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ARTICLE

Digital consumption as sociotechnical performance: Analysis of the uses of the game streaming platform Twitch

Consumo digital como performance sociotécnica: Análise dos usos da plataforma de streaming de games Twitch

Sandra Montardo[1]
Suely Fragoso[2]
Mariana Amaro[3]
Samyr Paz[4]

Abstract: *This article discusses the interrelations between performance, digital consumption and interface features on the game streaming platform Twitch. Theoretical considerations on the three subjects are compared to the responses of 177 Brazilian Twitch users to an online questionnaire. Results indicate that, despite their importance for Twitch as social media, interfaces do not facilitate social interactions. The implied hierarchical relations between streamers and viewers is not only based on the expertise of the former group. Digital consumption demands that they demonstrate other abilities, such as the "entertain" performance. Twitch itself places additional technical and cognitive challenges on streamers and viewers, but its user base appears to be self-motivated enough to overcome those system obstacles.*

Keywords: *Digital consumption; Performance; Twitch; Interface; Affordance;*

1 Universidade Feevale. Rio Grande do Sul, Brasil. E-mail: sandramontardo@feevale.br
2 Universidade Federal do Rio Grande do Sul. Rio Grande do Sul, Brasil. E-mail: suelyfragoso@ufrgs.br
3 Universidade Federal do Rio Grande do Sul. Rio Grande do Sul, Brasil. E-mail: mariamaroc@gmail.com
4 Universidade Feevale. Rio Brande do Sul, Brasil. E-mail: samyrpaz@gmail.com

Resumo: *Este artigo tem como objetivo discutir as interrelações entre performance, consumo digital e condicionantes de interface na plataforma de streaming de games Twitch. Considerações teóricas sobre os três aspectos são comparadas às respostas obtidas através de um questionário online, respondido por 177 usuários brasileiros do Twitch. Os resultados indicam que, a despeito da importância do aspecto de mídia social para o Twitch, as interfaces não facilitam a interação social. As relações hierárquicas implícitas entre os streamers e o público não resultam apenas da expertise dos primeiros. O consumo digital demanda que eles demonstrem outras habilidades, como a performance "entreter". O próprio Twitch coloca desafios adicionais para os streamers e viewers, de ordem técnica e cognitiva, mas a base de usuários parece ser auto-motivada o suficiente para superar esses obstáculos do sistema.*

Palavras-Chave: *Consumo digital; Performance; Twitch; Affordance; Interface;*

Introduction[5]

Game streaming is a recent phenomenon, but it already involves thousands of people that stream and watch games by specific platforms, among which we will discuss about Twitch. With over 100 million monthly viewers and 1.7 million unique streamers (Twitch, 2016), in addition to having the fourth largest internet traffic in the United States (The Wall Street Journal, 2015), Twitch is a social, mediatic and cultural phenomenon that is worthy of attention. However, the bibliography about Twitch is still restricted in number and it is concentrated in specific phenomena, such as the social experience Twitch Plays Pokémon[6] (AMARO; FREITAS; 2016; GARROCHO; JOSEPHSON; 2014; LEITE; TESSAROLO, 2014; PAZ, 2015). We did not find Brazilian papers focused on the approach we developed in this study.

Starting from the perception of analyzing interactions in terms of concepts of performance (SCHECHNER, 2003; EHRENBERG, 2010), as well as the digital consumption (MONTARDO, 2016), we consider relevant to investigate the conditions of performance in social network websites (MONTARDO; SILVA, 2015a, 2015b, 2015c) in the streaming game platform Twitch, which theme is digital games. In relation to this platform – in which users (or streamers) have the option of showing themselves playing or being the audience to these players – we ask: how does the users identify performance on *Twitch*? To whom and to what they attribute this perception? In what way the type of electronic game or streamer profile influence this understanding? And, how does the platform itself interfere with this identification? This article has the objective to discuss the performances made on Twitch through the point of view of the users of the platform. In order to do that, we created an online questionnaire that received 177 valid responses from Brazilian users.

5 Study originally presented to the Work Group Communication and Cyberculture of the XXV Encontro Anual da Compós, at the Universidade Federal de Goiás, Goiânia, which took place in June 7th, 8th, 9th and 10th, 2016.

6 It was about an experimente whose creator remains anonymous, in which IRC (Internat Relay Chat) commands were used in Twitch's chat, enabling that the audience controlled the game Pokémon Red that was being streamed.

