new media where the complexity of different eSport genres and the ideology of different media platforms can be hard to grasp (Brown et al., 2018; Hamari & Sjöblom, 2017; Lee & Schoenstedt, 2011; Pizzo et al., 2018).

One of the most important aspects of eSports is video game live streaming, which allows viewers to get closer to the action. Video game live streaming is known as a way to share gameplay through live broadcasting services such as Twitch, YouTube Gaming or Facebook Live. The platforms are designed for both the individuals (streamers and the audience) as well as for the organizations (I.E Riot Games) that broadcast many of their established tournaments and events via live streaming platforms. For example, from Twitch you can find major eSports tournaments as well as individual video game live streamers. Streaming services offer professional eSports players and teams the opportunity to stream their gameplay and build an audience, brand and revenue stream at the same time. ESports tournaments as well as the individual streamers have also taken advantage of live broadcasts to reach a global audience online and have grown themselves a celebrity status which makes them popular across the eSports scene. (Taylor, 2018.)

When it comes to video game live streaming the majority of the past research defines it in terms of form and content. With regard to form, video game live streaming is described as a new media that integrates traditional broadcast and online gaming where the consumption experience can be described as multi-directional phenomena where

the audience and the streamers can have interactions in real time (Hamari & Sjöblom, 2017). Audiences in this community will be able to connect with their favorite celebrities, creating an emotional connection with each other that few other forms of media can offer. Along with the video games, Intimacy, celebrity, community, content creation, and consumption can be seen as the characteristics of video game live streaming (Pellicone & Ahn, 2017; Churchill & Xu, 2016). With regard to content, video game live streaming can be categorized as a network broadcast where the video games can be seen as the unique content. Furthermore, video game live streaming can also be seen as a way to spread online gaming culture where the behavior of the stakeholders is based on the video games and to the content the streamer creates together with the audience (Gros, Wanner, Hackenholt, Zawadzki & Knautz, 2017; Scheibe, Fietkiewicz & Stock, 2016).

Nonetheless, non-organized competitive gaming and live streaming is an interesting sector in its own position. However, Newzoo (2021) still wants to separate the live streaming market from eSport markets although both markets have a lot of overlap in terms of viewership. On the other hand, eSports and live streaming forms are crossing more frequently and lines are beginning to blur between them. For example, some of these popular live streamers are also playing in the Pro leagues of eSports which makes them part of both of the two markets. This is why it is crucial to study the phenomenon of video gaming from the live streaming as well as the eSports perspective.

1.2 Motivation and justification for the research

Due to the increasing prevalence of computer gaming and online broadcasting technologies, eSports and video game streaming have become increasingly growing formats of new media on the internet in recent years. Streaming services that are crowdsourced allow nearly anybody to create and broadcast media over the internet. Millions of consumers now choose to spend part of their free time on sites like Twitch watching streamers engage with their favorite games, and some even prefer this over playing the games by themselves. Furthermore, while the growth of eSports has been groundbreaking for professional gamers and the consumers of video games, these major events have been broadcasted largely on Twitch, but also on other platforms that have sprung up in the wake of the former's popularity such as Facebook Gaming,

Mixer and Youtube Gaming. (Hamari & Sjöblom, 2017; Nascimento et al., 2014; Wang & Li, 2020.) Although these services have a link to traditional broadcast media such as television, they reflect evolving models in which the proactive interaction between streamer and viewer defies traditional audience research assumptions. (Spilker & Colbjørnsen, 2020)

Since the corona pandemic started, there has not been hardly any in person events after the spring of 2020 which has affected the eSport scene negatively. For instance, the ticket revenues and sponsorship deals in eSports events has both went down while also having a ripple effect to the merchandise sales. However, the lockdown procedures had a positive impact on live streaming side of the eSports scene since the different platforms such as Twitch, Youtube and Huya served as social hubs for many consumers. As a result, the popularity of streaming services has exploded, and viewership increased across all eSport driven media platforms signaling the emergence of a new kind of consumption.

According to Esportcharts (2020) While the rest of the globe struggled to cope with the pandemic's effects, the streaming platform's audience grew significantly. Both Esportcharts (2020) as well as Newzoo (2021) highlight how the corona pandemic has only had positive impact on streaming platforms, and even after relaxation of quarantine restrictions, the use of streaming platforms has risen. For instance, the global live streaming audience in 2019 was \$593 million which has risen to \$747 million in 2021 and in 2020 Twitch the consumers of eSports spent 83,7% more hours watching streams than in 2019 with a total of more than 18 billion hours watched for the year. In addition, the global revenues of eSports have been growing from 957 million dollars to 1.08 billion dollars which is expected to exceed over 1.6 billion dollars by 2024 (Newzoo, 2021; Esportcharts, 2020).

According to Newzoo (2021) whilst eSport market faced more challenges in the year of 2020 and 2021, it also saw a substantial growth, with markets and areas that had previously seen little or no eSports engagement. Furthermore, the pandemic has also highlighted the importance of flexible localized ecosystems for the wider market which certainly has impact in the future of eSports industry.

1.3 Research problem and research question

The recent literature certainly has uncovered some unusual but intriguing characteristics of eSports spectatorship. The environment of eSports and video game live streaming is constantly changing due to rapidly evolving technology, which is why it is important for the researchers to be aware of new trends in consumers consumption patterns. The highly engaging and dynamic characteristics of video game live streaming spectatorship demonstrate the need of addressing demand considerations in contrast to sports-like tournaments. Thus, the distinct characteristics of video game live streaming spectatorship emphasize the necessity for more comprehensive study on the nature and scope of user demand and behavior.

Considering the aforementioned gaps in the preceding literature, the goal of this research is to make an investigation on the consumer demand and behavior in video game live streaming. Further, the purpose of this study is to find out and gain understanding how the users of live streams act in the video game live streaming platforms together with each other and how the environment of these platforms affects their received experience and interaction.

Based on the explanation above, the research questions are framed in such a way that the first research question is the key question that this study aims to answer. The two previous questions' purpose is to bridge the research steps by organizing the study and developing a conceptual framework for approaching the research issue with empirical investigation.

The following research question guides the research:

Main research question: What factors affect the overall demand and behavior of the users in video game live streaming platforms?

To further outline the framework of the study, the research question is further broken into the following sub-questions:

Research sub-question 1: From where is the experience of the eSport consumers formed?

Research sub-question 2: What kind of needs, wants and eSports related consumption behaviors are there in video game live streaming?

1.4 Structure of the research

The research consists of six main chapters. The study opens with an introductory part that describes the study's background and context. Furthermore, this section outlines the study's objective and primary research questions, as well as the research gap. Chapters 2 and 3 cover the theoretical framework used in the study's implementation, including a summary of the major theoretical concepts, as well as their significance and relationship to the framework of the study.

First, the study looks into from where the experience of eSports consumers is formed with the help of experience economy theory. Hereafter, we go through what kind of needs, wants and eSports related consumption behaviors are there in video game live streaming which is then led to forming the conceptual framework of the study. In the third chapter, the conceptual framework for the study is built by creating an aggregated model to explain the relationships of the concepts and theoretically explain the research phenomena.

Chapter 4 is dedicated to overviewing the research methodology and covers topics such as research strategy, research methods, data collecting and analysis methods of the study. Chapter 5 focuses entirely on presenting and analyzing the empirical findings of the study. In chapter 6, the theoretical findings and contributions of the research are eventually drawn by reflecting them on the conceptual framework and previous research outcomes. Chapter 6 will also reflect on the study validity, reliability, and limitations, as well as provide a range of suggested future research subjects that may be used to continue the research on this topic.

2 EXPERIENCE ECONOMY AND USER BEHAVIOR IN VIDEO GAME LIVE STREAMING ENVIRONMENT

This section of the study will focus on building a theoretical basis for the research. This begins by examining the field of eSports from the perspective of experience economy to further understand from where the experience value of eSports consumer is formed. This is followed by the exploration of consumer demand and behavior in the live streaming platforms

2.1 Experience economy in eSports

In his article Seo (2013) pointed out how eSports should be viewed through critical lens when exploring eSports as a dynamic phenomenon characterized by the combination of numerous interrelated experiential performances, rather than simply as a method of playing video games. The experience associated with this type of consumption is what eSports fans enjoy the most. In other words, the consumers want to feel, learn, and participate when escaping the reality while playing or watching others play video games. He also points out how the roles of various stakeholders in the value network such as companies, players, governing authorities, and communities of eSports play crucial roles in enriching and maintaining the experiential appeal of eSports consumption and thus should be explored to deeply understand how the value is being co-created (Vargo & Lusch, 2008) in field of eSports. This also helps the companies to brand and market their products and services in a more efficient way. When we are investigating the environment of eSport live streaming services through the value network perspective, it is crucial to define who are the actors that are involved in the co-creation of the experience. Related to this, also Yi, Wang and Liu (2020) investigated how user behavior and the platform, where the service is being experienced, is affecting to the value creation process. These four factors streamer demand, audience demand, interaction between users and platform impact play a crucial role when we want to understand the behavior of the users and the environment in a way that can be used when applying new marketing strategies to live streaming services.

Seo (2013) views the environment of eSports from an experiential perspective that is conceptually similar to Pine and Gilmore's (1998,1999) model of the experience economy. When a consumer purchases a service, he is purchasing a variety of intangible activities that are performed on her behalf. However, when customer purchases an experience, he pays to participate in a series of unforgettable activities organized by an organization in order to connect him in a more intimate way. Pine and Gilmore (1998) define four types of consumer-perceived experience (4E's): educational, escapist, esthetic and entertainment experiences (see figure 1). These experiential domains are divided into permeable quadrants that represent their role on two experience spectrums, customer participation (passive or active) and customer absorption or immersion of the experience. Here, absorption is about occupying the consumers attention by bringing the experience into their minds, whereas immersion demands the individual to dive into and engage themselves in the performance itself. Additionally, the 4Es can be experienced alone or together, meaning that they are not intended to be mutually exclusive. The degree to which all four realms are combined, forming the core basis of consumer-perceived meaning within the experience economy, determines the richness of a persuasive user experience. (Pine & Gilmore, 1998,1999.)

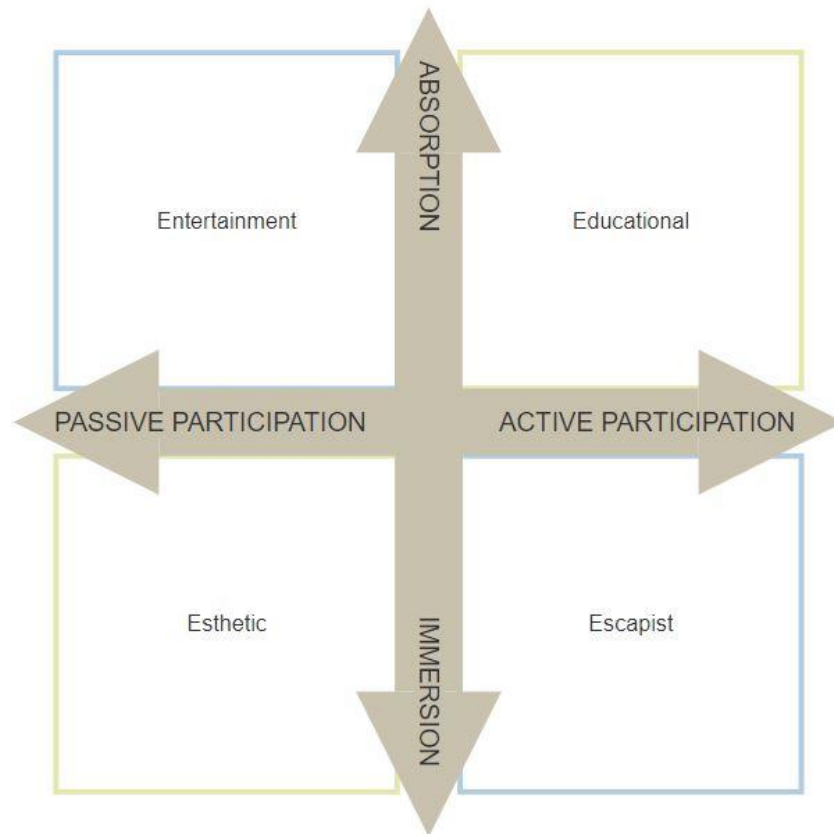


Figure 1. The 4Es of experience economy (Pine & Gilmore's, 1998)

Now when we think about the experience the consumers of live streaming services receive, it is based on the experiential domains (4Es) that the consumers undergo and the interactions between the consumers of the platform (Yi, Wang & Liu, 2020). The question here is how the sponsoring companies can utilize the different spectrums of live streaming experience that is co-created through the actions between the consumers and other stakeholders in the value-network. Pine and Gilmore (1998) provide their own thought on how the companies should approach and create a consistent theme around their experiences by building positive and coherent cues to customers mind while eliminating all negative thoughts and statements around their marketing actions. In addition, the experience should be memorable in both tangible and intangible way. However, this approach is quite firm-centric and does not consider the fact that the experience in video game live streaming platforms is co-created by all stakeholders in the value network where the strategy of marketing actions should be long-term orientated (Vargo & Lusch, 2008).

