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Online Engagement on Esports Streams

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BUSINESS
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Department of Marketing, Strategy and Operations

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RESUMO

Espera-se que o mercado global de esports gere 950 milhões de dólares online em 2020, sendo 18,2 milhões de streaming com uma audiência de 495 milhões e tem vindo a crescer 10% ao ano, abrindo oportunidades para as marcas se conectarem com seus clientes (Newzoo, 2020).

O objetivo desta dissertação é entender como a experiência dos espectadores de esports streams pode influenciar o impacto de publicidade de presente nas streams. Mais especificamente, como a experiência a ver esports streams influencia o online engagement e como esse influencia a atitude da marca e a intenção de compra.

Um questionário foi elaborado e partilhado nas redes sociais relacionadas com jogos e os dados foram analisados por forma quantitativa usando modelos de regressão linear simples. As principais conclusões são que a experiência tem um impacto positivo no online engagement e o online engagement tem um impacto positivo na intenção de compra, porém não existe evidência de que o online engagement tenha impacto na atitude da marca.

A principal conclusão é que uma experiência positiva a ver esports streams desempenha um papel vital no online engagement, destacando a importância de um conteúdo de qualidade para tornar a publicidade mais eficaz, resultando em melhores resultados de ROI. Também foi constatado que os consumidores estão mais sujeitos aos aspectos comerciais sendo comunicados pela publicidade do que aos aspectos de branding.

Para investigação futura, esta dissertação abre questões sobre como a experiência e o online engagement influenciam outras variáveis e se existem resultados diferentes dependendo do tipo de stream.

Keywords: Esports, Comportamento do Consumidor, Gaming Competitivo, Streaming

JEL: M31; M37

ABSTRACT

The global esports market is expected to generate 950 million dollars online in 2020, being 18.2 million from streaming with an audience of 495 million and has been growing 10% per year, opening opportunities for brands to connect with their clients (Newzoo, 2020).

This dissertation goal is to understand how esports streams viewers experience can influence ultimately impact their reaction on brands advertising on the stream. More specifically, how esports streams viewing experience influences online engagement and how does online engagement influence brand attitude and purchase intention.

A questionnaire was elaborated and shared on social media related to gaming and the data collected was analysed using a quantitative analysis using simple linear regression models. Main findings are that experience does have a positive impact on online engagement and online engagement has a positive impact on purchase intention, while there was no evidence of online engagement having impact on brand attitude.

The main takeaways from this analysis is that a positive experience watching esports plays a vital role on engagement highlighting the importance of a quality content being produced can make advertising during the stream more effective, thus resulting in better ROI results for brands. Was also found that consumers are more subject to commercial aspects being communicated from advertising than branding aspects.

As for further research this dissertation opens questions for how does experience and online engagement influence other variables and if there are different results depending on the type of streams.

Keywords: Esports, Consumer Behaviour, Competitive Gaming, Streaming

JEL: M31; M37

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Chapter 1 - Introduction

Video games have been on the rise all over the world for years. Different platforms and games have been born, making it almost impossible for someone to not find a game they would like. With the most recent advances in technologies in the last 10 years, the growth has been exponential. Alongside this growth, competitive scenes were born and kept getting bigger for some, videos games are now actually their jobs and their life projects.

With the growth of the industry, video games evaluated at 2.7 billion dollars in 2020 and esports at 950.3 million (Newzoo, 2020), the infrastructure grew as well, with now having companies specialised in software and hardware for esports, production and events managers (online and offline), game analysts, coaches, sports phycologists and professional players with salaries.

Streaming has been becoming popular and in the last couple of years, streaming has gone beyond video games and esports to virtual concerts, chatting and designing sessions. Video games were once a solitary activity, but now communities are being created around consumers favourite games of different genres and games are being made with the main goal of being social activities that now has been possible due to technology advances first being split screen and then with the internet and streaming.

These streams viewers can engage mostly through chat, having a more active role in their viewing experience. These viewing experiences can be very meaningful for viewers and have an active role in their daily routine and hobbies, creating emotional bonds and great levels of enjoyment when watching these types of content, creating a new channel full of opportunities for brands to be present in many ways such as advertising, sponsorship and product endorsements.

Through the study, the goal is to take a step into understanding how brands presence in esports streams should be leverage in order to obtain real marketing strategy objectives. Using online engagement as a mediator construct, gives more clarity about the steps into the funnel of how consumers perceive brands present in said streams.

When doing the literature review for this thesis, it was noticed a gap in the literature about how the quality of the viewing experience of an esports stream can influence their engagement (H1)

and how does said engagement influence the viewers perception of present brands in terms of brand attitude (H2) and purchase intention (H3).

After formulating the hypothesis, a questionnaire was created using Google Forms and shared on social media groups regarding gaming and esports. The scale used was a seven-point Likert Scale rated from Strongly Disagree to Strongly Agree. 203 Answers were considered valid for the analysis.

The thesis follows a 5-chapter structure as represented in Table 1.1 below:

Table 1.1 Thesis Structure

Source: Own elaboration

Thesis Structure	
Introduction	Presentation of the topics of study
	Main Objectives
	Used Methodology
	Structure of the thesis
	Main Conclusions
Literature Review	Research on Esports
	Research on Experience
	Research on Online engagement
	Research Model and Hypothesis definition
Methodology	Questionnaire Procedure Explanation
	Sample and respondent profile presentation
	Scale analysis and explanation
Data Analysis and Findings	Descriptive Statistics
	Exploratory Factor Analysis
	Development of the Multiple Regression Analysis
Conclusions and Implications	Discussion of results
	Managerial implications
	Limitations and further research

Analysis showed that Research Question 1 or H1 – “Does the Experience watching Esports Streams influences viewers’ Online Engagement?” is supported and validated, meaning that the viewers experience watching esports streams does positively influence the viewers Online Engagement. Regarding H2 – “Does Online Engagement while watching Esports Streams influence viewers’ Brand Attitude?”, the hypothesis was not supported. Hypothesis 3 – “Does Online Engagement while watching Esports Streams influence viewers’ Purchase Intention?” was supported meaning there was evidence that those that engage online with the stream are

more likely to purchase products from a brand present that those that do not engage. Based on this analysis it can be concluded that a good stream experience results in higher engagement and brands presence in the streams should communicate more commercial information instead of a branding approach due to the impact on consumers.

Chapter 2 - LITERATURE REVIEW

2.1 – ESPORTS

2.1.1 - DEFINING ESPORTS

Esports stands for Electronic Sports and is a term that was first used from a recognized institution, in a press release of the Online Gamers Association (Wagner, 2006). The term "esports" is commonly used when referring to competitive video gaming (being amateur or professional), often organized and in a infrastructure similar to regular sports, that normally are sponsored by business organizations (Sjöblom & Hamari, 2017a).

Fans of what are commonly known as sports, tend to suggest that esports should not be considered a sport due to the lack of physical exercise involved in it (Jonasson & Thiborg, 2010a). As concluded by Witkowski (2012), physical aspects of players have effects on their high-performance and burns as many calories such as bowling, shooting or pool (Jonasson & Thiborg, 2010a) thus making this notion incorrect.

Scholars such as Wagner (2006) use a more conservative and traditional, based on sports, definition of esports "A sport activity in which people develop and train mental or physical abilities, in the using of information and communication technologies". Other scholars such as Jonasson and Thiborg (2010) define esports as "competitive computer gaming" based on Guttmann (2004) considerations that modern sports (Source), since the esports scene has organized play and competitive games. However, the author considers there is a void for esports in the sports family. Due to not being as physically demanding as other sports such as tennis or basketball, it still competes to an equal level of fitness to play bowling or pool and also competes to a demanding intellectual level, thus not properly fitting any of the categories and only meeting two of the three necessary criteria to be considered a sport.

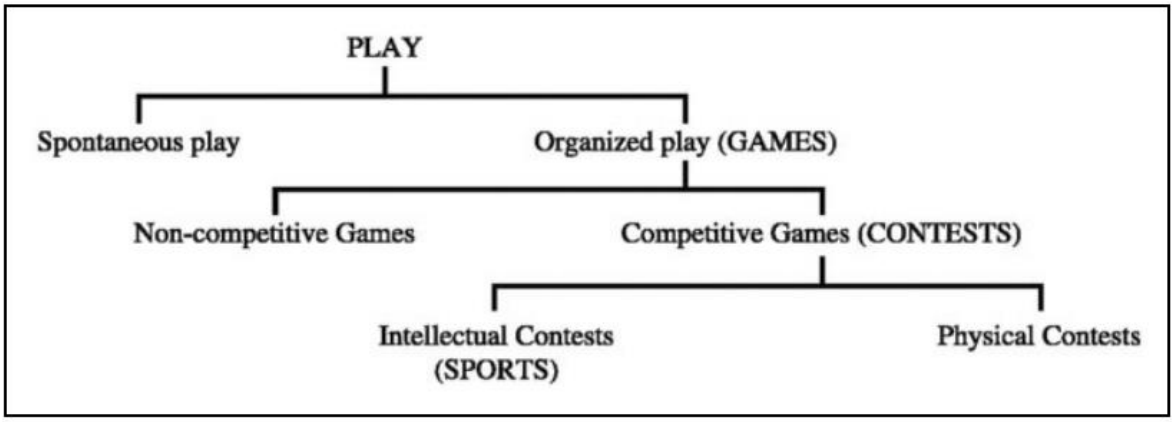

Figure 2.1 Types of Play – Organized and Spontaneous

Source: Jonasson and Thiborg (2010b)

Summarizing previous literature Hallmann and Giel (2017) consider that for sports to be categorized as sports it requires: Physical activity; Recreation; Competitive elements; Organization structure; social acceptance of esports.

Jenny, Manning, Keiper and Olrich (2017) claim that although esports includes the necessary aspects of play and competition to be considered a sport, it does not require a physical overcome of the opponent thus, not considering esports a sport.

Hamari and Sjoblom (2017) argue that the previous definition of esports is too generalist and subjective, thus defining esports as: "a form of sports where the primary aspects of the sport are facilitated by electronic systems; the input of players and teams as well as the output of the esports system are mediated by human-computer interfaces." The authors also add that the main difference between a sport and an esports is the dimension where the players manifest the outcome of the match. In traditional sports all the outcomes happen in the considered "real world", while in esports the outcome happens in a "virtual world".

Spectating esports matches can be compared to a similar activity such as spectating any sports. The most common way to consume esports is by watching live stream on platforms such as Twitch Tv and Youtube, where besides watching the event, consumers can have social interaction throught chat on said platforms (Sjöblom & Hamari, 2017a).

In short, competitive gaming is a widely accepted description of esports and esports can be often defined as games or mass entertainment. These different points of view are not mutually exclusive but derivate from different frameworks and thought process of what to consider

esports, having unique implications like the regulation of esports in the same terms as governments approach traditional sports (Reitman, Anderson-Coto, Wu, Lee, & Steinkuehler, 2019).

2.1.2 - HISTORY OF ESPORTS

Different sources say that the first official video game competition on record happened at Sanford University in 1972. The event was to compete in a game called Spacewar, a space combat game. The students at the university arranged a meeting to compete against each other.

When Atari held the Space Invaders Championship, in 1980, video games competitions hit a first step into becoming mainstream, hitting a mark of over 10.000 players in the tournament (Consolazio, 2018).

After such a spike in growing, the industry kept a slower and steady rate of growth during the 80s, with development of arcade competitions, that besides players not playing simultaneously or directly against each other, it was seen as a competition for the highest score. An example of this phenomenon was in 1983 when a reality show called “That’s Incredible!” featured three arcade professional players competing for the national video game champion tittle (Borowy & Yong, 2013).

In 1989 the Sega Genesis came out, at a more affordable price than previous consoles that led to video games getting more developed in a short period of time and also to a faster development of a competitive gaming community, leading to Nintendo creating the “Nintendo World Championships” in 1990 at Universal Studios in California. This event opened the way for larger video games tournaments towards the end of the decade, along with computer gaming and internet on the rise, enabling the possibility for players to play against each other across the world.