Before the presentation and analysis of the results, we want to clarify in the next sessions that the ideas that theoretically support the concept of consumption the sociotechnical performance and the approaches of affordances in interfaces of social network websites, as well as the reflections inherent you these theoretical articulations.

Digital consumption as performance in social media websites

Montardo (2016) articulated the concepts of consumption, performance and social media websites and proposed the concept of digital consumption from an interpretation of consumption through practice theory. This movement represented advances in relation to studies such as Warde (2005), to whom consumption is done within and in relation to practices, in a way that these require the consumption of certain products and services to be possible, as well as certain knowledges of who conducts it. According to the author, possible gratifications would be arising from practices that inspire the consumption of something, and not the other way around; in a way it is not the consumption that offers satisfaction, but the inherent performance to practices that, in turn, require possession or access of certain goods and services to be effective. Transposing this conception to the digital communication, we understand that the digital consumption is what makes the online socialization possible. Digital consumption is that the consists in the access, production, availability and sharing of any type of digital content (verbal text, visual text, animations, images, videos, etc.), involving or not the allocation of financial resources, in case we can identify the actors in interaction and, consequently, their performances on certain spaces (MONTARDO, 2016).

In relation to performance, it is understood with Ehrenberg (2010) that the current context implies important peculiarities that need to be considered. Among them, it is highlighted the constitution of identity, that goes from inheritance, in Antiquity, to a construction that consists in a project towards the future dependent of an individual performance.

In turn, Schechner (2003) understands that performance are restored behaviors, a type of different pieces learned that are active in the flow of time. All and any action can be analyzed as performance, since they are observed in a determined cultural context, says the author. In this paper, the cultural context is *game streaming*, where performance will be analyzed by the following categories: entertainment, making something beautiful, marking or changing identity; making or stimulating a community; healing; teaching, persuading or convincing; dealing with the sacred and the devilish. Schechner (2003) explains that these classifications are not always unitary, since it is possible to identify more than one type of performance in a certain observed action.

Among the papers in which digital consumption was identified in different social network websites in these terms, we highlight three studies whose relations support this reflection (MONTARDO; SILVA, 2015a, 2015b, 2015c). One of these publications (MONTARDO; SILVA, 2015a) created a concept that is interesting to this study, which is the thematic social network, with which are designated digital environments projected to support online socialization around specific consumption objects. With that, we noticed the importance of the analysis of social capital allocated in interactions in thematic social media websites, with the care of considering the factors that influence the main motivation of participating of these environments.

Montardo and Silva (2015b) searched in the concept of social capital a support to systematize social relations. Recuero (2009) emphasizes that this concept enables analyses of relations between the actors of a network and the consequences of these actions in the structure of social networks, considering not only the connections of a network, but also the content of social exchange. The author brings the categorization of Bertolini and Bravo (2001), that proposed the understanding of social capital in two levels, each one of them with subtypes, being the first level the relational, normative and cognitive level and the second level the trust in the social and institutional environment. Once identified one of the first types of analysis of social relation, we can analyze it in terms of

configuration of the second type, according to the appropriations made by the authors in social media websites (MONTARDO; SILVA, 2015b).

In a third study, Montardo and Silva (2015c) verified an inversion regarding the previous observations of Revuero (2009) about the allocation of social capital in social media websites. The results indicate that the types of first level social capital (cognitive, relational and normative) come from the actions between the users of the websites (emerging relationships), while the second level ones (trust in the social and institutional environment) are strongly influenced by the system that supports the interactions. Therefore, the trust in the social environment is guaranteed by the fact of being a website designed to restrict to a certain theme. This result was obtained due to the study being focused in the analysis of thematic social network websites, which were designed to sustain the socialization around a unique theme. However, the issue that the first level social capital emerges from the relation between users, and the second level one is more influenced by the system, could also be extensible to other social situations mediated around specific themes, such as the creation of pages and groups on Facebooks, or the old communities on Orkut, or, yet, some types of online games (FRAGOSO, 2006, 2008, 2015).

