Chapter 10
Interactive TV: eSports

Veljko Aleksić
https://orcid.org/0000-0003-2337-1288
University of Kragujevac, Serbia

ABSTRACT

As the eSports community is growing worldwide, a new modality of interactive television programme dedicated to it is also gaining momentum. eSports’ primary purpose was purely recreational, but nowadays, it can be considered as an alternative form of competitive gaming with well-developed infrastructure and a vast number of members and followers. Even at its early stage, followers detached the physical presence at the tournaments from their other activities (socializing, etc.) as they were offered an alternate mean of communication via dedicated video streams. Soon after, an interactive TV eSports programme was introduced making a logical leap towards globalizing. The number of viewers/followers of the Counter-Strike: Global Offensive, League of Legends, Dota2, or Starcraft 2 tournaments is increasing daily, so the specialized TV programmes are providing its content accordingly. This chapter reviews the current trends in eSports community through the prism of interactive TV broadcast and analyzes its future potential.

INTRODUCTION

The e-Sports phenomena present a form of competitive gaming and at the global level its audience in 2018 reached a staggering 380 million. As it gained and widened its influence in the last decade, the number of dedicated TV channels that followed it also increased. Today, you can find a vast number of channels (even pay-per-view)
Interactive TV

that cover a sample or more often the whole variety of games. For instance, one of the largest TV networks worldwide is GINX Esports TV with over 55 million viewers.

The significance of this former leisure- and nowadays very much commercial-oriented industry can be observed in the fact that its revenues will over-reach an impressive 1,1 billion USD in 2019, with the 27% year-on-year-growth (Pannekeet, 2018).

One can surely presume that this evolution in (mainly children and adolescent) leisure activities influences gamer social life and social interaction. The interactive television presents itself as a form of media naturally suited to fulfill these requirements. In order to analyze its potential, we will start with a short overview of player digital gameplay motivation and characteristics.

COMMUNICATING WITH RICH CONTENT

In order to better understand the foundation of e-Sports industry, a brief overview of some of the digital gaming characteristics will be presented.

Olson (2010) researched the motivation of early adolescents for playing video games on the sample od 1254 12-to-14-year-olds and identified three basic elements: socialization, friendship and the opportunity to lead other players or to learn from them. Victory and success in digital games induces the sense of pride and achievement. The obvious motivational factor and the presumption that the video game players can develop some useful skills has interested De Freitas (2006) to observe computer games as a new and attractive learning method.

The motivation is the initiation, intensity and the duration of certain behavior. It can be observed as a unique dyad of intrinsic (based on the interest of gaining skills or knowledge) and external (based on the goal achievement or avoiding punishment for instance). Although playing digital games seems attractive its effect on the motivation is not always positive. For example, if the difficulty level is too high the player frustration will increase which in turn decreases the level of self-confidence (Seery et al., 2004).

The success in digital game means moving to a higher level and mastering new competences, which results in better player performance. Additionally, the sense of enjoyment decreases player anxiety. Digital gameplay can boost self-confidence, enhance the visual attention skills, increase empathy and social behavior (Aleksić & Ivanović, 2017; Gentile et al., 2012).

Digital games are characterized by two unique characteristics – transmediality and enframing. Transmediality can be observed through the phenomena of playing games via various media (Juul, 2011). The advancement of technology made contemporary digital games narrow the gap between the virtual and the real world so the players...
The Use of a Hybrid Model in Web-Based Education: "The Global Campus Project"
www.igi-global.com/chapter/use-hybrid-model-web-based/31310?camid=4v1a

The Nuts and Bolts of Online Course Planning
www.igi-global.com/chapter/nuts-bolts-online-course-planning/44352?camid=4v1a