RISE OF GAME STREAMING IN INDIA

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ABSTRACT

Over the past five years, game streaming has grown from a niche market to a. Specialized activities and the provision of services and technologies have increased. today, some streamers are garnering huge audiences from major media houses, sports and other industries streaming service Twitch hosts millions of active users every day. While such activity is frequent It has only been eliminated as a manifestation of video game culture and an extended form of online behaviour The initiative has begun to attract significant funding from young people to do so to shift the behaviour of media users from large commercial organizations to content Built by individuals. However, our understanding of the mechanism is still lacking Streamers do this work with the tools at their disposal to facilitate it A successful attempt at streaming. Since this is an individually driven activity, what are these, there are individuals who use very different strategies, or general trends appear in broadcasters, as they have done in traditional media? This experimental study takes a dynamic approach to learning about video games and social relationships. Based on qualitative data from 20 gamers in India. We discovered that the game play platform acts as a social networking platform, allowing people to meet new people.

INTRODUCTION

Those who are the subjects of contemporary media, both as individuals and small one's teams, began competing for more major media attention conglomerates (Burling, 2015; Holland, 2016), using digital services e.g in social media (Facebook, Instagram & Snapchat) and sharing digital content (YouTube & Twitch) (Grundberg & Hansegard, 2014). Its growing popularity these production practices have been particularly evident in the production of video content, YouTube (Cha et al. 2007) and Twitch, as well as video add-ons e.g an integral part of social media platforms including Facebook and Instagram (Raman et al., 2018). Video content production has become an integrated part of everyday life for digital natives (Tempelman, 2017), such as sharing pre-recorded video through services like YouTube, and streaming video, or live streaming on services like Twitch. Facebook Live or YouTube Live. The word streaming refers to a larger culture, the practice of streaming as a form of social live broadcasting on Twitch

(Dwivedi et al., 2021).) Not only technical solutions transmit video and audio data to the Internet. Additionally, there are content creators on Twitch, they are mostly called streamers, and content on Twitch is the main focus of playfulness and creative endeavour. Although the service is less than a decade old, Twitch Meeting the needs of 15 million unique daily visitors (Twitch, 2017a), and a monthly audience through 2018 The figures reached the same number as some of the larger cable.

In contrast to previous research that has focused primarily on sustained attention, this study seeks to address the limited understanding of the dynamic dynamics of social relationships in online games. The research gaps identified prompt insights into the processes of formation and change in social relations over time through qualitative research analysis This study aims to address two main research questions. First, it seeks to understand how online game players develop social relationships in virtual environments. Second, it aims to examine the evolution of social networks over time. In addition to examining the ways in which the interests and values of seemingly mutual strangers online shift to friendship, the study aims to determine the impact of perceived online risks anonymity, such as anonymity and dishonesty, have on forming online relationships by addressing these questions The research seeks to provide valuable insights into how dynamic social relationships established and promoted through video game experiences. Examining the conditions that facilitate the transition from online to offline networks raises important questions about the longevity of these networks, especially as shared video game experiences cease. The nature of online communication as inherently fragile and ephemeral, as highlighted by (Williams,2007), emphasizes the need to consider factors that contribute to longevity. This research is particularly important in the growing environment of virtual reality communication. Previous research has suggested that building strong online relationships depends on factors beyond the game environment such as shared interests, effective communication, and mutual engagement Factors that extend such interactions this lifecycle logic is important for understanding the micro dynamics of social relationships in the virtual realm. Furthermore, the impact of the transition from online to offline communication on the strength and durability of relationships remains an understudied area that deserves research by delving into these aspects, this study seeks to advance our understanding of the complex interactions of online and offline interactions in video games The findings have implications for individual, games practitioners and researchers alike, providing insight into the multidimensional nature of relationships.