Sociotechnical approaches of affordances in interfaces of social network websites

Characteristics with a seemingly more technical than social character of social network systems usually are considered themes for other areas of knowledge rather than Communication. However, as Fragoso (2014) points out, the technical and social aspects of an artifact are inseparable. For the author, it is not enough to study them conjointly: we need to understand them as one condition. To delimitate our option through this approach, we will prefer to use the expression "sociotechnical" instead of social or technical. We will take care, however, to avoid distortions that already became common due to the excessive use of the expression. After all, Fragoso (2014) also warns us that studies that seek to identify

and discuss relationships between forms of use and interaction and characteristics of design in digital artifacts take a serious risk of degenerating to the determinism, either technical or sociologic. That comes from form of putting the issue, that, initially already differentiates technical from social. However, as Castells (1998, p. 25) puts it, "society cannot be understood or represented without their technological tools" and, in this sense, "technology is society".

Precisely because social and technical are not two identities is that the combination or juxtaposition of technology and society are not enough to encompass the complexity of the sociotechnical character of artifacts. In this study, the expression "sociotechnical" will not be used to designate relations between a social system and a technical system, but, in convergence with Molina (1998) and Klein (2014), to designate aspects of one system. This understanding keeps safer the adoption of a structure of analysis based on the concept of "sociotechnical affordance", proposed by Fragoso, Rebs and Barth (2012) that studied the relationship between affordances in the interfaces of social media websites and practices that occur in these websites, having as example microblogging platforms. In this study, the authors highlighted the importance of retrieve the original concept of affordance in Gibson (1977), according to whom affordances are about the behavior of specific animals (in this study, humans). Affordances exist regardless of the capacity of the animal has to perceive them. However, as Gibson (1977) emphasized, affordances are nor objective, nor subjective, because it is at the same time about the environment and the observer. For this reason, Fragoso, Rebs and Barth (2012) disagree with Norman (2006) and affirm that the real characteristics of an interface are more important than those the users seem to perceive in a certain moment. For them, the users of an interface of a social network website or software are not really affordances, but they induce to the perception of certain affordances, while hide others. The authors adopt the position of Hartson (2003), according to whom the distinction between real and perceived affordances, popularized by Norman (2006), must be put back in terms of physical and cognitive

affordances. This movement allows them to go beyond the concept of affordances as visual or textual representations on screen. For Hartson, cognitive affordance is "a design element that helps, supports, facilitates and allow to think or know about something" (2003, p. 319). The role of the interface designer is to pick and distribute cognitive affordances, emphasizing certain physical affordances (real possibilities offered by the system) and making others less visible. This vision of interface design surpasses the idea that it is the designer's responsibility to know what the user needs and inform him about the best ways to achieve their objectives, allowing or denying interactions.

It is important to highlight, yet, that, in its return to Gibson (1977), Fragoso, Rebs and Barth (2012) converge with the notion of sociotechnical artifact that we previously presented. Having based their concept of affordance in studies of animal behavior, Gibson defined him as reciprocal relationships between the environment and the animal. In the human condition, however, that corresponds to the recognition of the association between technological and sociocultural aspects for the definition of significations and the uses of technology. For the authors, what the users do is not only enjoy interfaces' affordances, because they play an active role in establishing these affordances. Once the affordances are more related to action and less to perception (GAVER, 1991), they must be studied as such. That means that is not only reasonable do analyze a digital artifact (website, app, game) isolating the elements of its interface from the way they are understood and the uses that are given to them, or vice-versa.

In the context of social network websites and other forms of web "face app"[7], all analysis should take into account the technical and social aspects in an integrated way. For that, it is important to undertake a differentiation between the interactions with the technological artifact (strictly interactions with the sociocultural device that are materialized in the artifact) and the interactions with other individuals that also

7 By "face app" we are referring to the functions that take part of the web infrastructure to perform actions and uses closer to the software universe than the availability and access to information. The argument is inspired by Garrett (2011).

are appropriated in that artifact. Special care is needed not to go back to the detachment from the technical and social faces of artifact and interaction.

Twitch and Audience

Twitch is a website/live video platform dedicated to streaming matches of electronic games for the gamer niche. What started as a niche in an online streaming website quickly surpassed the audience of other segments and became a giant in audience, being bought by Amazon in 2011.

Thus, Twitch stands out from the competitors by its popularity, a certain character of pioneering and by being capable of moving business in the game and technology industry. The slogan "social video for gamers" highlights Twitches approach, which consists basically on streaming. The word can be translated as transmission and it is basically the function of Twitch: allowing that the users livestream their game sessions. The streaming can be performed by computers or videogames with internet connection[8]. On the other hand, viewers can watch through many devices connected to the internet. It is not necessary to be a registered user to watch the streaming sessions, however, to enjoy all the tools available on twitch, it is necessary to be registered.