2.1.1 Escapism in eSports

One of the four realms of consumer-perceived experience is escapist experience that is one of the core characteristics of eSports and video game consumption in general. In escapist experience the consumers are actively participating and immerse themselves in a performance that elicits the experience. Escapism is integrated into the performances that are crucial to competitive computer gaming in eSports which is all about the immersion of the consumers into playing the video games as a form of sports (Wagner, 2007). Furthermore, Molesworth (2009) describes computer game consumption as a “imaginative getaway”, demonstrating features of escapism in digital play through media-driven dreams and virtual tourism. This feeling can also be described as a “flow effect” where the consumer gets in a state where nothing else seems to matter (Csikszentmihalyi & Csikszentmihalyi, 1990)

In addition, the ability to have impact on individual performance of events in the physical or virtual environment is essential for the viewer to have an escapism experience. (Oh, Fiore, & Jeoung, 2007.) This kind of experience is hard to achieve without actual platform that offers the escapist experience for the customers. With the help of streaming platforms, gaming company websites and open-source online platforms (such as Battle.net or League of Legends client) the customers can fully immerse themselves with others in the eSport experience. These platforms usually offer a way for the customers to communicate and co-stage their own experience enhancing all consumers' escapist experiences. In addition, these platforms also offer tools for the customers which the consumers can use to make their own experience more unique and important for themselves and others involved. Therefore, computer game companies often play an indirect role when it comes to staging the escapist experience. Thus, they offer working tools for staging their game in eSport scene, where the experience itself is co-created with the customers. (Seo, 2013.)

Furthermore, Huhh (2008) pointed out how escapism does not have to be exclusive to virtual realms. For example, Internet cafes in south Korea have evolved into a social place for cultivating computer-gaming communities. Same kind of situation can be

seen in the eSport event, for example League of Legends MSI tournament, where the consumers of the game share and co-create the same experience together with other enthusiasts of the game. Even though the live online eSport events are only for the consumers to enjoy and watch other pro players to play their favorite game, we can assume that they represent same kind of environment as the Internet Cafes in Asia where the consumers of eSport can share the same physical space and cultures to furthermore personalize their experience. Thus, we can also argue that eSport consumers in can “stage and immerse themselves into the escapist performances both on- and offline, blurring the boundaries between the virtual and real worlds of eSports” (Seo, 2013).

2.1.2 Esthetic in eSports

The esthetic experience in eSports is created by activities in which participants are immersed in the event yet they have little or no impact on the process of the performance (Pine & Gilmore, 1999). ESport live events and tournaments are great example of these actions which play a significant part in co-creating the experience and consumption of eSports. In addition, the biggest professional computer-gaming competitions also play a significant part in the consumption of eSports by expressing the desires of many eSports fans to become professional players themselves (Messier, 2010). Moreover, eSports competitions are significant because, similar to the function of internet cafes in supporting the escapist experience (Huhh, 2008), these events validate eSports consumption in the real world, creating a link between the online and offline experiences of competitive computer gamers. In essence, these events are the most common venue for eSports fans to express their passion for competitive gaming and build their relationships with other individuals and communities which further strengthens the experience of all stakeholders (Christophers & Scholz, 2010).

Fundamentally, these live eSport events represents the esthetic experience of eSports in the same way as any other live sport event. These tournaments are being organized by various different stakeholders of eSports that can be viewed on the spot or through the different live streaming platforms. Furthermore, these live events are also the nexus of building the culture and the relationship between different stakeholders in the field of eSports. The tournaments involve different marketing entities such as gaming firms,

teams, communities, broadcasting stations, players and sponsors participating to co-create the consumer experience (Seo, 2013). Most of the revenue stream for the events comes from charging fees of individuals or broadcasting companies and sponsorships from outside organizations looking to promote their eSport affiliation (Rambusch, Jakobsson & Pargman, 2007).

2.1.3 Education in eSports

The educational experience includes performances in which customers are actively involved yet are more outside the action than immersed in it (Pine & Gilmore, 1998). In eSports the educational experience is about enhancing the consumers gaming literacy and understanding of particular game in practice. Examples of these performances could be a website of particular game where the consumers can read the news and follow the actions that are happening in the eSport scene of a specific game, videos and livestream broadcasts (Twitch and YouTube), in-game tutorials that help new players to get started with the game or computer game exhibitions where the video game companies present their new upcoming games. While some of these performances are provided by gaming organizations, the majority of these educational performances are co-staged by eSports fans and fan-based groups (Thiborg, 2009). Together these communities centered around a particular computer game enhance the educational experiences of the consumers as well as the other stakeholders of the governing bodies of eSports allowing consumers to share various game-play strategies and tactics, share their perspectives on the computer game of interest, and encourage people to share their personal experiences with eSports, thereby increasing consumer knowledge. This does not only encourage individuals to share their own views of a game expanding the knowledge of fellow players but also help the gaming companies to further develop their games and platforms through constant feedback that is happening around these communities. (Rambusch et al., 2007.) Furthermore, also the sponsoring companies can take notes how the consumers of a particular game are acting and communicating. We also have to take into account that there are multiple types of communities which can vary through different platforms and games.

Fundamentally, eSports communities also strive to educate other eSports fans by focusing on the industry's overall consumption patterns. A great example of this is an

eSports Yearbook that is compiled by the active eSports consumers themselves which examines the larger role of eSports in society, economy and culture, establishing a sense of shared practice among the various groups and individuals involved (Seo, 2013; Christophers & Scholz, 2010). As a result, these customers took part in the co-creation of this experiencing value, which is crucial in the staging of educational experiences. This user-generated information is especially informative into the history and relevance of eSports as a cultural activity from the viewpoint of many groups of actors participating in its evolution (Seo, 2013).

Furthermore, one crucial function is about how the governing bodies of eSports play a leading role in the process of eSports institutionalization providing educational opportunities for all eSports participants (e.g. International eSports Federation). We can still say that they are in their infancy but already these governing bodies have made huge steps by setting strategic vision for eSport development regarding providing guidelines to establish eSport associations across the world, Developing eSports-related disciplines and laws in collaboration with ecosystem stakeholders to provide a fair and clean competitive environment and training and educating more professionals to the field of eSports (Thiborg, 2009). As an outcome the consumers of eSports can enjoy from professional leagues and tournaments at a national and international level.

2.1.4 Entertainment in eSports

In eSports, the entertainment experience is something in which customers take a more passive role. The performance is more of an absorption where the consumers occur to view the performance (Pine & Gilmore, 1998, 1999). An example of this kind of act could be a consumer that watches a particular eSport tournament from livestreaming service such as Twitch. As Christophers and Scholz (2010) have noticed, many consumers of eSports not only like to play the game but also watch the professional players play their favorite game which again can be seen as entertaining experience. These live stream broadcasts have commentators and broadcasting teams who present thorough coverage of competitive eSports tournaments and events, similar to sporting events. Nevertheless, these platforms also include chat for interaction among and between viewers and streamers, strengthening consumer engagement and immersion

in the performance while also bringing the entertainment experience closer to the other three experiential realms (Seo, 2013).

2.1.5 Summary of 4Es of experience economy

The framework of 4Es (Pine and Gilmore, 1998) seemingly is helpful tool in understanding the experiential values in eSport and video game live streaming environment. As Seo (2013) stated, consuming and engaging with eSport is not just competitive video gaming but also a multi-layered experience that provides performances, such as watching and learning, that can be pinpointed to one or multiple types of experiences (4E's). We can also see how the 4E's are not mutually exclusive and how the experience is an outcome of all the four realms together (Pine & Gilmore, 1999; Seo, 2013). This is to say, some of eSports performances may be categorized into one of the four experiential realms while others, on the other hand, combine a variety of experiences.

Seo also (2013) stated how marketers should understand the consumption of eSport more holistically than just focusing on the computer mediated environments. The consumers of eSports like to play particular video games and escape the reality (escapism), form communities and governing bodies and learn from other players to improve their own gameplay (education) and lastly watch and enjoy professionals play their favorite game either online through live streaming platform (Internet Protocol Television (IPTV) such as Twitch) (entertainment) or offline by participating in eSport events on the spot (esthetic). Thus, marketers should understand the differences between online and offline performance while combining them in more holistic performance that results a richer eSport experience. Furthermore, the gaming companies as well as the sponsors should understand that the performances in eSports are co-created with all of the stakeholders in the act, blurring the lines between host and viewers (Seo, 2013).

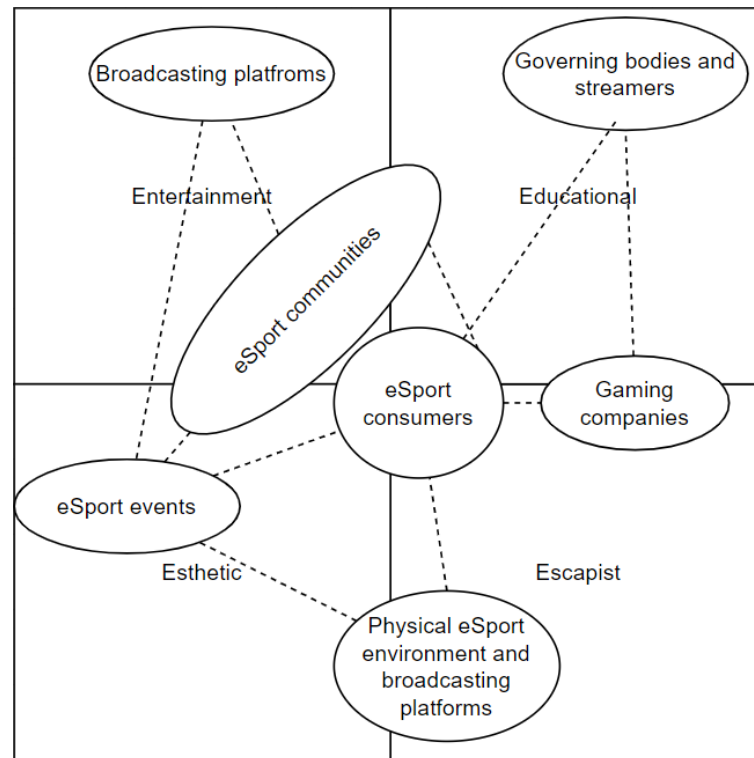


Figure 2. The 4Es of experience economy (Seo, 2013)

Figure 2 describes how the present competitive computer gaming business, which exemplifies the theoretical orientation towards co-creation within the value network in the sense that all stakeholders in eSports environment work together to co-create and improve the experience value of eSports. We can also see that the actors in the environment are not disconnected from each other but rather work together forming a network where they can play multiple roles co-staging the overall experience of eSports. ESports can thus be thought as a segment in the video game industry which is defined by the 4Es that immerse, educate, entertain, and engage consumers in co-creating the experience together with all stakeholders in the value network both online and offline. (Seo, 2013.)

2.2 User demand and behavior in video game live streaming

First of all, before looking deeper into the aspects of video game live streaming user demand, it is critical to grasp its theoretical underpinnings while distinguishing between eSports and traditional sports. Sports market demand, as evaluated by a variety of attitudinal constructs linked with the essential features of a sports product or

service provided to new and returning customers, also eSports market demand shares the same foundations (Braunstein, Zhang, Trail & Gibson, 2005; Byon, Zhang & Connaughton, 2010; Qian, Zhang, Wang & Hulland, 2020). However, the market demand between traditional sports and eSports differs from a motivational perspective, which refers to the motivations that lead people to participate in specific consuming behavior on an intrapersonal or interpersonal level (Brown et al., 2018; Hamari & Sjöblom, 2017; Lee & Schoenstedt, 2011; Pizzo et al., 2018).

According to academics, the competitive structures of today's eSports are substantially drawn from professional sports, with elements like improved leagues, live broadcasts, and worldwide institutionalization. They also highlight how eSports should be considered the same way as traditional sports where the only difference lies between the act being off- or online. Furthermore, they highlight how eSports is a spectator-driven sport where the video gaming content, promotional activities, broadcasting infrastructures and event attractiveness, socioeconomic organization of teams, tournaments and leagues, player characteristics, and the embodied performances of the players could be recognized as the key characteristics of eSports consuming and, more crucially, favorable to the formation of eSports spectator demand and creating the experience for the consumers (Funk et al., 2018; Hallmann & Giel, 2018; Qian et al., 2020; Taylor, 2016).

The recent literature has also addressed different characteristics that are only peculiar on the field of eSports and gaming industry. In contrast to conventional sports, where tournaments and regular season games are the main events of the phenomenon, eSports also has its live streaming aspect that is enticing from the point of view of the consumer demand. The broadcasts in different live streaming platforms brings a completely new field consuming the eSports as a whole, where the individual streamers stream their own gameplay daily in addition to streams of major events and tournaments (Taylor, 2016). Yet, the regular season matches, tournaments and events are a big part of eSports, but the traditional events normally drop in the same category as the normal television broadcasts. These broadcasts rarely have the aspect of being exclusive or meaningful for the consumers unlike the individual video game streams that may form communities through participation with viewers, other players, and other streamers, generating networks of support, safety, and creativity. This can also generate personal

identities and fanbases for the streamers which are related to their play style, on-air persona, and repertory of comedy. (Hamilton, Garretson & Kerne, 2014; Walker, 2014.)

Users of video game live streaming are separated into two groups: streamers and viewers, with the distinctions relating to the creation and consumption of information (Zimmer, Scheibe, and Stock, 2018). Streamers can be seen as the producers of live streaming broadcasts where they can showcase their own gaming skills, educate their audience with their own game strategies and control their own brand image by interacting together with the viewers with the help of *real time chat (IRC)*. Viewers are the consumers of the live stream where their experience consist of the interaction, acquiring information and learning skills related to the game (Burroughs & Rama, 2015; Zimmer et al., 2018). Related to this, Li, Wang, and Liu (2020) also investigated into how user behavior and the platform on which the service is delivered influence the value creation process.

