

THE ENLIGHTENMENT OF REALM OF VALOR ON THE GLOCALIZATION  
AND CROSS-CULTURAL COMMUNICATION OF CHINESE MOBILE GAMES



**BANGKOK  
UNIVERSITY**  
THE CREATIVE UNIVERSITY

THE ENLIGHTENMENT OF REALM OF VALOR ON THE GLOCALIZATION  
AND CROSS-CULTURAL COMMUNICATION OF CHINESE MOBILE GAMES

Xiayang Sun



This Independent Study Manuscript Presented to

The Graduate School of Bangkok University

in Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Communication Arts

2023

This manuscript has been approved by  
the Graduate School  
Bangkok University

Title: The Enlightenment of Realm of Valor on the Glocalization and Cross-cultural  
Communication of Chinese Mobile Games

Author: Xiayang Sun

Independent Study Committee:

Advisor

Dr. Nattawat Wondwilatnurak

Field Specialist

Dr. Suwannamas Lekgnam Wongwilatnurak



Xiayang, Sun. Master of Communication Arts, December, 2024, Graduate School,  
Bangkok University.

The Enlightenment of Realm of Valor on the Glocalization and Cross-cultural  
Communication of Chinese Mobile Games ( 134 pp.)

Advisor: Nattawat Wongwilatnurak, Ph.D.

### **ABSTRACT**

As the wave of globalization grows, globalization is gradually taking its place in globalization. This study focuses on the development of 'Realm of Valor (ROV)' in Thailand as a case study to analyze how to localize in target countries in the context of globalization from a cross-cultural perspective. Ten participants were invited to conduct focus group interviews and one-on-one semi-structured in-depth interviews from the perspective of players and producers in this study.

This study combines glocalization theory, cross-cultural communication theory, and uses and gratifications theory to provide an in-depth analysis of the localization of ROV in Thailand. It compares the differences between the original Chinese version 'Honor of King (HOK)' and ROV, and summarizes the differences between the two. It also summarizes the reasons for ROV's success in Thailand from the perspectives of Glocalization and Cross-cultural Communication in conjunction with the interviews. Then, suggestions based on Glocalization and Cross-cultural Communication are given from the perspectives of players and producers. The purpose is to analyze the weaknesses and successes of ROV at the current stage of overseas communication,

summarize the conclusions, and on the basis of the case study of ROV, provide the realization path of localization strategy for Chinese game companies to enter the cross-cultural communication in overseas markets.

*Key words: Cross-cultural Communication, Glocalization, mobile games, Realm of Valor, Uses and Gratification Theory*



**BANGKOK  
UNIVERSITY**  
THE CREATIVE UNIVERSITY

## ACKNOWLEDGMENT

First of all, I would like to express my sincere thanks to my advisor, Dr. Nattawat Wongwilatnurak. Prof. Dr. Nattawat Wongwilatnurak is an honorable and responsible teacher. He not only provided me with a lot of valuable guidance in the process of writing this IS. His patience and kindness have been very helpful to me. His meticulous and keen observation of academic work is not only very helpful to my whole study and research process, but also I believe it will inspire my future study.

Secondly, I would like to thank all the professors who have given me selfless help during my study at Bangkok University. Every one of you has added a lot of color to my study life. I love all of you very much, and I love every day of my study at Bangkok University.

Finally, I would like to thank every classmate I have worked with in my study process, as well as my supportive family members, for our meeting and everyone's support.

Xiayang Sun

## TABLE OF CONTENTS

|                                                                       | page |
|-----------------------------------------------------------------------|------|
| ABSTRACT.....                                                         | iii  |
| ACKNOWLEDGMENT.....                                                   | iv   |
| LIST OF TABLES.....                                                   | x    |
| LIST OF FIGURES.....                                                  | xi   |
| CHAPTER 1 INTRODUCTION.....                                           | 1    |
| 1.1 Rational and Problem Statement.....                               | 1    |
| 1.2 Research Questions.....                                           | 5    |
| 1.3 Scope of the Study.....                                           | 6    |
| 1.4 Objectives of Study.....                                          | 7    |
| 1.5 Significance of the Study.....                                    | 7    |
| 1.5.1 Enriching Related Research.....                                 | 7    |
| 1.5.2 Promoting cultural exchange and increasing economic income..... | 8    |
| 1.5.3 Promoting industrial development.....                           | 9    |
| 1.6 Definitions of terms.....                                         | 11   |
| 1.6.1 Cross-cultural communication.....                               | 11   |
| 1.6.2 Glocalization.....                                              | 12   |
| 1.6.3 HOK.....                                                        | 13   |
| 1.6.4 ROV.....                                                        | 14   |
| 1.6.5 Game elements.....                                              | 14   |
| 1.6.6 ROV players.....                                                | 14   |

## TABLE OF CONTENTS(Continued)

| CHAPTER 1 INTRODUCTION(Continued)                                                                        | page |
|----------------------------------------------------------------------------------------------------------|------|
| 1.6.7 ROV Producers.....                                                                                 | 14   |
| 1.6.8 IP Collaboration.....                                                                              | 14   |
| 1.6.9 UI.....                                                                                            | 15   |
| CHAPTER 2 LITERATURE REVIEW.....                                                                         | 16   |
| 2.1 Related Literature and Previous Studies.....                                                         | 16   |
| 2.1.1 Analysis of mobile game communication.....                                                         | 16   |
| 2.1.2 Communication strategy combining cross-cultural communication<br>background and Glocalization..... | 18   |
| 2.2 Related Theories.....                                                                                | 21   |
| 2.2.1 Uses and Gratifications Theory (UGT).....                                                          | 21   |
| 2.2.2 Glocalization Theory.....                                                                          | 22   |
| 2.2.3 Cross-cultural Communication Theory.....                                                           | 23   |
| 2.3 Conceptual Framework.....                                                                            | 26   |
| CHAPTER 3 METHODOLOGY.....                                                                               | 28   |
| 3.1 Research Design.....                                                                                 | 28   |
| 3.2 Population and Sample Selection.....                                                                 | 29   |
| 3.2.1. Selection of the players.....                                                                     | 29   |
| 3.2.2. Selection of game industry practitioners.....                                                     | 30   |
| 3.3 Research Instrument.....                                                                             | 31   |
| 3.4 Data Collection Procedures.....                                                                      | 34   |

## TABLE OF CONTENTS(Continued)

|                                                                                                                             |      |
|-----------------------------------------------------------------------------------------------------------------------------|------|
| CHAPTER 3 METHODOLOGY(Continued)                                                                                            | page |
| 3.5 Data Analysis.....                                                                                                      | 36   |
| 3.6 Validity and Reliability.....                                                                                           | 37   |
| CHAPTER 4 FINDINGS.....                                                                                                     | 39   |
| 4.1 Information of Participants .....                                                                                       | 40   |
| 4.2 Findings.....                                                                                                           | 42   |
| 4.2.1 The reason for studying HOK.....                                                                                      | 42   |
| 4.2.2 The reason for studying localization changes.....                                                                     | 42   |
| 4.2.3 Localization changes made by ROV.....                                                                                 | 44   |
| 4.2.4 Factors for ROV success from the Glocalization perspective.....                                                       | 48   |
| 4.2.5 Factors of ROV success from the Cross-cultural communication .....                                                    | 63   |
| 4.2.6 Suggestions to the ROVgame for the game developers from the<br>Glocalization in the view of players' perspective..... | 68   |
| 4.2.7 Suggestions for ROV communication from Cross-cultural<br>Communication in the view of producers' perspective.....     | 73   |
| CHAPTER 5 DISCUSSION.....                                                                                                   | 80   |
| 5.1 Summary of Findings .....                                                                                               | 80   |
| 5.2 Discussions.....                                                                                                        | 87   |
| 5.2.1 Discussion findings based on past research findings.....                                                              | 87   |
| 5.2.2 Discussion of finding based on relevant theories.....                                                                 | 90   |
| 5.2.3 Discuss findings based on expectations.....                                                                           | 91   |

## TABLE OF CONTENTS(Continued)

| CHAPTER 5 DISCUSSION(Continued)                 | page |
|-------------------------------------------------|------|
| 5.3 Recommendations for Future Application..... | 92   |
| 5.3.1. For content producers.....               | 92   |
| 5.3.2 For game companies.....                   | 94   |
| 5.3.3. For communication marketers.....         | 96   |
| 5.3.4. For policy makers.....                   | 98   |
| 5.4 Recommendations for Future Research.....    | 99   |
| 5.4.1 Limitations of the study.....             | 99   |
| 5.4.2 Recommendations for Future Research.....  | 100  |
| BIBLIOGRAPHY.....                               | 102  |
| APPENDIX.....                                   | 109  |
| BIODATA.....                                    | 134  |

## LIST OF TABLES

|                                                      | page |
|------------------------------------------------------|------|
| Table 1: Information of participants 1-6.....        | 30   |
| Table 2: Information of participants 7-10.....       | 31   |
| Table 3: Detail Information of participants 1-6..... | 41   |
| Table 4: Comparison table of HOK and ROV.....        | 44   |



**BANGKOK**  
**UNIVERSITY**  
THE CREATIVE UNIVERSITY

## LIST OF FIGURES

|                                                                                            | page |
|--------------------------------------------------------------------------------------------|------|
| Figure 1: Daily Category Rankings on the Google Play from Apr 4, 2023, to Jul 2, 2023..... | 4    |
| Figure 2: Daily Category Rankings on the Apple Store from Apr 5, 2023, to Jul 2, 2023..... | 4    |
| Figure 3: Conceptual Framework .....                                                       | 27   |
| Figure 4: UI design style of ROV and HOK.....                                              | 50   |
| Figure 5: The VS mode of the ROV and the single game time of each vs mode.....             | 52   |
| Figure 6: DC IP collaboration skins.....                                                   | 54   |
| Figure 7: Japanese anime IP collaboration skins.....                                       | 55   |
| Figure 8: China IP collaboration skins.....                                                | 56   |
| Figure 9: Virtual animation theme skin.....                                                | 57   |
| Figure 10: Thai elements skins.....                                                        | 58   |
| Figure 11: Festival limit skins.....                                                       | 59   |
| Figure 12: Thai kols' cosplay.....                                                         | 62   |
| Figure 13: Chinese element skins.....                                                      | 67   |

## CHAPTER 1

### INTRODUCTION

#### 1.1 Rationale and Problem Statement

As globalization becomes mainstream, in addition to hard power, the soft power of cultural industry is also a factor that cannot be ignored when countries compete for comprehensive national power. With its unique form and connotation, video games play an important role in the spread of ideology today. As more and more domestic games go overseas and are gradually favored by overseas game players, mobile games have become an important medium for the spread of Chinese culture to the outside world. However, the export of mobile games is not a simple migration of technology and games themselves, but needs to be localized and improved for overseas countries, so as to effectively promote cross-cultural communication. According to the "China Gaming Industry Report 2022", in 2022, the actual sales revenue of the Chinese game market will be 265.884 billion yuan. Despite the complex and severe environment at home and abroad, the recovery economic stage and the weakening of users' payment ability, the actual sales revenue of China's self-developed games in overseas markets will still reach 17.346 billion US dollars in 2022 (Zhang, 2022). Although affected by the general environment, domestic and foreign revenues have declined for the first time, but overseas sales are still higher than domestic sales (Zhang, 2022). In recent years, China's self-developed games have performed better and better in overseas markets. Compared with other forms of communication media, games, a special carrier, are not only lively and interesting, but also free from boring preaching, making it easier to influence young people. Therefore, we should fully understand the

advantages of games as a communication medium to help in-depth study of cultural communication.

The "2022 Report on China's Gaming Industry" presents a comprehensive outlook on the industry's global markets, underscoring the United States, Japan, and South Korea as the primary focus of Chinese game companies' overseas investments. Most overseas revenue also stems from these three countries. Sales revenue data from January to June 2022 demonstrates that the US market constituted 31.72%, the Japanese market stood at 17.52%, and the Korean market accounted for 6.29%, thus occupying a 55.53% market share (Zhang, 2022). The report also notes that due to factors such as the ongoing COVID-19 pandemic, Southeast Asia experience significant growth in mobile game downloads in 2020, with more than 7.9 billion downloads. Although the growth rate in 2021 and 2022 will decrease, the growth rate will still reach 6%. Despite a slight decline in the number of mobile game downloads in Southeast Asia in the first quarter of 2023, it still surpasses levels from the first quarter of 2019, with 93% of downloads coming from the Google Play platform (Rui Ma, 2023). Looking at mobile game revenue in Southeast Asia, Thailand, Singapore, and Malaysia rank among the top three markets, with Thailand contributing nearly 23% of the total mobile game revenue in Southeast Asia in the first quarter of 2023 (Rui Ma et al., 2023), indicating significant consumption potential in the region.

Honor of Kings (HOK) is a mobile MOBA game developed and operated by Tencent Games' Tianmei Studio Group, available on Android, iOS, and Nintendo Switch platforms. The game underwent its official beta testing on November 26th,

2015 on both Android and iOS. This is also the version of the game that debuted in mainland China, as it is known to the general public (“Honor of Kings,” n.d.). Based on data from Sensor Tower Store Intelligence, HOK by Tencent generated revenue of \$213 million on the global App Store and Google Play in April 2023, solidifying its position as the top-selling mobile game worldwide (Sara Tan, 2023). In addition to being available in mainland China, HOK has subsequently been released in Hong Kong, Macau and Taiwan, Europe, Vietnam, Thailand and many other versions. This study focuses on the Thai version of the game, also known as Realm of Valor (ROV). The creators of ROV and HOK belong to Tencent's TiMi Studio Group in China. The only distinction is that the former is published by Garena in addition to Tencent (“Arena of Valor,” n.d.). Although Thailand is not the primary source of income in overseas markets, due to its proximity and similar culture, Thailand has also seen successful export cases like ROV. This mobile game originated in China and is widely regarded as a phenomenon-level game; it is also the highest revenue-generating mobile game in China. Following its success in the Chinese market, it expanded overseas, with the Thai version of HOK (Realm of Valor) debuting on the Thai game market on December 26, 2016, and topping download charts on the Apple Store and Google Play stores in Thailand for many years. As of July, it still tops the download charts on the Apple Store and Google Play stores in Thailand. As demonstrated specifically down below in the following figure 1 and figure 2.