Each streamer adopts personal dynamics for their channel, in an attempt of entertaining and maintaining the audience interested. Each choice, since the game to be streamed to forms of interaction with the audience, reflect on the type of audience the channel is going to attract. Streamers are as much videogame fans as professional players, who participate in championships, or gamers that are already famous for their dedication to streaming. Among Twitch's channels, there is the specialized in streaming championships and videogame competitions (e-sports), and others, about creative techniques for game developing,

8 We will avoid technical detailing that will not be necessary for the issues we will deal in this study. However, the most used platform by streamers is PC, that demands the installation of third party softwares for the vídeo capture. Twitch itself enables some links for downloading these softwares.

for example. We can see that Twitch is linked to a vast array of interests in the game industry.

We are calling audience these users of Twitch that watch the sessions and interact with the game only through chat (written communication). To them, it is not possible to follow the games through the video player embedded in the streamer's interface, which implies that, except the exceptions, (as we've seen in Twitch Plays Pokémon), they cannot establish direct control over the game. They form a community that capitalizes the website, not only with paying in cash to have access to some restricted possibilities, but while supplying Twitch the social capital that allows them to create partnerships with sponsors and game producers.

The streamer's experience is very different from the audience's. Firstly, because the sociotechnical possibilities Twitch offers to the broadcasters are different from those available for the audiences. The most popular broadcasters take advantage of that unbalance creating practices of audience management (creating promotions and offers of special items for their followers), through, for example, the use of ads.

The characteristic that set apart streamers from viewers is the fact that, before taking the role of the emitter, the streamer is necessarily a player, i. e., a gamer. Even when there is no streaming, the gamer is one of the most active parts of the construction of the message, of meaning and of the digital game itself (SOMMERSETH, 2007). In fact, the role of the player only exists when the subject is, in fact, involved with the cognitive and bodily process of playing (HUIZINGA, 2010). When leaving the game, their characterization – and function – as player ends.

Therefore, even though the participation of a viewer of Twitch through chat interferes in the streamer's actions, that does not equal their agency to the broadcaster. The audience has many possibilities of influence upon the player, however, only the streamer has the control of the avatar in the "game world" and, therefore, he is the only one who could interact with the elements that compose that world. That way, the actions of the streamer have direct consequences in the space of the

game, and the viewers gather around those actions, most of the time, with the purpose of appreciation.

Taking as a loan the idea of the magic circle (HUIZINGA, 2010), we can say that, while engaging to the game, the player accepts participating of another reality, in which he can exercise the agency (FALCÃO, 2010). The type of interaction enabled by the digital game modifies the experience and the potential of the message. The possibility of controlling the events imply in responsibility by what happens (or does not happen) in the game. Because of that, even in environment as Twitch, in which who watches the game can directly interact with the player and he responds, potentially altering something in his mode of playing, the act of playing is still fundamentally different from watching a game and commenting it. Simply remember that if the player chooses not to act, there will be no session, not even a game. The viewers, on the other hand, can choose just to watch, not interacting in the chat, or even by not watching without influencing the continuity of the session.

Evidently, these differences in interactions of streamers and the audience demand differences in the interfaces used by both groups. While the viewer is limited to Twitch's interface, the streamer uses a set of different interfaces during streaming, most of which are not available for the viewer. Beyond Twitch, streamers need to use other software, specific for capturing and transmitting image and audio of the game; transmission of his image in the webcam; and audio, by the microphone.

In Table 1, some examples of interfaces can be seen, in which the streamer must use to perform the streaming. Among all the interfaces and screens, the broadcaster must concentrate most of his attention to the interface of the game, since the intention is to make his performance public during a game session, in real time.

It is important to highlight here that the streamer player has a different performance from the one he would assume in a private game situation. The existence, or even the desire of having an audience, evokes, directly and indirectly, abnormal conditions of attention, altering the gameplay. The fact that the streamer plays to show his ability, as

TABLE 1. Comparative between available functionalities for the viewer and for the streamer player.

	Interface of Twitch's game session	Interface of the Dashboard	Interface of the streaming software	Game	Written Chat	Mic (for communication)	Webcam (for communication
Viewer	Uses	-	-	Watches	Reads and writes	Listens	Watches
Streamer player	-	Uses	Uses	Plays	Reads and writes (plug-ins, dashboard or another screen)	Speaks	Is filmed

Source: The authors.

well as the availability of his own image through a webcam, would be enough to change the experience of the game regarding a traditional session. However, another modification of experience comes from the necessity of sharing the attention between the game and the messages sent by the viewers, interacting with both simultaneously, as monitoring the signals of the streaming in a series of different interfaces from those of the game.