In the 90s the main mark for esports was “The Red Annihilation”, that for some it was considered the first of a real esports competition. The tournament, in 1997, format was first a one versus one competition between 2000 entrants that led to just final 16 players, via the internet. These final players then were flown into Atlanta to compete at World Congress Centre for the Electronic Entertainment Expo event, having a in person and online audience, the championship received coverage from the media such as television and newspapers.

With all the momentum created, esports grew exponentially in 21st century. Video games continued to continuously growing in popularity and internet cafes starting to pop around the world, players had the opportunity to play multiplayer games on what were high powered computers at the time (Consolazio, 2018).

In the 2000s the competitive gaming ecosystem grew creating networks of events, being the first World Cyber Games (WCG) held in Seoul in 2000. Along with the WCG the "Cyberathlete Professional League (CPL) was created with the first event in 2005 in Germany, with the finals being in New York City and broadcasted live by MTV. In 2007 the "Championship Gaming Series (CGS) was announced with prize money of over one million US dollars that with the players' salaries it was the most expensive esports event of the time hitting the five million US dollars mark (Larch, 2019).

In 2011 Twitch TV, a streaming platform now owned by Amazon, gave esports a place to reach broader audiences. Twitch's online streaming of tournaments and events gave the opportunity for anyone around the world to take a look at the experience of events or regular play were. Games such as League of Legends (LoL) and Defense of the Ancients 2 (Dota 2) and Counter Strike (CS) brought millions of unique viewers to the streaming platform (Consolazio, 2018).

Nowadays, the esports audience will grow to 453.8 million worldwide in 2019, with a growth of 15% per year, with 57% of said audience being from the Asia-Pacific region, 16% from Europe, 12% from North America and Latin and 15% the rest of the world. If the growth keeps this trajectory, it is estimated that the market will reach the value of 1096 million US dollars and 1790 million US dollars in 2022 (Pannekeet, 2019).

2.2 - THE ESPORTS AND GAMING AUDIENCES

2.2.1 – MOTIVATIONS TO PLAY VIDEO GAMES

Motivation is defined as a "stimulus to do something", where a person who is engaged and is participating in an activity with enthusiasm, whether a person who does not feel an impulse to do something said person is not motivated (Ryan & Deci, 2000). Scholars such as Hainey, Connolly, Stansfield, and Boyle (2011), consider that there are two types of motivations: Intrinsic and Extrinsic motivation.

Consumers play video games due to the pleasure obtained from the experience of immersion in the game, development of in game skills or the feeling of excitement and strong emotions – intrinsic motivation looking for joy and pleasure.

For extrinsic – consumers play video games looking for rewards such as money, incentive or compliment, pressure such as threat or punishment or recognition from other people or players looking for utilitarian value. Extrinsic motivations do not come from the player, but from external factors that encourage said behaviour (Banyte & Gadeikiene, 2015).

Gunnell amd Gaudreau (2015) distinguish four subtypes of extrinsic motivation:

1. External regulation – Behaviour controlled by external factors, such as rewards;
2. Introjective regulation – Behaviour influenced by internal personal processes, such as pride, excitement or frustration;
3. Identified regulation – Behaviour related to personal goals, such as continue playing to maintain the personal relationship with friends;
4. Integrated regulation – Behaviour without personal will. This could happen in a situation that the player keeps playing the game for other life reasons such as the objective to be updated to

the game latest trends in order to get a job in the industry.

Koo, Lee, and Chang (2007) consider that extrinsic motivations are less relevant in the context of video and online games and enhance the importance of intrinsic and social motivation, that refers to them combined as experiential motivations:

1. Concentration – The level of involvement in the game when the player loses track of time and feels isolated from external signals immersed in the game;
2. Perceived Enjoyment – The level of pleasure and excitement achieved by playing the game;
3. Escape – A mechanism for the player to escape from his routine and achieve some type of excitement;
4. Epistemic Curiosity – Using the game as a way to learn and experience something new in another field;
5. Social Affiliation – Refers to a level of realising that the game could be a mean to communicate and socialize with other players, obtaining social interaction.

2.2.2 – GAME ENTHUSIASTS

In 2017, the term "game enthusiast" was introduced as gaming now goes way beyond playing. Now it also includes viewing and creating content, sharing experiences through streaming and owning hardware related to gaming, improving their experience. A game enthusiast is someone who spends time in any of these of activities (Newzoo, 2018). Based on this definition of game enthusiast, a study was conducted (Newzoo, 2019b) in order to understand and better segment these "Game enthusiasts" by creating personas.

There is not a clear origin of the customer personas concept being used to segment a customer base. It is generally accepted that it was a result from the simultaneous work of Angus Jenkinson and Ana Cooper around 1995 (Ortbal, Frazzette, & Mehta, 2016). Personas are fictional derivations of a larger group or segment and even though they are fictional, they are based on real data points. Across different methodologies, personas share three characteristics or variables:

Geographic Data – Reveals useful information about the physical environment where the consumer lives such as language, currency and population density.

Demographic Data – Information about the attributes or traits of the persona, such as age, income, gender, profession, family status, education level, etc.

Psychographic Data – Information more related with values, attitudes, aspirations and beliefs, such as religion or risk tolerance.

Segmentation is a response to two aspects needs: The need to respond to individual taste and personality and the need to provide product identity with which customer can more closely associate (Jenkinson, 1994).

Newzoo, (2019) segmentation structure was created based on 3 aspects, with 5 levels of intensity for each: Playing; Viewing; Owning. This created 64 different combinations of types of game enthusiasts, leading to 8 unique personas, replacing the previous linear segmentation styles that were previously done, such as casual and core gamers.

In Table 2.1 it is given a general overview of each persona:

Table 2.1 Game Enthusiasts Overview

Source: Newzoo (2019)

		Score			**Age Distribution**			**Gender Split %**	
Personas	**% of Game Enthusiasts**	Playing	Viewing	Owning	Average	Median	Mode Range	Male	Female
Ultimate Gamer	13	5	5	5	28.13	28	26-30	65	35
All-Round Enthusiast	9	4	4	4	28.34	27	21-25	65	35
Cloud Gamer	19	4	3	2	29.56	28	21-25	59	41
Conventional Player	4	4	2	4	31.93	32	31-35	62	38
Hardware Enthusiast	9	2	2	4	31.01	30	10-15	60	40
Popcorn Gamer	13	2	4	2	31.13	29	21-25	54	46
Backseat Viewer	6	1	4	1	32.95	31	21-25	57	43
Time Filler	27	2	1	2	37.41	38	51-65	39	61

It is important to explain that scores go from 1 to 5 being 1 the lowest and 5 the highest. Age distribution is in years old, gender split is in percentage and the general gender split is 54% men and 46% women.

These are the 8 personas that will now be explained with more details (Newzoo, 2019b):

1- The Ultimate Gamer – “Gaming is in my DNA! There are few things I love more. I Spend My free time and money on games.” This persona accounts for 13% of gaming enthusiasts. This persona is the most obsessed with gaming across all spectrums, playing, watching video content regularly and updated to the latest trends and hardware, dedicating a lot of time and

disposable income to this hobby that is his biggest passion. In terms of age distribution, the Ultimate Gamer is on average around 28 years old, has a median of 28 years old and mode in between 26 and 30 years old. In terms of gender split 65% are male while 35% female. Ultimate gamers' hobbies are video games, computer, electronics and gadgets along with films and movies. Most of these Ultimate Gamers live with kids, together or alone. Scoring the Ultimate Gamer's level of intensity for each playing, viewing and owning hardware this persona scores 5 out of 5 for all of them.

2- The All-Round Enthusiast – "I am interested in all forms of gaming, from playing to watching and everything in between." This persona accounts for 9% of gaming enthusiasts. The All-Round Enthusiast is a gamer that plays many hours a week, but is not as dedicated as Ultimate Gamers, nevertheless games are still a relevant part of this persona's life. Typically, fulltime works, so buying new video games is not a problem and the same goes for hardware. This persona also enjoys watching gaming content related. In terms of age distribution, The All-Round Enthusiast is on average is around 28 years old, median of 27 years old and mode in between 21 and 25 years old. About gender distribution, in 65% of the cases this persona is a male and 35% of the case a female. This persona's hobbies are Video Games, film and movies and music. Most live with kids, together or alone. The All-Round Enthusiasts score 4 out of 5 in the level of intensity for playing, viewing and owning hardware.

3- The Cloud Gamer – "I enjoy playing high-quality games, preferable free-to-play or discounted tittles. I will only spend on hardware when necessary." This persona accounts for 19% of gaming enthusiasts. The Cloud Gamer focuses mostly on playing and consuming some content, but what makes them different is their indifference for hardware owning. This persona may only buy hardware when necessary or receive it as a gift. For this persona owning hardware is just a tool to the goal of playing, spending the minimum possible or using what was received as a gift, thus being mostly focused on software and enjoying mostly free-to-play games or taking advantage of discounts on tittles. In terms of age distribution, the Cloud Gamer is on average around 30 years old, 28 in median and mode is between 21 and 25 years old. When speaking in gender split, this persona in 59% of the cases is male and in 41% female. This persona's hobbies are video games, music and films and movies. Most live with kids, being together or alone. The Cloud Gamer ranks 4 out 5 for playing, 3 out 5 for viewing and 2 out 5 for owning hardware.

4- The Conventional Player – “I do not watch other people play games much. I own plenty of hardware, so I would rather be playing myself.” This persona accounts for 4% of gaming enthusiasts. The Conventional Player focuses mostly on owning hardware and playing video games themselves, resembling the ultimate gamer of 10 years ago before the growth of video content and boom of esports. The Conventional Player has low interest in watching others play, but still enjoys being updated in term of hardware and on video games. In terms of age distribution, the Conventional Players is on average 32 years old, has a median of 32 years old and a mode in between 31 and 35 years old. Looking into the gender split, this persona is male in 62% of the cases and the other 38% is female. The conventional Player’s hobbies are video games, films and movies, and music. Most live with kids, together or alone, scoring 4 out of 5 in playing, 2 out 5 in viewing and 4 out of 5 in owning hardware.

5- The Hardware Enthusiast – “I am always following the latest hardware news and trends. Whether it is for work or play, I want an optimized experience.” – This persona accounts for 9% of gaming enthusiasts. The Hardware Enthusiast is updated in the lasted hardware trends and is always looking to maximize the gaming experience, even though the persona does not dedicate much time to playing or viewing games. When the persona does play games, hardware is fundamental to maximize the experience. In terms of age distribution this persona is on average 31 years old, has a median of 30 years old and a mode of between 10 and 15 years old. Hardware Enthusiast are 60% male and 40% female. This persona’s hobbies are films and movies, music and travel. Most live with kids, together or alone, scoring 2 out 5 in playing, 2 out 5 in viewing and 4 out 5 in owning software.

6- The Popcorn Gamer – “Playing video games may not be my favourite hobby, but I definitely enjoy watching others play.” This persona accounts for 13% of the gaming enthusiasts. The Popcorn Gamer normally does not dedicate a lot of time to playing or funds to owning hardware, but still regular content watchers, alone or with friends on platforms such as Twitch, YouTube and Mixer. In terms of age distribution, the Popcorn Gamer is on average 31 years old, has a median of 29 years old and a mode of between 21 and 25. The Popcorn Gamer gender split is 54% male and 46% female. A Popcorn Gamer main hobby are music, films and movies and travel. Most of these, live with kids, together or alone, scoring 2 out of 5 in playing, 4 out 5 in viewing content, and 2 out of 5 in owning hardware.