LITERATURE REVIEW

Online Gaming Culture

Essential to gaining insight into the experiences of playing and watching video games is a discussion of who participates in video games, what they want, and how they interact with the medium more broadly within the broader framework (Shaw, 2010) called "game culture." This term encompasses a variety of elements, including artifacts within the game landscape (games, people), established rituals (such as grinding and leveling), and special events (games). Releases, gaming events, and communities of two players and, as in this case watching others play. But it's important to recognize that gaming culture is far from the same. Scholars such as Consalvo (2008) and Kirkpatrick (2012) have carefully documented how the game industry's marketing strategies influenced certain behaviours and attitudes, helping to shape a distinctive "player" identity and associated culture Kirkpatrick (2012). note that Being considered a true gamer includes adhering to perceived notions of "coolness," expressing specific music preferences, and appreciating gameplay intensity The definition of "good" gameplay, according to Consalvo (2008). Broadening this discourse, considering how inclusive gaming culture is, involves diverse demographics

and evolving definitions of what constitutes a gamer Moreover, the rise of live-streaming platforms and the popularity of eSports have provided resources new to gaming culture and enhanced community.
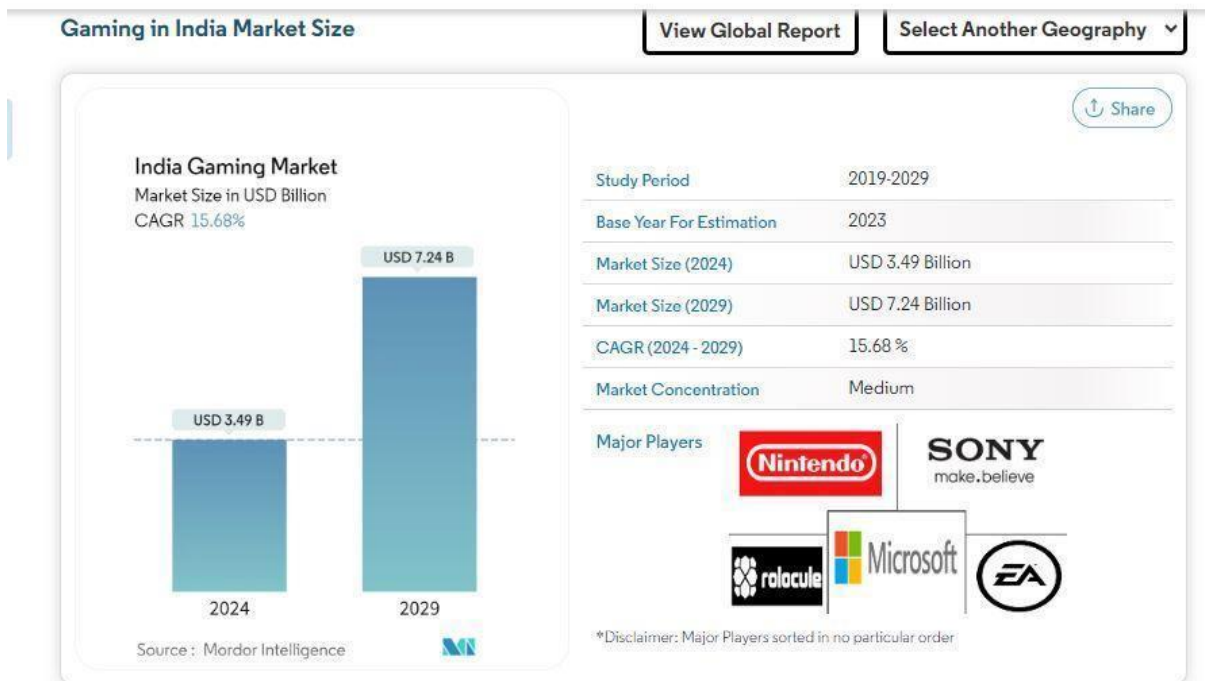
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By 2024, the gaming market size in India is estimated at USD 3.49 billion, which is estimated to grow to USD 7.24 billion by 2029, leading to a compounded annual growth rate of 15.68% over the forecast period (2024). In the Growth Rate (CAGR) is -2029). With a large youth population, the country is expected to emerge as a big market for the gaming industry. Strong IT infrastructure expansion driven by the widespread adoption of smartphones and high-speed internet stands out as a key driver for the observed market growth Representing the reinvention of the Internet, Web3, which incorporates concepts such as decentralization, virtual reality (VR), augmented reality (AR), and the metaverse, has become popular in the video game sector, according to research one conducted by NDTV Profit shows they are actively involved in acting. The study highlights a huge investment of $400 million in recent years in Web3 gaming in India. (Source https://www.mordorintelligence.com/industry-report/india-gaming-market).