Finally, we point out that, as any other viewer can perceive, the streamers already understood that the mastery as players is not the only way to attract the audience to follow their channel. That has been taking the streamers to adopt other strategies of attraction, inexistent in situations without the public character. In this movement, they become mediatic "entertainers" of a more habitual kind, because, if the player's experience does not depend of spectacularization, the audience seem to be attracted by the spectacle.

Method and Results

In the previous sections, we present the bibliography, from which arise the theoretical vectors of analysis (digital consumption, performance, cognitive and physical affordance); and the documental analysis about

Twitch. To complete our table of analysis, we will describe the questionnaire applied to the users of Twitch and the answers we've received.

The purpose of the online questionnaire was to identify the perception of the audience on the possible performances on Twitch. The instrument was available between 2/12/2015 and 21/01/2016 and was responded by 177 users. It was composed with 40 questions, 35 closed questions and 5 open questions, divided into parts that comprised:

A. The profile of the respondents, platform and its users;

B. Preferred characteristics regarding the streamers;

C. Relationship between users.

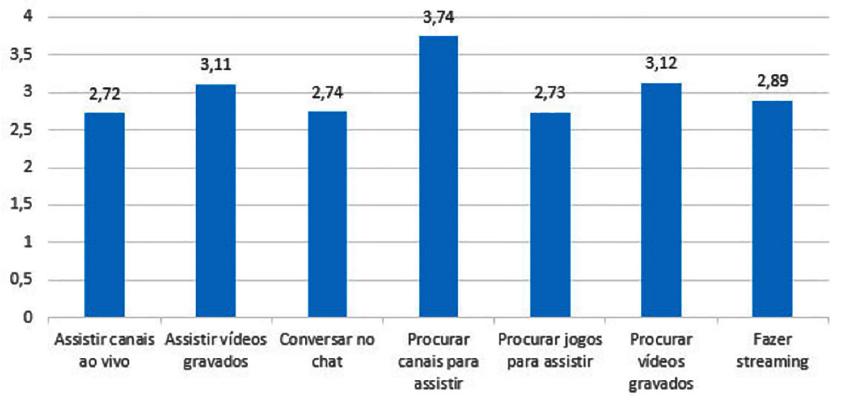
The starting points of disclosure were personal profiles of the researchers on Facebook and Twitter. In addition to that, there was also disclosing in groups and communities dedicated to games and streaming, as the group Twitch Brasil on Facebook and the network of streamers EGL Network.

When the process is finished, we can say that the profile of the respondents was young (between 18 and 25 (59%) or between 26 and 35 (29% and the vast majority (88%) was male. Almost half of the respondents are undergraduates (41%), while 23% have graduated High School and 16% have graduated from college. Their residence is divided into the south (38%) and southeast (37%) region of Brazil. Almost everyone (96%) play videogames frequently, mainly on the PC (95%). The mobile devices (32%), PlayStation 3 (23%) and Xbox 360 (17%) are the following platforms that are chosen to play. More than one third of the users (34%) told to be a user of Twitch since 2013, 18% since 2014 and the other 18% since 2012. The respondents also informed that they access Twitch every day (61%) or more than once a week (25%), during two or three hours (54%), four hours or more (25%) or even one hour (21%). During this time, most users follow three or more channels (67%), while 30% watch two or three streaming sessions and 3% prefer only one channel[9].

9 It is important to highlight that our study did not have statistic pretensions, which would demand a sample of thousands of people answering and a careful demographic distribution. Although some parameters are similar to what is disclosed by Twitch itself, the profile that we describe has the intention of portraying those who answer our questionnaire.

When we question them about the activity they take the most time doing on Twitch in a crescent order, we got the result that is presented in the first image.