7- The Backseat Viewer – “I used to game a lot. Whenever I watch a big esports event and watch others playing games, that passion is reignited.”. This persona accounts for 6% of the

gaming enthusiasts. This persona has habits like the popcorn gamer, a high video content or esports consumption, but with even less tendency to playing or owning specific gear. Many of these game enthusiasts, used to be core gamers but now due to work or family commitments do not have the time to keep playing, or like many sport fans, simply enjoy watching professionals play. In terms of age distribution, The Backseat Viewer, is on average around 33 years old, with a median of 31 and mode in between 21 and 25 years old. Related to gender split, this persona is male in 57% of the cases and female in the other 43%. The Backseat Viewer hobbies are music, films and movies and sports. Most of them live with kids, together or alone, scoring 1 out of 5 in playing, 4 out of 5 in viewing content and 1 out of 5 in owning hardware.

8- The Time Filler – "I only game when I have time to spare or at social events. Mobile games are my go-to." This persona accounts for 27% of the gaming enthusiasts. This persona normally has little interest in game content or esports. Rarely spends more than few hours playing each week and does not see it as a significant part of their lives. Mostly prefers mobile games and casual games such as Candy Crush or Clash of Clans, and for this reason, does not need nor want dedicated hardware. Looking into this Time Fillers age distribution, it averages on around 37 years old, with a median of 38 and a mode between 51-65 years old. Looking into gender split, in 39% of the cases it is a male person and female in the others 61% of the cases. The Time Filler hobbies are films and movies, music, and traveling. Most also live with kids, together or alone, scoring scores 2 out of 5 in playing, 1 out of 5 in viewing content and 2 out 5 in owning hardware.

2.2.3 – ESPORTS AUDIENCE – ESPORTS STREAMS CONSUMPTION MOTIVATIONS

As indicated by Seo and Jung (2016) the utilization of esports can be separated in 3 distinct focus of social practices: the playing, the watching and institutionalized governing.

Professional player play to try to master and develop to maintain competitive and keep a sense of rivalry, trying to obtain social recognition and prize money (Seo & Jung, 2016; Wagner, 2006) .In this setting the players do not comply with only for the social principles yet in addition to specific social guidelines established inside the gaming networks or created by the competition Seo and Jung (2016). Adding to the aptitude, routinized preparing and capabilities should be part of the daily life of an expert player.

Esports's consumers also retain value from watching other players play in person (events or tournaments) or online via streaming. Watching esports can be an experience compared to

traditional sports in the sense that it stimulates a profound understanding of competition as a sport. It requires for the spectators to have some basic knowledge about the game being played and the structure of the competitive landscape (Seo & Jung, 2016). On the other hand, sports and esports communicate with their audiences via different channels. Sports tend to exist mostly on television and more mainstream channels, esports are present mostly on streaming and on some cases it is starting to reach more mainstream channels like television for major events (Southern, 2017). Esports focuses on giving an experience to the consumers that they would remember of it as impactful memory (Seo & Jung, 2016).

As the esports environment becomes more structured, institutions such as Cyberathlete Professional League in the United States and the Korean eSports Association in South Korea start to emerge. These institutions are relevant for providing standardising rules and overseeing of a more consistent conduct in the industry, ensuring that all parts have a saying in the structure and are not abused (Seo, 2013).

In order to understand the esports audience, it is important to know what drives consumers to watch content such as video, streams of individual players, tournaments or events.

User generated content is a new media form, such as streaming, to be on the rise for contemporary media (Cha, Kwak, Rodriguez, Ahnt, & Moon, 2007). With that in mind, some scholars believe that each media consumption is based on a framework of Uses and Gratification (UG), where each media is used as a way to get some kind of gratification, claiming that users look for their media of choice to be an active audience instead of media seeking out the user (Ruggiero, 2000; Sjöblom & Hamari, 2017b; Wang, Fink, & Cai, 2008).

Based on this previous research, Sjöblom and Hamari (2017) studied these five classes of gratification (Turner & West, 2010):

1. Cognitive – Acquiring information and knowledge
2. Affective – An emotional or aesthetic experience
3. Personal Integrative – Empowering through status, credibility or confidence
4. Social Integrative – Enhancing bonds with family and friends
5. Tension Release – A way of escapism and diversion.

The authors discovered that the four classes of gratification, Affective, Cognitive, Social Integrative and Tension Release, where positively associated with the number of hours of streams watched. While only one, Personal Integrative, was found negatively associated with

the number of hours of streams watched. It was also found that the strongest positive predict of how many hours the users watched was Tension Release.

This means that users' motivations to watch streams are the need to fulfil Cognitive, Affective, Social Integrative and Tension Releasing needs.

In another article, the same authors Sjöblom and Hamari (2017a), using the Motivation Scale for Sports Consumption (MSSC), researched the correlation between the scales 10 motivations and the esports watching frequency:

1. Vicarious Achievement – Emotional investment in teams or players and the desire to see them succeed;
2. Aesthetics – Appreciation of the aesthetic value of high level of gameplay;
3. Drama – The uncertainty of each match;
4. Escapism – An escape mechanism from the daily routine;
5. Acquisition of Knowledge – The desire to be a better player by watching others;
6. Skill of the Players/Athletes – Enjoyment of watching high level of skill in professional matches;
7. Social Interaction -Enjoyment of interaction and socialization with other people;
8. Personality of the Players/Athletes – Enjoyment of the players' personas;
9. Novelty – Enjoyment of new players and teams entering the competitive scene;
10. Enjoyment of Aggression – Enjoyment of aggressive or hostile attitudes by players;

The authors concluded that Escapism, Acquisition of Knowledge, Novelty and Enjoyment of Aggression were positively assoaciation with esports watching frequency, while the aesthetics were negatively associated.

2.3 – LIVE STREAMING CONTENT AND CONSUMER ATTITUDE

User generated content on streaming media platforms open for a new channel for celebrity endorsement by communicating promotion information or product recommendation based on the follower's interests (Gong & Li, 2017).

Internet celebrities are content creators that have the capability to influence others through their communication platforms, let it be social media or streaming platforms (Li, 2018). This influence can be turned into online traffic that can be converted into any kind of goal such as newsletter subscription, sales, brand awareness, etc (Park & Lin, 2019).

Social Media platforms are known for providing a more effective environment for interaction between celebrities and fans, when compared to traditional mass media, thus consumers perceive these user-generated strategies more trust worthy than traditional commercial strategies (Gong & Li, 2017)

The more attractive the content presented is, the more attention and influence it can obtain (Li, 2018)

Research says that consumer decisions are influenced by hedonic and utilitarian attitudes (Voss, Spangenberg, & Grohmann, 2003). Online shopping also includes these two dimensions (Childers, Carr, Peck, & Carson, 2001). Utilitarian attitude refers to how useful or beneficial for the consumer is the content, while the hedonic dimension refers to how enjoyable is the content or emotions that the consumers associates with it. (Park & Lin, 2019).

2.4 – EXPERIENCE

Pine and Gilmore (1998) argue that the value created by markets progresses from extracting natural commodities to making tangible and standardised goods, later to delivering services and the latest to staging experiences.

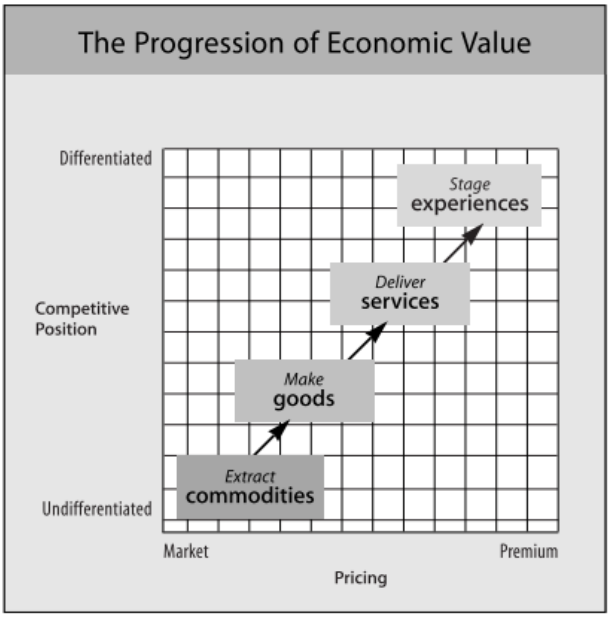

Figure 2.2 The progression of economic value

Source: Pine & Gilmore (1998)

Experiences can be described as a next step of a service when the service works as a set up for the real value that is the true experience. Giving an example, hiring a birthday party service for kids is a service in the sense that the work is being outsourced but the experience is to not have to worry about the organization and being able to enjoy the party, thus the experience stage has more added value. The authors also argue that experiences are economically different from other offerings by responding to demand of sensations, being staged and having a personal attribute, among other characteristics.

Table 2.2 Economic Distinctions

Source: Pine & Gilmore (1998)

Economic Distinctions

Economic Offering	Commodities	Goods	Services	Experiences
Economy	Agrarian	Industrial	Service	Experience
Economic Function	Extract	Make	Deliver	Stage
Nature of Offering	Fungible	Tangible	Intangible	Memorable
Key Attribute	Natural	Standardized	Customized	Personal
Method of Supply	Stored in bulk	Inventoried after production	Delivered on demand	Revealed over a duration
Seller	Trader	Manufacturer	Provider	Stager
Buyer	Market	User	Client	Guest
Factors of Demand	Characteristics	Features	Benefits	Sensations

Pine and Gilmore (1998) consider that there are four realms of an experience that are assessed through two spectrums:

1. Customer Participation – On one side the customer is totally passive and just enjoys the experience (example: Watching a tv show show), on the other side of the spectrum the customer is actively participating in the experience (such as spectating in real life a sports event where the crowd is part of the vibe and visual aura).
2. Connection or Immersion – On one side of this spectrum there is absorption and on the other end immersion. A person watching an event from some distance most likely are on the absorption part of the spectrum, while a person infield and immersed in the sights and sounds is ore on the immersion side.

This results in the realms of Entertainment; Educational; Esthetic; Escapist (Figure 2.3):

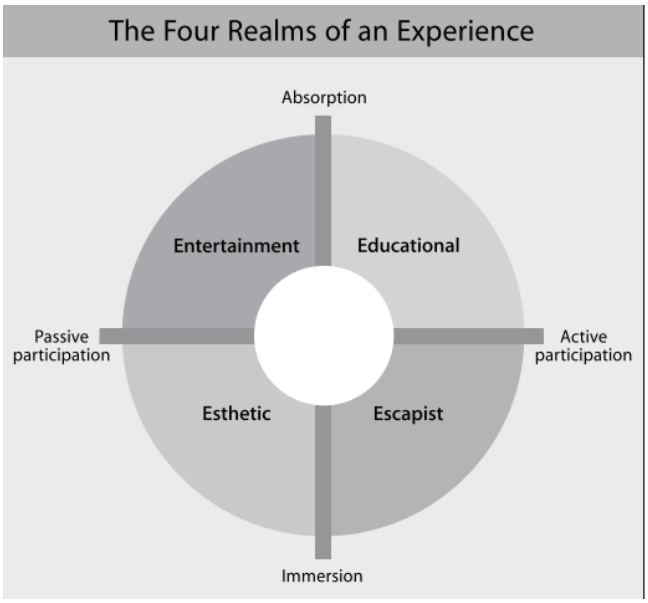

Figure 2.3 The four realms of an experience

Source: Pine & Gilmore (1998)

The authors, to conclude, add that to design memorable experiences there are five key principles:

1. Theme the experience – Having a theme such as “Hard Rock Cafe” or “Planet Hollywood”
2. Harmonize impressions with positive cues – Having some degree of attention to the small details in order to create a different and unique experience. Giving an example: When a restaurant host says “Your table is ready” it is not a different from any other restaurant, but when the Rainforest Cafe host says “Your adventure is about to begin” it is ramping up for the experience being created.
3. Eliminate Negative Cues – Transforming messages, typically negative, into a reinforcement for a desired behaviour. In an example, fast food restaurants normally have a “Thank You” sign at the trash bins, instead of a sign saying, “No service here”. This way customers understand the message and get a sense of gratitude.
4. Mix in Memorabilia – Have products that can be used as a physical memory of the experience such as Hardrock Cafe merchandising or in the same way Vacationers buy postcards.
5. Engage all five senses – The more senses an experience engages with, the more memorable it can be, thus the importance of trying to go for all.