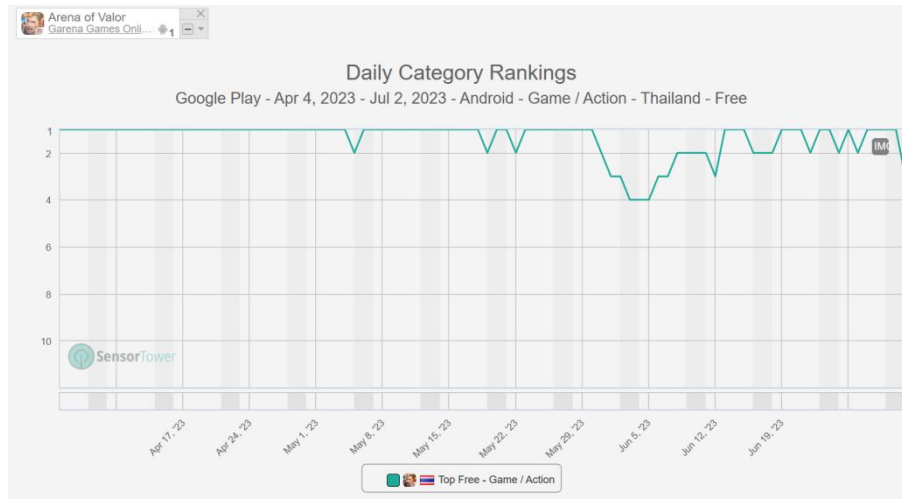


Figure 1: Daily Category Rankings on the Google Play from Apr 4, 2023, to Jul 2, 2023

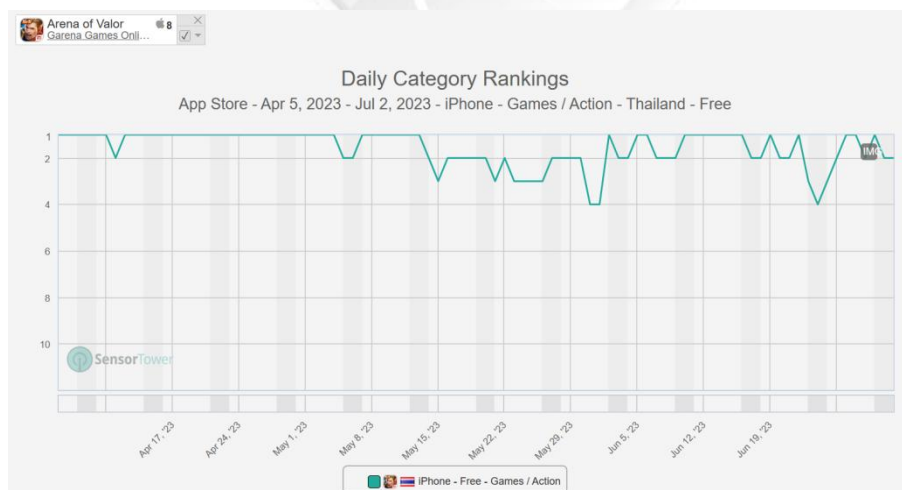


Figure 2: Daily Category Rankings on the Apple Store from Apr 5, 2023, to Jul 2, 2023

Source: *Track Category Ranking Spikes*. (2023, July 2). from Sensor Tower Web site: [https://app.sensortower-china.com/category-rankings?category=7001&os=ios&device=iphone&chart\\_type=free&start\\_date=2023-04-05&end\\_date=2023-07-02&locale=zh-CN&hourly=false&selected\\_tab=charts&date=2023-07-02&summary\\_chart\\_type=topfreeapplications&app\\_id=1150288115&app\\_id=1150337432&app\\_id=1089079153&app\\_id=1150318642&app\\_id=1222857607&app\\_id=1150331854&app\\_id=1434502356&app\\_id=1323945138&countries=TH](https://app.sensortower-china.com/category-rankings?category=7001&os=ios&device=iphone&chart_type=free&start_date=2023-04-05&end_date=2023-07-02&locale=zh-CN&hourly=false&selected_tab=charts&date=2023-07-02&summary_chart_type=topfreeapplications&app_id=1150288115&app_id=1150337432&app_id=1089079153&app_id=1150318642&app_id=1222857607&app_id=1150331854&app_id=1434502356&app_id=1323945138&countries=TH)

Overall, the 2022 China Games Industry Report highlights continued strength in the US, Japan, and South Korea markets, while noting that Southeast Asia represents

an emerging opportunity for international growth. While Thailand is not yet a major source of revenue, its potential as a mobile gaming market is huge, making it an attractive target for Chinese game companies looking to expand overseas. Therefore, it is important to analyze the factors that contributed to the success of ROV in Thailand, in order to replicate this achievement and enhance its dissemination.

In addition, It can be found that ROV is localized for the local culture of Thailand, including but not limited to the hero's image, the game interface, and the canyon map. What are the specific localisation changes they made to a game made by the same development studio? And why did they make these localisation changes in different countries' versions? The mainland version of HOK was included in the Asian Games, and since ROV landed in Thailand, it has also hosted a number of tournaments in the country, including but not limited to the RPL Pro League and the international version 'Arena of Valor (AOV)' International Championship, with significant prizes. Without exception, these initiatives have attracted more people to notice and join the gaming industry. So how is it that a game that has spread around the world and has been designed with localized changes can have such a social impact? Can we learn from this experience and replicate it in other MoBa games? This is worth exploring. However, there has been very little international research on ROV so far, so this study will conduct on the successful cross-cultural communication and localization development of ROV in Thailand, which will also help more game companies to learn from their experience in more overseas markets in the future.

## **1.2 Objectives of Study**

This study is based on the background of Glocalization, that is, the combination of globalization and localization. Therefore, the main focus will be on the differences between ROV and HOK, so as to summarize the localization changes of ROV. Explore the relationship between ROV and Glocalization and cross-cultural communication, and summarize the factors that have contributed to the success of ROV in the Thai market. Explore the shortcomings of ROV in the process of exporting to Thailand, sum up experience, so as to provide ideas for more game companies to explore overseas markets in the future. Specifically, the research objectives of this study are as follows:

1. To examine the localization changes made by Realm of Valor compared with Honor of King, and explore the success factors of Realm of Valor.
2. To examine the weaknesses in Realm of Valor design and communication, and summarize the experience and recommendations to relevant game companies.

### **1.3 Scope of Study**

This qualitative study will begin with a focus group interview with six players. Six players who have experienced ROV or HOK in depth will be selected for the study. The goal of the interviews was to provide a more accurate and realistic representation of local players' perceptions of the game. The focused discussion will explore why players enjoy playing the game, what they think is the highlight of the game, and what elements are needed for a successful and popular mobile game. Then, this study will invite four game producers to conduct in-depth interviews to explore what Thai localization changes ROV has made and why ROV has made these changes

in the Thai market? Finally, it discusses what aspects should be paid attention to when Chinese games are exported to overseas markets in the future, and puts forward suggestions based on the development situation of ROV. The scope of this study includes research on the ROV itself to provide learning experiences for the development of MOBA mobile games, and ultimately for the export of Chinese game companies.

#### **1.4 Research Questions**

By addressing these research inquiries, the study aims to provide valuable insights and answers, which will guide Chinese mobile game companies to expand their footprint in the overseas markets in the future. Keeping in view the earlier introduced research objectives, the principal research questions are as following:

1. Compared with the original version Honor of King, what localization changes has Realm of Valor made for the Thai market?
2. What factors contribute to the success of Realm of Valor from the perspective of Glocalization and Cross-cultural Communication?
3. From the players and producers' perspective, what suggestions can be summarized for overseas communication of Realm of Valor from the perspective of Glocalization and Cross-cultural Communication?

#### **1.5 Significance of the study**

##### **1.5.1 Enriching Related Research**

With the development of globalization and the advancement of mobile Internet and smartphones, mobile games have become a very important way of leisure and

entertainment for people, but there are still relatively few relevant studies on mobile games as a way of foreign communication to enhance the soft power of the country, so it is of great theoretical significance for this study to explore the operation and dissemination of handheld games in the overseas market under the background of cross-cultural communication. Based on the background of cross-cultural communication, this study explores the operation and dissemination of Chinese original mobile games in the Thai market from the perspective of global localization, taking ROV as an example, to find out what are the reasons for producers making localization changes and the specific contents. Through in-depth study of the application of global localization theory in the mobile game industry, it can enrich and improve the theory of cross-cultural communication and provide new perspectives and methods for related research.

### **1.5.2 Promoting cultural exchange and increasing economic income**

From the perspective of cultural communication and understanding, studying the experiences and strategies of mobile phone games in cross-cultural communication can promote communication and understanding between different cultures. As an entertainment product, the localization and dissemination strategy for mobile games can better adapt to the cultural background of the target market, which is conducive to expanding and driving the development of cultural communication, while countries with rich cultural heritage like Thailand are the best cases for research. Currently, the game markets in developed countries such as Europe, America, Japan, and South Korea are relatively mature. However, due to various factors, there is still room for

improvement in the level of online game development in most Southeast Asian countries. This also means that the development prospects for the game industry in the region are relatively broad for domestic handheld games. According to Sensor Tower, in the first quarter of 2023, mobile game downloads in Southeast Asia exceeded 2.1 billion. In terms of revenue, in 2020 and 2021, the Southeast Asian market's handheld game purchase revenue grew by 40% and 12%, respectively, and exceeded \$2.7 billion in 2021. Thailand, Singapore, and Malaysia rank among the top three mobile gaming revenue earners in Southeast Asia (Ma Rui, 2023). As of April 2023, ROV is also the most downloaded mobile game in Thailand's apps (Sara Tan, 2023). It is easy to see that Thailand has gradually become the game market with the highest potential and significant revenue in Southeast Asia. Therefore, the study of the Thai market can not only contribute to economic development, but also use games as a vehicle to disseminate Chinese culture at the cultural level, thus promoting cross-cultural exchanges between Chinese games and cultural industries.

### **1.5.3 Promoting industrial development**

From a practical point of view, the mobile game industry is characterised by globalization. Mastering effective business and communication strategies is the key for mobile game producers to succeed in overseas markets. As a successful case of China's current profitability, HOK's landing and dissemination in the overseas market is more inspiring to peers. This study will summarise the successful experience of ROV through the case study, which will provide references and lessons for other mobile game producers and help them to develop more targeted localization and

cross-cultural communication strategies. As a new type of communication vehicle, online games have been applied to cross-cultural communication to promote the localization of Chinese culture globally with soft power. The unique role of online games in cross-cultural communication deserves in-depth study. However, through reviewing and reading previous related studies, it is found that the current domestic research on the online game industry mainly focuses on the development status and prospect of the domestic and international game market, the social function of games, and the problems and impacts of online games. There have been abundant research results on games from the perspective of cross-cultural communication, but there is still a lack of research on the current situation and strategy of overseas communication of Chinese games from the perspective of global localization in the context of globalization. Studying the global localization and cross-cultural communication of the game in Thailand and exploring the successful way of making money through "The Brave Truth" can not only provide reference for the communication of game products in Thailand, but also provide reference for the communication of other cultural products in ASEAN countries, and promote the communication between China and ASEAN. Promoting the construction of "One Belt, One Road" is also the breakthrough and innovation of this paper.

In conclusion, under the background of cross-cultural communication, this paper starts with the globalization theory, takes ROV as a research case, explores how Chinese original mobile games operate and spread in the overseas Thai market, makes use of the localization practices in the Thai market to carry out the overseas

transformation of domestic games, and sums up the exploration of the practice of glocalization of ROV's overseas dissemination, which is of certain theoretical significance and practical significance.

## **1.6 Definitions of terms**

### **1.6.1 Cross-cultural communication**

Cross-cultural communication is a multifaceted discipline that incorporates elements from several disciplines: anthropology, linguistics, philosophy and psychology. Cross-cultural communication involves the ways in which people from different cultures interact with each other, whether at a distance or face-to-face. Communication can involve oral and written language, body language, and the language of etiquette and protocol. It not only points to the characteristics and laws of interaction between individuals, groups, organizations, and nations in different cultural backgrounds, the interpretation and understanding of meaning between cultures, and the process of creation, change, and differentiation of human cultures, but also involves differences in culture and national psychology, cross-cultural discourse studies, cultural conflicts and ways of resolving them, the impact of technological development on culture, the continuity and change of cultures, and the control and management of communication, national cultural self-reliance and development, and many other aspects (SUN, 2008). Cross-cultural communication refers to the interpersonal communication and information dissemination activities between members of society in different cultural backgrounds, and also involves the process of migration, diffusion, and change of various cultural elements in the global

society, as well as their impact on different groups, cultures, countries, and even the human community. The research objectives of cross-cultural communication then involve: describing the nature of communication between specific cultures, revealing cultural similarities and differences, studying ways to eliminate communication differences among people due to cultural barriers based on the understanding of cultural similarities and differences; and understanding one's own culture better and the process of cultural creation and differentiation (SUN, 2015).

### **1.6.2 Glocalization**

Glocalization consists of globalization and localization. It refers to all individuals, groups, institutions, etc. that want to and can “think globally and act locally” .