FIGURE 1.[10]



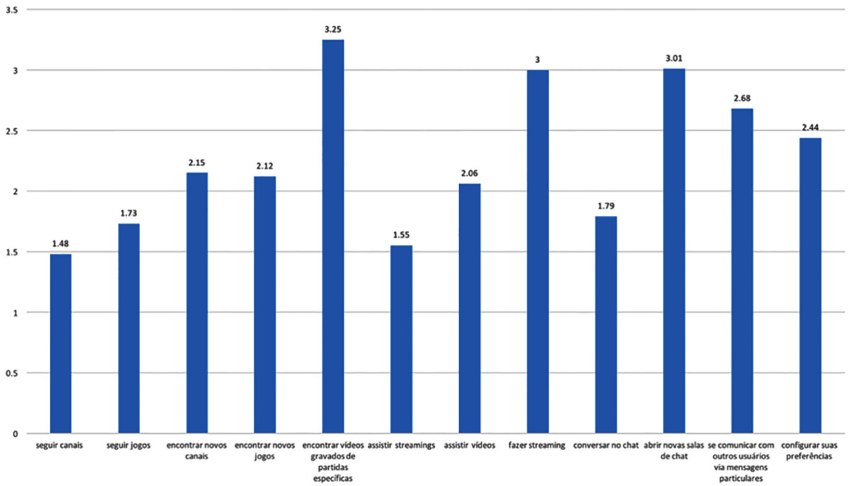
Source: The authors.

According to these data, three activities present a bigger frequency than make streaming; watching live channels, talking on the chat and looking for games to watch, which already show us that most part of the respondents act only as viewers.

Among the uses that are considered more joyful and intuitive, Twitch was compared to other platforms (YouTube and Livestream, for example). The best results were reached by watching e-sports championships and watching games being played live, with 76% of the answers, followed by following professional players (70%), learning new techniques/abilities of games (59%) and interacting with other users (37%). These preferences indicate that Twitch is right in its option to give support hosting championships, because this is an important factor for the interests of the audience. It becomes evident the direct relationship between

10 In order to interpret the data, it is necessary to take into consideration that the value closest to 1 represents what the answerers spend the biggest amount of time doing.

FIGURE 2.



This time, the value closest to 1 indicates a bigger easiness to perform this action. In this case, watching streaming and following channels are the easiest actions of performing, according to the respondents, while finding taped video of specific sessions is the hardest task.

Source: the authors

watching live games and the interest in the performance of professional players in these situations.

In relation to the uses considered less pleasurable or intuitive on Twitch, when compared to similar platforms, watching saved videos of specific sessions (39%), participating in the communities (34%), followed by interacting with other users (27%) and having access to information about games (27%). When we analyze this information conjointly, the answers of this question and the previous one, leads us to believe that Twitch is a good game streaming platform, but is not considered so good in its role of a thematic social media website. What hinders this aspect seem to be the low intuitiveness of the interfaces of interaction amongst players, since 75% of the respondents said they use the chat to talk, mainly about the game that is being streamed (45%), but also about subjects that are not directly related to games (humor and

technology, for example) (34%). The ability of the streamers was subject of preference of 22% of the answers.

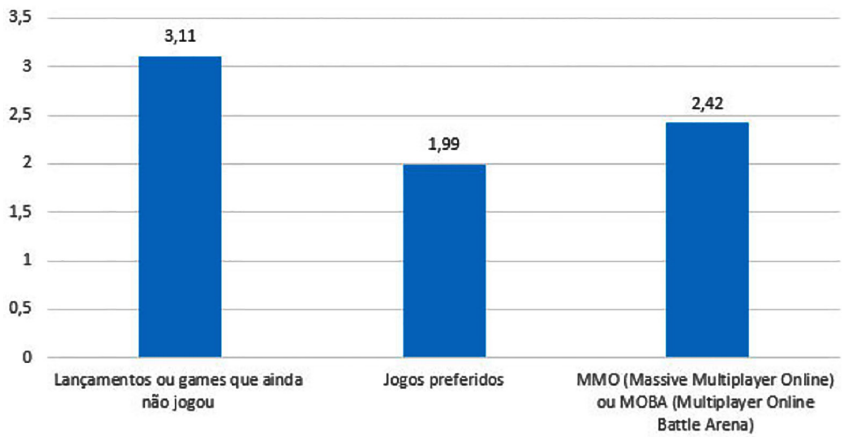
Watching channels livestreaming games is the use declared in 99% of the answers of Twitch's users, while watching saved videos shows as practice in only 13% of the users, which could indicate the less intuitive aspect of the platform in that area.

When the users are questioned about what type of channel they watch, 49% of the users answered e-sports, while 40% said information and entertainment. Another 7% said speedrunning[11] and 5% walkthrough[12].