When we wish to understand the behavior of users and the environment in a way that can be utilized when implementing new marketing tactics to live streaming services, these four factors streamer demand, audience demand, user interaction, and platform impact play a critical role. Furthermore, Li et al. (2020) highlighted three main features of video game live streaming that appear in the existing research literature. Firstly, the live streaming is consumed in real-time or in other words, real-time video creation and consumption occur simultaneously (Zimmer et al., 2018). Secondly, the activity encourages social interaction; in fact, live streaming can be seen as a sort of social media. Lastly, the live streaming broadcast usually generates a dissemination of suspense. In other words, the broadcasts are not predictable in the same way as normal pre-recorded media that makes the content of live streaming broadcast more engaging. Highs, lows and thrilling outcomes are part of every video game livestream where the thrill and tension created by the streamer winning the game or completing the task may have an effect on the viewers (Wulf, Schneider & Beckert, 2020; Zimmer et al., 2018).

2.2.1 Video game live streaming user interaction

When it comes to interactive learning aspect of video game live stream, mentors and apprentices are played by streamers and viewers, alternately. Wulf et al. (2020) and Payne, Keith, Schuetzler and Giboney (2017) found out that video game live streaming, as a unique learning method, was responsive to all stakeholders and enhanced a variety of abilities through mentoring and mutually learning by chatting with each other and answering questions. Furthermore, also Greenberg (2016) mentioned how the learning curve can also be affected by the skill level of the streamer and the followers. The streamer's expertise will grow as a result of the conversation between them and their fans, which often include skill knowledge about the game.

As mentioned before, live streaming is a media that integrates its consumers into a communication environment by merging real-time video and text interaction. Many of the research have found out that the interaction between the individuals in the live stream is affected by number of stream viewers, audience experience of the streamer and the game and perceived validity. For instance, when the streamer is actively following and responding on comments in the chat, more people are willing to keep chatting and watching the stream (Wang & Li, 2020; Wulf et al., 2020; Nelson & Yasunobu, 2017). Furthermore, in addition to time, many of the consumers are also willing to invest money on the live streaming platforms to get more exclusive experience out of the stream. Subscribing and donating money to the streamer can lead to a unique interaction as many of the streamers express their gratitude in different ways, for example mentioning the name of the subscriber (Wulf et al., 2020; Gros et al., 2017). Subscribing or rewarding a certain streamer can also make the individual to feel like he belongs to a community which makes the experience of the user more unique (Hamilton et al., 2014).

Qian et al. (2020) discovered eight preliminary eSports online user demand themes that influence the consumption and the outcomes as users interact on streaming platforms. The first four factor were chat room, stream quality, streamer traits and virtual rewards that are unique demand factors for Video game live streaming. The remaining four, player characteristics, commentary features, event attractiveness and schedule convenience are already being noticed in the field of sport management

literature, yet they still are a part of eSports online spectator demand (Byon et al., 2010; Kim & Trail, 2010).

Chat rooms

Generally, almost all of the livestream broadcast in live streaming platforms include an integrated camera footage of the streamer and a direct feed of the gameplay which characterizes the individuals live stream. Next to that, there is a text-based chat room that is often known as Internet Relay Chat (IRC) where all participants of the stream can communicate. Chat rooms can be described as one of the essential aspects of the video game live stream spectating experience, which happens via text- or image-based inputs, that further enhances the interaction capability between all the stakeholders of the live streaming phenomena. Furthermore, it also exemplifies the live streaming capability to establish an engaged community that is actively involved throughout the events and broadcasts. (Qian et al., 2020.)

One great example of IRC is the “Twitch chat” that is an integral feature of livestreaming platform Twitch which allows the spectators of a specific stream to develop and maintain a sense of openness but also a joyful social experience. The chat rooms (IRC) depict a compelling social environment in which viewers are encouraged to participate with their own opinions that form throughout the livestream. IRC and the stream, that includes video and audio, represent a dynamic community space where the participants of the stream share and engage on social activities like as enjoying the stream itself, communicating with other viewers via text, memes and emotes and fostering the interactions between the viewers and the streamer (Hamilton et al., 2014). On the other hand, while the streamers at live streaming platforms are often concentrated playing the game, it is quite unlikely that they respond or interact with the stream chat directly. However, they may still read the conversation and respond to comments, reactions and requests via audio or video. (Hamilton et al., 2014.)

Chat room’s ability to enable online connection and communication is not only related to the individual streamers broadcasts but can also be reflected in major eSports events streams. The individual streamers are rarely part of big eSports events or tournaments, yet there still are handful of pro eSports players that also stream whenever they can.

In contrast, the chat room in the event and tournaments streams differs a lot from the individual streamer's broadcasts. Usually there are much more spectators due to the massive internet traffic flowing to the event channel, which affect the spectators' direct engagement with other spectators to be limited. However, this is not to imply that the chat room does not play a part in the consumers' experience but makes it slightly different compared to individual streamers broadcasts. Hamilton et al. (2014) compares the chat room with crowded sport bar or a loud stadium which allows users to express their emotions through large text-based chants and roars in the IRC which foster a lively and energetic atmosphere that further strengthens the emotional attachments among the spectators and make sense of their affiliation to a certain eSports community.

With the help of chat rooms, the subcommunities linked with individual streamers and eSports tournaments' have redefined how online spectators interact, communicate, and contribute, bringing a strong feeling of social connectivity to an experience that has been stereotyped as socially solitary (Hamilton et al., 2014; Nascimento et al., 2014; Ford et al., 2017).

Streamer traits

As stated before, video game streamers are generally required to offer a live commentary of the game they are playing in addition to which they have to engage with the spectators with the help of the chat room. Video game streamers can be compared to a traditional sport announcer; however, it is important to highlight the importance of streamers in video game online spectatorship because they do not only act as a commentator but rather taking a larger role as a content creator (Smith, Obrist & Wright, 2013). Usually, the consumers of video game streams are interested not only in watching the games, but also in how the games may be recreated by different streamers who may create a completely new playstyle or construct an exciting experience by giving their own personal touch on their gameplay (Cheung & Huang, 2011). Furthermore, Qian et al. (2020) emphasizes how the broadcasts of individual streamers can affect on the consumers consumption patterns. According to their research, the consumers of eSports stated that even when they quit playing games

themselves, they remained to watch streams because they loved the streamers who provided personalized content, rather than the game itself.

Furthermore, it would be essential to identify streamer traits from player characteristics since one may argue that a streamer can do both, be a professional streamer and a professional eSports player. Many of the professional streamers indeed are streaming their gameplay occasionally, yet they still have to focus on their real job playing as a professional eSport player in a team. Both streaming and playing as a professional can be argued to be a time-consuming and labor-intensive profession. Many popular eSport streamers are nowadays full-time streamers or retired professional players (e.g. Loltyler1, summit1g, NICKMERC5, aceu; Twitchmetrics, 2022).

Stream Quality and Virtual rewards

As the popularity of eSports has increased over the last years, it also has increased competition between the streaming platform services. With the increasing availability of video game live streaming, major events and streamers have been able to reach millions of passionate followers of eSports all over the world. Not only the streaming platforms but also the game publishers have to invest on the creations of their websites, design of the avatars, characters and overall environments which can have significant influence on the stream or game appreciation and overall experience (King, Delfabbro, & Griffiths, 2010; Mitgutsch & Alvarado, 2012; Qian et al., 2020). Moreover, also the video game live streaming platform has a significant impact on both audience and streamer involvement and therefore to their experience. Platform appeal, gamification mechanisms, easy of use, digitization, and other elements of video game live streaming platforms all entice streamers and audiences to engage in live streaming which can also help the individuals to reach their social demands.

For streaming platforms, it is highly crucial to work on the connection and latency issues since the nature of online spectatorship requires a high-level stream quality (Qian et al., 2020). Furthermore, many streaming platforms have started to reward the viewers with virtual rewards that can be used on specific games (e.g. in game currencies, skins and emotes). Gamification mechanism is the practice of strategically adding game-like features into any digital experience such as points, badges or

currency that can be used on the platform on in a game in order to increase user engagement and loyalty (Fietkiewicz & Stock, 2019). For example, Twitch uses these gamification mechanisms that has been proven to further improve the interaction between all individuals and additionally attract streamers as well as the consumers of live streaming platforms to use their website more often (Sjöblom, Hassan, Macey, Törhönen & Hamari, 2018; Fietkiewicz & Stock, 2019).

This strategy is increasingly being adopted by game publishers and streaming platforms, and it is quickly gaining traction among eSports online spectators. For example, viewers watching Overwatch League matches might earn League Tokens, a virtual currency that can be swapped for in-game team skins, by linking their Overwatch accounts to their Twitch accounts (Ashton, 2018). Virtual incentives are frequently used as an enticement to attract active players who are not obsessive spectators to the competitive scene of eSports, as well as to push casual viewers to get more involved in the game (Murray, 2018). Nonetheless, in the study there was no clear link between virtual rewards and hours spend watching or playing the game, however, it still indicates that virtual awards had a favorable impact on in-game purchases. Thus, Virtual award programs are predicted to play a larger part in video game online spectatorship in different streams, events and platforms in the upcoming years (Qian et al., 2020). Furthermore, Gros et al. (2017) highlighted that consumer that used more money on the streams had greater experience and social motivation as it gives them more unique experience for example by having an opportunity to enter exclusive chat that is only for the subscribers of the stream.

2.2.2 Demand and behavioral effect factors

Li et al. (2020) found out how demand and behavior effect factors of streamers and the audience are the cumulation of social integration, personal integration and affection demand (Blumler, 1979). Furthermore, both audience and streamer demand have their own effect factors that are unique to their demand. Audience demand is also being affected by tension release and cognitive factors whereas streamer demand is also affected by monetary rewards (Li et al., 2020). Moreover, the features of video game live streaming platforms affect to the demand as well as the experience of the users where chat room is one prominent component of video game online spectatorship.

Social integration

Social integration is all about strengthening the ties with people around you (Blumler, 1979). Hamari and Sjöblom (2017) also included the need to strengthen the bonds with strangers, which could be accomplished through online chat, which mostly referred to the social want for connection between streamers and the audience. The social integration affects the behavior of the individuals in the live streaming platforms not only making the consumers more attached to the community but also creating a positive impact on streamers behavior as they are more willing to put more time and effort in their own live streaming broadcast (Hamilton et al., 2014). Hu et al. (2017) addressed that viewers' affiliation and engagement with different audience groups was positively related to their willingness to continue watching as they discovered that the audience group's values and views are similar to their own. Hu et al. (2017) and Tang, Venolia and Inkpen (2016) also believe that streamers have a role model effect as the viewers usually worship the streamers because of their attitudes, values, personal brand and exceptional talent. This will not only strengthen their own feeling of identification and commitment to the interaction but also enhances the bond between other viewers and the streamer.

Personal integration

Personal integration is a desire to increase one's self-esteem, credibility, and position (Blumler, 1979) and it primarily entails self-presentation, self-realization, and a sense of success (Li et al., 2020). In the same way as social integration, personal integration plays an important role in the behavior of live streaming individuals as the live streaming platforms offer different opportunities for both the streamer and the audience (Pellicone & Ahn, 2017). Streamers frequently utilize gameplay as a means of self-expression, using it to convey their passions and showcase their skills in real time (Hamilton et al., 2014). Moreover, the audience self-presentation and realization springs from the desire to show that they are active followers of certain stream. In other words, individuals want to be recognized by other viewers and the streamer to gain self-esteem and credibility (Hamari & Sjöblom, 2017; Sjöblom et al., 2018)

Affection demand and tension release

The desire to enjoy activities, provide entertainment, share interests and seek difficulties is known as affection demand (Blumler, 1979). Live streamer's desire to participate in live streaming is influenced by the level of task enjoyment. Enjoying task is a type of motivating assistance for expressing and entertaining oneself through task performance that emphasizes the audience's emotional experience (Zhao, Chen, Cheng & Wang, 2018). On the other hand, audiences desire to watch live stream springs from the need of entertainment. Gros et al. (2017) believe that the entertainment aspect is the main motivation to watch live streams. They also pointed out how individuals' entertainment level grew the more time they spent watching the livestream. Thus, we can argue that the self-entertainment is not only limited to one's satisfaction to play video games, but it also entails delivering excitement and suspense for all of the stakeholders in the live stream (Wulf et al., 2020; Gros et al., 2017). We can also speculate that entertainment is a significant factor when it comes to individuals to become addicted to video game live streaming. Furthermore, Hamari and Sjöblom (2017) discovered that audiences watch live streaming for a variety of reasons, including stress relief and escape from reality that can be described as tension release (Li et al., 2020).

Cognitive aspect and monetary rewards

The cognitive aspect in video game live streaming refers to a need for obtaining knowledge and information, or in other words, the desire to learn gaming skills and acquiring critical information about the game and its play strategies (Gros et al., 2017; Li et al., 2020). Further, Hamari and Sjöblom (2017) highlighted how individual stream viewers have their own desires and wants to observe a specific content stream to obtain the desired information. However, in another research they pointed out how the main purpose of video game live streaming should not be concentrated to spreading information since it did not attract many consumers. In addition to the fundamental components of the audience and streamer needs, external rewards are also factors in live streaming interest. Specifically, monetary rewards related to money has been noticed to encourage the streamers to stream more often and put more work on their content creation (Hamilton et al., 2014).