Esports watching can be considered an experience and can have different degrees of intensity depending on the emotional involvement and engagement of the spectator, similar to regular sports (Sjöblom & Hamari, 2017b).

2.6 – ONLINE ENGAGEMENT

There isn't a clear definition for Online Brand Community Engagement, while there is some constructed definition for related terms. Hollebeek, Glynn and Brodie (2014) define Consumer Brand Engagement in self-concept as a "a consumer's positively valanced cognitive, emotional and behavioural brand-related activity during, or related to, specific consumer/brand interactions", Sprott, Czellar and Spangenberg (2009) define Brand Engagement as the "individual difference representing consumers' propensity to include important brands as part of how they view themselves". Consumer engagement with a website was also defined as "A collection of experiences - Consumer's beliefs about how a site fits into his/her life" by Calder, Malthouse and Schaedel (2009). Algesheimer, Dholaki and Herrmann (2005) presented the concept of community engagement as "the consumer's intrinsic motivation to interact and cooperate with community members" and Hennig-Thurau, Gwinner, Walsh and Gremler (2004) in the early days defined Electronic World of Mouth communication as "any positive or negative statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet".

Based on this previous research Baldus, Voorhees and Calantone (2015) defined Online Brand Community Engagement as "the compelling, intrinsic motivations to continue interacting with an online brand community".

In the case of esports streams, the most common way to engage is through the streaming platform (being twitch the main one). Hilvert-Bruce, Neill, Sjöblom and Hamari (2018) claim that there are social reasons for those watching to engage with the stream. Considering Emotional connectedness, Time Spent watching, time subscribed (a mechanism to subscribe to the stream supporting and unlocking exclusive emotes or badges) and Donations, (Hilvert-Bruce et al., 2018) found that these types of engagements can be explained by 6 motivators: Looking for Social interaction; Sense of community; Meeting new people; Entertainment; Information seeking and external support. The authors conclude that a desire for social interaction and a sense of belonging to an online community were the most consistent and strongest motivators for engagement, contrary to prior research that claimed that consumers

engaged looking for social support and social anxiety. Hilvert-Bruce et al. (2018) explain the different results to different online communities might have different reasons to engage.

Hilvert-Bruce et al. (2018) also support previous research that smaller streaming channels lead to stronger association between social motivators and higher engagement, providing richer interactions and greater sense of community.

Research shows that customer engagement, can lead to positively influence on Brand Loyalty and repurchase intention (Chan, Zheng, Cheung, Lee, & Lee, 2014; Islam & Rahman, 2017) and that a positive costumer sentiment in social media leads to higher engagement and those who engage are more likely to have higher purchase intention to the brand (Malthouse, Calder, Kim, & Vandenbosch, 2016; Meire, Hewett, Ballings, Kumar, & Van den Poel, 2019). Barhemmati and Ahmad (2015) also add that those emotionally attached to social media and online communities spend more time on said platforms and are more likely to engage with brands and companies present, connecting with Prentice, Han, Hua and Hu (2019) that argue that when stream viewer identifies with the streamer or with the community (emotional attachment) it has a positive effect on the viewer's engagement that ends up having a positive effect on the viewers purchase intention of items connected with the stream.

2.7 – THEORETICAL MODEL AND HYPOTHESIS

The following assumptions are made using the Positivistic approach and will be tested accordingly the data retrieved from the questionnaire.

The thought process behind the hypotheses are to test if the Experience watching online Esports Streams has any effect on Online Engagement while watching and if Online Engagement has any effect on explaining Brand Attitude and Intention to Purchase of brands present during the stream. The following hypotheses were formulated:

H1 – Does the Experience watching Esports Streams influences viewers' Online Engagement?

Watching esports streams can be considered an experience and experiences have a spectrum for customer participation and immersion. Those that participate, through chat for instance, can be considered engaged and participating in a well setup stream for a good experience, thus transposing emotional attachment to brands involved (Pine & Gilmore, 1998).

H2 – Does Online Engagement while watching Esports Streams influence viewers' Brand Attitude?

H3 – Does Online Engagement while watching Esports Streams influence viewers' Purchase Intention?

Consumers interact online for many reasons: such as sense of community, meeting new people, entertainment, information or looking for external support. Online engaging with a brand, in this case through esports streams, could lead to a positive sense of community having positive impacts on brands present (Hilvert-Bruce et al., 2018; Islam & Rahman, 2017).

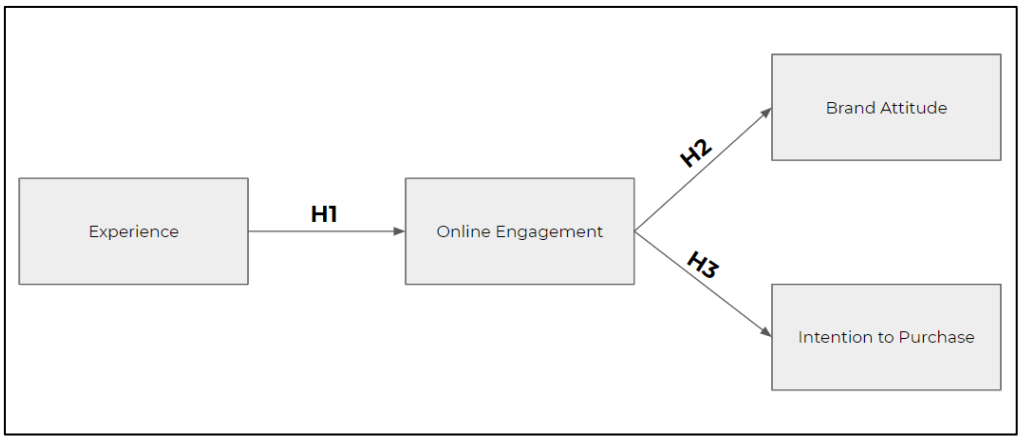

Figure 2.4 Theoretical Model

Source: Own elaboration

Chapter 3 – METHODOLOGY

In this study a quantitative approach was used. First a questionnaire was created and shared through Google Forms. Following cleaning the answers data of invalid answers, an exploratory analysis was performed in order to understand relationships between calculated variables and what factors have impact on measured variables. After, a reliability analysis is conducted through measuring Cronbach's Alpha.

Upon validating the variables and its's consistency, in a first phase a Simple Linear Regression is conducted using Experience as an independent variable and Online engagement as a dependent variable. The goal is to identify the impact of experience on Online Engagement. Moving further, in a second phase two Simple Linear Regressions are conducted: one using Online Engagement as an Independent Variable and Brand Attitude as a dependable and other using Online Engagement as an Independent Variable and Intention to Purchase as a dependable Variable.

After all the analysis are finished, conclusions and managerial implications are taken upon taking account the results obtained (Malhotra, 2007).

3.1 – PROCEDURE

A questionnaire (Appendix A) was created using Google Forms composed by 52 items regarding esports streams Experience (Independent Variable), Online Engagement (Mediator), Brand Attitude and Purchase Intention (Dependent Variables), in this specific order. At the end it was followed by 4 Demographic questions. The whole questionnaire was 100% in English.

All the questions were of required response after answering yes to the first question about having ever watched esports streams in the past. If the answer to that first question was "No", the questionnaire would end.

Initially the questionnaire was given to 15 esports spectators to test the structure and understandability of the items being questioned. There were made small adaptations to wording, in order to make it more understandable for the esports context.

After the adaptations the questionnaire was share through social media and online messaging services. In order to get more volume, the questionnaire was posted on Facebook groups and Reddits related to esports, gaming and specific games.

Unfortunately, some were removed due to not being compliant with the subreddit rules. The questionnaire was open to answer from the 4th of June until the 1st of July.

3.2 – SAMPLE

The questionnaire started with the question *"Have you ever watched esports streams in the past?"* as a method to filter respondents to people that had contact with esports streams and apply some qualification to the answers. From the 303 answers, 89 answered *"No"* having no further questions and ending the survey there for those 89, reducing the sample size to 214. From these 214, 11 answers were not valid reducing the sample size to 203.

From these 203 answers, 81% were male and 19% female. In terms of nationality 58% were Portuguese being the main nationality represent, with the second being American at 6%. Most of the answers (51%) were from people 19 to 24 years old, 35% of the answers were from 25 to 34 years old. Around 41% of the answers said that watched from 1 to 4 hours of esports streams per week, and 28% said to watch 5 to 8 hours per week.

To understand the profile of the respondents, some demographic questions were asked about their nationality, gender, age and the number of hours spent on average per week watching esports streams.

3.2.1 – RESPONDENT PROFILE

Regarding gender, 81% of the respondents were Male (N=164), while only 19% were Female (N=39). From the collected data about Age, 51% of the respondents (N=103) are between 19 and 24 years old. There are 35% (N=70) between 25 and 34 years old, 13% of the respondents (N=27) are between 12 and 18 years old and 1% (N=3) are between 45 and 54 years old.

Regarding the consumption habits of esports streams, 41% of the respondents (N=83) claim to watch between 1 to 4 hours of esports streams per week, while 28% (N=56) claim to watch

between 5 to 8 of esports streams, 19% (N=39) watch between 9 to 14 hours, 8% (N=16) between 15 to 24 and 4% (N=9) claim to watch more than 25 hours per week.

In terms of nationality, 58% corresponding to 118 were Portuguese, 6% corresponding to 12 were American, 4% corresponding to 9 were German, 7 Spanish corresponding to 3%, 3% British and 3% French corresponding to 6 each. There were also 22% other nationalities ranging from 1 to 5 answers each.

3.3 – CONSTRUCT MEASURES

3.3.1 – MEDIATING VARIABLE - ONLINE ENGAGEMENT

The scale to measure Online Engagement was based on the "Scale Development and Validation for Measuring Online Engagement" (Paruthi & Kaur, 2017). This scale was created with the aim of clearing the conceptualization and rigorous measurement of the construct within social media.

Paruthi and Kaur (2017) developed and validate a scale with four dimensions: Conscious Attention (CA) with 6 questions, Affection (AF) with 5, Enthused Participation (EP) with 6 and Social Connection (SC) with 3 questions, resulting in a total of 20 question items. All the questions used a 1 to 7 Likert Scale, being 1 – "Strongly Disagree" and 7 – "Strongly Agree".

3.3.2 – INDEPENDENT VARIABLE – EXPERIENCE

The scale used to measure Experience was based on "Measuring Experience Economy Concepts: Tourism Applications" (Oh, Fiore, & Jeoung, 2007). This scale was created taking into account Pine and Gilmore (1998) four realms of experience and making each of it a dimension of the construct: Entertainment (ET), Educational (ED), Esthetic (ES) and Escapism (EC) with 6 questions each resulting in a total of 24 question items. All the questions used a 1 to 7 Likert Scale, being 1 – "Strongly Disagree" and 7 – "Strongly Agree".

3.3.4 – DEPENDABLE VARIABLE - PURCHASE INTENTION

The scale used to measure Purchase Intention was based on "A Test of Ad Appeal Effectiveness in Poland and the United States: The Interplay of Appeal, Product and Culture" (Lepkowska-White, Brashear, & Weinberger, 2003).

This construct with the scale applied had 3 question items. All questions used a 1 to 7 Likert Scale, being 1 – “Strongly Disagree” and 7 – “Strongly Agree”.

3.3.5 – DEPENDABLE VARIABLE - BRAND ATTITUDE

The Scale used to measure Purchase Intention was based on “A Test of Ad Appeal Effectiveness in Poland and the United States: The Interplay of Appeal, Product and Culture” (Chang & Liu, 2009).

This construct with the scale applied had 5 question items. The scale initially was a Likert Scale from 1 to 5 being 1 – “Strongly Disagree” and 5 – “Strongly Agree” but was adapted to 1 to 7 in order to have the same scale as the other variables.