Only 35% of the respondents said they perform game streaming. The other 65% are only audience. Among the streamer respondents, 78% declared that they do not have their channels associated with a host, which would guarantee that the games would be retransmitted in other channels, while 22% answered they did.

About the types of games they watch more, the following data was gathered from the respondents (FIG. 3):

FIGURE. 3.[13]

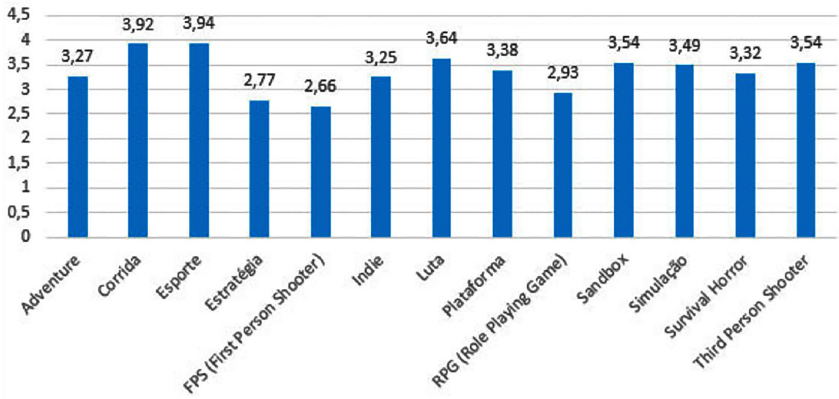


Source: The authors.

11 Mode in which the main objective is to finish the game as fast as possible.
12 Didactic mode, in which the main objective is to teach the audience how to finish the game.
13 The value closest to one represents the types of game that are the most watched.

In an identical issue to the third image, however this time the respondents must rate which genre of single player games they watch the most, we've received the fourth image:

FIGURE. 4[14]



Source: The authors.

Later, the respondents rated the genre of multi-player games they watch the most.

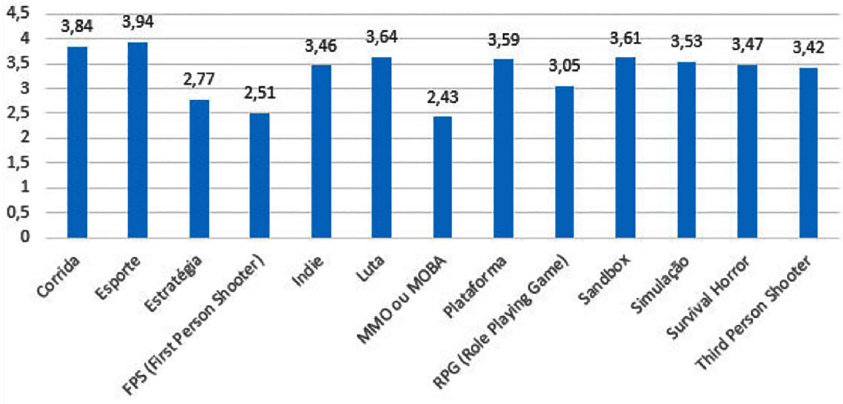
71% of the users follow their favorite games and 86% the channels they access. On average, the respondents follow 27 channels. About subscribing to their favorite channels, 54% say they do it and 46% don't. For the users that subscribe to the channels, paying a US$ 4,99 fee per month, the main advantages include to support and to bond with the streamer, to receive benefits on the chat and in promotions and to have the opportunity to participate in groups and multi-player sessions only to people who subscribed to the channel.

Charisma and the capability of entertaining the audience are the most appreciated characteristics by the respondents on the streamers they like to watch, constituting the preference of 53% of the users. Game ability

14 The value closest to one represents the types of single player games that are the most watched.

(26%) and the ability to narrate the game (11%) are next in the list of preference. It is interesting to notice that, when it is about streaming games, in the perception of Twitch's users, the preference lies over the ability in streaming when compared to the ability to play.

FIGURE. 5 [15]



Source: The authors.

82% of the respondents follow their favorite streamers in social media websites, especially on Facebook (90%), YouTube (73%) and Twitter (60%). This result can be related to the less intuitive aspect of Twitch regarding user interaction and community participation, that we previously acknowledged. However, it was in Twitch that 67% of the respondents said they met their favorite streamers, while the other 33% already knew them from other platforms.