3 CONCEPTUAL FRAMEWORK

The third chapter is dedicated to the creation of a conceptual framework based on the definition of concepts and theoretical background found through the literature review presented in chapter 2. It will summarize the findings of the literature review in order to have a better understanding of how the ideas are connected with each other and to explain the phenomena under research.

3.1 Framework of the study

The theoretical chapter of this study attempted to provide the most comprehensive picture possible of the video game live streaming ecosystem, including what users want from these platforms and how they interact with one another. First, we explored the economy of eSports as a dynamic field from the point of view of Pine and Gilmore (1998, 1999) 4Es to understand the experiential values in eSports environment. As we could notice, the various stakeholders play different roles in the field of eSport enriching and maintaining the experiential appeal of eSport consumption. The stakeholders in the eSport environment play multiple roles in co-staging the experience together which also affect the overall demand of the eSports consumers. (Seo, 2013.)

After exploring the field of experience economy in eSports, it was crucial to understand what are the needs and wants of the users of live streaming services, as well as how they interact with one another to find answers to the research question of the study. Findings from the literature review in chapter two indicated that video game online spectatorship contains a rich culture that is derived from sportified gaming as well as a from a mix of internet and popular cultural aspects. The current qualitative and quantitative studies have identified a unique set of online spectator demand characteristics for video games, in addition to those typically documented in sport management and media consumption research (Brown et al., 2018; Hamari & Sjöblom, 2017; Pizzo et al., 2018). We can see how online spectatorship in video game live streaming platforms is an excellent illustration of participatory media culture where these unique elements such as chat rooms, streamer traits, interactivity, personalization and technological dependence work as a great example of today's online spectator demand that further are found to be capable of influencing video game live stream

users cognitive and behavioral outcomes (Qian et al., 2020; Byon et al., 2010; Kim & Trail, 2010). Understanding the elements that influence video game live stream spectatorship allows key stakeholders to improve the quality of their media commodities by designing and implementing marketing activities that are targeted to the interests of video game consumers. Thus, these unique characteristics of video game live stream spectatorship also emphasizes the necessity for more comprehensive study on the nature and scope of eSports online spectator demand.

Furthermore, the literature review also brought out the different roles of the users in the live streaming services. User demand and platform influence were discovered to be the most important elements affecting on video game live streaming user behavior. Both streamers as well as the audience of the live streams have different distinctions relating to the creation and consumption of information. The demand and behavior effect factors of streamers and the audience are the cumulation of social integration, personal integration, affection, cognition, monetary rewards and tension release. (Blumler, 1979; Hamilton et al., 2014; Sjöblom & Hamari, 2017; Gros et al., 2017; Zimmer et al., 2018; Li et al., 2020.)

The conceptual framework of the study is built from the basis of the literature review. Based on the literature review the experience of users in live streaming services is formed through user demand, the interaction of the users and platform influence. The framework follows the model constructed by Li et al. (2020). Figure 3 shows the theoretical framework of the research. The framework will be used to carry out empirical research in the context of eSport and video game live streaming.

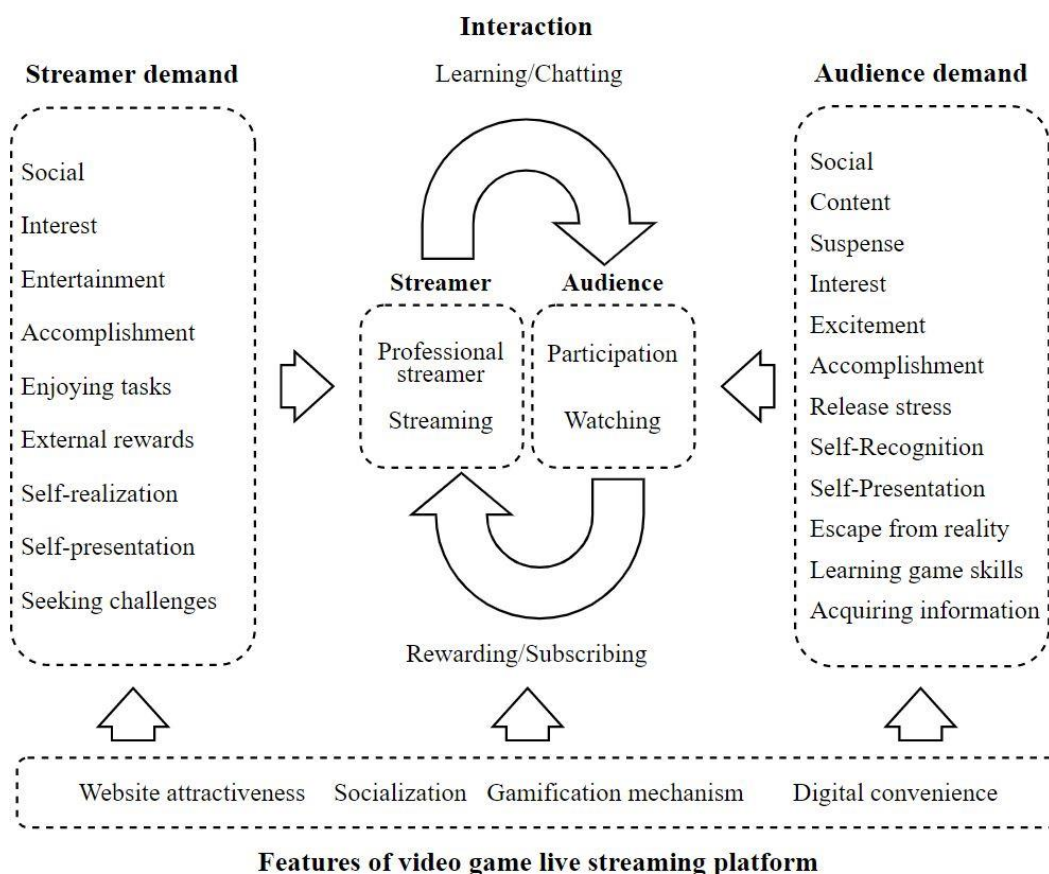


Figure 3. Video game live streaming user interaction and demand (Li, Wang & Liu, 2020).

Figure 3 illustrates the video game live streaming user interaction and demand. On the right and left side of the figure, we can see streamer as well as the audience demand and what the users of the video game live streaming services seeks from the experience when they are interacting with each other's in the platform. In the middle of the figure, we can see the interaction methods used in these platforms such as chatting and learning or rewarding and subscribing that further enhances the cognitive and behavioral outcomes of the users. The platform influence, which is made up of the features of the video game live streaming platform such as website attraction, digital convenience and gamification mechanisms, can be seen at the bottom of the figure. Together all these elements of live streaming service affect the experience, commitment, word-of-mouth intentions and spending and watching frequency of watching and playing of eSports.

4 RESEARCH METHODOLOGY

The chapter 4 is devoted to the presentation of the empirical study carried out in the chapter 5. First, the research methods, empirical setting, and research process execution are described. Further, an overview of the data collecting and data analysis methods is presented in order to make the findings in the chapter 6 of the research.

4.1 Empirical research strategy and research methods

For this study, we want to discover and explore video game live streaming user demand in more specific way to understand the field of live stream user experience economy as it is a complex multidimensional phenomenon. While qualitative research may help researchers develop a better and deeper understanding of the research's cultural and social aspects, qualitative methods are utilized in this research to comprehend the context and gather experiential information from the streamers and the loyal users of livestreaming services as the aim of this study is to explore what factors affect the overall demand and behavior of the users in video game live streaming platforms.

Qualitative research aims at holistic research. It is understood that different events can shape each other simultaneously and that there can be multidimensional links discovered through study (Hirsjärvi, Remes, Sajavaara & Liikanen, 1997). Other characteristics of qualitative research include the use of people as a data collecting instrument, qualitative approaches in material acquisition, proper target group selection, and the formulation of a research strategy as the investigation advances (Hirsjärvi et al., 1997).

As qualitative approaches are thought to give a more in-depth knowledge of social processes than strictly quantitative ones (Gill, Stewart, Treasure & Chadwick, 2008), it is considered that the contribution of a qualitative research would give a much-needed viewpoint to grasp the studied phenomena in real-life based on the formulation of the research topic and the findings during the literature review. While a qualitative study cannot be used to draw broad conclusions since the results are limited to a single event or series of events, it can be used to obtain a deeper understanding of a subject

and better comprehend the inner connections between concepts (Metsämuuronen, 2006). Therefore, qualitative research methodologies could provide the study findings much needed depth, authenticity, and richness (Myers, 2013).

In qualitative research, the respondents' experiences are crucial in achieving the study's goal of providing a theoretical interpretation of the phenomenon under research (Puusa & Juuti, 2011). Furthermore, due to the deductive character of this research, the theoretical framework in combined with the research topic primarily specifies what sort of data must be gathered (Alasuutari, 1999). Thus, data must be gathered from the perspective of others, in this case from streamers and loyal users of video game live streaming services, and the data collection technique must allow respondents to express their opinions as freely as possible, but in connection to the study problem's unique topics. Additionally, qualitative research gives us an opportunity to pick the persons we see the as experts of the studied phenomena (Cunningham & Haley, 2000).

This led to the conclusion that theme interviews as the primary data collection technique would best fulfill the research's goals. Such a data collection strategy provides for real-time monitoring of the output of the data sources, in this example, the replies of the interviewers, as well as the potential of revising questions and asking additional questions. Furthermore, according to Hirsjärvi and Hurme (2008), interviewing as a method of gathering data is exceptionally appropriate when studying complex subjects, and when the objective is to get in-depth information on a subject that is further disguised by uncertainty about the kind answers that data sources would provide.

The theme interviews were conducted as semi-structured interviews. In a semi-structured interview, the subjects or themes are already set, but the sequence and wording of the questions may change depending on the scenario (Eriksson & Kovalainen, 2008). The benefit of semi-structured interviews is that the information acquired is systematic and comprehensive, despite the fact that the tone of the interviews is rather conversational and casual (Eriksson & Kovalainen, 2008). Furthermore, this kind of interview method fits to this research perfectly, since it provides a framework for conversation between the interviewer and the interviewee, and it also emphasizes the interviewees own experiences and opinions about the

researched phenomena (Hirsjärvi & Hurme, 2008). However, we still want to minimize the influence of the research affecting the output of the research subjects although, in the sort of data collection technique chosen for this study, such impact is still there (Eskola & Suoranta, 2008).

4.2 Collection of data and data analysis methods

The semi-structured interview questions were developed as part of the empirical research process to give rich empirical data and to focus on specific features linked to the study themes. The questions were created using the results of a literature research, which offered excellent academic justification for their validity. Furthermore, a range of generic standards for qualitative research were utilized to properly develop the interview questions. For instance, the participants were never offered questions that explicitly addressed a problem by contrasting possible extremes while also paying close attention to any word choices or phrasing that may be perceived as leading. Additionally, any scientific terms and notions that were considered to be difficult to grasp from the interviewees' standpoint were left out. (Hirsjärvi & Hurme, 2008; Samovar, Porter, McDaniel & Roy, 2014.)

When making qualitative research, it should not be important to watch the number of the interviewees, but rather focus on the quality and the formalization of the interview questions which lead for richer data and material outcome (Eriksson & Kovalainen, 2008). The interviews were performed by interviewing Finnish streamers and the loyal users of livestreaming services. For streamer interviewees the interviewer chose experienced streamers with more than a year of experience on streaming platforms who had been streaming at least once a week in the previous month. All of these streamers were found from Twitch. Individuals with over one year of experience with live streaming platforms and who had been regularly viewing and following the eSports scene at least once a week in the previous month were chosen as interviews for loyal users of livestreaming.

The interviews were performed remotely online (Zoom) due to the current situation. Every time the recorder was turned on and off, the interviewees were notified and asked for permission. Because the study time was restricted, no pre-interviews were

conducted, and the interviews lasted between 20 to 40 minutes. A week before the planned interview, all interviewees received the attached interview frame. Appendix 1 and 2 includes the actual transcript of the interview.

The goal of the study and the final form of the empirical data determine the data analysis method used (Puusa & Juuti, 2011). Data collection and analysis are frequently linked in most qualitative research methodologies, with analysis starting as soon as data collection begins and continuing throughout the process (Daymon & Holloway, 2010), which was the case also in this research. The data analysis process in this research was based on the following steps of description, coding, categorization, synthesis, and reporting, in an attempt to follow the general criteria of Hirsjärvi and Hurme (2008). The interviews were thoroughly transcript from audio to text format once they were completed. Only those words or phrases that were found irrelevant to the study's goals, such as additional filler words, were left out.

An inductive research technique is one in which hypotheses are derived from empirical data. The deductive research technique, on the other hand, is a method of study that begins with theory and progresses to empiricism (Eriksson & Kovalainen, 2008). Abductive analysis is a hybrid of inductive and deductive analysis methodologies that allows for the application of both. In this case, the theoretical framework, in conjunction with the previously gathered data about eSports, video game live streaming, experience economy and the demand and behavior between streamers and video game live streaming individuals determines what type of data must be collected. The goal of this study was to combine theory with empiricism to provide qualitatively new knowledge about the research issue. Therefore, an abductive analytical approach has been chosen as the optimal data analysis method for the study.