GAMING AND SOCIAL RELATIONS

Traditionally, they enjoyed playing video games as solitary activities or with family and friends gathered in one place. However, the gaming landscape has undergone a paradigm shift due to technological advances, allowing multiple players—familiar or unfamiliar or in different locations—to actively participate in the same video game simultaneously This collective experience manifests in the virtual realm, facilitated by or become a personal computer or mobile phone. The rise in popularity of Massively Multiplayer Online Role-Playing Games (MMORPGs) is a testament to this global phenomenon. Notable figures for specific MMORPGs include nearly 1.2 million players for World of Warcraft in 2010, 40 million for Call of Duty in 2011, and 6.7 for League of Legends per year 2014 in millions and players (Tassi, 2014). This dynamic change in the video game population is characterized by a diverse socioeconomic population of players, including differences in gender, age, and other socioeconomic

characteristics (ESA, 2015). The social dynamics of contemporary video games have attracted a great deal of research attention in recent years. Studies in this area have mainly focused on two areas: first, examining the effects of video games on pre-existing social relationships, and second, researching the ability of video game systems to initiate and develop entirely new social relationships. These inquiries explore the complexities of technology, virtual environments and social interactions, providing valuable insights into how human relationships are evolving in the digital age.

Research examining pre-existing social relationships has yielded mixed results. A view, represented by Chao and other scholars. (2015), Ducheneut and Moore (2004), (Huang et al. 2015) (Kobayashi ,2010), and (Leung and Chang ,2013), emphasized that video games can improve communication within families and friendship groups. This positive effect is seen across different age groups and countries, with evidence suggesting that cooperative play and subsequent online discussions foster stronger bonds between players In contrast, another group of researchers highlights the negative effects of video games on social relationships. The studies by (Cuihua Shen & Williams, 2010), and suggest that increased engagement in online gaming is associated with decreased social networks, decreased offline friendships, and decreased positive relationships among network members This approach suggests that due to time and because of competing online energy demands Gameplay can move face-to-face interactions. Sherry Turkle (2011) coined the term 'alone together' to describe situations in which actors participate passively without active interaction. Additionally, the Massively Multiplayer Online Role-Playing Games (MMORPGs) segment presents additional challenges. Although these games create virtual communities or 'third spaces', as (Duchesne & Larose, 2007) there are also inherent risk factors such as bullying among MMORPG players as well as the potential for stronger interpersonal relationships among MMORPG players, as (Caplan et al., 2009) respectively. Broadening the discourse, it is important to consider the role of the online gaming community as a potential medium for positive social difference.

> RQ1. What are motivations for online gamers?

> RQ2. Do gamers perceive online games differently from other forms of media consumption (e.g. film, television)?

METHOD

Participants for this study consisted of 20 individuals (male and female) who self-identified as someone who enjoy playing and watching online games. They ranged in age from 20–30 and resided in India. They were selected through social media posts on Facebook and Instagram.

Conducting semi-structured interviews was the method chosen for this study, given the paucity of research on "audience-only" populations. A grounded theory approach was used to examine this underrepresented group. Grounded theory, as defined by Glaser and Strauss in 1967, is an inductive approach to deriving theory directly from data collected Semi-structured interviews and grounded theory techniques are well aligned to help identify predictions and factors associated with the phenomenon under investigation, as perceived by individuals directly experiencing it (Khan, 2014). Semi-structured interviews, commonly used in grounded theory studies, are characterized by a flexible structure with open-ended questions This format allows for a natural and unrestricted discussion is simple, allowing for the examination of particularly relevant issues or may require further clarification depending on the perspectives of the participants (Croucher and Cronn-Mills, 2014). The use of such interviews allows researchers to gain nuanced insights into the experiences of "mere bystanders" and gain a broader understanding of their

attitudes and behaviours in the contexts examined.