Globalization is one of the trends in the development of human society, and it refers to the globalization and integration of various fields such as economy, culture and society. Globalization makes the world closer, and the connection and interdependence between different countries become closer. For example, in the relationship between HOK and ROV, although they are offered separately to players from different countries, players from each country have the opportunity to gather together to participate in international tournaments organized by HOK officials. In the tournaments, players use a specially provided version of the tournament. This is the inevitable result in the context of globalization. Globalization has brought about a dramatic change in the status quo of COMMUNITY. Although globalization has broken up many local communities, it has also reconfigured others, and nowadays, transnationality is the most common feature of community. Globalization has greatly

contributed to the development of many urban social movements (Gerard Delanty, 2023).

Localization is the process by which different countries and regions emphasize the importance of local culture and local characteristics in order to protect their own culture or natural environment in the context of globalization. Localization is also a manifestation of cultural pluralism. For example, in the process of spreading HOK overseas, different versions were launched for different countries, and ROV was specially designed for local players in Thailand, and the changes made by ROV for the Thai market and the promotional strategies used in the process of spreading ROV specifically for the Thai market are all manifestations of localization.

The so-called “globalization” is a dimension of globalization, i.e. the integration of the global and the local. Globalization does not operate from the top down, but it can provide new political, economic, and cultural opportunities for local groups to reinvent themselves (Gerard Delanty, 2023). Taken together, global localization is not only a marketing strategy, but also a new theory and trend that has emerged in the context of an increasingly globalized and integrated global economy.

### **1.6.3 HOK**

HOK stands for “Honor of King” and is often translated as “King of Glory (KOG)”. It is a Chinese mobile game in the MOBA genre developed and operated by Tencent's TIMI Studio Group for Android, iOS, and NS platforms, and was officially beta-tested on November 26, 2015 on both Android and iOS platforms. HOK's gameplay is based on competitive battles, and players can participate in PVP battles in

a variety of ways, such as 1V1, 3V3, 5V5, etc., and can participate in the game's qualifying matches, etc., after meeting the conditions.

HOK is a version specially designed for players in mainland China. At the same time, the game has also designed different versions for other countries and regions besides mainland China. For example, the European and American version of Honor of Kings is 'Arena of Valor (AOV)', and 'Realm of Valor (ROV)' is the version for Thailand. The Vietnamese version is called 'Liên Quan Mobile', and the Korean version is called 'Penta Storm'.

#### **1.6.4 ROV**

ROV means "Realm of Valor". It is the Thai version of Honor of Kings.

#### **1.6.5 Game elements**

It refers to all the factors in a game that may affect the experience of the player, such as: hero Settings, skill Settings, map Settings, network Settings, activity Settings, etc.

#### **1.6.6 ROV players**

It refers to the person who participates in the game in the form of a controlling character.

#### **1.6.7 ROV Producers**

It refers to the staff directly or indirectly involved in the production of games in each link of the industry chain.

#### **1.6.8 IP Collaboration**

"IP Collaboration" is also known as "IP Partnership" and "IP Collaboration

Project”. The IP here stands for “Intellectual Property”, which refers to a brand, character, story, artwork, or other creative property that has a wide audience and fan base. Therefore, IP Collaboration refers to the collaboration between two or more brands or entities that have their own unique IP, with the goal of creating new products, services, or events to attract the attention of both fan bases and consumers.

#### **1.6.9 UI**

UI is short for “user interface”. It refers to the overall design of human-computer interaction, operation logic and beautiful interface of software.



## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Related Literature and Previous Studies

In recent years, with the development of economic globalization and cultural diversification, China's economy has sustained and rapid growth, and the Internet world has continued to develop. In various ways of cultural communication, game, as a special carrier in the current era, has gradually gone out of the country and been known by more overseas players. In order to enhance the coherence and clarity of the research, this paper will discuss from the aspects of mobile game communication analysis, cross-cultural communication theory and glocalization theory.

##### 2.1.1 Analysis of mobile game communication

There are few researches on ROV in the past, but through the researches on MOBA games and HOK, we can draw the following experiences.

1) Interface design and user experience optimization. Hamari's research shows that user experience and interface design are critical to the success of mobile games. A good user experience can significantly improve user satisfaction and retention (Hamari et al., 2017). Scholar Li Sha also mentioned in "Research on UI Visual Design of MOBA Mobile Games" that vision determines whether players can retain their attention and long-term love, so it is necessary to seek the uniqueness of interface style on the basis of preserving the unity of interface style (Li, 2020). Scholar Jiang Wenhao pointed out in "Analysis of Honor of Kings from the Perspective of Communication" that HOK has designed the user experience from

three aspects: sensory experience, operational experience and LBS (LBS refers to the system that provides users with relevant services on the basis of determining the geographical location of mobile devices or users). Thus, it has gained a large number of users (Jiang, 2017). This suggests that game companies need to introduce interface designs in the Thai market that match the aesthetics and habits of players, optimize the game operation experience, and ensure that the game runs smoothly across different devices and online environments. It is optimized based on player feedback to improve the overall user experience.

2) Social interaction and community building. Social interaction is an important requirement for mobile game players, and social interaction in games not only enhances the game experience, but also promotes the establishment and maintenance of relationships between players (Cole, H. et al., 2007). Scholar Duan Chenshi in the "Research on virtual social networking of mobile game players in King of Glory" mentioned that Yasin Bulduklu has conducted a survey of 846 high school and college students' gaming habits, and the survey shows that mobile gamers' gaming motivations are competition, self-realization and personal satisfaction, escapism, social interaction and addiction. It also concludes that the motivation of players to play mobile games and the time they spend on games will decrease with the increase of education level (Duan, 2022). This instructs game companies to understand user profiles when designing games, enrich in-game social features, increase interaction between players, and organize online and offline community activities to enhance players' sense of belonging and loyalty.

3) Game pricing and economy systems. Hamari's research shows that the design of virtual goods and the rationality of the economic system directly affect players' purchase behavior and game experience (Hamari, 2015). Therefore, at the time of game design, game companies should formulate reasonable in-game pricing strategies according to the spending power and player habits of the Thai market. Or by designing rich reward mechanisms to encourage players to get a better game experience through in-game shopping.

4) Marketing strategy. In "An analysis about the Marketing Strategy of the MOBA mobile game 'King of Glory' ", scholar Xu Ke used the 4p theory to study HOK from four aspects: product, price, channel and promotion. In this research, Xu Ke pointed out that the marketing strategies used by HOK include word of mouth marketing, network marketing, brand marketing, integrated marketing and interactive marketing. The research explains the strengths and weaknesses of this strategy and makes recommendations on how companies can conduct more scientific marketing (Xu, 2018). Myriam Davidovici has used the MOBA esports sport 'League of Legends (LOL)' as an example of a study that shows that for both professional and amateur players, engaging content is a common need. Therefore, in order to get a better reputation, developers need to launch a variety of projects that need to be experienced, so that more people can advertise the game, so that the project can continue to develop (M Davidovici-Nora, 2017). Therefore, it is also very important to seek suitable marketing methods for the Thai market.

### **2.1.2 Communication strategy combining cross-cultural communication**

## **background and Glocalization**

Through the previous researches on cross-cultural communication and Glocalization, we can get some experiences as follows.

Scholar Lin Shuyu pointed out in his Study "on the Path of Chinese Mobile Games entering Overseas in the Context of Cross-Cultural Communication -- Taking 'Honor of Kings' as an example", that overseas people have always understood Chinese culture through one-way contact, such as reading works or other art forms, which lack two-way interaction. Therefore, China's profound cultural accumulation is easy to become a difficulty for people in other countries to understand. However, the emergence of games has improved this situation, especially mobile games have become a new window for the world to understand Chinese culture and play an important role in promoting cultural exchanges (Lin, 2019). Cultural discount refers to the reduction in the value of cultural products in the international market that are not recognized or understood by audiences in other regions due to differences in cultural backgrounds (Colin Hoskins et al., 1988). In the process of cross-cultural communication, there may be cultural discounts. The localization strategy can effectively reduce cultural discount and improve the effect of cross-cultural communication (Singh et al., 2005). The theory of glocalization proposed by Robertson emphasizes the combination of global strategies and local adaptation (Robertson, 1995). This requires game companies to design products that communicate across cultures with high quality localized design and increase the number of activities that are in line with local Thai culture. In the process of moving

from HOK to ROV, game companies should retain the core gameplay and mechanics of HOK while incorporating Thai cultural elements. For example, make sure that the in-game language translation is localized, avoid blunt direct translation, and use expressions that conform to Thai language habits. And combine Thailand's traditional festivals and cultural preferences in the game to launch corresponding holiday activities and tasks, or launch hero skin that conforms to the players' preferences of IP Collaboration.

In the context of globalization, media and marketing need to be highly localized to adapt to different cultural markets. Integration strategies in the process of acculturation can help cross-cultural products better integrate into the local market (Berry, 1997). Adaptive strategies in cross-cultural communication are crucial to the effective transmission and reception of information (Gudykunst et al., 2003). Based on this, game companies can incorporate traditional Thai cultural backgrounds into their games when designing, and incorporate traditional Thai instruments and musical elements into game music and sound effects. Incorporate traditional Thai images and distinctive landscapes into the game's CG or hero images, and convey cultural messages through the characters' movements, expressions and costumes that can bring them closer to the players. In “Analysis of the Communication Strategy of Chinese Mobile Games in Vietnam”, scholar Xu Lili takes the Vietnamese version of HOK as an example to establish the development track and evolution motivation of Chinese games in the Vietnamese market, and analyzes the communication strategy of the Vietnamese version of HOK based on Hall's "coding and decoding" theory. This

paper focuses on the analysis of the localization changes and localization translation of the Vietnamese version of HOK, collects Vietnamese players' cognitive feedback on Chinese mobile games, and puts forward suggestions for the innovation of HOK and other Chinese mobile games, so that game companies can better enter the Vietnamese market in the future (Xu, 2019). This reminds game companies to consider local characteristics when promoting ROV in the Thai market. For example, game companies can make use of Thailand's popular social media for promotion, actively seek cooperation with Thailand's popular Kols and stars, and cooperate with local cultural institutions to organize local e-competitions and cultural activities. Thereby expanding the influence of the product.

User experience and feedback mechanisms are critical to the success of mobile games (Hamari et al., 2017). This is a reminder that gaming companies also need to consider more technical optimization and customer service. For example, research the network environment and device penetration of the Thai market, and optimize the game network for country differences. Or establish a perfect user feedback mechanism, establish a customer service team for Thailand to collect and analyze the opinions of Thai players.

## **2.2 Related Theories**

### **2.2.1 Uses and Gratifications Theory (UGT)**

In the 1970s, the communication scientist Katz summarized media contact as a basic model of "social factor + psychological factor → media expectation → media contact → demand satisfaction" in his 1974 book "Personal Use of Mass

Communication", which supplemented the social conditions in media contact activities. In 1977, Japanese scholar Ikuro Takeuchi further supplemented this model (Hu, 2017). The psychological and behavioral effects of mass communication on human beings can be investigated through the UGT, which analyzes the audience's motivation to use media and their need satisfaction. It fully stands on the audience's standpoint, emphasizes the role and highlights the status of the audience.

In the era of traditional media, audiences get information from these media by reading newspapers, listening to radio, watching TV, etc., but they do not have the opportunity to use these media themselves. However, with the development of modern information technology, games are an effective medium produced under the development of network media, allowing users to have the opportunity to use media. The application of the UGT in ROV can not only enable game companies to set up games based on users' motivation and purpose of use, so as to generate interest and stickiness between players and game products, but also help game companies to conduct market analysis, update the results of ROV landing in the Thai market, and find out the advantages and disadvantages of products in the communication process. So as to carry out the subsequent improvement of game products. This has long-term and deep implications for gamers and game companies alike.

### **2.2.2 Glocalization Theory**

"Glocalization" is a combination of globalization and localization, aiming to emphasize the dialectical relationship between globalization and localization. Here, "globalization" is not a uniform standard without distinction, but a localized global

standard with specific connotation under the implementation of localization strategy. "Localization" is not completely indigenous and original, but local content given global significance under the care of global concepts. It shows that Glocalization is actually the recognition that one's own culture can be a component of a larger culture without completely losing its own cultural uniqueness. At the same time, it also means that there is an internal appeal of transcending the local context of one's own culture and becoming a larger culture (Meng, 2004). With the development of world economic integration, the competition between transnational corporations is becoming increasingly fierce. Therefore, who is more familiar with the market, who is more familiar with the cultural customs of the host country, who will occupy a leading position in the fierce market competition. From the perspective of product differentiation market segmentation and individuation, in order to meet the different needs of different societies and cultures for products, enterprises must study the local society and culture and develop products required by the local market (Qian, 2013). This means that by applying Glocalization theory to the strategy of ROV communication in the Thai market, ROV can not only gain the trust of players, so as to quickly enter the Thai market, but also continuously seek opportunities to improve player satisfaction in the subsequent game improvement, so as to expand the customer base.

### **2.2.3 Cross-cultural Communication Theory**

In the era of globalization, cross-cultural theory is of great significance. Cross-cultural communication refers to the way people with different cultural

backgrounds communicate at a distance or face to face, and cross-cultural communication theory is a knowledge system that expounds the relationship between different cultures and different cultural activities in the global society. In the theory of cultural dimensions proposed by Dutch psychologist Geert Hofstede, it is mentioned that the theory contains four dimensions: power distance, individualism/collectivism, masculinity/femininity and uncertainty avoidance. Through these dimensions, we can understand the values and behaviors of people in different countries, so as to better cross-cultural communication and cooperation (Yu, 2011).