One of the goals of data analysis is to convert research data into a more manageable format so that it can be interpreted more easily. The research's theoretical framework aids in the examination of empirically gathered data and the creation of a knowledge of the phenomena under investigation (Puusa & Juuti, 2011). In qualitative analysis, themes and recurring patterns in research data are sought for and identified. In this research, thematic analysis from the interviews was done by spelling them manually, and similar themes and perspectives were identified (Crewell, 1994). The themes were

constructed according to the theoretical framework created on the basis of the literature review, and in this case the themes were experience economy in eSports, user interaction and user demand in video game live streaming services. Finding recurring patterns in the research material's themes facilitates in the connection of the findings to existing concepts and themes. This helps the researcher in developing theory, new models, or generalizations based on theory (Daymon & Holloway, 2010). Coding the written content might also make the study topic easier to comprehend (Daymon & Holloway, 2010).

4.3 Interviews

The plan of this study was to interview the users of video game live streaming services from the perspective of the streamer as well as the spectators to get comprehensive view of the factors regarding the user demand and behavior. There was a total of six interviewees, three of whom were consumers of video game live streaming services and three of whom were streamers in the live streaming platforms. The only requirement for consumer interviewees was that they have used videogame live streaming services actively in the previous year. Consumers were chosen from the researcher's own network since this enabled for the most relevant interviews to be chosen. The interviewed streamers were required to be partners on a specific site and to have at least two years of expertise in streaming. Streamers were found from the site of Twitch by emailing them and asking them to be part of the study.

Due to the various problems posed by the coronavirus epidemic, all the interviews were conducted through Zoom to prevent human contact. All consumers of video game live streaming services as well as the streamers were asked 12 questions which were divided into general questions, questions related to the use of live streaming services and questions related to the interaction between users. There were some distinctions between the questions posed to customers and those posed to streamers. Furthermore, all of these interviewees were asked additional questions based on their answers as it helped the researcher to gain more detailed data for the study. The participants and the researcher decided on the day and time of the interviews jointly in order to find a schedule when both sides had time for the interview and the interview was not rushed. To conduct the interview with the interviewer through Zoom, all participants were

asked to pick a location where they would be alone to avoid unnecessary voices. Furthermore, because respondents may offer wrong replies when they believe they are being overheard, this element helps to avoid a false response. All of the interviews were done in English, and permission to record them for later analysis was requested. The table below summarizes the basic information of the interviewees:

Interviewee	Age	Gender	Education	Interview duration	Date
Spectator 1	26	Male	Student	38:34	11.04.2022
Spectator 2	26	Male	Student	31:02	11.04.2022
Spectator 3	22	Male	Student	23:53	12.04.2022
Streamer 1	30	Male	Streamer / Full time worker	27:38	12.04.2022
Streamer 2	30	Male	Streamer	25:25	13.04.2022
Streamer 3	26	Male	Streamer	30:04	19.04.2022

Table 1. The detail of interviewees and interviews

5 RESEARCH FINDINGS

The chapter 5 analyzes and discusses the empirical data gathered during the interviews. This section's structure is based around the interview's themes: general information, the use of live stream services, and user interaction. The findings of the spectator interviews are discussed first, followed by the findings of the streamer interviewees.

5.1 Findings from the spectator interviews

This chapter discusses and analyzes the findings from the spectator interviews. The analyzing process is divided into three different themes starting from general information of the spectators and moving on to analyze the use of the live streaming platforms and user interaction.

5.1.1 General information

First, all of the interviewed consumers were asked some general background questions in order to outline in deeper level how the use of live stream services began and how it has changed over time. All the interviewed consumers were students from age 22 to 26. All of the consumers described that they have been playing video games since they were kids and how it has been part of their childhood. Their favorite games have changed over the years, but everyone agrees that playing has always been one of their greatest joys. As teenagers, the respondents were mostly playing first-person shooter games, which acted as a springboard for finding and watching eSports and live streaming.

I would say that I found the first live streams in the Call of Duty game while I was playing semi competitive games with internet friends and had the desire to improve in the game, so I wanted to look for better players and watch how they play and what they do in order to win, so I had to find pro streams and tournaments of that time. (Spectator 1)

The time when I first found live streams has been in my opinion when I was playing a game called counter strike global offensive and when big

tournaments and events started coming around the game and when they were advertised internally in that game. Then I got excited to watch the tournaments and events since it was nice to see how the pros play the game. (Spectator 2)

All of the respondents also mentioned how their use of video game live streaming services has evolved over time, due to the fact that their personal gaming interests have changed as they have gotten older.

I would say that these days I have gone from watching the most popular games to smaller niche games, which are a bit smaller category in live streaming services, so I am part of a smaller community. (Spectator 1)

My experience with eSports and video game live streams has been that I have covered a variety of streams for variety of reasons at different times. (Sperctator 2)

I watch less streams these days than I used to, maybe because my personal time is simply not enough due to my studies. But at the very least, I watch the most important tournament and series games on a regular basis. (Spectator 3)

It was also clear that all of the interviewees enjoy watching both eSports tournaments and series games as well as individual streamers. However, whether consumers view large or small streamers varied. Furthermore, the time convenience of the stream affects what streams the consumers watch, which is the case especially when it comes to eSports events and tournaments. The platform recommendations also had an impact on what streams they usually start watching. For example, Twitch show streams with the most viewers in a particular genre at the top of their page. The site also recommends streams based on users' previous behavior on their site. Furthermore, also the daily mood of the consumers affects what kind of stream they want to watch at that time.

Normally day-to-day I prefer much smaller streams to say with 200-300 viewer streams because I feel that when a stream audience goes over

1000 viewers it does pretty much hurt the interaction between the streamer as well as the chat. (Spectator 1)

Usually, of course, the streams that are being showed at the top of the page have the advantage when I start to browse the streaming site. I also might pick a stream that the site is recommending to me. The current mood also affects to my choice. (Spectator 2)

[...] after all, tournaments and those series games do not come with a continuous feed but are scheduled for weekends. [...] Big streamers tend to stream quite often on a daily basis, which makes them particularly easy to go to watch when you have the best time. (Spectator 3)

5.1.2 The use of live stream services

Like mentioned in the previous chapter, the interviewees were all very familiar with using and watching video game live streams as they had been using them already many years. All of the respondents had been using Twitch from the beginning of their interest in video game live streaming. In some cases, they also had been using YouTube live as it as it may offer a slightly different viewing experience compared to Twitch. However, the platform of Twitch was clearly a more popular choice for consumers because it felt familiar and easy to use. Two of the consumers also highlighted how the chat and overall interaction between the other users and the streamer is more comfortable at Twitch. It is easier to form communities as the platform of Twitch offers features that further enhances the relationship between all the users for example the feature of gifting subscriptions to other viewers of the stream, donations and custom emotes. However, unnecessary extra features were perceived annoying.

I personally use Twitch myself because it is familiar and easy to use. I would say that at this particular moment, Twitch is number one in creating and maintaining different communities. Twitch is so chat interactive and you can chat with others so easily and I also think that sub gifts are a really good way to get new and old viewers to stay and

return to certain streams because they feel that this donation from another viewer will help them join a certain community more easily.
(Spectator 1)

[...] Chat activity may act as a factor here. On another streaming site, a different chat of the same stream may be more active which I find more comfortable and meaningful to follow. When it comes to features, unnecessary additional features on the site may just be annoying to the viewing experience which is why I think that simpler is much better.
(Spectator 2)

In most cases, especially for big events and tournaments, games are streamed on multiple live streaming platforms simultaneously. However, there may be differences in the streams regarding the narrators and moderators of the streams. When it comes to individual streamers, in some cases, streamers have also entered into an agreement with certain platforms that requires them to stream exclusively to a particular site. Because of this, choosing which site you want to watch the stream is not always possible.

[...] and then just that different streamers are sometimes streaming in different platforms. Also, some tournament streams may have different commentators and experts who are in the studio. Their expertise and personality also have a big impact on the experience I get from streams.
(Spectator 2)

What may at least affect the choice of platform by other consumers is that certain live streamers can only be streaming on a particular site once they have made contract with that particular site. (Spectator 3)

When it comes to the demand factors of the consumers, all of the interviewees highlighted the importance of relaxing and entertainment. In fact, all of the interviewees had a habit to use the live streams as a background noise as they were doing other things at the same time. In this case the consumer does not have the urge to follow the stream intensively, but it rather works as a social background noise that

helps the consumer to relax and feel good. However, this is usually the case when watching individual streamers, but when it comes to major tournaments and games, the viewing of the stream is much more intense.

Sometimes it might feel like I get some kind of company from the streams as I put them into the background while doing other things, it helps me to relax and feel good. Watching streams is more easy way to enjoy video games since you do not have to actually focus and put a lot of energy into it. (Spectator 2)

[...] Tournaments and series games are different as I usually book time to watch them as I think I want to watch them more intensively. (Spectator 3)

Another important aspect regarding demand factors was learning and gaining knowledge from the live streams. All of the interviewees had been using live streams as a way to gain gaming knowledge of a certain game and as a method to improve their own gaming skills. In some cases, the individual streamers also worked as a data bank to gain knowledge of games that the consumers have thought buying themselves. Furthermore, they also mentioned how watching live streams can inspire people to start playing themselves.

I want to see the best in those games I like to play. It helps me to gain knowledge of the game as well as improve my own gaming skills. [...] I like to watch streams while actually playing a certain game myself. (Spectator 1)

I also like to learn from the best of the game and admire their gaming skills especially in the games I am interested in by myself. [...] sometimes I don't even play so actively at the moment, but I might still watch streams for my own entertainment and at the same time, I might feel like you I want to start playing myself. (Spectator 2)

Especially if there is a new game I am interested in, I often start to gather knowledge to back up my own purchasing decision based on the streamer and chat opinion about the game. (Spectator 3)

Furthermore, also streamer traits as well as esthetic features had an impact on the viewing experience among the interviewees. Streamer traits were taken into consideration when the consumers are choosing which kind of stream they want to watch at that time, or in other words, if they want to be entertained or if they want to learn new skills and game knowledge when watching the stream. On the other hand, the esthetic features were received perhaps more as a secondary factor. The quality of voice, video of both the game as well as the streamer webcam, amount of the ads and overall esthetic look of the stream were mentioned several times in the interviews.

What really matters to me is primarily the voice, as I often keep streams in the background when I am doing something else. [...] Secondly, of course, the quality of the stream, both in terms of the quality of the video of the game itself and the quality of the webcam. (Spectator 1)

I also think that the esthetic features of the streams affect the overall experience in a weird way I can not explain, but still they give me a certain vibe. [...] it is annoying if someone has a lot of ads in its stream and how they cover a large portion of the video itself. (Spectator 2)

What stream I want to watch depends on whether I want to focus and learn at the moment or whether I just want to be entertained. [...] Streamer's own general nature, voice, behavior, and how he reacts to different situations also affect what I think of the streamer. (Spectator 3)

Watching live streams also demonstrated the features of escapism as the interviewees described how they felt like they were immersed in a virtual world with other users of the stream. All of the interviewees described how the environment of live streams often work as a virtual space that can sometimes even feel a realistic place where you can meet other people and spend time with them playing your favorite video games. They

also described that in some cases they feel some kind of flow effect which can make consciousness of reality disappear and time may seem to pass much faster. One of the interviewees also highlighted how watching and chatting with other users in the stream enhanced the overall gaming experience.

I would say that video games and streams contain a sense of escapism that makes me immerse myself in the virtual world and forget about other things around me which makes me enjoy it more. [...] I would also say that it adds more to my overall gaming experience while I can watch stream related to the game I am playing. (Spectator 1)

[...] it feels a bit like I would get out of the real world out there into the virtual world. It feels like I'm there with the streamer we are doing our own stuff playing and reacting together. (Spectator 2)

Sometimes when escaping the real world to streams I can suddenly become aware watching the stream for several hours and it feels like the time has flown. (Spectator 3)

5.1.3 Interaction between the users

Interaction in video game live streams was a topic that was highlighted many times during the interviews. However, none of the interviewees felt that they would have been very active to create conversations or reacting in the chat with other users themselves. Still the existence of the chat was felt as a very important part of the live streaming experience. Even though consumers of video game live streaming services are not very active participants themselves in the interaction, they still experience entertainment and fellowship with others, or in other words, they feel like they are part of a community.

I feel like I am not so active when it comes to interaction with other users and the streamer, but sometimes I do react in the chat. I prefer to look at the reactions and conversations of others, which still brings the same sense of belonging to community. (Spectator 2)

I'm not very active myself, but still I have the chat open and read what others are talking about. However, it gives that sense of community. [...] the chat gives such a feeling that I am not alone watching the stream and that other people are interested from it and not just myself. At the same time, I think it increases the entertainment value of the streams.
(Spectator 3)

Although the interviewees were not active communicating with other users of the stream, they still felt that there is a clear difference whether they decide to interact with other users when the stream has large or small audience. All of the interviewees were more active participating in the conversation with other users when it came to small streams with less than 500 viewers. They also highlighted that in small streams also the streamer itself is more active in responding and reacting with the chat which further enhanced the relationship between all of the users in the live stream environment and made the overall experience more personalized.