Chapter 4 – DATA ANALYSIS AND FINDINGS

4.1 – DESCRIPTIVE STATISTICS

This section presents the analyses of results of the Descriptive Analysis calculated through SPSS Statistics 26. The study of the Mean and Standard Deviation was done for every of the 52 items and to constructs that were previously mentioned and computed accordingly.

4.1.1 – ONLINE ENGAGEMENT

The first construct being analysed is **Online Engagement**. It has 4 different dimensions with a total of 20 questions. The values for both Mean and the Standard Deviation for each item are presented in Table 4.1 below.

As shown in Table 4.1, the item OE.CA2 – "I like events that are related to esports streams" has the highest mean of 5.50. There are only 2 items with Means below 4: OE.EP4 – "My days would not be the same without esports streams." with 3.60 and OE.EP5 – "I try to fit accessing esports streams into my schedule." with 3.99.

Through computing the Means of every answer to the items regarding Online Engagement the construct OE was created. The Mean for this variable is 4.64 and the standard deviation 1.31. Since the scale used was the Likert Scale with values from 1 to 7, the Mean represents an agreeing value.

Table 4.1 Descriptive statistics for Online Engagement

Source: Own elaboration

Construct	Dimension	Item	Question	Mean	Std. Deviation
Online Engagement	Conscious attention	OE.CA1	I like to know more about esports streams	5.10	1.61
Online Engagement	Conscious attention	OE.CA2	I like events that are related to esports streams	5.50	1.52
Online Engagement	Conscious attention	OE.CA3	I like to learn more about esports streams	4.99	1.63
Online Engagement	Conscious attention	OE.CA4	I pay a lot of attention to anything about esports streams	4.63	1.72
Online Engagement	Conscious attention	OE.CA5	I keep up with things related to esports streams	4.86	1.80
Online Engagement	Conscious attention	OE.CA6	Anything related to esports streams grabs my attention.	4.43	1.71
Online Engagement	Affection	OE.AF1	Engaging with esports streams makes me feel happy.	4.90	1.69
Online Engagement	Affection	OE.AF2	I feel the experience on esports streams to be pleasurable.	5.38	1.47
Online Engagement	Affection	OE.AF3	Browsing esports streams satisfies me.	4.86	1.66
Online Engagement	Affection	OE.AF4	I feel involved with anything related to esports streams	4.28	1.68
Online Engagement	Affection	OE.AF5	I have emotional feelings attached to esports streams	4.12	1.92
Online Engagement	Enthused Participation	OE.EP1	I spend a lot of my free time on esports streams.	4.33	1.93
Online Engagement	Enthused Participation	OE.EP2	I am heavily into esports streams.	4.48	1.94
Online Engagement	Enthused Participation	OE.EP3	I am passionate about esports streams.	4.41	1.86
Online Engagement	Enthused Participation	OE.EP4	My days would not be same without esports streams.	3.60	1.96
Online Engagement	Enthused Participation	OE.EP5	I try to fit accessing esports streams into my schedule.	3.99	2.04
Online Engagement	Enthused Participation	OE.EP6	I enjoy spending time on esports streams.	5.13	1.60
Online Engagement	Social connection	OE.SC1	I love accessing esports streams with my friends.	4.65	1.89
Online Engagement	Social connection	OE.SC2	I enjoy using esports streams more when I am with others	4.32	2.04
Online Engagement	Social connection	OE.SC3	Esports streams are more fun when other people around me also access it.	4.79	1.90
Online Engagement	**-**	**OETotal**	**-**	**4.64**	**1.31**

4.1.2 – EXPERIENCE

The second construct being analysed is Experience. It has 4 different dimensions with a total of 24 questions. The values for both Mean and the Standard Deviation for each item are presented in Table 4.2 below.

As shown in Table 4.2, the item EXP.ET5 – "Watching activities of others was very entertaining" has the highest mean of 5.30. The item with the lowest mean is EXP.ET6 – "What others did was boring to watch" with 3.07.

Through computing the Means of every answer to the items regarding Experience**,** the construct EXP was created. The Mean for this variable is 4.59 and the standard deviation 1.09. Since the scale used was the Likert Scale with values from 1 to 7, the Mean represents an agreeing value.

Table 4.2 Descriptive statistics for Experience

Source: Own elaboration

Construct	Dimension	Item	Question	Mean	Std. Deviation
Experience	Education	EXP.ED1	Watching esports streams has made me more knowledgeable	5.28	1.57
Experience	Education	EXP.ED2	I learned a lot watching esports streams	5.25	1.61
Experience	Education	EXP.ED3	Watching esports streams stimulated my curiosity to learn new things	5.11	1.63
Experience	Education	EXP.ED4	Watching esports streams was a real learning experience	4.93	1.61
Experience	Education	EXP.ED5	Watching esports streams was highly educationmal to me	4.68	1.67
Experience	Education	EXP.ED6	Watching esports streams really enchanced my skills	5.08	1.74
Experience	Esthetics	EXP.ES1	I felt a real sense of harmony watching esports streams	4.46	1.65
Experience	Esthetics	EXP.ES2	Just watching the stream was very pleasent	5.10	1.58
Experience	Esthetics	EXP.ES3	The setting was pretty bland	3.92	1.70
Experience	Esthetics	EXP.ES4	The setting was very attractive	4.87	1.47
Experience	Esthetics	EXP.ES5	The setting really showed attention to design detail	4.93	1.42
Experience	Esthetics	EXP.ES6	The setting provided pleasure to my senses	4.80	1.42
Experience	Entertainment	EXP.ET1	Activities of others were amusing to watch	5.18	1.40
Experience	Entertainment	EXP.ET2	Watching others perform was captivating	5.27	1.48
Experience	Entertainment	EXP.ET3	I really enjoyed watching what others were doing	5.19	1.48
Experience	Entertainment	EXP.ET4	Activies of others were fun to watch	5.26	1.42
Experience	Entertainment	EXP.ET5	Watching activities of others was very entertaining	5.30	1.44
Experience	Entertainment	EXP.ET6	What others did was boring to watch	3.07	1.87
Experience	Escapism	EXP.EC1	I felt I played a different character here	3.90	1.77
Experience	Escapism	EXP.EC2	I felt like i was living in a different time or place	3.68	1.98
Experience	Escapism	EXP.EC3	The experience here let me imagine being someone else	3.73	1.98
Experience	Escapism	EXP.EC4	I completely escaped from reality	3.84	2.04
Experience	Escapism	EXP.EC5	I totally forgot about my daily routine	3.71	2.08
Experience	Escapism	EXP.EC6	I felt i was in a different world	3.58	2.05
Experience	**-**	**EXP Total**	**-**	**4.59**	**1.09**

4.1.3 – BRAND ATTITUDE

The third construct being analysed is Brand Attitude. It has a total of 5 question items. The values for both Mean and the Standard Deviation for each item are presented in Table 4.2 below.

As shown in Table 4.2 the item BA1 – "I am Favourable to brand X" has the highest mean of 4.20. The item with the lowest mean is BA5 – "I think the service of X is Bad" with 3.20.

Through computing the Means of every answer to the items regarding Brand Attitude**,** the construct BA was created. The mean for this variable is 3.64 and the standard deviation 0.99. Since the scale used was the Likert Scale with values from 1 to 7, the mean represents a neutral value.

Table 4.3 Descriptive Statistics for Brand Attitude

Source: Own elaboration

Construct	Item	Question	Mean	Std. Deviation
Brand attitude	BA1	I am Favorable to brand X	4.20	1.67
Brand attitude	BA2	I do not like Brand X	3.39	1.66
Brand attitude	BA3	X can satisfy my needs	4.06	1.53
Brand attitude	BA4	I have negative opinions toward X	3.33	1.55
Brand attitude	BA5	I think the service of X is Bad	3.20	1.55
Brand attitude	**BA Total**	**-**	**3.64**	**0.99**

4.1.4 – PURCHASE INTENTION

The fourth construct being analysed is Purchase Intention. It has a total of 3 question items. The values for both Mean and the Standard Deviation for each item are presented in Table 4.2 below.

As shown in Table 4.2, all the items have similar values with the mean boing from 4.10 to 4.51 and standard deviation from 1.65 to 1.80.

Through computing the Means of every answer to the items regarding Purchase Intention**,** the construct PI was created. The mean for this variable is 4.34 and the standard deviation 1.62. Since the scale used was the Likert Scale with values from 1 to 7, the mean represents an agreeing value.

Table 4.4 Descriptive Statistics for Purchase Intention

Source: Own elaboration

Construct	Item	Question	Mean	Std. Deviation
Purchase intention	PI1	If I were looking for this type of product my likelihood of purchasing the product in the ad would be high.	4.10	1.65
Purchase intention	PI2	If I were to buy this type of product, the probability that I would consider buying the product in the ad would be high.	4.43	1.77
Purchase intention	PI3	If had to buy this type of product, my willingness to buy the product in the ad would be high.	4.51	1.79
Purchase intention	**PI Total**	**-**	**4.34**	**1.62**

4.2 – EXPLORATORY FACTOR ANALYSIS

Kaiser-Meyer-Olkin and Bartlett's tests were used in order to understand the correlation structure among the set of items presented in the questionnaire (Fabrigar & Wegener, 2012) and to reduce the large number of variables into the correct number of components in clusters.

Table 4.5 Kaiser-Meyer-Olkin and Bartlett's test result

Source: SPSS Output

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.930
Bartlett's Test of Sphericity	Approx. Chi-Square	11218.401
	df	1326
	Sig.	.000

The value of Kaiser-Meyer-Olkin is 0.933, representing a great level of adequacy of the sample of this questionnaire. For the Bartlett's Test of Sphericity, the significant level is 0.000, that by being less than 0.05 results in the acceptance of for further analysis as the null hypothesis of no correlation between variables is dismissed.

Table 4.6 Total Variance of the sample

Source: SPSS Output

Total Variance Explained

	Initial Eigenvalues			Rotation Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	22.271	42.829	42.829	10.195	19.606	19.606
2	5.098	9.803	52.632	7.025	13.510	33.116
3	2.982	5.735	58.367	5.881	11.309	44.425
4	2.482	4.773	63.139	5.751	11.060	55.485
5	2.280	4.384	67.524	3.195	6.144	61.629
6	1.842	3.543	71.067	2.669	5.132	66.761
7	1.548	2.976	74.043	2.567	4.936	71.697
8	1.114	2.143	76.186	1.814	3.488	75.185
9	1.076	2.069	78.255	1.596	3.070	78.255
10	.869	1.672	79.927			

The next step was to analyse the Total Variance Explained represented in Table 4.6. It is assumed that there are 9 different components due to the 9 components having a total value superior to 1. Those 9 components also represent 78% of the original data.

The following step is to create a Rotated Component Matrix, through Varixmax pairing correlated variables into the 9 components (table in Appendix B).

Items EXP.ES1, EXP.ET6 and BA1 have a value below 0.5, thus resulting in being excluded from the analysis.

4.2.1 – RELIABILITY

In this section statistical tests are performed in order to evaluate the reliability of the items in study. If the conducted test has high reliability it will enhance the assessment and findings.

Reliability is the degree to which measurements are repeatable, meaning that the same measurement carried by different people, on different moments, under different circumstances, even with somehow different instruments that measure the same thing, will have the same consistency and outcome (Drost, 2011). For an instrument to be valid it as to be reliable so the reliability is directly associated with validity. However, it does not work on the other way around as the reliability is not dependent of the validity (Tavakol & Dennick, 2011).

Cronbach's alpha was used as the tool for the analysis of the internal reliability. The internal reliability or consistency is "the extent to which all the items in a test measure the same concept or construct and hence it is connected to the inter-relatedness of the items within the test" (Tavakol & Dennick, 2011). Coefficient alpha (Cronbach, 1951) is expressed in a number between 0 and 1. According to Cortina (1993) an Alpha value above 0.7 is acceptable without issues, and greater than 0.8 is preferred. Ursachi, Horodnic and Zait (2015) also claim that an alpha value of above 0.6 is an acceptable level of reliability and generally accepted.