However, cross-cultural communication still has some drawbacks, such as weak cultural sharing between the communication parties, different degrees of differences between different cultures, and unconscious preconceptions of both the communicator and the communicated, which may lead to the increase of misunderstandings and contradictions. Therefore, German sociologist Georg Simmel pointed out in the "stranger theory" that for most members of society, the behavior of "strangers" is uncertain, and local people will have a sense of psychological threat to "strangers". However, in the modern society where "strangers" are unavoidable, most people respond to "strangers" with "polite distancing". In his book *The Stranger*, Georg Simmel argues that throughout the history of economic development, outsiders seem to have appeared in the role of businessmen. This meant that outsiders could settle only when they could make a living from intermediate trade (Georg Simmel, 2008). The "stranger theory" guides us that in the process of cross-cultural communication, ROVs play the role of "newcomers", so they should fully understand and respect the

local culture, and seek ways to reduce cross-cultural misunderstandings. For example, overcoming the language barrier and incorporating Thai language voice packs into the game to lower the entry barrier for local players and seek the goodwill of local players.

Communication behaviors such as conversation, information exchange, communication, understanding and dialogue occur between people with different degrees of social distance in order to meet the needs of companionship, overcoming loneliness, self-knowledge, environmental cognition and social choice. A certain type of communication becomes relatively stable after a period of time, thus expressing a certain cultural and social structure, forming a form of sharing of cultural meaning and cultural creation. In the process of coping with the environment, inter-group competition, internal development needs and other issues, people constantly create, modify and transform the shared culture, which is the characteristic of culture flow and change (Shan, 2011). The application of cross-cultural communication theory in ROV communication is to adapt the original Chinese version of ROV(HOK), integrate new cultural content, and create a ROV also positioned as a MOBA mobile game to compete with the overseas game market. This fully demonstrates that culture is fluid, and games are one of the effective carriers of fluid culture. When developing different markets, enterprises should adjust their marketing communication strategies in the face of cultural differences, so as to improve the acceptance of products and brands among local consumers (Cai, 2022). This means that cross-cultural communication theory will also be an important theory guiding ROV's publicity

strategy in the Thai market.

### **2.3 Conceptual Framework**

This study will use the Uses and Gratification Theory, Glocalization Theory and Cross-cultural Communication Theory as the theoretical basis of the study. The Uses and Gratification Theory emphasizes the player's position and the player's role and status. Studying players' needs and satisfaction points can help us understand why ROV has been successful as a MOBA game. The Glocalization Theory emphasizes the development of globalization and localization changes, and the theory helps us explore the localization changes made by ROV in the Thai market and the corresponding marketing strategies, so as to understand the reasons for ROV's success in the Thai market. Cross-cultural communication theory emphasizes communication in different cultures and plays a crucial role in understanding how ROV communicates with its audience. This theory will guide game companies to have a deeper understanding of how exported games can benefit from a more nuanced understanding of local cultural dynamics.

Based on these theoretical frameworks, our goal is to explore the factors that have contributed to the success of ROVs and some of the problems that still exist, and to provide guidance to future game companies in exporting their games. Therefore, we will conduct focus group interviews with players who are deeply involved in ROV's game and in-depth interviews with the game makers. The interview data will also be analyzed so that the research objectives and questions can be analyzed and interpreted.

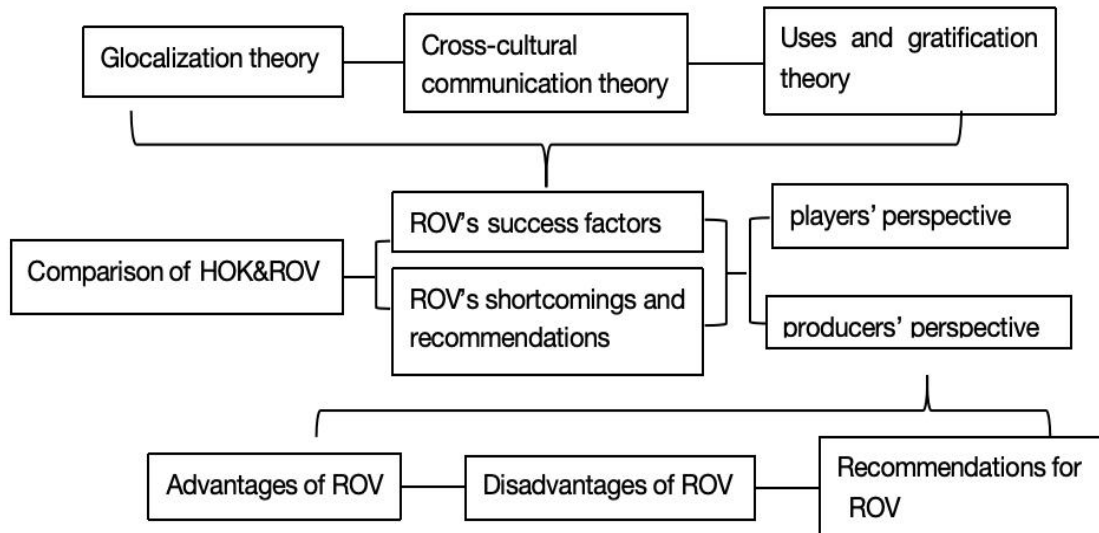


Figure 3 Conceptual Framework

## **CHAPTER 3 METHODOLOGY**

### **3.1 Research Design**

Based on the aforementioned cross-cultural communication theory, glocalization theory and use and satisfaction theory, this study investigated and organized the actual situation of ROV in Thailand. Starting from the research objectives, this study adopts qualitative research (QL) methodology by selecting and inviting six players to conduct focus group interviews, as well as four producers to participate in in-depth interviews. The aim is to summarize the cross-cultural communicative content and localization features of ROV, and thus draw lessons for future development. The focus is divided into two parts. The first part is to obtain an objective evaluation of ROV from the players' perspective. From the current development situation, we obtain the landing situation of the game in the Thai market and make preliminary judgment on the factors why ROV is popular among Thai players. The second part is to summarize the strengths and weaknesses of the game from the game maker's point of view by combining the content of the Chinese version and ROV, and focusing on an in-depth discussion of ROV's successes and the development direction that can be improved in the future.

Focus group interview is a survey method that draws samples in order to infer the characteristics of the whole, and is commonly used in media research. Its advantage over questionnaires or other quantitative studies is that it allows individuals to offer tentative interpretations that can subsequently be rejected by others (Yuan, 2004). The relatively more relaxed and free atmosphere allows for more liberalized and in-depth

responses from the interviewees.

In-depth interviews are a form of unstructured, direct, one-on-one interview. The interview process involves an in-depth interview of the respondent by an investigator who has mastered advanced interviewing skills, which is used to reveal potential motives, attitudes, and emotions toward an issue, and is most often applied to probing surveys (Lu, 2013). It can obtain rich and vivid qualitative information through in-depth and detailed interviews. And through the researcher's subjective and insightful analysis, some kind of conclusion can be summarized and generalized from it.

### **3.2 Population and Sample Selection**

Purposive sampling was mainly used in this study regarding sample selection, which was divided into two main parts. Purposive sampling is where the researcher uses his or her own judgment of the respondents to be selected and selects only those who are most suitable for the purpose of the study. This type of sampling is simple and easy to use, fits the purpose of the study, and makes good use of the known information in the sample. In addition, respondents are more likely to cooperate and the data recovery rate will be higher.

#### **3.2.1. Selection of the players**

Sample selection for this section focuses on ROV players. Six game players will be selected to participate in focus group interviews on research questions 1 and 2. These six participants were really selected from a sample that met the requirements. There is no age requirement, but they must have in-depth experience with ROV. They

can be gamers who have experienced different country versions at the same time, so that they can give richer opinions. In order to enrich the sample, an additional game reviewer will be selected as a player to provide opinions from different perspectives. In the first group, focus group interviews were conducted with six gamers. These six gamers should be between the ages of 15 and 35, as this age group is the main user of this type of mobile gaming (Ke Xiao Games, 2023). Details show in Table 1.

| <b>N A M E<br/>M E S S A G E</b> | <b>AGE</b> | <b>SEX</b> | <b>Educational<br/>Background</b> | <b>Game<br/>Area</b>          | <b>Occupation</b>        |
|----------------------------------|------------|------------|-----------------------------------|-------------------------------|--------------------------|
| Participant 1                    | 22         | F          | Undergraduate                     | China                         | player                   |
| Participant 2                    | 25         | F          | Master                            | International<br>+ China      | player                   |
| Participant 3                    | 30         | M          | Master                            | Thai                          | player                   |
| Participant 4                    | 16         | M          | High school                       | China+ Thai                   | player                   |
| Participant 5                    | 18         | M          | High school                       | Thai                          | player                   |
| Participant 6                    | 28         | M          | Graduate                          | International+<br>Thai+ China | player+<br>game reviewer |

Table 1 Information of participants 1-6

### 3.2.2. Selection of game industry practitioners

The sample selection in this section focuses on interviewing practitioners in different links of the Chinese game production industry chain. Four game producers

will be selected to participate in in-depth interviews on research questions 2 and 3. These four participants will be selected from a sample that meets the requirements. There is no age requirement, but they are required to have an in-depth understanding of ROV and have been directly or indirectly involved in game production. They can be in different positions in the game production industry chain, including but not limited to original painting artists, software engineers, game test engineers, UI designers, and game release publicity. Producers in different positions in the game production chain can bring richer perspectives from different angles. Details show in the Table 2.

| <b>NAME</b>    | <b>AGE</b> | <b>SEX</b> | <b>Educational</b> | <b>Occupation</b>     |
|----------------|------------|------------|--------------------|-----------------------|
| <b>MESSAGE</b> |            |            | <b>Background</b>  |                       |
| Participant 7  | 27         | M          | Graduate           | Original Artist       |
| Participant 8  | 32         | M          | Master             | Game Test<br>Engineer |
| Participant 9  | 34         | M          | Graduate           | Game UI Designer      |
| Participant 10 | 29         | M          | Master             | Game Promoter         |

Table 2 Information of participants 7-10

### 3.3 Research Instrument

In this study, the method of data collection was a combination of focus group interviews and in-depth interviews, and multiple or single interviews were conducted

for different perspectives.

The first set of focus group interviews was made up of six game players, and the second set of in-depth interviews was made up of four makers involved in different stages of the game.

The main tool for data collection in this study was adapted to conduct an interview guide for conducting focus group interviews. As a research method, focus group interview is a collection of materials on a specific topic developed by researchers through communication and dialogue among group members. In some cases, the use of this method is usually a process of observing, discovering, talking and analyzing the same and different opinions between participants for a specific topic, and drawing certain research conclusions. As Robert Meterton proposed in The Focussed Interview, by using this method, it is possible to find the exact reason for a particular thought or action that people have adopted towards a particular thing (Rober Meterton&Kendall, 1956). Therefore, this form of research is very suitable for market research.

Alternatively, the main tool for data collection in this study is equally applicable to interviews for conducting in-depth interviews. As a research method, in-depth interview is a one-to-one interview with participants, which can not only explore the inner thoughts and views of the respondents more deeply and confirm their reactions intuitively, but also allow the respondents to express their own views more freely and will not be affected by the views of others. Therefore, this form of research is also very suitable for exploring individual opinions.

The above two methods can not only help us to understand more information about ROV, including but not limited to the knowledge and analysis of ROV by game producers and players, but also help us to discuss in more detail what localization changes ROV has made for the Thai market, what are the highlights and shortcomings from their perspective. Moreover, it can provide a supplement to the quantitative investigation that other researchers may carry out in the follow-up, and help to interpret the quantitative research results in this field more comprehensively.

The focus group interview was conducted in the form of a small online symposium with a semi-structured and free discussion. Two question Outlines were provided for two populations with different perspectives that were consistent with the objectives of the study. In the player section, the question outline mainly focuses on understanding the players' personal preferences in the game, reasons for liking the game, and some problems encountered in the game process. In a free-speaking atmosphere, we will discuss the factors that make ROVs successful in Thailand, the differences between ROVs and HOKs, and what the experience is like for players. It aims to provide game companies with the preferences and pain points of MOBA mobile games from the perspective of players.

This in-depth interview adopts the form of semi-structured interview. In the producer section, the question outline mainly starts from the localization changes made by ROV and the reasons, seeking a comprehensive analysis of ROV by professionals, summarizing the success factors of ROV from a professional perspective, and giving reflection suggestions to other game companies seeking

overseas development. All interviews were controlled within one hour, and detailed records were made for each interview.

### **3.4 Data Collection Procedure**

This study mainly used in-depth interview method and summary organization method to collect and sort out the data.

1. Release the call and select 6 participants who meet the criteria through the screening criteria.

2. Based on the research objectives, the interview objectives and questions about game players and game producers are formulated respectively.

The interview about players is mainly used to solve RQ 1 & 2, and the interview questions are mainly as follows:

- (1) How long did you play the game?
- (2) Where did you hear about it?
- (3) How often do you use the game?
- (4) How much money did you spend on the game? What kind of games would you like to pay for?
- (5) Why did you choose this game over other games in the genre?
- (6) What is your favorite character in the game? And why?
- (7) What are your biggest concerns in this game?

The interview with game producers was mainly used to solve RQ 2 & 3. The interview questions were as follows:

- (1) What are the main audience groups in the Thai market?

- (2) What are the main motivations for players to choose ROV?
  - (3) Based on the main motivation, what are the corresponding Settings of the ROV to meet the needs of the player?
  - (4) Where is the competitiveness of ROV with other similar mobile games?
  - (5) How does ROV stay engaged with players in the Thai market?
  - (6) Compared with the original content in China, what localization changes did ROV make? Why make these changes?
  - (7) What are the highlights and shortcomings of ROV that can be used for reference by Chinese game companies when exploring overseas markets?
3. Preliminary online communication with 10 participants to confirm the meeting time and interview outline respectively. A single interview is about half an hour to an hour.
  4. The host confirms the interview process.
  5. Record the interview process. A paper tool can be used to record the key points of each participant's speech during the interview, and a video device or an audio device can be used to record the complete speech simultaneously.
  6. The interview contents were sorted out, and the views of participants were refined by using the summary organization method and sorted out.
  7. Send the collated content to the participants and confirm the views with the participants.