Interviews were mix of calls, face-to-face, virtual conference, each lasting for 20-25mins. After the interviews, manual transcription occurred, followed by a thematic coding process. This was followed by a careful review of the transcripts, where recurring themes and shared experiences reported by the participants were identified and grouped stated in 1998 aims to create a unified picture of participants' experiences. To ensure participant confidentiality, pseudonyms were used instead of their real names whenever they included their comments. This precautionary approach is central to maintaining ethical standards and protecting the privacy of participants. Furthermore, the virtual nature of the interviews allowed for a diverse and geographically dispersed set of participants, which contributed to a rich and broad understanding of the topic While time-consuming, it facilitated extensive contact with the participants and ensured the comprehensive survey summary.

Further word cloud is been used for detail visualization, Word clouds have become increasingly popular due to their visual elegance and ability to quickly display conceptual data in text These visual representations automatically extract frequently used words from a given text corpus and represents the frequency by case changes. Design algorithms Notably, the Wordle method (Vie´gas et al. 2009) incorporates different colours and directions to create aesthetics, which was widely adopted in text analysis. Other studies on word clouds (Wang et al. 2020; Wor 2020) try to display the whole word cloud separately, making it more appealing to viewers. Innovation diffusion theory can be relevant for understanding the adoption of portable gaming services. This theory examines the factors that influence the acceptance and adoption of new technologies, including perceived usefulness and ease of use (Rogers, 2003).

MOTIVATIONS

The motivation to participate in supervised gaming come from viewing video games as a "profession". In response to questions about how they like to watch and play video games with, nearly two-thirds of the participants described playing games as a demanding endeavour This view this "work" revolves primarily around (1) the intense time commitment and (2) the mental and physical effort associated with gaming More than half of the participants said that lack of time was not the main barrier to actively playing video games. Vishwesh expressed a genuine interest in sport but highlighted his demanding work schedule as a limiting factor, leaving him with little time off work, in part for his family, free fire requires a full completion time of over 2 hours. Patrick has a passion for video games in; However, external constraints such as job demands and family responsibilities prevent them from pursuing sports as leisure, highlighting the impact of institutional constraints on recreational choice (Crawford et al., 1991).

Engaging in multitasking while spectating was prevalent among the participants. Many described the practice of using various devices to concurrently observe, work, and even interact with friends or family. Unlike playing a game, which demands undivided attention, spectating appeared to align better with participants' leisure time constraints. This enabled them to explore aspects of video gaming that they find enjoyable without the necessity of dedicating exclusive time solely to gaming.

"I feel relaxed and excited while playing snooker and mostly I play to win", said a female participant (age 27)

"I mostly play online game to destress, but few games like poker I play for money", said a male

participant(age25)

"During interviews, it was observed that many players started playing during covid lockdown, and few of them play due to monetary benefits".

"Also, one of the females participate shared how she is able to make friends with same interests and have similar ideologies and interests".

Importantly, many participants cited "kick" as a reason for wanting to play, this increased constraint can be attributed to their marginalized position in gaming culture, as discussed by (Cote,2020) and Ruberg (2019). Playing also allows participants to experience many game stories in a shorter amount of time. Priyank stated, "Sometimes I don't have the time to sit down and play a game so I go for the time-based games like chess that is of 10-15 mins. For Prachi whose job greatly constrains her leisure time, the ability to "rapidly see games in succession" is her primary way of being able to experience games at all. Gaming allows for a vicarious experience of a game's story.