I think it's important that streamer pays attention to the viewers, especially on such a personal level and that he responds to comments and chat reactions in general so that that stream becomes a more personal experience for viewers. (Spectator 1)

[...] On the other hand, if I watch a streamer that is small, and the conversation seems rational in the chat I might join the conversation and form relationship with other people and of course with Streamer.
(Spectator 2)

The chat in different streams was also described to vary in terms of the overall interaction process. Different streams have disparate chat cultures which affect the conversations and reactions that take place in the chat. Furthermore, also the number of the viewers as well as whether the stream was competitive eSports stream or stream of individual person affected the style of the interaction. However, in both of these cases the interviewees felt same kind of feeling to cheer and react in same way as watching traditional sports which also created the feeling of suspense.

I think eSport and traditional sports are like-minded from the point of view of spectators, and I feel the same need to cheer on my own team and favorite players. (Spectator 1)

I think all streams and communities have their own chat culture. In tournaments, you will notice how different those reactions may be when viewers of a particular game come from different communities whose reactions vary with each other. (Spectator 2)

I think I feel even more excited when watching sports than traditional sports, because I think I can identify myself with the players and the events of the game much better. (Spectator 3)

The interviewees also thought that watching video gaming live streams fulfill their own social needs even though they might not interact with the chat actively. However, socializing in live stream chat does not work as a substitute for socializing in the real world. Socialization in live stream services was characterized as low-threshold socialization, which does not require as much effort from the parties as getting to know new people in the real world. Furthermore, the interviewees brought out how they might feel having some kind of relationship with the chat and especially with the streamer. In some cases, streamer was considered as a friend with whom it is nice to spend time and chat, although the spectator and the streamer have never met in real life. The interviewees felt that it was easy for them to talk to unknown people as they shared several of the same interests that unites them from the very beginning. This also led to conclusion that they felt the need to express themselves positively and even build up their own personality and position among the other spectators.

Yes, I think it simulates that social interaction. At times, it might even feel like I know the Streamer and it even feels like he is my friend. [...] in my opinion, I want to bring a positive image of myself to others and, of course, in a good and positive way, but then again, I do not get the same feeling talking to people in virtual reality as in the real world. (Spectator 2)

I think it's the kind of low-threshold socialization since I do not have to go anywhere physically, and I can also cut off the interaction just about when I want to. (Spectator 3)

When you meet people who have the same interests as you, it's much easier to share your own gaming accomplishments and opinions with people like that because you have common interests. [...] When I get to know the other spectators and the streamer more closely, I also bring out my own personality more. (Spectator 1)

All of the interviewed consumers felt like they were part of some kind of community which also helped them to build new relationship in real life. Subscribing streamers further enhanced the feel of belonging to a group of people that share the same interest as themselves. Moreover, also donating subscription and money to streamer and other spectator of the stream were perceived as a good way to build stream communities, which was also related to building one's own identity among other users of the stream.

In general, I think I belong to some kind of player community and to the community of certain games. [...] When I meet someone new and find that they are playing and watching same games as me, it is much easier to get to know each other. (Spectator 1)

I think subscribing and donating money is a really good way to build a stream community and a relationship with other viewers and the streamer. At the same time, it may work as a way for people to get attention and building their own identity in the stream, especially if someone makes donations or sub gifts often. In my opinion, people are also trying seek some kind of position in the eyes of other viewers. (Spectator 2)

Finally, the spectators emphasized how different events and content in other social media platforms further enhance their overall video game live streaming experience. The interviewees considered the events and other social media content important as they had used other platforms such as YouTube to find interesting streamers to follow

and to build communities outside the stream. One of the interviewees described this phenomenon as building the overall gaming culture.

I have found few streamers when browsing other social media content, for example YouTube videos. [...] I am also active in chatting with other viewers on various social media channels, such as discord, which I consider an important part of streaming culture. (Spectator 1)

I feel that different events and content of streamers in other social media channels are part of creating the streaming community that I also experience as a general gaming culture. (Spectator 2)

I feel that social media and all the other events related to the games create that overall experience. I use other social media like Reddit to search for information if there has been something going on in the streams or eSports games that I have missed myself. (Spectator 3)

5.2 Findings from the streamer interviews

This chapter discusses and analyzes the findings from the streamer interviews. In the same way as in the previous chapter, the analyzing process is divided into three different themes starting from general information of the streamers and moving on to analyze the use of the live streaming platforms and user interaction.

5.2.1 General information

To begin, all of the streamers who were interviewed were asked some general background questions in order to gain a better understanding of how their use of live stream services began and how it has progressed over time. All of the streamers interviewed were a slightly older than the consumers, ranging in age from 26 to 30. All of the streamers stated that they had been playing video games since they were young and that their streaming careers started as they were young adults. Their favorite games have evolved over time, which has also impacted their streaming habits. Two of the streamers had been playing games competitively now and then, which has also

been part of their streaming careers at that time. At the moment, the viewership of all streamers varies between 50-200 viewers, so they can be considered as rather small streamers.

I started streaming on PS4 console because it was easy. A couple of clicks and the livestream was on. The streaming began to be serious at the time of Fortnite when the game began to have weekly tournaments and competitions. (Streamer 2)

I have been playing video games since I was a kid. [...] I then later played as part of a KOVA eSports organization in different eSports tournaments. (Streamer 3)

All of the streamers indicated that they had no prior experience with live streaming services before they started streaming themselves because they do not watch other streamers live streams very regularly. Similar to consumers, all of the interviewed streamers used Twitch as their streaming platform as it felt familiar and more convenient platform than for example YouTube. Twitch was characterized as easy to use platform that helps the streamer to reach its potential consumers more easily. Furthermore, Twitch also has better features when it comes to engaging with the customers that makes the content more personalized that further helps the streamer to build more interactive community.

[...] I feel like I have built our community here on the site of Twitch and of course the fact that I have always been used on using the Twitch myself from the beginning of streaming. (Streamer 1)

The thing that matters to me in the site of Twitch is paid subscriptions, which I think is the “thing” for that site. [...] and then when you can also commercialize it with those site-specific features, like emotes, to make your own stream more personal. (Streamer 2)

For me, the choice of the platform focuses on the fact that it is so much easier to be found on the platform of Twitch. [...] On Twitch you can

browse different livestreams by category, which I think is made a lot more difficult on YouTube for example. Twitch is made for streamers, YouTube is made for video content. (Streamer 3)

5.2.2 The use of live stream services

Firstly, the streamers began streaming for their own entertainment, but it has gradually turned into a professional activity. Secondly, streamers noted that playing games professionally and as a job lacks social connection, which may also make it feel lonely. Like regular workers, streamers also value sociability. Furthermore, the desire for comfort came up in interviews as all of the streamers have lot of experience as they already have quite long streaming careers. All of the streamers highlighted how the objectives and goals for the stream should not be set too high because it might cause too much stress and pressure, which can affect the quality of your own content and, ultimately, your own mental health. The interviews also revealed that when streamers felt streaming easy and comfortable, they also experienced escapism and flow effect in the same way as the viewers. When streamers entered the flow state, their awareness of reality fades, which can further help the streamers to be more open and confident which positively affects the overall user experience.

I started streaming because I feel like I am a very social person myself and I like interacting with others. First It started out more of an experimental basis with no goals, but of course when I noticed that the viewership numbers were slowly growing, it fueled that enthusiasm for streaming. [...] Sometimes there is such a good feeling when you really dive into the game and inside the Stream, which makes me feel more open and my self-confidence is high. (Streamer 2)

Streaming very rarely feels like a job, but sometimes when aiming too high with my own goals it starts to have negative impact mentally. In that case, I may not have such an energetic and good feeling, which of course affect negatively on my stream quality. [...] and when I get to the state of flow I do not want to stop streaming and feel like i am part of the game. (Streamer 3)

All of the interviewees had started their streaming careers in competitive gaming in their mind which served as their main streaming theme at the beginning. Gradually, all of the streamers had moved more towards in creating streams that are entertaining and humoristic since they have started to value socialization which also appeals to viewers more. This not only help the streamers to create more interactive communities with their streamer but also creating their own content more personalized and unique. Although entertainment and sociability were considered the most significant features in the streams of the interviewees, when it comes to playing video games, a high degree of competitiveness and spectator education remain essential parts of the streams.

My main goal is to create an entertaining and humorous content where the motive is also to be competitive and play at the highest possible level. (Streamer 1)

In short, my streams focus on personality and creating the community and I try to appeal to viewers who like the “niche” categories in games such as buying and selling skins. This makes my content Unique. I also try to chat and play with my viewers, and I feel like we’re running the show together. (Streamer 2)

I think streamers can stand out by offering something specific that others don’t yet offer. [...] I think my viewers are coming to watch my stream because they want to learn about my gaming skills and play style and obviously just to have a good time chatting with others. (Streamer 3)

The interviews also highlighted various obstacles in combining professional gaming career and streaming, as well as difficulties in pleasing as many viewers as possible. Communities start building around streamers from the beginning of their streaming careers as they gather more viewers daily. In some cases, the streamer is being labeled to play certain game since most of the viewer in the stream community are accustomed to a certain kind of content. This makes it difficult for streamers to choose to diversify their stream, as viewership numbers can drop significantly if the content of the stream changes. Furthermore, streaming competitive gaming is not always possible for the individual streamers because they might get “ghosted” by other players in the game

which can affect negatively in the outcome of the game. However, Twitch still gives the streamer opportunity to stream with delay which, however, negatively affects streamers interaction with viewers. Additionally, preparing, practicing, and participating in eSport tournaments was thought to be challenging and time-consuming, putting one's own streaming career secondary, which means that in many cases, both cannot be selected.

Usually, streamers are labeled as players of a particular game, which is why their viewership often drops if they try to play another game in their stream. [...] although I would like to please all the viewers, I have to choose between my own joy and entertainment and pleasing the viewers. Usually, I focus more on creating a certain kind of content that is why my viewers have originally stayed to watch the stream. (Streamer 1)

I cannot always stream my game play since my opponents can ghost me which can make me lose the game. Though, I still can stream with delay of 15 minutes but then I cannot be as active with the chat. [...] From my opinion, streamers have to choose between their professional gaming careers and streaming since participating and practicing for the tournaments is so time and energy consuming. (Streamer 3)

During the interviews the streamers highlighted the social and entertainment factors to be to most important aspects when it comes to their own social and personal integration. Answering and reacting to the comments of the viewers even felt to be addictive in some way, which also made the streamers more motivated. Furthermore, even though the streaming had started as a hobby, it has gradually evolved to a more goal-orientated profession that provides challenges and feeling of success when the streamer reaches the milestones they have set.

I think it is good to set goals because they drive the stream to grow which also feels makes me feel good after reaching them. Setting those goals rather low is a good way to stay motivated in my opinion, which is also reflected in my streaming hours. (Streamer 1)

For me the most important aspect in live streaming is the social aspect and building the community of my stream. Also, as I have said earlier, the streaming needs to be entertaining and fun for me to stay motivated. (Streamer 2)

It is exciting when you get hooked on answering other people's comments and questions. Maybe it is because it feels good to get attention which also makes me feel important in some way. (Streamer 3)

When it comes to the source of income, the streamers receive their salary as a part of advertisements, brand sponsorships, subscriptions and donations. These monetary rewards were perceived as a positive feature in live streaming services that further motivates the streamer. Additionally, also partnership with Twitch had impact on the motivation of the streamers as they need to meet certain criteria and goals before they can get a partnership on the platform. Being partner on Twitch means that the algorithm of the platform puts you on higher level when it comes to visibility and getting support. Streamers also benefit financially from this, as they receive a larger share of subscription money.

At the same time, the partnership and other income revenues also affect your own motivation when you realize that this can become something bigger. At the same time, there will be more thought about the quality of my own content and how could I develop my stream even further. (Streamer 2)

Twitch has certain criteria and goals that you need to accomplish as a streamer if you want to get the partnership on the site, such as a certain number of stream hours. Partnership means that it is easier to get support and help when needed and that it is easier to get a better place in the Twitch algorithm and become a recommended channel on consumer front pages. (Streamer 3)

When it came to esthetic aspects of the streaming, none of the streamers had put any effort into it. However, all streamers agreed that investing more time and money in it would be a good idea.

At least for now, I am not investing in it. But yes, I think it could have positive effects. (Streamer 3)

5.2.3 Interaction between the users

As we have already noticed, interaction between the users is big part of video game live streaming experience which also is the most significant difference between traditional media and live streaming. Socialization and building the community go hand in hand whether the stream is related to eSports or a stream of individual live streamer. Reading and reacting to the comments of the viewers in the chat was perceived to be one of the main factors influencing whether people will remain watching the stream in the first place and whether they will return in the future. Each streamer brought out how they have realized over time how important aspect the interaction is which is why they are constantly striving to improve their own interaction skills and be as active as possible. However, the streamers found it difficult to maintain interaction while simultaneously offer the viewers best gameplay possible.

I try to be constantly active in interacting with viewers as people choose really fast when they enter the stream whether they will stay or not. I think the interaction and the creation of the community really adds to the fact whether the viewer decides to come back in the future. [...] sometimes I focus too much on the gaming itself which makes me unable to interact with viewers, which quickly leads to negative feedback. (Streamer 1)

I am constantly striving to be more and more active in interacting with viewers, as I think that it is a really big part of streaming. Interaction is exactly the thing what separates streaming and traditional media, which creates the most value for its consumers. (Streamer 3)

All of the interviewees characterized themselves to be their own selves while streaming. It was thought that presenting one's own personality as neutrally as possible was beneficial both to oneself and to the spectators. However, all of the streamers still thought that there are some differences in their live streaming persona as they have to respect the rules and procedures regarding the streaming environment. Streamers also brought out how they build their own self-esteem when they are interacting with the viewers in the chat. Their main goals related to personal integration was to be seen as a positive and entertaining influencer in the eyes of the viewers. Additionally, the streamers stated that interaction in the virtual world differs from the real world and that it cannot be used to replace real-life socialization.