In this study, semi-structured interviews are mainly used to talk with participants, and a large number of qualitative data are mainly collected from the perspective of

players and producers, and multiple variables are integrated to analyze and study the views of respondents. Therefore, data collation after the interview is very important. After the interview, it is necessary to refine the views of each participant, remove redundant information, and verify the authenticity of information.

### **3.5 Data Analysis**

This study will use the coding strategy to analyze and summarize the interview data. American psychologist Michelle believes that it mainly includes the process of characterizing situations and events, as well as characterizing the behavior of oneself or others (personal structure). Is an important factor in determining individual behavior (Lin et al., 2003).

After collecting the interview data from players and producers, it is necessary to analyze and summarize the application. First, we sanitized the data to remove invalid and repetitive content from the conversation. Then, the statements of the respondents were sorted out and verified, and the second dialogue was conducted with the respondents to confirm the content and whether there was any supplement or explanation. Then, the final content is integrated, and the results are interpreted by using the general organization method in the coding strategy, so as to summarize the portraits of the main audience of ROV, as well as the attitudes and ideas of Thai players towards ROV, so as to summarize the key factors for the success of ROV, and what localization changes ROV has made to obtain better communication effects. Hoping that the conclusions can be applied to future product improvement, market positioning or other decisions, so as to improve the user experience and product

competitiveness. And, of course, there are lessons to be learned for other game companies as they develop overseas markets in the future.

### **3.6 Validity and Reliability**

In order to ensure the validity and reliability of the whole study, the following strategies will be adopted in the process of this study:

#### **1. Reasonable selection of research methods**

Based on the fact that what needs to be mined in this research is the success factors of ROV and the changes it makes in the version change and what the reasons are, the in-depth interview method is selected to collect data. This is a great way to gather player opinions about ROVs and diagnose their strengths and weaknesses. In the process of research, this study will also implement the following points:

(1) Communicate ahead of time. Before the formal in-depth interview begins, the host will confirm the interview process and interview questions with the participants in advance, so that the participants can have preliminary preparation before the interview, and ensure that there will be no situation in the interview process where the participants have nothing to say, their views are not clear or they are missing.

(2) Manual review. For the data after the interview, verification and experimental review will be carried out after the summary to confirm that it is consistent with the current actual situation.

(3) Record the whole process. The focus group discussion will be filmed in the whole process, and special personnel will be arranged to make key notes for the whole meeting, so as to facilitate further confirmation of views with the interviewees.

## **2. Rigorous data collection**

In the link of data collection, this study was operated strictly in accordance with the formulated scheme. Firstly, the sample is screened in a large range, which is representative and random to ensure the credibility of the research results. Secondly, during the study, clear instructions and guidance were given to the participants, thus avoiding misunderstanding and wrong collection of data.

## **3. Use reliable data analysis**

In this study, the organizational strategy in the coding strategy was reasonably used, and the general organizational method was used to summarize the collected views of the participants, and the analysis results were accurately presented.



## CHAPTER 4

### FINDINGS

Based on interviews with ROV players and makers, this chapter uses a general organizational approach to explain the findings about ROVs. This paper summarizes the success factors of ROV from the perspectives of Glocalization and cross-cultural communication, and puts forward conclusions and suggestions on weaknesses, so as to provide experience for other game companies. That is to answer the three main research questions of this study:

**RQ 1. Compared with the original version Honor of King, what localization changes has ROV made for the Thai market?**

**RQ 2. What factors contribute to the success of Realm of Valor from the perspective of Glocalization and Cross-cultural Communication?**

**RQ 3. From the players and producers' perspectives, what suggestions can be summarized for overseas communication of Realm of Valor from the perspective of Glocalization and Cross-cultural Communication?**

In this chapter, the study is categorized into the following points for explanation:

**4.2.1 Reasons for studying HOK.**

**4.2.1 Reasons for studying HOK.**

**4.2.2 Reasons for studying localization changes.**

**4.2.3 Localization changes in ROV (used to answer RQ 1)**

**4.2.4 Factors for ROV success from a global localization perspective (used to answer RQ 2)**

#### **4.2.5 Success factors of ROV from the perspective of cross-cultural communication (used to answer RQ 2)**

#### **4.2.6 Suggestions for game developers to develop a ROVgame from the perspective of “localization” from the player's viewpoint (used to answer RQ 3)**

#### **4.2.7 Suggestions for ROV communication from the producer's point of view from the perspective of cross-cultural communication (used to answer RQ 3)**

### **4.1 Descriptions of Informants Characteristics**

Firstly, table 3 can be obtained from the preliminary interview with participants 1-6, which summarizes and records the information related to participants 1-6 and ROV, as well as the purpose and pain points of playing this game. From this table, it can be observed that all participants were deep experience players of the game ROV. In addition, all participants met the interview requirements and had deep experience of the game, with randomness and certain representativity, which will assist the following data analysis.

| <b>Name<br/>Message</b> | <b>Sex</b> | <b>Need</b>        | <b>Game<br/>Area</b> | <b>Playing<br/>Time</b> | <b>Usage<br/>Frequency</b> | <b>Expenses</b> | <b>Pain Points</b>      |
|-------------------------|------------|--------------------|----------------------|-------------------------|----------------------------|-----------------|-------------------------|
| Participant 1           | F          | Sociabili<br>-ty   | China                | 4 years                 | 5-6h/ Day                  | 5000B           | UI style                |
| Participant 2           | F          | Entertain<br>-ment | Intern<br>ational    | 7 years                 | 7-8h/ Day                  | 71280B          | cultural<br>exportation |

|               |   |                                           |                                          |         |            |         |                                                                       |
|---------------|---|-------------------------------------------|------------------------------------------|---------|------------|---------|-----------------------------------------------------------------------|
|               |   |                                           | +<br>China                               |         |            |         |                                                                       |
| Participant 3 | M | Sociabili-<br>-ty                         | Thai                                     | 2 years | 9 h/ Week  | < 100B  | social<br>property                                                    |
| Participant 4 | M | Entertai-<br>nment +<br>Sociabili-<br>-ty | China<br>+ Thai                          | 3 years | 6 h/ Week  | < 100B  | Game<br>Mechanics<br>& Reporting<br>Mechanism<br>(Game<br>Experience) |
| Participant 5 | M | Entertai-<br>nment,<br>Sociabil-<br>-ity  | Thai                                     | 5 years | 2h/ Day    | 24000B  | Game<br>experience<br>& high-<br>quality skins                        |
| Participant 6 | M | Work                                      | Intern<br>ational<br>+<br>Thai+<br>China | 8 years | > 10h/ Day | 148716B | High-quality<br>skins &<br>game<br>experience<br>& social<br>property |

Table 3 Detail Information of participants 1-6 (continued)

## **4.2 Findings**

### **4.2.1 The reason for studying HOK.**

The primary objective of this study is to compare the localization changes made by ROV through a comparative analysis with HOK. It is crucial to comprehend HOK in order to gain a comprehensive understanding of the game's mechanics and content, thereby enabling relevant content retention or adjustment in ROV for enhanced attractiveness and playability. Moreover, games are cultural products that often incorporate elements from the development team's country or region, including cultural background, history, and social customs. Familiarity with the original game facilitates a deeper understanding of these elements and helps prevent cultural misunderstandings in the exported version. Lastly, an understanding of HOK assists in evaluating the quality and effectiveness of ROV's localization efforts while providing guidance and a foundation for future development and tailored promotional plans specifically designed for Thailand. So comprehending the concept of HOK is an essential component in the study of ROVs. It offers valuable insights into the gaming culture, design philosophy, and gameplay mechanics while serving as a foundation for evaluating localization efforts and conducting market analysis.

### **4.2.2 The reason for studying localization changes.**

It is very important to study localization changes, as it can lead to a number of benefits, including enhancing business competitiveness, strengthening brand identity, avoiding cultural barriers, increasing market share, adapting to local characteristics and consumer preferences, and reducing operational risks. Firstly, studying

localization changes helps multinational companies adapt to local characteristics and enhance the competitiveness of their products. By conducting in-depth research into the local culture and consumer preferences in Thailand and adjusting their products and services accordingly, game companies can more effectively integrate into the local market and meet the needs of Thai players, providing more customized products and services and thereby enhancing player satisfaction and loyalty. Secondly, implementing a localization strategy can help businesses avoid the obstacles caused by cultural differences and enhance the brand's recognition in the target market, thereby promoting market share growth. Furthermore, localization strategies can help businesses better respond to the uncertainties brought about by market changes and policy adjustments, reducing the operational risks arising from unfamiliarity with the local market. Finally, localization research also helps multinational companies more accurately grasp the dynamics and trends of the Thai market, enabling them to adjust their strategies and business models in a timely manner and enhance their market competitiveness. Therefore, as globalization advances and digitalization develops, businesses face a more complex and diverse market environment. Studying localization changes means that businesses need to pay attention to the characteristics of cultural differences, language habits, and consumer behaviors in different countries and regions, in order to better adapt to these changes and ensure the effective conveyance and acceptance of their products and services. This is not only crucial to a business's international expansion and globalization strategy, but also an important approach to enhancing the overall competitiveness and adaptability of a business.

Based on the above two explanations about why HOK and localization change should be studied, this study summarizes part of the comparison between HOK and ROV.

#### 4.2.3 Localization changes made by ROV

| Comparison table of HOK and ROV |                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                      |
|---------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Distinctions                    | HOK                                                                                                                                                                                                                                                                                                                                                                                     | ROV                                                                                                                                                                                                                                                                                                                                  |
| Name                            |                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                      |
| UI style                        | It has a strong Chinese style.                                                                                                                                                                                                                                                                                                                                                          | It's a distinctly Western style                                                                                                                                                                                                                                                                                                      |
| The hero's story background     | Human abuse of technology led to the destruction of the home planet, so the heart of the universe as the core of the ark made an ark across several light years to land in the rich but undeveloped King land, once human became the King land gods. Subsequent stories developed from this background. Characters are roughly divided into gods, demons, priests, and Daoist families. | Although it is the same story of God, man, and demons, the background of the story has been changed to more suitable for Western culture. For example, the demon king Malos came to the mainland to re-compete for power, and the setting of four different representative countries in the mainland are very typical Western style. |

|                                            |                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                          |
|--------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>The hero's character image and name</b> | Mainly from Chinese historical figures or from mythological stories, and are familiar Chinese names. Some of the hero characters blend East Asian or Western styles, but all have their own Chinese names. | Some of the roles and Chinese names in HOK are retained. But mostly brand-new heroes and names. Character images and names are mainly derived from Western mythological characters and imaginary characters, such as Cthulhu mythological characters, and are named after English names. |
| <b>Number and distribution of heroes</b>   | Total: 122<br>Tank: 29<br>Warrior: 40<br>Assassin: 23<br>Master: 45<br>Archer: 18<br>Auxiliary: 19                                                                                                         | Total: 119<br>Tank: 24<br>Warrior: 34<br>Assassin: 26<br>Master: 27<br>Shooter: 19<br>Auxiliary: 23                                                                                                                                                                                      |
| <b>Length of a single game</b>             | A single game lasts about 10-20 min.                                                                                                                                                                       | A single game lasts about 5-15 min, faster than HOK ends.                                                                                                                                                                                                                                |
| <b>In-game differences</b>                 | The map is set to three branches + fields. In the upper and lower paths, there are teleportation                                                                                                           | The general map Settings are no different from HOK, but the overall map is smaller and the                                                                                                                                                                                               |

|                           |                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                           |
|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                           | <p>channels and wild monsters that can make the whole team earn gold. It also have an inscription system. There are 4 minions in the middle line.</p> | <p>field area is smaller than HOK. And there are no wild monsters that provide gold to the whole team, only wild monsters that provide gold to the archer individually. And there are always wild monsters in the middle that can provide gold coins.</p>                                                                                 |
| <b>Hero's Skin</b>        | <p>Mainly in the Chinese wind, and the skin of the popular IP joint launch is relatively small.</p>                                                   | <p>The style is richer, in addition to the European and American style skin style, but also includes some of the Chinese style skin that exists in HOK. In addition, the skin containing Thai cultural elements was also launched for the Thai market. Compared to HOK, the number of IP collaboration has become significantly more.</p> |
| <b>Publicity strategy</b> | <p>Cooperated with popular Chinese Kols for cosplay.</p>                                                                                              | <p>Partnering with popular influencers in Thailand for</p>                                                                                                                                                                                                                                                                                |

|  |                                                                    |                                                                                                              |
|--|--------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
|  |                                                                    | cosplay initiatives.                                                                                         |
|  | Launch star KOL's game variety show.                               |                                                                                                              |
|  | Official publicity on popular social media.                        | Conducting official promotions on major social media platforms like YouTube.                                 |
|  | KOL livestreaming games on social platforms.                       | Collaborating with gaming influencers on Thai social networks for promotional efforts.                       |
|  | Regularly release new promotions, sales campaigns, and new heroes. | Organizing promotional events centered around Thai festivals, such as those themed around Songkran.          |
|  | Add community activities to create skins with players.             |                                                                                                              |
|  | Release the hero backstory animation in the game.                  | Producing comics and animations that resonate with the aesthetic preferences of Thai gamers within the game. |
|  | Release HOK-themed cartoons.                                       |                                                                                                              |
|  | Holding regional and international competitions.                   | Organize regional competitions and participate in international                                              |

|  |  |               |
|--|--|---------------|
|  |  | competitions. |
|--|--|---------------|

Table 4 Comparison table of HOK and ROV (continued)

From Table 4, we can find that although HOK and ROV didn't make any major adjustments to the game rules, they did make a lot of changes to the game settings and promotional strategies. For example, the game story background has been changed, the game hero characters have been changed, the game UI style has been changed, and some of the in-game contents have been adjusted. In comparison to HOK's well-established promotional framework, ROV has successfully implemented many of these strategies; however, there are still additional marketing approaches that could be explored further.