When participants were asked to describe specific aspects of being a video game player compared to using other forms of media, such as watching TV shows on Netflix, they collectively confirmed that the inherent nature of play is a key differentiating factor (Elson & Ferguson, 2014). In particular, they emphasized the central role of player freedom in shaping the narrative. Monali, described a unique relationship between video games and reality, referring to the knowledge that when watching a player play, player actions directly influence in-game events, this interactive ability was mentioned story as a "special thread" that doesn't exist in traditional TV shows. A common theme among participants was enjoying seeing real-time options while playing. Shahrukh, drew an insightful analogy, comparing it to things behind the scenes in filmmaking. According to him this gives the audience a vivid and dynamic insight into the creative process, similar to behind-the-scenes features typically shown in the film industry Expanding on the comparison between video game audiences and other media audiences, (Sarowardy & Halder, 2019) introduces a new perspective. While the interactive aspect sets games apart, participants also noted the immersive nature of video games, where the viewer can feel like he or she is part of the unfolding story active part This contrasts with traditional media viewing, such as watching a TV show, where the audience

remains a passive observer. Additionally, the involvement of online game players was emphasized, and participants expressed a sense of engagement and connection with the gaming experience the communal aspect of playing a game.

Barriers to gaming: The most important barrier reported by many participants was the prohibition of online games, which created a structural barrier to active gaming Current student a financially troubled Mahi a graduate talked about not being able to afford gaming consoles and titles. He revealed his financial situation, "I'm a poor grad student. I don't have any money for sports!" In response to this limitation, he has taken a different approach by offering a five-dollar monthly sponsorship to the streamer of choice. This option allows him to watch as many games for the same price as buying one game for sixty dollars. This article reinforces a recurring theme in the survey, and highlights the potential for sport viewers to create more cost-effective ways to experience different sporting events Through investment in a streaming platform is, participants like Mahi gain access to a wide range of game content -Offers a more affordable alternative compared to the high upfront costs associated with purchases, and individual of game titles Furthermore, the economic considerations expressed by participants highlight broader socio-economic factors that may influence participation. The emphasis on affordability highlights potential economic differences within the gaming community, which in turn influences the way individuals choose to interact with and use gaming resources.

One of the participants said how she doesn't like any ads in between as its unnecessary and a kind of disturbance in a flow"

Another participant expressed dissatisfaction with advertising in their online experience, stating that it was unnecessary and disruptive to their naturally occurring activities This sentiment is consistent with broader consumer behaviour meets, reflecting a growing aversion to intrusive advertising techniques (Sumiyana Sumiyana & Nur Halimah Siahaan, 2023). Such interruptions are viewed as barriers that reduce the seamless user experience, and may increase the tools and strategies used by individuals seeking to avoid these interruptions to block advertising Furthermore, this participant's perspective is in line with the changing landscape of user expectations, with inaccessible personalized advertising becoming increasingly popular due to advertising touch integrate seamlessly into the user experience without interruption, and highlights the need for advertisers to take a sophisticated and user-friendly approach As technology advances, methods new ones such as searching for native advertising or sponsored products can be critical for companies aiming to balance promotions and user satisfaction Furthermore , understanding and manipulating user preferences for ad timing, relevance and format can help develop more effective and user -friendly ad strategies.

CONCLUSION

With the following implications, this study examined the phenomenon of "gamers", primary individuals, engage in video games philosophically. Reported that an audience was allowed In order to participate in online games, understood in terms of both emotional attachment to time and taxation. While participants who identified relaxation schedules like a stress buster, excitement, kick etc. "A common occurrence during multitasking was also very interested in online gaming". Interactive storytelling, which was

described as "dynamic" "Experience" and more engaging than traditional media. While some took interest during covid. Despite playing online games, showed that they still believed in themselves Part of game culture, although in most mainstream definitions it is recognized as prevalent a marginal position in the playgroup. with spectators being an important component of Modern sports-industry-mainstreamed-gaming through live-streaming esports Industry professionals, as well as sports professionals, need to keep thinking about how to do it We define game culture (Shaw, 2010), and identify several approaches.

LIMITATIONS

The current research demographics is limited to only a few cities in India.

SCOPE

This study could further be explored in pro-gamers, in pan India.

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