I think I got pretty much the same persona whether I am streaming or interacting with people in real life yet I am still a bit more louder version of myself. However, I still have to filter some things I am about to say since I have to respect the rules of Twitch. (Streamer 1)

I'm striving to be as positive and entertaining as possible, which is a relatively simple task for me because I'm naturally that way. (Streamer 2)

I think chatting with the viewers build up my self-esteem and I find new sides of myself. However, it is a different interaction and does not completely replace socialization in real life. (Streamer 3)

Subscriptions and money donations were perceived as positive features of live streaming services which further helps the streamers to progress with their streaming careers and build their community. However, all the streamers emphasized that they should not be the only thing that motivates them to stream. In certain situations, focusing too much on monetary rewards and the objectives set for them might have a negative impact on the streamers own mental state.

Subscribing and donating is, in my opinion, such a sign of positivity towards me and our community. (Streamer 1)

Surely it motivates me when I am getting donations and subscriptions however, when I do not get them, I might feel like I have done something wrong which is not good way to think about it. I do not think it is worth paying attention to them unnecessarily since it causes too much pressure on me. (Streamer 3)

Furthermore, streamers also highlighted how focusing on monetary rewards might affect the experience and quality of the stream negatively as the viewers generally do not like excessive marketing. For example, sponsored streams are generally seen in a bad light in the eyes of the consumers. Nonetheless, if done in a right way both the streamer as well as the viewers can jointly enjoy and benefit from them.

I have managed to do the sponsored partnerships with different companies in a way that also the viewers benefit from them so that advertising doesn't feel like commercialization. For example, by giving free gift cards of certain brands to the viewers. (Streamer 3)

Finally, the streamers emphasized how important different events related to their streams and gaming in general as well as their own effort on other social media platforms affect the overall success of their streams and to the value of their own personal brand. According to the streamers, community development continues outside of the streams through other social media platforms and events where fans and streamers may meet in person. Furthermore, also partnerships with other organizations were considered important part of the success of the stream in a long run.

I've always tried to build our community also outside of live streaming at various events when meeting many of my own viewers. I think all the content associated with my own stream is related to the overall value that my viewers are interested in. (Streamer 1)

In conclusion, I could say that all streaming-related events and other content on different platforms strengthen the relationship with my viewers and create the community and the culture of my stream. (Streamer 2)

I think it also has a lot to do with what's going on outside of Stream, like preparing for streaming and tournaments and then, for example, marketing your own Stream on other social media. Also, various collaborations with other organizations will have a long-term impact on how successful the stream is. (Streamer 3)

6 DISCUSSION AND CONCLUSIONS

The final chapter of this thesis will conclude and evaluate the research process by reflecting the findings of chapter 5 to the previous studies. First, new framework based on the empirical research results is presented. Following this, the answers to all three research questions and managerial implications are presented. Further, assessment of the research limitations, reliability and limitations are made which finally leads to future research suggestions.

6.1 General discussion

After analyzing the empirical result of the research some modifications were made to the original framework of the study. As new factors, categories of external factors and communities were added to the framework. Further, empirical result of the study addressed that some adjustments had to be made to user demand as well as the features of video game live streaming platform factors. Some new elements affecting user demand and interaction were added, while others were completely removed. The empirically tested framework with the modifications is presented in Figure 4.

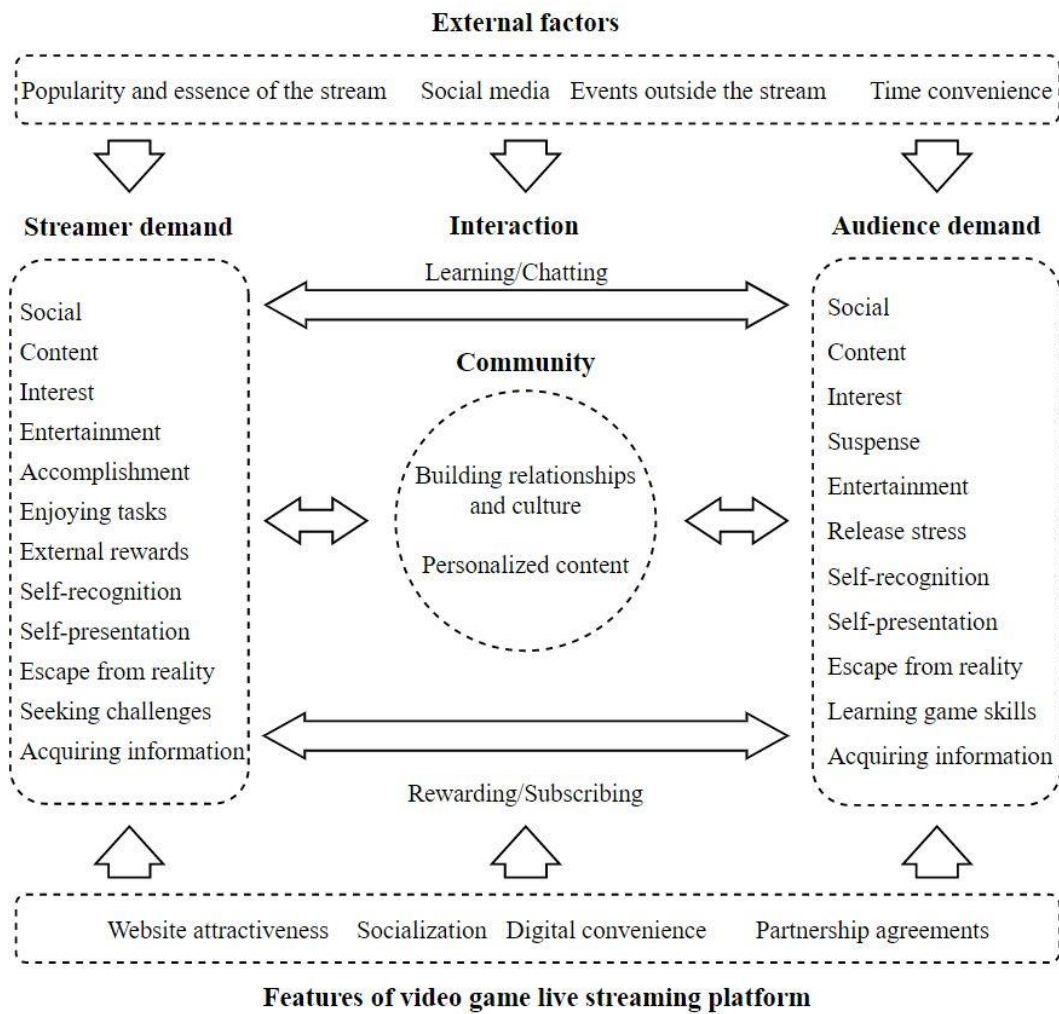


Figure 4. User demand and behavior in video game live streaming platforms

Throughout the interviews, interaction was highlighted as one of the most essential factor influencing the overall user experience in live streaming platforms, which also contributed to the formation of communities surrounding the live streams. Instead of exploring the interaction of the users in the video game live stream platforms as a way where streamers and audience are separate groups, we should see them as a community that builds relationships and culture around the live streaming platforms which leads to personalized content and further affect the experience of the users positively. Now, as a new category in the middle of the framework we can see the community factor, which is being affected by all of the other factors related to user demand and behavior in live streaming platforms.

Further, at the top of the framework we can see how the interaction and user demand are being affected by the external factors that includes elements which should be utilized by the streamers as well as the organizations that are planning to market their products in video game live streaming platforms to further enhance the interaction and the overall experience of the users in the platforms. Additionally, these elements of external factors also affect to the formation of communities and culture around the video game live streaming platforms. External factors consist of four elements which are popularity and essence of the stream, social media, events outside the stream and time convenience.

Modifications were also made to user demand factors. When it comes to streamer demand, self-realization element was replaced with self-recognition since it better describes the personal integration of the streamers. Additionally, a new elements of content, escape from reality and acquiring knowledge were added to the streamer demand factor. Element of content was added to the streamer demand as the empirical results of the study indicated how the streamers have their own demands and challenges regarding to the content they produce. Further, in the same way as the spectators of the stream, also streamers had the same feeling of escapism and the desire to acquire knowledge from the discussions between all the users. Moreover, when it comes to audience demand, the element of accomplishment was completely removed, and the element of excitement was replaced by entertainment as it better describes the affection demand of the audience.

Lastly, the element of gamification mechanism was completely removed, and a new element of partnership agreements was added to the features of video game live streaming platforms. The element of gamification mechanisms was not perceived as important for the streamers nor to the spectators. However, both of the user groups emphasized the importance of partnership since it helps the streamers to build their careers on the live streaming platforms as it also can function as a critical factor when spectators are choosing between multiple platforms.

6.2 Theoretical implications

In terms of theoretical implications, this thesis has three-fold contributions related to the research questions. Before answering the major research question that this study attempts to answer, the structuring research questions, which are basically constructive in nature, must be addressed. The questions were provided to assist in the mediation of the research steps by structuring the study, as well as to develop a conceptual framework for approaching the research subject with qualitative research. Further, the framework of the study was created in order to better understand the behavior and demand of the users of video game live streaming services and answering the main research question of the study.

The first sub-question of the research was formulated as follows:

Research sub-question 1: From where is the experience of the eSport consumers formed?

At the beginning of the study, we explored the field of eSports from the point of view of experience economy by Pine and Gilmore (1998). The experience of eSports consumer is formulated by the combination of four experiential domains; entertainment, education, esthetic and escapist (Pine & Gilmore, 1998,1999; Seo, 2013). The richness of a persuasive user experience is determined by the extent to which all four realms are merged, creating the fundamental basis of consumer-perceived value within the experience economy. Furthermore, the experiential value is co-created among all the stakeholders in the field of eSports where the actors in the environment are not isolated from one another; rather, they collaborate to build a network in which they can perform multiple roles while co-staging the overall eSports experience.

The empirical results of the study highlighted the importance of entertainment, education and escapist domains which were perceived as a very important part of holistic experience in video game live streaming platforms. Although the domain of esthetics was not seen as similarly significant, it was still an element of the overall experience, particularly from the perspective of live stream spectators. The co-creation

of the experience in live streaming platform was formed through the need of socialization between all the users. Both the streamer as well as the spectators of the live streams highlighted the importance of interaction in all platforms that were considered to be part of the live streaming phenomena that further enhanced the experience of the users. The co-creation of the experience was not only limited to the virtual world but was also part of real-life events and meetings where streamers and spectators could strengthen their relationships with each other and the community.

The second sub-question of the research aimed to provide a response to the following:

Research sub-question 2: What kind of needs, wants and eSports related consumption behaviors are there in video game live streaming?

The executed literature review discovered that eSport is spectator driven sport that further highlights the importance of interaction between all of the stakeholders in the value creating process (Seo, 2013). ESports shares the same customer demand features as traditional sports, yet the motivations that lead people to engage in specific consuming behavior varies (Brown et al., 2018; Hamari & Sjöblom, 2017). Li et al. (2020) highlighted how social integration, personal integration, affection demand, cognitive factors, tension release and monetary rewards are the base foundations of demand and behavior factors that shape the needs and wants of the users in the video game live streaming platforms.

Whereas the empirical results supported the thought that the demand and behavior of the users in video game live streaming platforms is shaped from the foundations of the eSports consumer demand (Brown et al., 2018; Hamari & Sjöblom, 2017), the results also supported the thought that interaction in the live streaming platforms can be seen as the foundation in fulfilling the social integration, personal integration, affection demand and cognitive aspects (Li et al., 2020) of the users.

Social integration

The goal of social integration is about improving the bonds with those around you which affects the behavior of individuals (Hamilton et al., 2014). The empirical

research findings revealed that social integration has positive effect on the experience of users in the live streaming platforms as it also strengthens the relationship between all the users. The empirical results of the study revealed how Individuals' behavior in live streaming platforms is affected by social integration, which not only makes consumers more attached to the community, but also has a positive impact on streamers and spectators' behavior, as they are more willing to invest more time and effort in their own live streaming experience. As Hu et al. (2017) addressed, Viewers' motivation to continue watching was positively associated to their affiliation and engagement with other users, as they realized that the other spectators and the streamer values and opinions were comparable to their own. Furthermore, also some sort of role model effect (Hu et al., 2017; Tang et al., 2016) was brought out as the interviewed spectators mentioned how they admire the gaming skills and knowledge of the streamer which also makes them motivated to improve themselves.

Personal integration

Personal integration is defined as a desire to improve one's self-esteem, credibility, and status, and it mainly includes self-presentation, self-recognition, and a sense of accomplishment (Li et al., 2020). Empirical results of this study also suggested that both streamers and viewers use live stream services as part of their personal integration needs. Streamers used gameplay as a means of self-expression, using it to convey their passions and showcase their skills (Hamilton et al., 2014), whereas spectators believed that gaining a position in the eyes of other viewers by donating subscriptions or money to the stream and creating their own identity in the chat room were all part of the self-presentation process (Hamari & Sjöblom, 2017). Furthermore, streamers also highlighted the importance of sense of accomplishments as they all had set their own specific milestones related to their streaming careers. However, none of the interviewed spectators did not feel the sense of accomplishment but rather emphasized the importance of self-presentation and self-recognition when interacting with other users of the live stream.