This reliability test plays a vital role when determining the internal validity of any scales used in Likert Scales analysis. Individual items do not provide enough estimates of reliability thus resulting in not being used.

Removing the question items previously stated due to Rotated Component Matrix results, the constructs final structure and reliability are summarized in Table 4.7:

Table 4.7 Constructs Items and Alpha Cronbach

Source: Own elaboration

Initials	Construct	# Question Items	α Cronbach
OE	Online Engagement	20	0.955
EXP	Experience	22	0.944
BA	Brand attitude	4	0.652
PI	Purchase intention	3	0.927

Online Engagement has a value of 0.955 showing an excellent value of internal consistency and almost no significant change in case of any of the 20 items being deleted; **Experience** presents a value of 0.944 that is also excellent and also with no significant change in case of any of the 22 items being deleted; **Purchase Intention** reveals to have an Alpha Cronbach value of 0.927, which is also excellent and with no significant change in case of any of the 3 items being deleted; **Brand Attitude** presents a value of 0.652 showing some level of internal consistency.

In Brand Attitude's case if an item gets deleted, the outcome can be very different depending on the item:

Table 4.8 Alpha Cronbach - Brand Attitude

Source: Own elaboration

Construct	α Cronbach	items	α Cronbach if item deleted
Brand Attitude	0.652	BA2	0.459
		BA3	0.851
		BA4	0.393
		BA5	0.454

If BA2, BA4 or BA5 are deleted, the construct's Alpha Cronbach changes to around 0.4 showing low impact on the construct total. While if item BA3 – "X can satisfy my needs" is deleted, the construct's Alpha Cronbach changes to 0.85, showing a high impact on the construct. An Alpha Cronbach's value of 0.85 would mean a high level of consistency, meaning that the answers to BA3 are inconsistent when compared to the answers to the others question items.

4.3 – LINEAR REGRESSION ANALYSIS

For the Linear Regression analysis part, it was split in two parts. First it was analysed the correlation between the independent Variable of the model (Experience) with the mediator (Online Engagement) – first linear regression. After, it was analysed the correlation between Online Engagement and Brand Attitude (second linear regression) and the correlation between Online Engagement with Purchase intention (third linear regression)

4.3.1 - EXPERIENCE AS INDEPENDENT VARIABLE AND ONLINE ENGAGEMENT AS DEPENDENT VARIABLE

The first test done is ANOVA (Table 4.9) so one can understand if the independent variable explains the dependent one. The significance in this case is 0.000, which is less than 0.05, supporting the assumption that the Independent variable explains the dependent variable.

Table 4.9 ANOVA – Online Engagement and Experience

Source: SPSS Output

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	214.985	1	214.985	322.993	.000[b]
	Residual	133.786	201	.666		
	Total	348.772	202			

It can also be concluded from the Model Summary Table (Table 4.10) that Experience explains 61% of the variability of Online Engagement due to adjusted R square being equal to 0.614.

Table 4.10 Model Summary - Online Engagement and Experience

Source: SPSS Output

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.785[a]	.616	.614	.8158453420	2.191

The statistical relevancy of this construct for this analysis can be proved in the Coefficients Table (Table 4.11). The Sig. value for Experience is less than 0.05, thus being relevant explanatory variable.

Table 4.11 Coefficients - Online Engagement and Experience

Source: SPSS Output

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	.408	.242		1.683	.094
	EXP Total	.907	.050	.785	17.972	.000

The Linear Regression model in this case is:

$$\textbf{Online Engagement} = \beta 0 + \beta 1 * \textbf{EXP} \quad (1)$$

From the Coefficients Table, it can be concluded that β0 is equal to 5.859 and β1 is equal to the 0.907 from the unstandardized coefficients part, thus the final model being:

$$\textbf{Online Engagement} = 5.859 + 0.907 * \textbf{EXP} \quad (2)$$

This analysis answers to **H1 – "Does the Experience watching Esports Streams influences viewers' Online Engagement of viewers?"** Yes, it has a positive impact, meaning that a positive Experience will positively impact Online Engagement, thus H1 is validated.

4.3.2 - Online Engagement as independent Variable and Brand Attitude as dependent Variable

Moving on to the second Linear Regression, considering Online engagement as independent and Brand attitude as dependent, the first test done is the ANOVA (Table 4.12).

Table 4.12 ANOVA - Online Engagement and Brand Attitude

Source: SPSS Output

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.162	1	.162	.133	.715[b]
	Residual	244.772	201	1.218		
	Total	244.935	202			

In this case, sig value is equal to 0.715, higher than 0.05, thus concluding that Online Engagement does not explain Brand Attitude by not being statistically significant. The Adjusted R Square is equal to -0.004 (Table 4.13) also supporting that there is no correlation between the variables.

Table 4.13 Model Summary - Online Engagement and Brand Attitude

Source: SPSS Output

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.026[a]	.001	-.004	1.10353	1.457

As presented in Table 4.14, Coefficients results demonstrate a sig of 0.000, showing statistical significance to the model, but due to the ANOVA results the model itself has no significance thus, the coefficients results are not relevant.

Table 4.14 Coefficients - Online Engagement and Brand Attitude

Source: SPSS Output

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.396	.285		11.927	.000
	OE Total	.022	.059	.026	.365	.715

This second Simple Linear Regression analysis answers the question of **H2 – Does Online Engagement while watching Esports Streams influence viewers' Brand Attitude?** There is no evidence in this study that Online Engagement influences the viewers' Brand Attitude.

4.3.3 - Online Engagement as independent Variable and Purchase Intention as dependent Variable

Moving on to the third Simple Linear Regression, the first test done is ANOVA (Table 4.15). The significance in this case is 0.000, which is less than 0.05, supporting the assumption that the Independent variable (Online Engagement) explains the dependent variable (Purchase Intention).

Table 4.15 ANOVA - Online Engagement and Purchase Intention

Source: SPSS Output

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	137.259	1	137.259	69.680	.000[b]
	Residual	395.937	201	1.970		
	Total	533.195	202			

It can also be concluded from the Model Summary Table (Table 4.16) that Experience explains 25% of the variability of Online Engagement due to adjusted R square being equal to 0.254.

Table 4.16 Model Summary – Online Engagement and Purchase Intention

Source: SPSS Output

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.507[a]	.257	.254	1.403507966	1.944

The relevancy for Purchase Intention coefficients can be proved in the Coefficients Table (Table 4.17). The Sig. value for Experience is less than 0.05, thus having statistical significance.

Table 4.17 Coefficients - Online Engagement and Purchase Intention

Source: SPSS Output

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.436	.362		3.965	.000
	OE Total	.627	.075	.507	8.347	.000

The Linear Regression model in this case is:

$$\textbf{Purchase Intention} = \beta 0 + \beta 1 * \textbf{Online Engagement} \quad (3)$$

From the Coefficients Table, it can be concluded that β0 is equal to 1.436 and β1 is equal to the 0.627 from the unstandardized coefficients part, thus the final model being:

$$\textbf{Purchase Intention} = 1.436 + 0.627 * \textbf{Online Engagement} \quad (4)$$

This third Simple Linear Regression analysis answers the question of **H3 – Does Online Engagement while watching Esports Streams influence viewers' Purchase Intention?** Yes, there is evidence that Online Engagement has a positive influence on viewers' Purchase Intention.

As a summary of the analysis, as shown in table 4.18, H1 and H3 are validated while H2 is not validated:

Table 4.18 Hypothesis Conclusion

Source: Own Elaboration

Hypothesis	Validated
H1 – Does the Experience watching Esports Streams influences viewers' Online Engagement?	Yes
H2 – Does Online Engagement while watching Esports Streams influence viewers' Brand Attitude?	No
H3 – Does Online Engagement while watching Esports Streams influence viewers' Purchase Intention?	Yes

CHAPTER 5 - CONCLUSIONS AND IMPLICATIONS

5.1 DISCUSSION AND CONCLUSIONS

The purpose of this dissertation was to first understand if the experience watching online esports streams impacts the online engagement with the stream (H1) and secondly, how online engaging with the streams impacts the viewers perception of brands present through brand attitude (H2) and purchase intention (H3).

Firstly, focusing on Experience, H1 – Does the Experience watching Esports Streams influences viewers' Online Engagement? – was validated. This conclusion connects with Pine and Gilmore (1998) experience spectrums, being now able to say that those that have a positive experience are on the active participation spectrum, participating through engagement with the stream. Pine and Gilmore (1998) also claimed that "Experiences can be described as a next step of a service when the service works as a set up for the real value that is the true experience" experiences are also memorable and personal, creating an emotional link. Experiences are personal, memorable and have sensations as a factor of demand, which connects to (Hilvert-Bruce et al., 2018) claim that there are social reasons to engage with streams such as looking for a sense of community (sensations), entertainment (stage as an economic function) where the consumer feels like a guest, connecting these two constructs (Online Engagement and Experience) and supporting the results of this analysis, thus streaming being personal and having emotional attachment connecting with Barhemmati & Ahmad (2015) claims that emotionally attached are more likely to engage.

Now considering the focus on Online Engagement impact, H2 – Does Online Engagement while watching Esports Streams influence viewers' Brand Attitude? – was not validated and H3 – Does Online Engagement while watching Esports Streams influence viewers' Purchase Intention? - was validated.

While analysing the Brand Attitude's construct it was also found that the internal consistency relied heavily on the item questioning the feeling about commercial aspects, and the question items related to branding had a low impact on its consistency.

Islam and Rahman (2017) found that online brand communities can have a positive effect on customers' brand loyalty and those that engage online with communities on social media have higher purchase intention aligning with this analysis results. On the other hand, no evidence has

been found that engagement leads to higher brand attitude, connecting with the analysis of the Brand Attitude construct that concluded that online engagement influences more purchase and transactional feeling rather than branding and awareness towards the brand.

All these conclusions are an addition to the literature existent due to the lack of studies regarding streams in general and specifically esports streams and its opportunities for brands to connect to the audience and how it could affect brands relevant variables.

In this dissertation, it is added to the literature that a positive experience watching esports streams causes a higher level of engagement. It is also added to the existing literature, that a higher level of engagement results in a more likely hood of purchasing a product from a present brand, when compared to consumers that have lower levels of engagement, as previously stated. About a Brand Attitude perception by consumers, this dissertation found no evidence of correlation between Brand Attitude and Online engagement.

Should also be considered a relevant finding, the internal consistency analysis of the Brand Attitude construct, that demonstrated engaged viewers are more susceptible to change their purchase intention of a present brand than to change their attitude towards the brand, meaning that a commercial and focus on transaction type of advertising should create more value for the brand than a branding type of advertising.

The importance of the role of online engagement and experience on a viewer being influenced by a brand gives a clearer perspective on the process. As shown in Figure 5.1, in blue is represented what was expected to happen when a brand advertised in a stream, which is simply advertise in the stream and that would increase viewers intention to purchase, while in green is highlighted a more step by step process that gives more clarity about the customers journey that was proven in this dissertation.

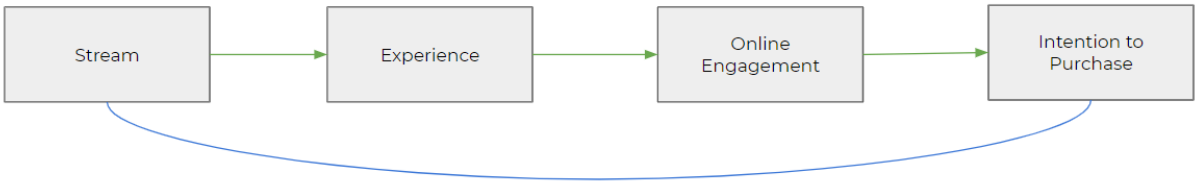

Figure 5.1 Intention to Purchase Journey

Source: Own elaboration

5.2 MANAGERIAL IMPLICATIONS

This dissertation provided a preliminary evaluation on how the connection with an esports stream, evaluated through engagement, can influence the response to a brand's ad. The conclusions and discussion previously mentioned led to relevant takeaways for understanding consumers reactions to brands advertising activities in esports streams.