#### 4.2.4 Factors for ROV success from the Glocalization perspective

##### 1. The game is friendly to local Thai players

###### (1) Changed the UI and art aesthetic.

In order to cater to Thai aesthetic habits, ROV changed the UI and art aesthetic. First of all, ROV does not follow the aesthetic style of HOK, but uses a realistic and powerful style. Compared to HOK, ROV's UI style is more gorgeous and the content is more simple (show in the picture 1). The analysis from picture 1 indicates that the classification of keys is comparatively simpler for ROV than HOK. For instance, while ROV only requires a "START" button to initiate the game, HOK necessitates at least four buttons to access different game modes. Furthermore, Participant 8 also

highlighted,

*"the heroes of the game also include some heroes with local Thai culture, including ROV does not follow the aesthetic style of HOK, but uses the UI and art aesthetic similar to LOL (League of Legends) that overseas players are more familiar with. The game interface belongs to the minimalist style, simple and clear, players are easier to get started. The main reason for this is to attract more overseas players. One is to show the sincerity of our game side, and the other is to make players more friendly and easy to accept. The fundamental goal is to improve the competitiveness of the game."*

*(interviewed on December 26, 2023)*

It can be seen that the game's UI design and art design are mainly to serve the player's game experience. So UI design and art design are very important in game design. Excellent UI design and art design can improve the attraction and playability of the game, and even affect the impression of the player and the judgment of the value of the game. Reasonable layout, intuitive operation and clear feedback can make the player find the functional entrance of the game more quickly, and increase the ease and fun of the game.



Figure 4 UI design style of ROV and HOK

(2) Optimized the game settings.

ROV has adapted the game mechanics to suit the local Thai network and gaming environment. Firstly, in response to local network issues, ROV modified the size of the map, reduced the number of soldiers in the battle line, and did not retain the 10V10 battle mode of HOK, which was prone to cause congestion in the Thai network environment. These changes were made to make the game run more smoothly. Participant 8 mentioned,

*"In view of the possible economic imbalance in the local area, the game is compressed and deliberately reduces the picture quality. You will find that the map is not as large as the HOK, the soldier line is also a little smaller, and the speed of playing the wild is faster, which is actually to enhance the game experience of the players. To ensure that players in all parts of Thailand are able*

*to avoid the problem of stuttering due to unstable mobile networks."*

*(interviewed on December 26, 2023)*

Secondly, ROV retains several battle modes based on HOK for the game environment that local Thai players are generally used to. The ROV itself is quite playable, not only in 1V1, 3V3 and 5V5 competitive modes, but also in championship mode, Mid-Lane Battle mode and training camp mode. In addition, you can see how long you will spend in the game before the game starts, which greatly increases the player's choice and control of the game (show in the picture 2). As Participant 4 pointed out,

*"Because it allows any numbers of people to start the game, it doesn't matter if I want to play with my friends, or if I'm just one person and want to get into the game right away. If a game mode is very rich, in fact, it has a great advantage, because the mobile phone memory is limited, we will definitely choose the app with richer mode to stay on the mobile phone."*

*(interviewed on December 15, 2023)*

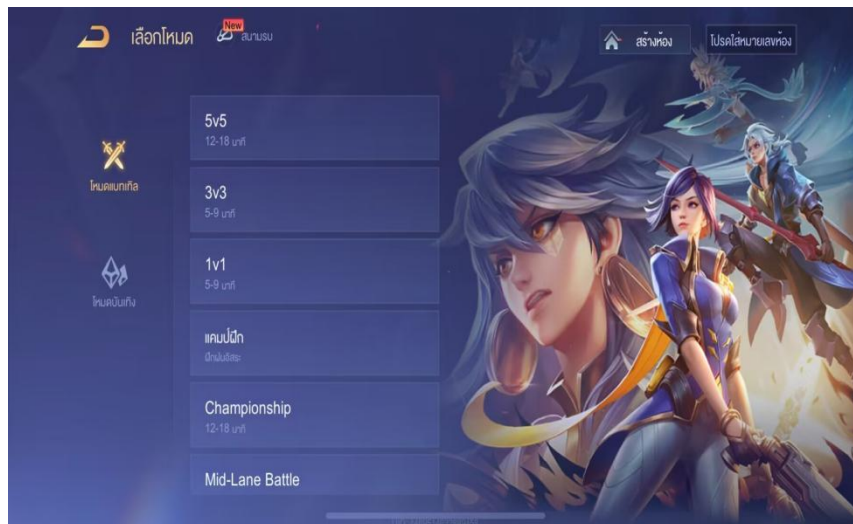


Figure 5 The VS mode of the ROV and the single game time of each vs mode

In summary, reduce the number of soldiers, narrow the map, compress the original game memory, and reduce the quality of the game, so as to ensure that players in all regions of Thailand can avoid the problems such as game stagnation caused by unstable mobile phone network. Shorter play time and rich game modes will ensure and appropriately enhance the player's game experience, so that more potential players who like the same type of mobile games will give priority to ROV.

### (3) High-quality limited skins related to local culture.

The character image design and skin design of the hero are not only good-looking, but also combine the local culture and the preferences of local players, and have launched the IP collaboration skins, virtual animation limited skins, the Thai elements skins, and the various themes limit skins, attracting players to keep in touch with the game.

First of all, in order to attract players, ROV has also deeply analyzed the preferences of the Thai market. Compared with the experience of overseas digital

cultural industry, from developing the product itself to turning the product into an IP, is an important reflection of cultural productivity and cultural production relations in the Internet era to international standards (Tencent Research Institute, 2019).

Participant 7 mentioned,

*“Because superhero movies from European and American countries have a large audience market in Thailand. The game uses many heroes from the DC hero universe to open the Thai market, such as Batman, The Joker, Harley Quinn and so on (show in the picture 3). Similarly, the animation market in Thailand is also huge, so there are a large number of Japanese animation IP collaboration in ROV, such as DEMON SLAYER, BLEACH, Sailor Moon and HUNTER (show in the picture 4). In order to attract a large number of anime fans and Japanese players in Thailand to join. In addition, ROV does not forget the Thai Chinese, because the base of the Chinese is huge. ROV retains WuKong and Toro in the IP found in a book titled **Journey to the West**, and Diao Chan and Lu Bu in the IP found in a book titled **Romance of the Three Kingdoms**, which is beneficial to attract Chinese players (show in the picture 5).”*

*(interviewed on December 26, 2023)*

And participant 3 pointed out,

*"co-branding with an IP that already has a large audience can share influence and strengthen the spending power of potential consumers".*

*(interviewed on December 15, 2023)*

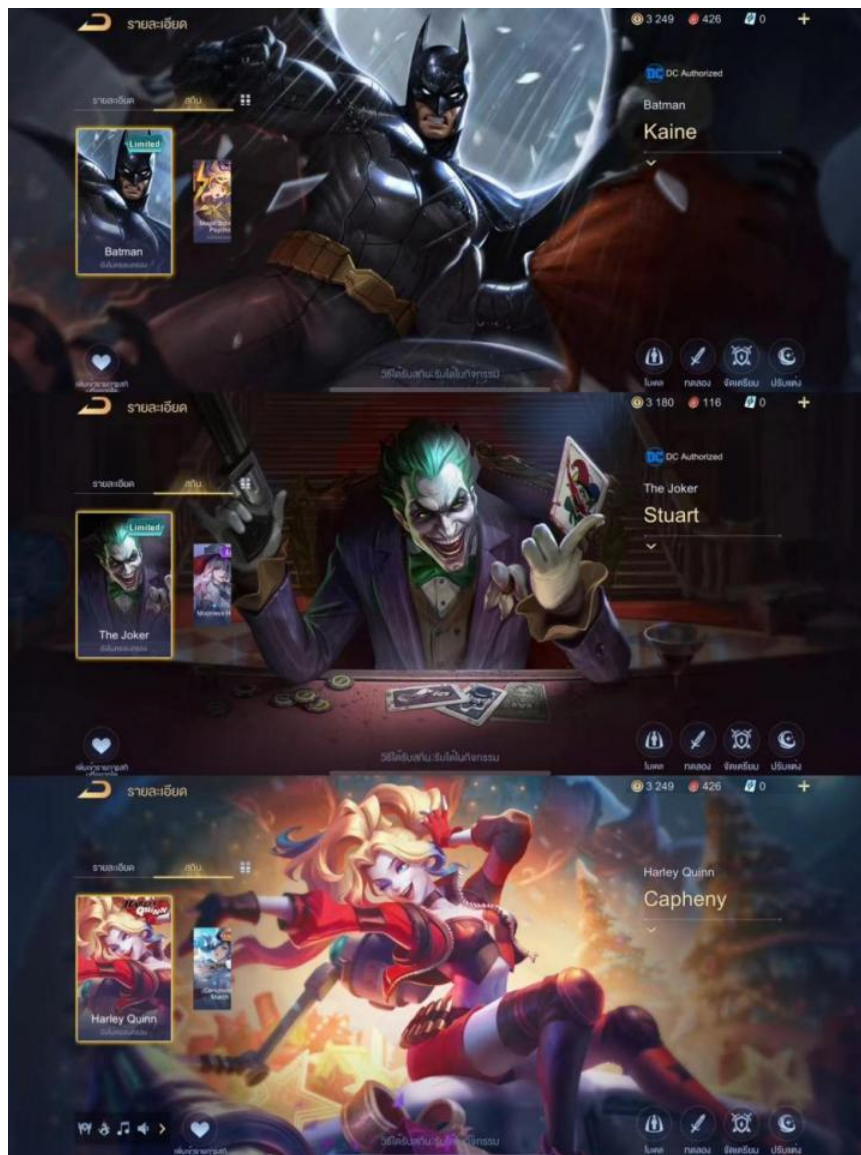


Figure 6 DC IP collaboration skins

UNIVERSITY  
THE CREATIVE UNIVERSITY



Figure 7 Japanese anime IP collaboration skins

THE CREATIVE UNIVERSITY

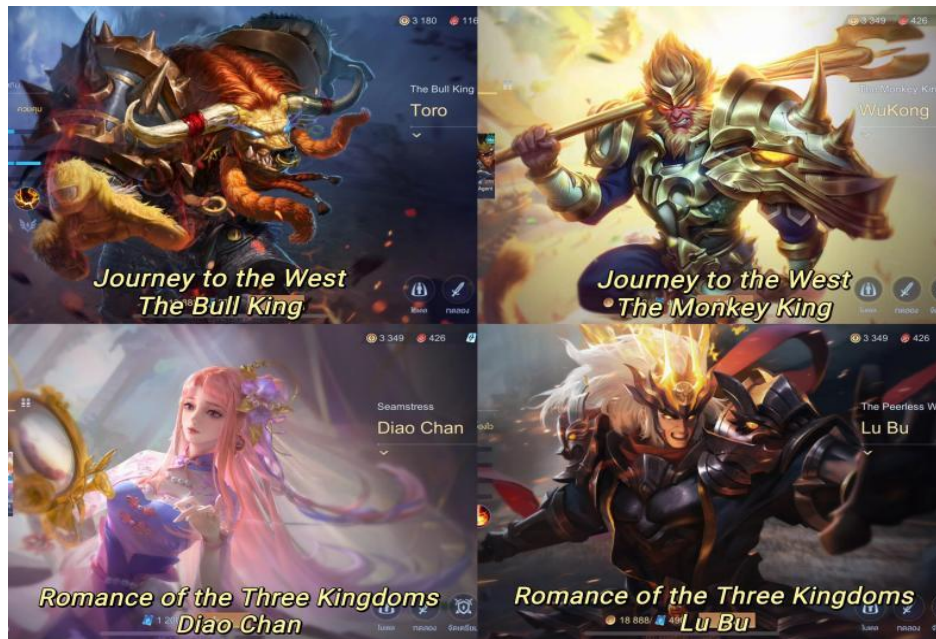


Figure 8 China IP collaboration skins

Secondly, in view of the popularity of animation culture in the Thai market, ROV also launched virtual animation limited skins with different themes. For example, Participant 7 mentioned,

*"New skin in the form of themes, such as WaVe girl group, ROCKSTAR, Magic School, etc. (show in the picture 6). High quality skin is also a way to attract players to invest in the game, and the more money players spend in the game, the less likely they are to give up the game."*

