

ent with chapter 5, which follows Jarvis's founding of arcade studio Raw Thrills in 2001 through to its continued survival in today's post-arcade era. Where each previous chapter focused on the space of the arcade itself, Jarvis's Raw Thrills era is about the move from dark, smoky arcade contexts to today's family entertainment centers. Payne dives into games like *Terminator Salvation*, *The Fast and the Furious*, and the aptly named *World's Largest Pac-Man* to show how Jarvis and his colleagues at Raw Thrills have exploited major licenses and massive form factors to appeal to a wider, more casual coin-op audience. A long interview between Payne and Jarvis make up chapter 6 before the conclusion then reflects on Jarvis's three legacies as a crafter of difficult challenges, as a mentor for other designers, and as a popularizer of inclusive, family friendly coin-op games today.

If I have one problem with *Eugene Jarvis: King of the Arcade*, it is that Payne may not push his critique quite as far as he might have. Credit where it is due, both Payne and Jarvis himself refuse to shy away from the fraught imagery of Jarvis's carnivalesque era, but they seem less interested in probing how Jarvis's particular brand of coin-drop-at-all-costs design has led, with seeming inexorability, to today's gamblified gacha games. Students and scholars of game monetization today will surely find fruitful material for their own critiques within.

Nevertheless, these chapters contain a wealth of historical information and cultural insight that will make it invaluable to any researchers of public play, games studies, or arcade spaces. But the book's uses extend beyond play. Media scholars at

large will find in Payne's arcadesploitation a new approach to understanding exploitation as a media strategy, one with obvious connections to 1970s content-focused exploitation and to film scholar Tom Gunning's cinema of attractions. From the cultural politics of challenge to the economic exploitation of public spaces, *Eugene Jarvis: King of the Arcade* speaks to the past, the present, and the future of America's entertainment landscape.

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Streaming by the Rest of Us: Microstreaming Videogames on Twitch

Mia Consalvo, Marc Lajeunesse, and Andrei Zanescu

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Streaming by the Rest of Us expands on existing scholarship about livestreaming by emphasizing the long tail of users other than those most prominent on the platform. Instead of the Ninjas and Kai-Cenats and Amouranths of the world, the streamers that Consalvo, Lajeunesse, and Zanescu interview are the creators who put their content out there for audiences of zero to a few dozen viewers. Twitch streamers, like much of the internet, could be described by a power law distribution in which just a few streamers are megapopular, and the vast majority have much more modest audiences. These smaller

niches of fans may be regulars who find themselves in much more bidirectional relationships with streamers than they would with traditional media. The authors' intervention addresses a notable gap in the literature that on its face makes the book a noteworthy contribution to livestreaming scholarship. For better or worse, scholarship on streaming media has tended to pay a lot of attention to the most popular streamers who make the most money and stream to the biggest audiences, and there is much to be learned from the practices of everyday streamers. The authors' emphasis on the also-rans of streaming is therefore well placed; moreover, the work's framing of these streamers' perspectives is itself productive. What inspires people to spend long hours streaming to small audiences? Probably not just the dream of going pro as a big-time streamer. Leisure studies, the authors demonstrate, helps us identify what these streamers are engaging in, what pleasures exist in creating content, and what keeps them going. In this way, we can both recognize the likely motivations for many streamers and gain a new appreciation for the role leisure plays on the other side of the camera, not just for the viewer.

Participant interviews comprise the largest chunk of the material analyzed in the book. Forty-four participants consented to "in-depth semistructured qualitative interviews" (p. 14), and when the research team followed up with the participants a year later for a survey, about half of them completed that too. Beyond these interviews, the team also engaged in autoethnographic work by conducting their own small-scale streams for three months. The final body of material the

book analyzes is a trove of paratexts from Twitch on how creators ought to stream effectively (much of which comes from their Creator Camp materials), plus field notes from a TwitchCon that one of the researchers attended in person. Chapter 1 explains the work's theoretical underpinnings in leisure studies and discusses a litany of emergent themes in the participants' responses; chapter 2 examines the complexities around the concept of authenticity among livestreamers; chapter 3 dispels the myth of meritocracy by contrasting channels to show how assessments of stream quality have little to do with popularity; chapter 4 goes through each author's experience in streaming themselves; and chapter 5 examines the gamified systems Twitch provides its streamers and details the experience of attending TwitchCon 2017.

The book evinces a sustained, thoughtful engagement with questions of identity. Sometimes game studies scholarship has the tendency to squeeze questions of identity into a single chapter near the end to check a box about, say, inclusion; this book treats identity as a key interest throughout the work instead of a perfunctory topic to cover. Gender, race, and ability receive close engagement across the chapters; this seems both a product of the researchers' commitments and something that arises from the perspectives of the respondents they have interviewed. Consequently, the book offers much about how streamers deal with harassment at various scales and across the platforms on which they engage their audiences. Moreover, the work explores the heightened stakes of visibility within the medium for LGBTQ+ streamers as well as streamers of color, and

it details in-person discussions of inclusivity at TwitchCon.

The biggest challenge of the work may have been hitting the moving target that is Twitch. Interviews were conducted pre-2020, and with the book published in 2025, a number of policy changes, including whiplash-inducing reversals and other notable occurrences are not necessarily reflected in the interviewees' responses. To illustrate: in 2021 Twitch introduced a "Pools, Hut Tubs, and Beaches" category that acknowledged and also set parameters on content that stresses the bodily presence of the streamer. Additionally, at the end of 2023, Twitch enabled artistic nudity for about two days and then rolled back all the changes after a deluge of content

tested the limits of "artistic" in all directions. Both cases testify to the degree to which camming and Twitch streaming overlap. Adult film performers like Adriana Chechik and many others who engage smaller audiences can be found in this overlap, which *Streaming by the Rest of Us* acknowledges, but no interviewees speak to this specifically. It is impossible to interview everyone and account for everything up to the moment of publication. Nevertheless, readers should be aware that the book has captured a recent moment in streaming and not the present itself.

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