When brands decide to include their presence in esports streams as part of their marketing strategy, it's fundamental to understand how consumers react to said presence, through advertising, sponsorship or product endorsements, in order to create relevant communication to obtain positive results. This study showed that esports streams can be experiences following Pine and Gilmore (1998) definition since they are personal, memorable and cause sensations, being able to create emotional moments that open windows of opportunities for brands to connect and reach for their target audience. As suggested by Alonso-Dos-Santos, Rejón Guardia, Pérez Campos, Calabuig-Moreno and Ko (2018) that in the case of regular sports, the quality of the content has a positive impact on the engagement, thus highlighting the importance of communication strategies with a community to have relevant and frequent content.

This highlights the importance of, when creating a stream or choosing a partner, considering the quality of the experience and the stream's engagement as relevant factors to have impact on the end goal (purchase intention). Adding to previous research findings that there are many different social motivations to engage with a stream (Hilvert-Bruce et al., 2018), combined with the experience finding, can help esports streams producers to understand on what to focus when creating and structuring content.

As concluded by Qian, Zhang, Wang and Hulland (2019), there are many demand factors for esports online spectatorship being chat rooms one of them. By further understanding them and possibility for each game, it gives the whole production ecosystem reasons to plan and conduct appropriate actions, keeping in mind of how their output can help keep the game sustain over years

For this reason, it's important to look for control mechanisms and benchmark KPIs to maintain the effectiveness of the marketing activity as suggested to be important by Islam and Rahman (2017), as well to look for actions that could improve these metrics such as also engaging with the stream as a brand, creating a two way communication.

It was also concluded that consumers show higher response to a more commercial approach by the brands than by a branding approach and this information of what type of advertising influences consumers, can be vital to set objectives, measuring them, managing expectations and adapting the communication through this channel to maximize the brand's marketing strategy return on investment. Having a branding type of advertising might not have a considerable impact on the viewers and fall short on a marketing strategy results due to the low response of the consumers, a commercial type of advertising might have results in a short or medium timeline increasing people in a consideration buying phase and increasing actual sales. This conclusion is also aligned with Islam and Rahman (2017), claims that customers that engage with brands online lead to positive commercial aspects such as brand loyalty.

A possible explanation for these results might be that the brands that are most present in the esports streams are gamming related and those who watch esports streams tend to be more "hardcore fans" thus already having awareness of the brand and the brand's advertising with a branding communication has a low margin to create added value, while if the brand's ad communicates something specific about why a product satisfies well a need or a promotion or other commercial aspect, it might have more influence because it creates additional value and transferring these consumers down to the conversion funnel to the consideration process and then to actual sales.

5.3 Limitations and Further Research

The present study has some limitations that need to be addressed for better understanding of the results that can skew and influence the conclusions.

First, related to the sample, the size is adequate but the representation on the demographics of the female gender is only 19%. This happens because the survey was shared on Facebook groups and subreddits related to esports that are places mostly visited by what is considered "hardcore gamers" that highly engage on all types of content related to esports and these "hardcore gamers" are 65% male, while consumers of esports streams might be more "soft fans" that do not visit these types of forums and might not be represented in the sample (Newzoo, 2019a).

The sample also shows a great presence of Portuguese and mostly European answers. Different continents have different cultures and their response to brand's presence in esports streams might be different than the present sample. Also gaming itself might have a different status in different cultures, and in most Asian cultures it is a mainstream activity. League of legends, the game with the biggest player base in the word has only two servers in Europe and only one in North America while in only China it has 29 different servers.

Secondly, the esports is a fast-growing industry with lack of literature and research that opens to many possibilities of work, but also makes it harder to find reliable and updated information and studies, thus resulting in comparing with results for sports, social media and online communities studies as esports streams could also be categorized into all 3.

As for further research, as previously stated, there are many opportunities and questions to be answered. Further research could look to understand the effect of online engagement on streams not related to esports, as there are other categories with exponential growth in the last years such as music streams, just chatting (as the name says, people just chatting about life), and non-competitive gaming.

Could also be interesting to understand the impact of adapting ads of non-gaming related brands to gaming environment. Materializing, Red Bull regularly creates ads in their regular sketchy style that show a person playing a specific video game of a tournament losing and then drinks a Red Bull and starts winning.

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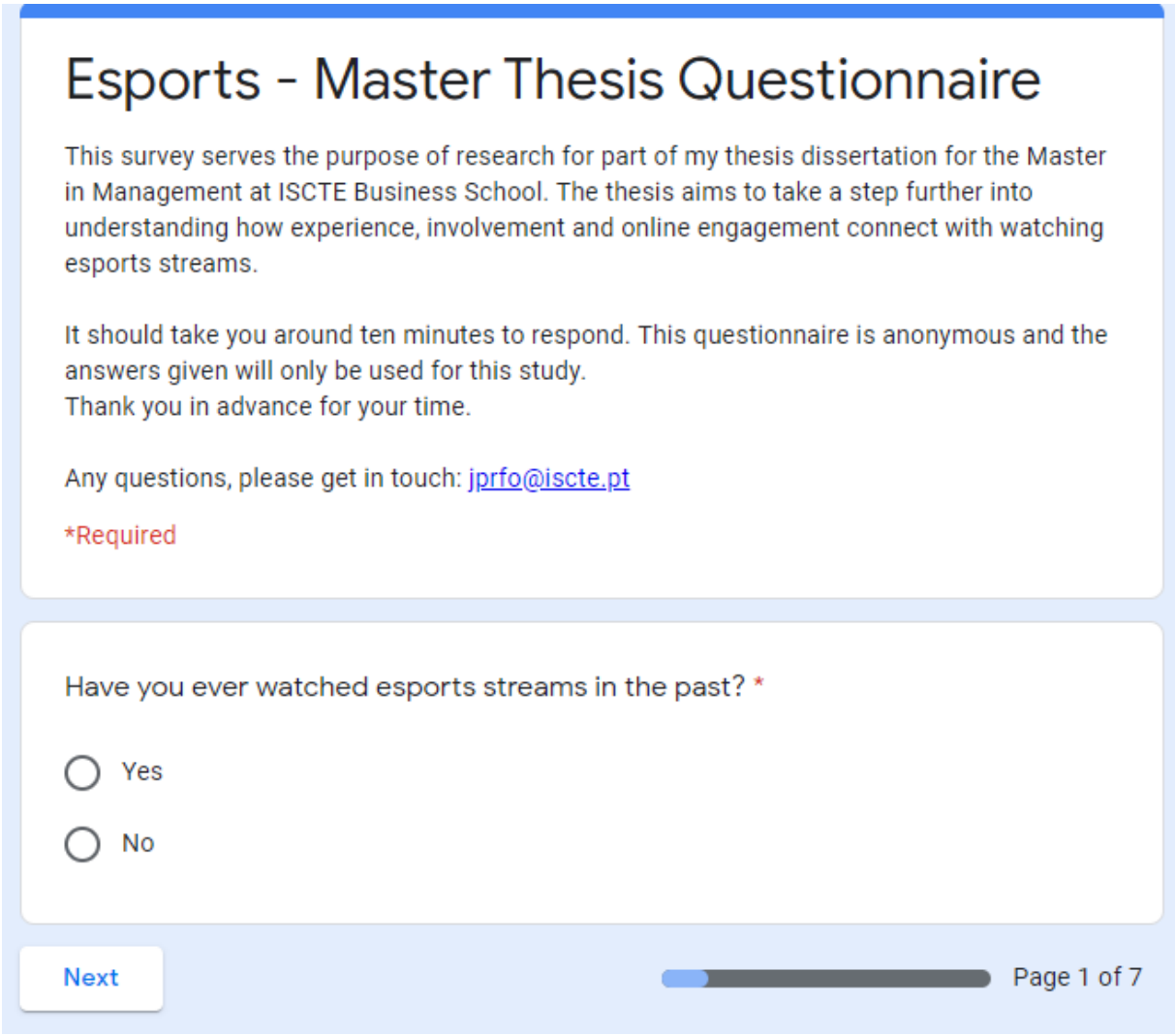
APPENDIXES

APPENDIX A – QUESTIONNAIRE



Esports - Master Thesis Questionnaire

This survey serves the purpose of research for part of my thesis dissertation for the Master in Management at ISCTE Business School. The thesis aims to take a step further into understanding how experience, involvement and online engagement connect with watching esports streams.

It should take you around ten minutes to respond. This questionnaire is anonymous and the answers given will only be used for this study.
Thank you in advance for your time.

Any questions, please get in touch: jprfo@iscte.pt

*Required

Have you ever watched esports streams in the past? *

Yes

No

Next

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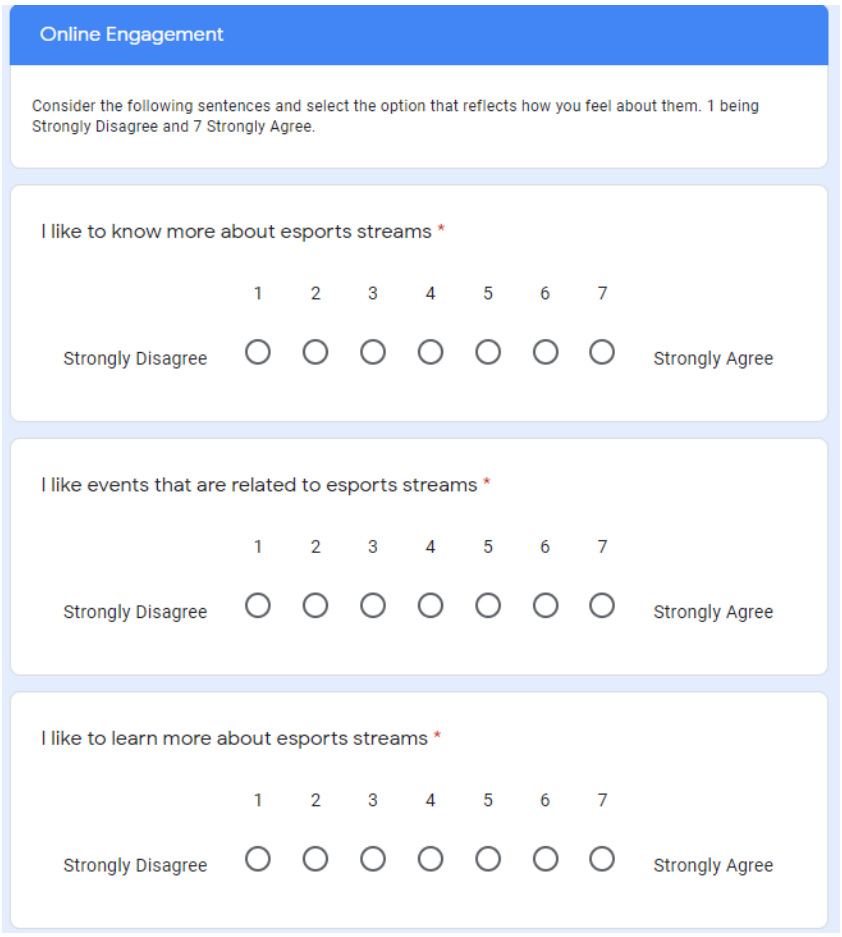


Online Engagement

Consider the following sentences and select the option that reflects how you feel about them. 1 being Strongly Disagree and 7 Strongly Agree.