In the opinion of 66% of the respondents, the streamer is the most important element on Twitch's channels, followed by the game (33%). On this issue, the chat appears as the option of only 1% of the respondents. However, the chat is considered very important in Twitch by 44% of the respondents regarding the question that asks directly about the

15 The value closest to one represents the types of multiplayer games that are the most watched

relevance of this tool. For 34.5% of them, the chat is mildly important and for 21.5% of them, it is not important, data that can indicate that many users only watch the game, without interacting with the streamers.

Both the documental research on Twitch and the analysis of the questionnaire, allow us to find that, along with the functions of performance proposed by Schechner (2003), "to mark and change the identity", "to stimulate a community", to teach, persuade and convince", for the first time it is identified, on the research, the function of "entertaining" that did not appear on previous studies referred in the section 2 of this text. This function seems to indicate a verticalization in the issue of performance on twitch facing the previous analyses, in the sense of pointing towards the centrality of the role of the streamer in the platform in relation to the viewers. Even in relation to functions of performance foreseen by Schechner (2003) and identified in previous studies, we perceive that both streamers and viewers exercise the perception of themselves and the construction of their identities, feel like as being part of a community and express themselves in different ways, according to the type of game and the channel in which the game is streamed on Twitch, the streamers during livestreams and in recordings subsequently available, as well as by the possible interactions between two types of users on the chat.

However, the difficulties pointed in terms of interaction between users in the platform, and a certain discrepancy in the answers with regards to the chat, reinforce the perception of verticalization of the performance of the streamer on Twitch. Another point that favors this understanding is that most of the respondents acts only as viewers (65%), condition that does not necessarily demands the use of this resource.

The preference to watching live games reinforces, on the streamer, the importance of the talent to entertain, while he plays, through the interaction of voice chat, and maybe, restricting, at least during the streams of the game sessions, the ability of interaction of these players with most part of the audience. In this aspect, it seems to reside the perception of a certain asymmetry between the performance attributed by

the respondents to the streamer, which is inherent, at the same time, to the way Twitch was projected and what is encouraged to be performed in terms of interactions created in this space. With that, it becomes evident that the existent opportunities, both of performing and having their performance appraised on Twitch, favor the act of the streamer in this context, suggesting the emergence of the function of performance to "entertain", associated to this by the respondents and by the observance of the platform.

Final considerations

Taking into account that the digital consumption is a constitutive aspect of the practice of online socialization, and that implies the action of the actors in mediated spaces, through the manipulation of resources available, through various performances, we conclude that the sociotechnical aspects identified on Twitch depend on the streamer's performance, without which the platform would not exist. If the broadcaster needs the audience, that, in turn, is maintained more by the broadcaster's ability of entertain than actually playing, it is not surprising that the efforts performed by the users to surpass the limitations of interfaces. For the viewers it includes, among the benefits of subscribing to the channels, for a little less than five dollars a month, the proximity and the support to the streamer, through interaction, which raises the chances of audience performance in the space.

Another issue that highlights this asymmetry is that the performance of the streamers can be analyzed both live and in recorded videos, while the performance of the viewers, identifiable by written conversation, can be object of analysis only in the first case.

In comparison with the literature, we find that, while in other thematic social network websites, the users can have their performances analyzed by written text later than the exchanged interaction, on Twitch the preference of the respondents point to the following of livestreaming game sessions, and the conversations between users are lost even in the recorded video of these sessions. Thus, we highlight the streamer's live

performance in relation to its audience, in a way that chat interactions include the participation of the viewer in the conduction of the own transmission, through which the broadcaster considers interesting in the sense of giving him popularity.

Therefore, if the users have an active role on establishing affordances in digital artifacts, Twitch demands special efforts. These are different if the user acts as a streamer or a viewer. In the case of this analysis, this condition directly affects the use of resources employed on the interactions, demanding efforts of overcoming difficulties of the system in favor of the streamer's performance, a player that, to be popular on Twitch, must charm people at least by the ability of playing than the ability of showing themselves playing.

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About the authors

Sandra Montardo – Professor at the Post Graduate Program in Cultural Processes and Manifestations, Post Graduate Program in Cultural Diversity and Social Inclusion, Master's degree in Creative industry and undergraduate course in Communication at Universidade Feevale.

Suely Fragoso – Professor at the Post Graduate Programs in Communication and Information and in Design at UFRGS and researcher at the CNPq.

Mariana Amaro – PhD student at the Post-Graduate Program in Communication and Information at UFRGS.

Samyr Paz – Master's Degree in Cultural Processes and Manifestations at Universidade Feevale.

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