*(interviewed on December 26, 2023)*

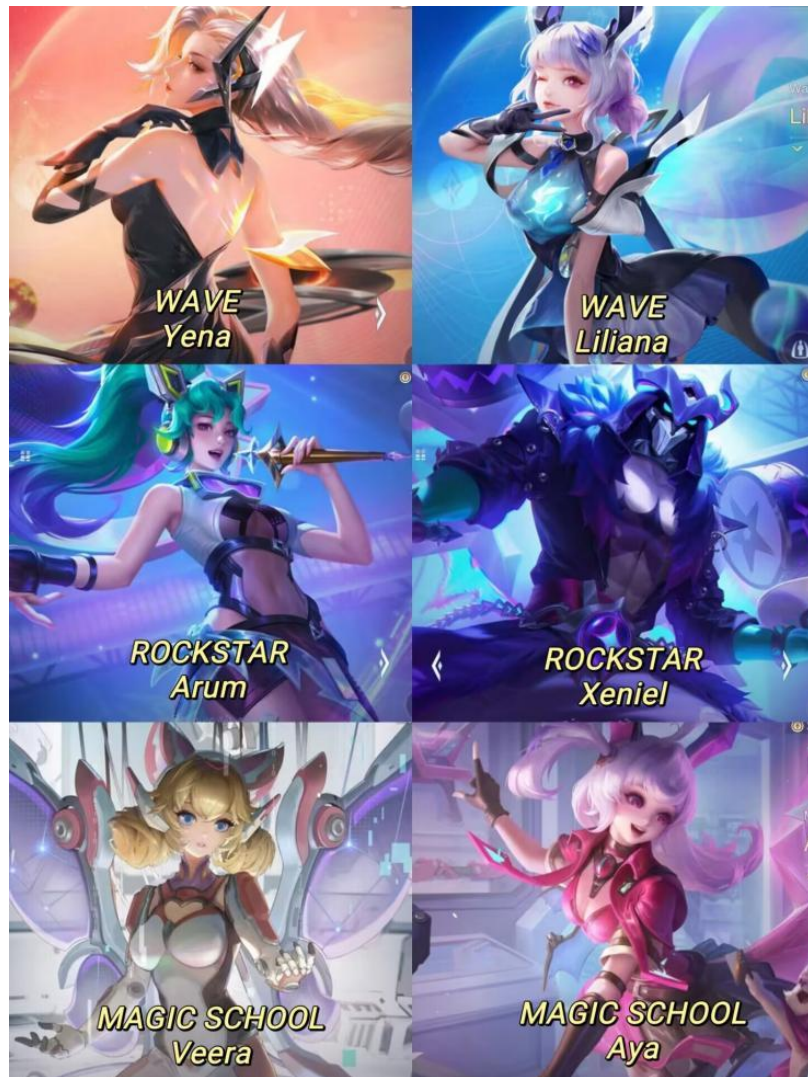


Figure 9 Virtual animation theme skin

Thirdly, ROV also launched themed limited skins to celebrate local Thai festivals. Participant 10 mentioned,

*"The traditional Thai festival of Songkran, ROV designed the related cultural game activities in the game. Not only in the game launched a number of water characters related to the skin, but also specially produced in line with the festive atmosphere of the game background music, with cheerful and active drums, lively rhythm of music to foil the Songgan Festival atmosphere. In order to stimulate*

local players to spend money. Similarly, in the process of designing hero characters and other new skins in the future, we also consciously incorporate some Thai elements (show in the picture 7), which is also to establish emotional links with game players, gain the goodwill of local players, and increase the engagement with players."

(interviewed on December 27, 2023)

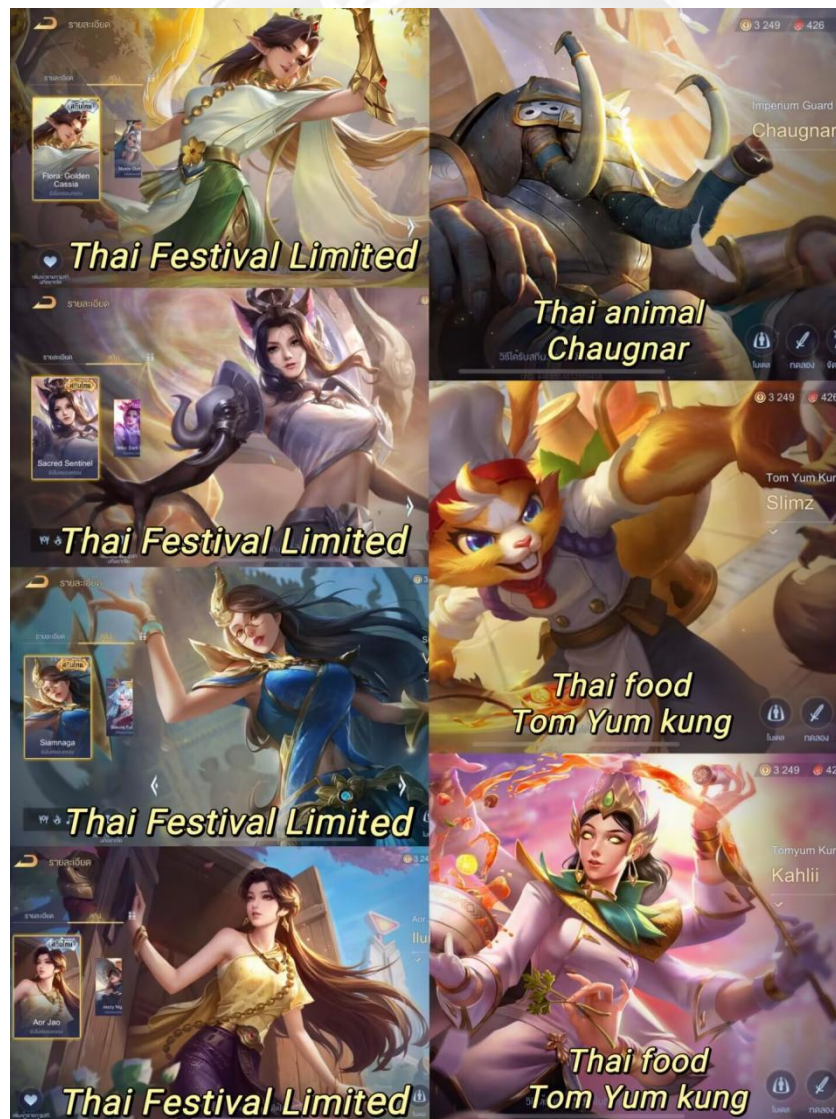


Figure 10 Thai elements skins

Similarly, in other different festivals, ROV also launched corresponding theme skins, such as Christmas theme, Halloween theme, Valentine's Day theme, etc. (show in the picture 8).



Figure 11 Festival limit skins

To sum up, IP collaboration skins with different themes are not only beneficial to attract players from different regions, but also to evoke the hometown feelings of players from different regions. In this way, fans are shared, the audience of the game

is expanded, and the popularity of the game is improved. At the same time, it can also use these well-known IP to open the popularity of the game in the overseas, but also to explore the potential game users, increase the appeal of the game, kill many birds with one shot. In addition, rich themed skins are also a way to get players to pay for skins. Incorporating more elements of local culture into the game would make a lot of sense. Constantly updating and optimizing the skin of a hero character not only increases player engagement, but also drives more people to join the game through player interaction and sharing. This virtuous cycle will make the in-game economy healthier and more active, and it will also ensure the profitability of the game, which will provide more financial support for further development and innovation.

## 2. Actively seek publicity strategies to expand influence.

### (1) Organize and participate in large-scale competitions.

Hosting competitions and participating in international competitions is one of the most effective ways to expand your influence. For example, in the 2023 Asian Games in Hangzhou, the Asian Games version of the ROV will be competed as an e-sports event for the first time. The Chinese team and the Thai team have achieved good results. For avid gamers, ROVs offer a bigger platform. For players who like to watch the game, they can not only learn the operation and consciousness of professional players in the process of watching the game, so as to improve their own operation level and obtain a better game experience, but also easier to arouse the players 'collective sense of honor, and replace themselves in the process of watching the game, so as to improve the players 'participation and sense of experience. As Participant 6

mentioned,

*"If people want to play the same type of mobile games for the first time, they will definitely give priority to the mobile games with more influence and popularity."*

*(interviewed on December 15, 2023)*

Therefore, hosting or participating in an event not only proves the value of the game to the players, but also increases the sense of participation and pride of the players and attracts more potential players who are not involved in the ROV.

(2) Cooperate with local KOL for publicity.

It is an effective way to promote ROV's development in the Thai market by using the popularity of local stars to create a buzz. In order to quickly and effectively capture the attention of the Thai audience, ROV works with popular local traffic stars, including but not limited to inviting stars to cosplay characters (show in the picture 9).

Participant 7 pointed out,

*"ROV actually collaborated with well-known Thai stars, such as 'Arum' by Baifern Pimchanok cos and 'Hayate' by Mario Maurer cos. Using the influence of celebrities and Kols to drive more players to join the game or participate in cosplay activities can greatly improve the topic of ROV."*

*(interviewed on December 26, 2023)*

In addition, participant 5 also pointed out,

*"ROV has a high degree of national popularity in Thailand, and many*

*well-known celebrities or Kols have cosplayed the role of ROV, so many people start to contact this game because of the star effect."*

*(interviewed on December 15, 2023)*

It can be seen that celebrity endorsement or organizing activities involving some stars can improve the influence of products. As a public figure, stars have a wide range of social influence, which can not be ignored in the process of game promotion.



Figure 12 Thai kols' cosplay

#### 4.2.5 Factors of ROV success from the Cross-cultural communication

##### 1. The facilitation of virtual communication among players.

Integrating communication into a virtual community centered around an electronic game significantly strengthens the players' connection to the game. This section elucidates the manner in which an online community facilitates player interaction within the game. Participate10 points out,

*“There are three principal categories of ROV-based socialization that players engage in. The initial category of social interaction is that of individuals engaging in conversation outside the context of the game, with one or more acquaintances. This type of player employs the game as a social platform with the objective of fostering deeper connections within their existing social networks. This represents a distinctive scenario, as it is predicated on offline social connections, which in turn facilitate in-game socialization. A typical example is the invitation of friends and family from offline social platforms to the game platform, where they can play together in a group. This could be, for instance, the invitation of friends from the social media platform Line or Facebook to play the game together. This exemplifies the capacity of social tools to shape the experience of the game based on socializing with acquaintances, reflecting their significant impact on the game itself. The second category is social behavior based on the formation of camaraderie among players within the game, with the objective of establishing new virtual relationships. For example, one may establish a master-disciple, couple, or brotherhood relationship with another*

*player within the game. The third category of social behavior is based on the interests generated by the game content while the game is in progress. For example, players may form teams with other players in order to obtain group rewards. Alternatively, players may screen their teammates in order to improve their win rate, thereby enabling them to play with stronger players. ”*

*(interviewed on December 15, 2023)*

The socialization generated by players in the above three different scenarios is realized in the virtual scenarios formed in the ROV. In their related literature on MOBAs, Mora and Sicilia (2018) offered insights about eSports. They posited that it is particularly intriguing for individuals to be temporarily assigned to a squad with whom they are unfamiliar, with the objective of achieving a relatively complex common goal within a relatively short period of time, typically less than an hour (Mora-Cantallops et al., 2018). The gameplay of MOBA itself determines that this type of game has a certain social function. ROV, as a cooperative game, allows players to not only choose to be randomly matched by one person, but also to team up with friends to win the game through cooperative communication and to identify teammates with whom they have a tacit understanding during the game. Should one's teammates and oneself have reached a state of tacit understanding, one may choose to add friends after the match has concluded. Alternatively, one may opt to add friends in the lobby prior to the commencement of the game, thereby greatly enhancing the connection between interpersonal interactions. This illustrates that in MOBA games,

the most significant social bond remains in-game communication. It is also important to consider the social interactions that occur within the game itself. Providing players with a variety of communication methods is essential for maintaining their engagement with the game.

## 2. Chinese cultural elements help game producers to build their brands.

ROV has retained a considerable number of Chinese elements within the game, which serves as a significant conduit for the dissemination of Chinese culture. Primarily, the characters and skins associated with Chinese traditional culture. Chinese history and culture possess a distinctive allure, and the enigmatic quality of Oriental culture can readily capture the attention of users in international markets. Nevertheless, the mere grafting and transplantation of cultural elements represents merely a superficial alteration. The crucial objective, therefore, is to integrate Chinese cultural elements in a skillful and effective manner into the core of the product, thereby conferring upon it a distinctive Chinese character. In addition to the characters of WuKong, Toro, Lu Bu, and Diao Chan, who are drawn from Chinese culture, ROV also features numerous characters with skins related to Chinese culture. For example, Diao Chan's skin “Seamstress” corresponds to the image of Weaver girl, a Chinese mythological goddess who weaves clouds and mist, and is the protector of weavers, lovers, women, and children, which later became the name of the star constellation (Weaver Girl). She is also the heroine of the famous myth of the Cowherd and the Weaving Maiden. The Cowherd and the Weaving Maiden is one of the best love legends passed down in Chinese folklore. The traditional festival

associated with the Weaving Maiden is the Tanabata Festival, a Chinese Valentine's Day when people choose to date their beloved partners on the day when the Cowherd and the Weaving Maiden meet at the Magpie Bridge. The pure and simple love between the Cowherd and the Weaving Maiden is the people's longing and desire for a better life, as well as a manifestation of the Chinese people's worship of the stars and constellations. Similarly, Yorn's skin "Celestial Marksman" corresponds to Hou Yi in Chinese mythology. Hou Yi, originally known as Yi, is an ancient Chinese mythological figure who was good at archery and helped Emperor Yao shoot down nine suns, leaving only one sun behind, so in folklore there is a legend that says The legend of "Houyi shoots the sun" has been passed down in folklore. There are many other skins similar to the two skins mentioned above in the ROV, some of which show traditional Chinese festivals, some of which show Chinese clothing, and some of which show characters from Chinese culture (show in picture 10). All of these elements have inadvertently conveyed the message of Chinese culture to Thai players. The retention of the characteristics associated with a Chinese brand while simultaneously developing overseas markets is conducive to the establishment of a positive and active brand image, as well as the attraction of a more diverse range of players. Consequently, the appropriate retention of cultural characteristics by game companies when engaging in cross-cultural communication is indicative of both confidence in their own culture and an effective method of facilitating cultural communication.