I like to know more about esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I like events that are related to esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I like to learn more about esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I pay a lot of attention to anything about esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I keep up with things related to esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Anything related to esports streams grabs my attention *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Engaging with esports streams makes me feel happy *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I feel the experience on esports streams to be pleasurable *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Browsing esports streams satisfies me *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I feel involved with anything related to esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I have emotional feelings attached to esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I am heavily into esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I am passionate about esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

My days would not be the same without esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I try to fit accessing esports streams into my schedule *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I enjoy spending time on esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I love accessing esports streams with my friends *

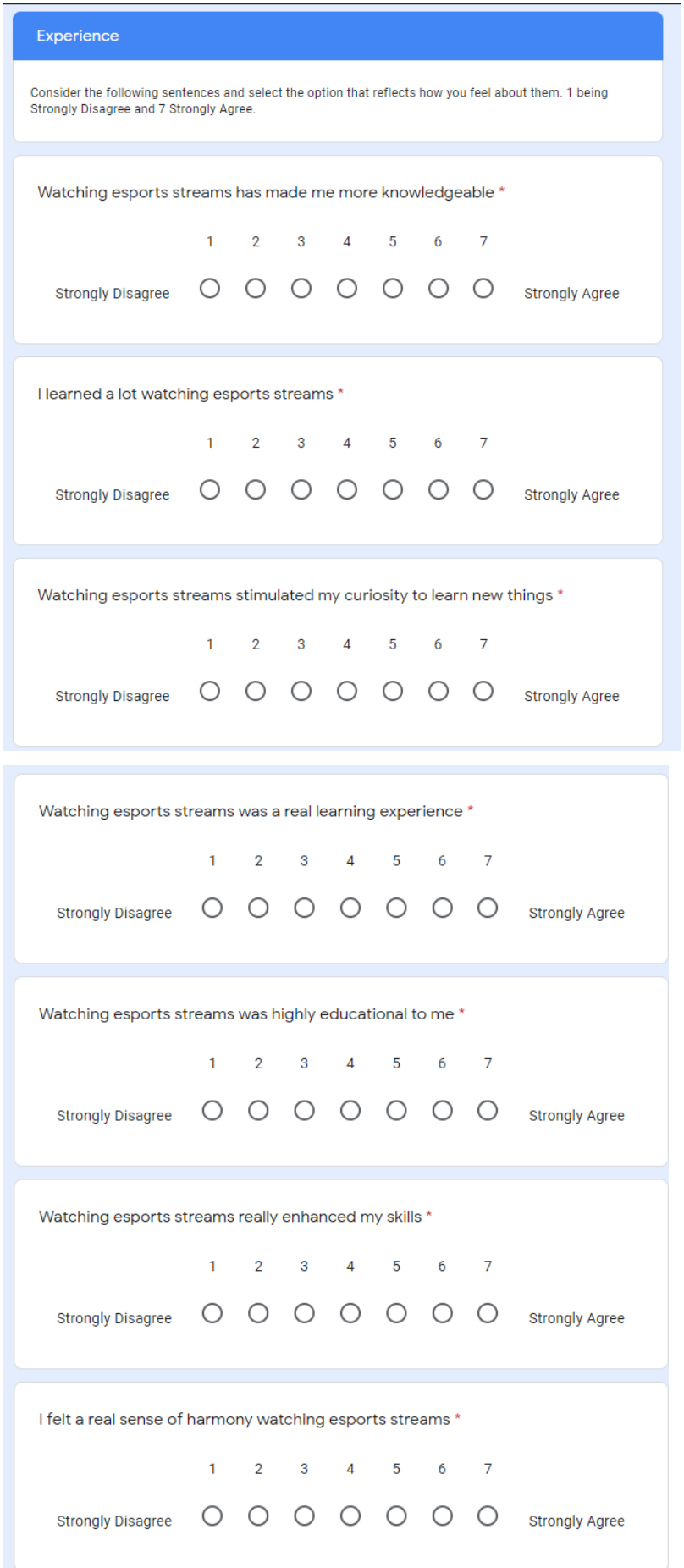
	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I enjoy using esports streams more when I am with others *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Esports streams are more fun when other people around me also access it *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree



Experience

Consider the following sentences and select the option that reflects how you feel about them. 1 being Strongly Disagree and 7 Strongly Agree.

Watching esports streams has made me more knowledgeable *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I learned a lot watching esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Watching esports streams stimulated my curiosity to learn new things *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Watching esports streams was a real learning experience *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Watching esports streams was highly educational to me *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Watching esports streams really enhanced my skills *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I felt a real sense of harmony watching esports streams *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Just watching the stream was very pleasant *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

The setting was pretty bland *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

The setting was very attractive *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

The setting really showed attention to design detail *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

The setting provided pleasure to my senses *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Activities of others were amusing to watch *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Watching others perform was captivating *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I really enjoyed watching what others were doing *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Activities of others were fun to watch *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Watching activities of others was very entertaining *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

What others did was boring to watch *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I felt I played a different character here *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I felt like I was living in a different time or place *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

The experience here let me imagine being someone else *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I completely escaped from reality *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I totally forgot about my daily routine *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I felt I was in a different world *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Brand attitude

Consider now that a brand X has shown an advertisement during an esports stream you were watching. Consider the following sentences and select the option that reflects how you feel about them. 1 being Strongly Disagree and 7 Strongly Agree

I am Favorable to brand X *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I do not like Brand X *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

X can satisfy my needs *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I have negative opinions toward X *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

I think the service of X is Bad *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

Purchase Intention

Consider the following sentences and select the option that reflects how you feel about them. 1 being Strongly Disagree and 7 Strongly Agree.

If I were looking for a product my likelihood of purchasing the product in the ad would be high *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

If I were to buy this type of product, the probability that I would consider buying the product in the ad would be high *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

If had to buy this type of product, my willingness to buy the product in the ad would be high *

	1	2	3	4	5	6	7	
Strongly Disagree	○	○	○	○	○	○	○	Strongly Agree

APPENDIX B – ROTATED COMPONENT MATRIX

Rotated Component Matrix[a]

	Component								
	1	2	3	4	5	6	7	8	9
OE.CA1	.501								.562
OE.CA2	.600								
OE.CA3									.598
OE.CA4	.783								
OE.CA5	.759								
OE.CA6	.744								
OE.AF1	.671								
OE.AF2	.583								
OE.AF3	.647								
OE.AF4	.775								
OE.AF5	.688								
OE.EP1	.791								
OE.EP2	.841								
OE.EP3	.819								
OE.EP4	.622								
OE.EP5	.647								
OE.EP6	.632								
OE.SC1						.789			
OE.SC2						.840			
OE.SC3						.891			
EXP.ED1			.819						
EXP.ED2			.830						
EXP.ED3			.712						
EXP.ED4			.795						
EXP.ED5			.795						
EXP.ED6			.748						
EXP.ES1									
EXP.ES2		.547							
EXP.ES3								.637	
EXP.ES4		.752							
EXP.ES5		.805							
EXP.ES6		.763							
EXP.ET1		.750							
EXP.ET2		.735							
EXP.ET3		.728							
EXP.ET4		.744							
EXP.ET5		.744							
EXP.ET6									
EXP.EC1				.773					
EXP.EC2				.834					
EXP.EC3				.828					
EXP.EC4				.834					
EXP.EC5				.827					
EXP.EC6				.892					
BA1									
BA2							.824		
BA3								.611	
BA4							.911		
BA5							.842		
PI1					.818				
PI2					.845				
PI3					.830				

APPENDIX C – SPSS OUTPUT – FIRST LINEAR REGRESSION – ONLINE ENGAGEMENT AND EXPERIENCE

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	214.985	1	214.985	322.993	.000[b]
	Residual	133.786	201	.666		
	Total	348.772	202			

a. Dependent Variable: OE Total

b. Predictors: (Constant), EXP Total

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.785[a]	.616	.614	.8158453420	2.191

a. Predictors: (Constant), EXP Total

b. Dependent Variable: OE Total

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.562001586	6.756640434	4.637192118	1.031641419	203
Residual	-2.30754876	1.994179130	.0000000000	.8138234174	203
Std. Predicted Value	-2.981	2.054	.000	1.000	203
Std. Residual	-2.828	2.444	.000	.998	203

a. Dependent Variable: OE Total

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
OE Total	.081	203	.002	.975	203	.001

a. Lilliefors Significance Correction

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	.408	.242		1.683	.094
	EXP Total	.907	.050	.785	17.972	.000

a. Dependent Variable: OE Total

APPENDIX D – SPSS OUTPUT – SECOND LINEAR REGRESSION – ONLINE ENGAGEMENT AND BRAND ATTITUDE

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.162	1	.162	.133	.715[b]
	Residual	244.772	201	1.218		
	Total	244.935	202			

a. Dependent Variable: BA Total

b. Predictors: (Constant), OE Total

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.026[a]	.001	-.004	1.10353	1.457

a. Predictors: (Constant), OE Total

b. Dependent Variable: BA Total

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.396	.285		11.927	.000
	OE Total	.022	.059	.026	.365	.715

a. Dependent Variable: BA Total

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	3.4178	3.5473	3.4963	.02836	203
Residual	-2.51061	3.45485	.00000	1.10079	203
Std. Predicted Value	-2.768	1.798	.000	1.000	203
Std. Residual	-2.275	3.131	.000	.998	203

a. Dependent Variable: BA Total

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
BA Total	.154	203	.000	.944	203	.000
OE Total	.081	203	.002	.975	203	.001

a. Lilliefors Significance Correction

APPENDIX E - SPSS OUTPUT – THIRD LINEAR REGRESSION – ONLINE ENGAGEMENT AND PURCHASE INTENTION

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	137.259	1	137.259	69.680	.000[b]
	Residual	395.937	201	1.970		
	Total	533.195	202			

a. Dependent Variable: PI Total

b. Predictors: (Constant), OE Total

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.507[a]	.257	.254	1.403507966	1.944

a. Predictors: (Constant), OE Total

b. Dependent Variable: PI Total

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.436	.362		3.965	.000
	OE Total	.627	.075	.507	8.347	.000

a. Dependent Variable: PI Total

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.063091040	5.827098846	4.344827586	.8243168352	203
Residual	-4.26249743	2.474373341	.0000000000	1.400029626	203
Std. Predicted Value	-2.768	1.798	.000	1.000	203
Std. Residual	-3.037	1.763	.000	.998	203

a. Dependent Variable: PI Total

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
OE Total	.081	203	.002	.975	203	.001
PI Total	.135	203	.000	.945	203	.000

a. Lilliefors Significance Correction

APPENDIX F – ALPHA CRONBACH TABLE

Construct	α Cronbach	items	α Cronbach if item deleted
Online Engagement	0.955	OE.CA1	0.954
		OE.CA2	0.953
		OE.CA3	0.954
		OE.CA4	0.952
		OE.CA5	0.952
		OE.CA6	0.952
		OE.AF1	0.952
		OE.AF2	0.953
		OE.AF3	0.952
		OE.AF4	0.952
		OE.AF5	0.953
		OE.EP1	0.952
		OE.EP2	0.951
		OE.EP3	0.951
		OE.EP4	0.954
		OE.EP5	0.953
		OE.EP6	0.952
		OE.SC1	0.955
		OE.SC2	0.959
		OE.SC3	0.958
Experience	0.944	EXP.ED1	0.941
		EXP.ED2	0.941
		EXP.ED3	0.941
		EXP.ED4	0.94
		EXP.ED5	0.94
		EXP.ED6	0.942
		EXP.ES2	0.94
		EXP.ES3	0.951
		EXP.ES4	0.942
		EXP.ES5	0.942
		EXP.ES6	0.942
		EXP.ET1	0.942
		EXP.ET2	0.941
		EXP.ET3	0.941
		EXP.ET4	0.941
		EXP.ET5	0.941
		EXP.EC1	0.941
		EXP.EC2	0.942
		EXP.EC3	0.941
		EXP.EC4	0.941
		EXP.EC5	0.943
		EXP.EC6	0.942
Brand Attitude	0.652	BA2	0.459
		BA3	0.851
		BA4	0.393
		BA5	0.454
Purchase Intention	0.927	PI1	0.911
		PI2	0.885
		PI3	0.883