Affection demand and tension release

Affection demand is the desire to engage in activities, provide entertainment, share interests, and seek challenges (Blumler, 1979; Li et al., 2020). In addition to interaction, entertainment was seen to be one of the most important aspects which made watching streams appealing for the users in the first place (Gros et al., 2017). All of the streamers, as well as the spectators, emphasized the importance of delivering entertainment, which influenced their drive to create content, as well as the amount of time they spent watching the streams and their own interaction activity. Sharing own interests was also seen to be important part of the affection demand as the users felt a sense of community when bonding with other users in the chat. Thus, we can argue that affection demand is not limited to one's enjoyment to watch live streams, but it also includes interaction that further enhances the entertainment and suspense of all users in the platform (Gros et al., 2017). Furthermore, all the users felt the sense of escapism and flow effect as the streams immersed them in the virtual world which positively affected the overall experience (Hamari & Sjöblom, 2017).

Cognitive aspect and monetary rewards

In video game live streaming, the cognitive aspect refers to a desire to acquire knowledge and information about the game and its play strategies (Gros et al., 2017). The empirical research findings demonstrated how the desire to learn inspired users to search and watch professional players in the first place. Furthermore, all of the interviewees had their own interests and motivations for watching certain streams in order to receive the information they want (Hamari & Sjöblom, 2017). However, Learning and gaining gaming expertise has remained secondary as the entertainment factor has become more important part of the experience. Moreover, Li et al., (2020) addressed how cognitive aspects are unique for the spectators of the stream. However, the empirical findings of the study found out how the streamers can also obtain and gain knowledge from the spectators as they interact together.

In addition to fundamental components, external rewards such as monetary rewards affect the demand and behavior of streamers. As Hamilton et al. (2014) addressed, also empirical results of the study brought out how the streamers motivation was positively

affected by monetary rewards such as subscriptions, partnerships, sponsorships and donations. However, in some cases, excessive goal-orientation towards these monetary rewards was seen stressful which affected the streamers willingness to stream in the long run.

Finally, the main research question was stated as follows:

Main research question: What factors affect the overall behavior of the users in video game live streaming platforms?

The executed literature review indicated that the behavior of the users in video game live streaming services is a cumulation of streamer demand, audience demand, platform impact and interaction. Furthermore, the achieved empirical results of this study also brought out that external factors as well as communities play important role in the behavior and demand of video game live stream users. For that reason, the categories of external factors and communities were added to the framework of the study. The empirically tested framework is presented in Figure 4 after modifications, considering the research results of the study.

The empirical results of the study emphasized the importance of interaction in video game live streaming platforms. After all, interaction is the most significant feature of video game life streaming that separates it from traditional media which further creates the most value for its customers. As we can see from the figure 4, the interaction between the individuals is being affected by all the other factors including external factors, user demand and the features of the video game live stream platforms. Interaction in the stream chat and other social media platforms were perceived to strengthen the consumer engagement while also bringing the entertainment experience closer to the other three experiential realms (Seo, 2013). Furthermore, the empirical result of the study indicated how user interaction is the most influential factor in the emergence of communities and video gaming culture.

Further, empirical results of the study also brought out how online spectatorship in video game live streaming platforms is an excellent illustration of participatory media culture where the unique elements such as chat rooms and digital convenience work

as a great example of today's online spectator demand that further were found to be capable of influencing video game live stream users cognitive and behavioral outcomes (Qian et al., 2020; Byon et al., 2010). The demand of the users was also found to affect the formation of different cultures and communities around the stream that lead to personalized content and further enhanced the overall experience of the users. As previous research had already pointed out, this study underlined the fact how communities associated with individual streams and eSports tournaments and events have reshaped how online viewers interact, communicate, and contribute, resulting in a strong sense of social connectivity (Hamilton et al., 2014; Nascimento et al., 2014; Ford et al., 2017).

When it comes to the demand of the user's, entertainment and socialization were highlighted as the most significant aspects that the users seek when consuming the content in video game live streaming platforms. Additionally, the interviewed users also emphasized all the other demand elements which affect the overall consumer behavior in live streaming services. As we can see from the figure 4, the demand of the streamer and the audience are in constant interaction with each other, which also leads to the emergence of communities and culture around the streams.

Furthermore, the features of the video game live streaming platforms were also perceived to influence the demand and interaction of the users. Website attractiveness, digital convenience and socialization features were found to affect the user experience which also influenced the user's decision to choose between different live streaming platforms. Additionally, Unique features of the website such as partnerships with specific streamers or tournaments or the ease of use of the platform also acted as a critical factor attracting users to choose between different platforms the platforms.

Finally, the demand and interaction of the users was found out to be affected by external factors such as popularity and essence of the stream, social media, events related to video gaming and time convenience of the streams. The popularity and essence of the streams refers to the fact of what kind of community and culture the stream has. Empirical results revealed how the users in various live streams interact in different ways, resulting in the establishment of distinct communities with their very own specific way of interacting. The popularity of the stream and the number of

viewers have a big impact on the type of interaction in the chat room, which also affects in the behavior of the streamer as well as the audience. The essence of the stream refers to the content of the stream, which is frequently expected to be of a specific type in certain streams. For streamers, diversifying their own content can be damaging to their own stream and personal brand if the community has already labeled the streamer to play specific game or to creating certain kind of content. Further, all the users also considered the content in other social media and the events related to video gaming as important part of comprehensive user experience. Platforms like Reddit and Discord as well as all events related to video gaming serve as a social hub for users, offering them an opportunity to meet other spectators as well as streamers which again further affects positively in creating and strengthening the bonds in the community. Lastly, time convenience of the streams also affects the use of live streaming platforms as the streamers and users can have completely different use of time.

6.3 Managerial implications

This research provides companies a framework of the demand and behavior of the users in the video game live streaming platforms which can be utilized in marketing planning for consumers. Throughout the study, live streaming was proven to promote audience interaction. The proactive nature of live streaming interaction, as opposed to other means for seeking information, was linked to opportunities for creating a better picture of video game live stream service users and their demand which organizations could be further use to target their marketing actions more precisely. Empirical findings also confirmed these findings and amplified the fact that live streaming was linked not only to the creation of community, but also to the locus of other interactions which take place in real life events and meetings. Thus, Organizations should take advantage of this research to study the demand and behavior of users in video game live streaming services and search potential opportunities to promote their services and products in the live streaming platforms as well as events.

Furthermore, the findings of this thesis build on the reality that, in the context of video games, streamers can look credible in the eyes of their viewers, whether due to their expertise at the game or the personal bonding that they are able to develop with their audience over frequent interactions which the companies should utilize by sponsoring

and making partnership agreements with the streamers. Additionally, this study considered the importance of value co-creation which take place between all of the stakeholders in the live streaming phenomena. Thus, companies should utilize streamers and live eSports events to promote their products via advertisement and brand sponsorships. However, the empirical finding of the study found out how excessive marketing can turn out to be negative in the eyes of the spectators which is why it is important for the companies to understand the demand of the users and the culture of the communities.

Additionally, this thesis also discusses the significance of live streaming in the context of video game and live stream platform development. Video game companies as well as live stream platforms should integrate their services and products continuously more towards serving the needs and wants of the consumers in order to get the individuals to spend more money and time to their supply. Although the empirical results of the study indicated that gamification mechanisms are not perceived as important, video game live streaming platforms should still develop them actively since prior research has proven that they further improve the interaction between all individuals and additionally attract streamers as well as the consumers of live streaming platforms to use their website more often (Sjöblom et al., 2018; Fietkiewicz & Stock, 2019). Moreover, the companies of video game industry should also understand how the cooperation with streamers and spectator in the live streaming platforms should not be limited only to promotional or marketing purpose but have more far-reaching implications as the user's feedback and gained knowledge should be utilized to further develop the products and services of the companies.

6.4 Reliability and validity of the research

Reliability of the study is achieved through the repeatability of the research results (Hirsjärvi & Hurme, 2008). The question of reliability is thus linked to the study's coherence in the sense that the criterion is that another researcher should be able to replicate the findings and make similar observations (Eriksson & Kovalainen, 2008). While the study was qualitative and focused on personal opinions of the interviewees, the semi-structured questionnaire that was utilized in this research may be used again to easily replicate and recreate repeatability. However, because semi-structured

interviews are conversational by nature and because some of the questions were revised and some additional questions were asked in every interview, complete repeatability is difficult, if not impossible to obtain. Nevertheless, all interviewees gave consistent answers which implies that the questions were successfully prepared and implemented, implying that the data gathering technique is valid. Naturally, there is some variation in each person's responses, but this was assumed to be due to personal perception rather than a poor data gathering approach. Furthermore, the empirical results of the study were in line with previous studies which also implies that right questions were asked and data gathering technique is valid.

Validity refers to how effectively the data collection method used in the study accurately measures the feature of the phenomena being studied. (Borsboom, Mellenbergh & Van Heerden, 2004.) The findings must accurately reflect the phenomena to which they refer, and the study's findings must be justified and supported by evidence (Schwandt 2001, 310.). The research's structural validity was increased by basing the conceptual framework of the study on previous research that had received wider academic validation. Furthermore, because the purpose of the study was to determine the users' behavior and demands on a personal level, the semi-structured interview was chosen as the most appropriate research method. The semi-structured interview questions were built around the academically verified theories that were used in the research conceptual framework. The use of semi-structured interviews also increased the study's validity since the respondents were able to freely express their opinions without external influence as the interview atmosphere was conversational. Because of the qualitative approach technique and small sample size, the study's external validity is restricted, and the results cannot be directly generalized. The study's empirical data, on the other hand, is consistent with past interpretations and conclusions. The source data, data gathering techniques, analytical procedure, and reasoning behind the results were all detailed in chapter 4 to support the validity of the study.

6.5 Limitations and suggestions for future research

The results of this study should be considered with certain limitations. To begin with, this research used qualitative research methods. Only three spectators and three

streamers of video game live streaming services were interviewed, which means that the study's findings cannot be applied generically. The research findings are generally limited to Finland since all of the interviewed users were Finnish citizens. The streaming culture in Finland is still evolving and it is still quite small compared to national level, which also why the findings of the study should not be generalized. Furthermore, all of the interviewed users were males which also limits the results of the study. Additionally, this research used qualitative research methods as

This research utilized the previous research frameworks created by Pine and Gilmore (1998, 1999), Seo (2013) and Li et al. (2020). Despite the fact that the study aimed to offer a comprehensive picture of user demand and behavior in live streaming services based on prior research, there are still research gaps that this study does not address. However, this study could serve as a foundation for future research. Future academic research might explore more into the significance of certain applications, software's or platforms such as Discord, Reddit and Streamlabs that were not the focus of this study. This kind of research could further deepen the understanding of the demand and behavior of video game culture. Additionally, a similar kind of study could be conducted by using quantitative research methods or interviewing streamers which are known internationally and have a larger audience. These approaches could open up new dimensions in the behavior and demand of the users in live streaming platforms and the emergence of different cultures and communities. Moreover, quantitative research methods could provide more generalized research results as the sample of the subjects is much greater.

Further, this study focused the behavior and demand of users in video game live streaming services in the platform of Twitch, which is why future research could focus on to another live streaming platform that does not need to be related to video games. Such research might investigate the same key concepts and use the framework developed in this study to undertake thorough comparisons between different live streaming extents.

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Appendix 1.

INTERVIEW QUESTIONS FOR AUDICENCE

General questions:

1. Could you tell me a little bit about yourself and your own video gaming background?
2. how and when did you find eSports sports and how long have you been watching eSports sports or certain people on live stream services?
3. Can you tell us what your current relationship is with eSports and the use of video game live stream services?

The use of live stream services:

4. What live stream service do you use and what kind of video game live stream broadcasts do you usually watch?
5. What factors do you think affect your own experience with live stream services?
6. Do you think site-specific features affect the experience you gain?
7. Why do you watch broadcasts like this? Have your own needs for consuming video game broadcasts changed over time?
8. Do you have any expectations when watching a live stream?
9. Do you feel that various events related to games or content on other social media channels, such as YouTube, affect your overall experience, interactions with others, or the use of live stream services in general?

Interaction in live stream services:

10. Are you active in creating experiences together with other viewers and the streamer? If so, how does the interaction take place and is it important to you?
11. Do you think communities are important in live streaming?
12. Do you experience interaction in live stream services as positive or negative?

Appendix 2.

INTERVIEW QUESTIONS FOR STREAMER

General questions:

1. Could you tell me a little bit about yourself and your own video gaming background?
2. How and when did you find eSports sports and how long have you been an active streamer yourself?
3. Can you tell us what your current relationship is with eSports and the use of video game live stream services?

The use of live stream services:

4. What live stream platform do you use and what types of broadcasts do you try to create yourself?
5. What factors do you think affect your own experience with live stream services? And what factors affect the viewer experience?
6. Do you think site-specific features affect the choice of site and the experience you gain?
7. What made you start streaming and have your own needs and goals for streaming changed over time?
8. Do you have any expectations about your own broadcasts?
9. Do you feel that various events related to games or content on other social media channels, such as YouTube, affect your overall experience, interactions with others, or the use of live stream services in general?

Interaction in live stream services:

10. Are you active in creating experiences together with viewers? If so, how does the interaction take place and is it important to you?
11. Do you think communities are important in live streaming?
12. Do you experience interaction in live stream services as positive or negative?