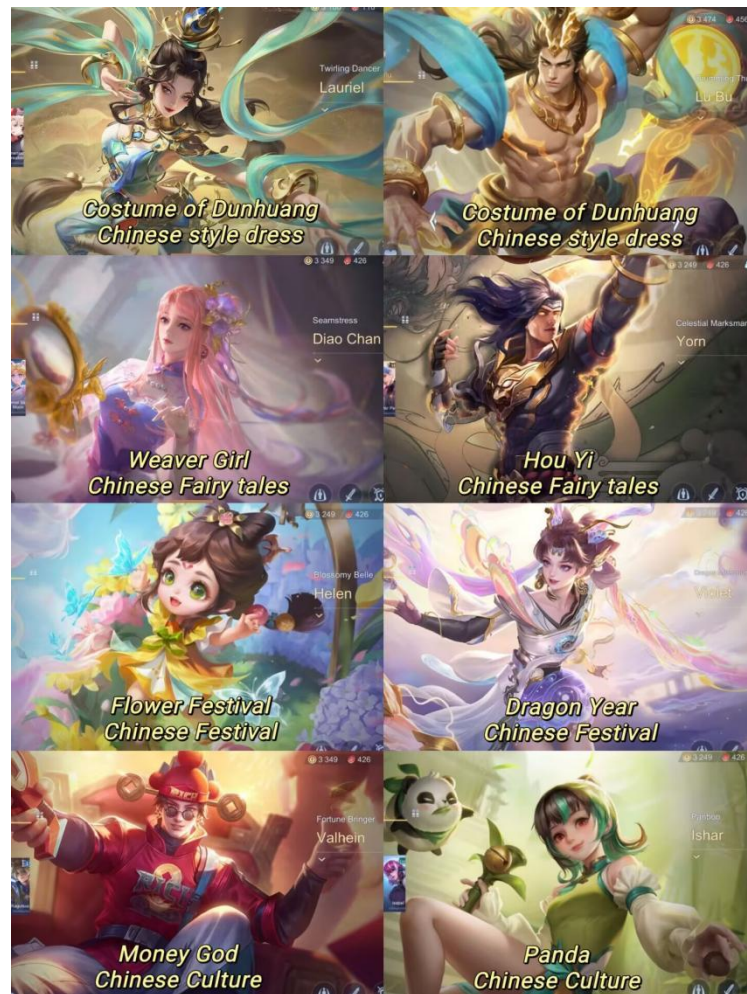


Figure 13 Chinese element skins

Through the above analysis and summary, it is not difficult to find that these highlights of ROV in cross-cultural communication have certain reference significance for the cross-cultural communication of other mobile game companies. However, from the perspective of Glocalization and cross-cultural communication, ROV still has some shortcomings, which also need to attract the attention of peer mobile game companies and avoid the same type of problems as much as possible, so as to strengthen overseas players' understanding and recognition of Chinese mobile games.

#### **4.2.6 Suggestions to the ROVgame for the game developers from the Glocalization in the view of players' perspective**

1. Local culture should be included in communication.

It is recommended that the communication of ROV integrate local culture and incorporate additional localized elements to enhance the sense of exclusivity among players. In the article "*Analyzing the Cross-Cultural Communication of Video Games*", scholar Liu (2020) posits that a player group comprising uncertain individuals will establish a novel shared cultural background within the context of a common desire for shared experience. Furthermore, the obstacles inherent in cross-cultural communication, particularly those pertaining to the transmission of original information across cultural boundaries, will be relatively diminished (Liu, 2020). The Steam gaming platform serves as an illustrative example, facilitating the transcending of temporal and spatial limitations and uniting players from diverse geographical locations. In light of the considerable diversity of cultural backgrounds, it is evident that players' modes of thought and conduct diverge considerably. Moreover, individuals within the player group exhibit a range of cultural traits specific to the game in question. Nevertheless, the "stranger" effect is significantly diminished due to the shared understanding of the game and the common anticipation of uncertainty (Liu, 2020). Similarly, if the game itself serves to form a new cultural community where players can transcend the limitations of cultural boundaries, it can foster a stronger connection between players and the game.

In the case of ROV in the past, although ROV had a Thai server, it did not feel

like it was a game designed for Thai players. The fundamental reason is that the ROV has not made extensive changes to Thai culture, only some details have been changed. For example, while ROV does have some Thai heroes and skins in the game, they are few and far between. At the same time, the basic hero skills have not been changed, only the translation of the local Thai language, and some simple changes to the game on the setting of the chess in the game. Such as reduced the number of minions, reduced the size of the map, and so on. ROV previously launched a Thai skin design contest in the game, which not only attracted a large number of players, but also received a lot of praise. It is not difficult to find that establishing emotional connection is very important for Thai players. Participant 10 pointed out,

*"Take the 'Ragnarok X: Next Generation' (ROX) developed by Jun Dream Games and published by Asahi Lightyear as an example. Thailand is the main market of ROX, so after the game launched, it first made a series of activities around the traditional Thai festival of Loy Kratong Festival, and then launched a challenge activity using TikTok platform, which allowed players to trigger the game's costume stickers through specific actions. Ultimately, the level of exposure reached 386 million, representing a substantial volume of online traffic. "*  
*(interviewed on December 27, 2023)*

From the above cases, it is easy to see that game companies can deeply understand and explore the local cultural characteristics of Thailand, so as to trigger the emotional resonance of players, so as to enhance the attractiveness and vitality of

game products. It is very helpful for game enterprises to develop long-term competition in the fierce overseas market by integrating products into the local culture of the exporting country and launching in-game promotional activities and out-of-game promotional activities based on these. Therefore, ROV should appropriately add cultural elements or activities specific to Thailand, so as to improve the engagement with local players in Thailand.

2. Constantly improve the game experience and pay attention to players' feedback.

(1) Optimizing network and system problems.

The optimization of the game network and the update of the system are the issues that every export game must pay continuous attention to. Considering the different levels of economic development in Thailand and the large number of players of other nationalities in Thailand, and some players will have network jams, flash back or large version update files, these also require game engineers to strengthen the system and server in time. In addition, most of the current ROV players are deep players, and their pursuit of the game is not just for fun. They have a higher demand for game functionality, graphic expression, and user interaction. Things like automatically generating your own highlights, more accurate translations, smoother skill release and special effects are all things that game designers need to consider.

2) Improve the matching mechanism and reporting system.

The core appeal of ROV players is to obtain a good game experience, and unreasonable matching mechanism is easy to make some players fall into difficult mode, thus obtaining a bad game experience. Similarly, players with poor quality will

occasionally be encountered in the game process, and if they cannot report successfully in time, they will also be very troubled and even give up the game, thus making the game's reputation worse. Therefore, no matter which country's version, the matching mechanism and reporting system still need to be improved. Pay attention to player feedback in a timely manner and be able to give satisfactory responses.

Participant 4 pointed out,

*"A good match mechanism and reporting mechanism can make players have a fairer game experience, reduce the occurrence of bad behavior, and effectively maintain the game environment. Then, an unreasonable matching mechanism and reporting mechanism will inevitably make players feel disappointed and dissatisfied, which is likely to cause players to abandon the game, which is not conducive to player maintenance."*

*(interviewed on December 15, 2023)*

Therefore, game companies can consider adding user feedback mechanisms, optimizing processing processes, improving processing efficiency and other ways to improve the reporting mechanism and matching mechanism, so as to better maintain game fairness and a good game environment.

In summary, a good user experience affects how long players play a game. Therefore, it is essential for a game to survive in the wave of local games to continuously optimize the problems of the network and system, pay attention to the feedback of the players, and solve the problems feedback by the players in time.

3. Appropriately reduce the cost of game experience and increase interactive activities.

The release of the game itself has the purpose of making profits. How to ensure that most players can obtain high-quality game experience with a low threshold is one of the keys to the future development of ROV. Even though ROV is a free to download game, players are able to get a better gaming experience by spending money in the game. The basic concept of every business must consider how to profit from customers as much as possible (Anunpattana, P. et al, 2019). ROV players said that although the game continues to release a lot of high-quality skin, but the Thai version of the skin price is still a little high, if you like all the skin will be a little reluctant to give up. If there were more promotions or free offers, players said they would be more willing to spend, or stay with the game for a long time. For example, Participant 4 mentioned,

*"The price of skin is also an important point, because I feel that young people are willing to pay for games, but if the price of a game product is set too high, for example, it is the same as I buy other necessities in the mall, then I will carefully consider whether it is necessary to buy it."*

*(interviewed on December 15, 2023)*

Therefore, for game merchants, giving a reasonable price for the skin on the shelf or launching some skin promotion activities is a very effective measure to retain players. In addition, Participant 6 said,

*"Because the price of the hero's skin does not affect the amount of damage the hero can do in the game, it is important for the more expensive skin to be designed to be more distinctive, cost-effective, and feel for the paying player."*

*(interviewed on December 15, 2023)*

Therefore, in order to better meet the needs of players while maintaining the profitability of the game, ROV can reduce the price of high-priced skins through a variety of promotional activities, as well as the limited skin encore. Or by logging in to punch in the way of gifts, to meet the desire of players to obtain equipment at the same time, increase the number of daily active game.

#### **4.2.7 Suggestions for ROV communication from Cross-cultural Communication in the view of producers' perspective**

##### **1. Increase professional translation and communication talents.**

Game localization is the process of adapting a game to the culture and language of the players in the target market, which means that translation will play an important role in it. Game localization is a systematic and huge project, usually involving product managers, developers, translators, publicity, and many other people. Therefore, game localization is much more than translation, but translation is the most fundamental building block. With the vigorous development of online games today, the upsurge of games going abroad continues, and the revenue of games going abroad reaches a new high. Under such a premise, language localization is paid more and more attention. The functional language of the game, the plot text and the character

lines, are different from the general text translation in the localization translation. Whether the functional terms are clearly expressed, and whether the deep meaning and emotion of each sentence are accurately conveyed will become important reference points to determine whether the localization translation is excellent or not (Li Yumeng., 2022). Therefore, from the perspective of cultural transmission, the language of the game is one of the most important key points for the game to enter the overseas market. The accuracy and authenticity of the translation may affect the most intuitive experience of the game product. So any cultural product exchange, language is the first to overcome the difficulties. Judging from the current situation in the ROV game, there is still room for improvement in the translation level. Not only do many heroes have English names, but Thai culture is lacking. participate 6 points out,

*“Taking 'Chaugnar', the hero of the ROV, as an example, elephants are not only a symbol of strength in Thai culture, but also an important part of Thailand's history, culture, religion and economy. Thailand has even established an Elephant Festival, where people interact with elephants and perform to show their love and respect for them. But the name ROV gave to this hero just sounds like the Thai word for “elephant”. Not only does it not appear in Thai, but in Cthulhu mythology, Chaugnar is a dominatrix of the past, an ugly figure. Although the game is set in an empty world, this kind of behavior has no intention of hurting some of the culture's believers.”*

*(interviewed on December 15, 2023)*

This reminds us that the lack of translation talents may lead to the lack of quality of game products, the lack of cultural vision will increase the cognitive difficulty of foreign players, and the language translation barrier will cause communication barriers, thus affecting the engagement and reputation of overseas players. Translation creation in game translation is a form of translation that uses the language in line with the cultural habits of the target language players in accordance with the logical layout of life and thinking of the target language players to make the game content easier to understand and avoid the rigid transfer of the original text and direct translation. Therefore, to increase the recruitment of professionals, in cross-cultural communication, only the appropriate translation obtained by combining the local cultural background can reduce the communication barriers between different cultures. Taking the Original God, which is also a Chinese game exported overseas, for example, the Peking Opera style episode Goddess Split View of the Original God has a lyric of "high song may not be unknown to people, there are bosom friends and clear words". Considering that there is no reference similar to "GAO SHAN LIU SHUI( high mountains and flowing waters)" in English, there is no deliberate pursuit of matching, but the translation is: "From the world she seems apart, but there are those who know her heart." Using simple and concise language, it expresses the same meaning, while ensuring that the rhyme can also make foreign players feel similar soul touch. Another MOBA game, League of Legends, has a character called "The Loose Cannon". The Chinese translation is "Baozou Luoli" (" Runaway girl "). In fact, if translated directly into Chinese, this is not the case. In American culture, "The

"Loose Cannon" is used to describe someone who loses control, disregards authority, and breaks rules. Such a person tends to hurt herself and those around her. Characters with this ability can go on a rampage and wreak havoc on others without control. Therefore, "runaway" in Chinese has a parallel significance with "The Loose Cannon" in the cultural dimension. And "Luoli" is short for Lolita, originated from the famous novel "Lolita" by Russian American writer Vladimir Vladimirovich Nabokov. Later, it became a subcultural image in Japanese animation, representing a cute little girl, which is very similar to the word "Luoli", which stands for cute female image, which has become popular in Chinese Internet language. Therefore, The translation of "The Loose Cannon" into "Baozou Luoli" is the best choice for the author to adapt to the Chinese Internet culture on the basis of understanding the cultural meaning of the source language, and also well reflects the cultural characteristics behind this role (Dai, 2021).

To sum up, game translation is not only about the conversion between languages, it also involves cultural exchange and artistic presentation, requiring translators to give full play to their creativity to accurately convey the story, characters and cultural elements in the game to players. This means that the role of professional translators cannot be ignored in game translation. By providing services such as text translation, interface localization, voice acting and subtitle translation, they ensure that games run smoothly in different languages and cultures and enhance the user experience. The quality of game translation directly affects the quality of the game and the player's game experience. Inappropriate translation not only affects the word of mouth of the

game, but also may lead to player loss and damage to the reputation of the manufacturer. Therefore, the importance of absorbing more professional game translators cannot be ignored, which is one of the key factors for the success of the game to go to sea.

2. Reduce dependence on international IP and attach importance to the spread of Chinese culture.

In the early stage of ROV development, the strategy of launching new heroes and new skins relied too much on making profits through IP joint names, while ignoring the most important Chinese cultural heritage of the game itself. Games made in China have Chinese cultural characteristics, and if they are simply catering to local players, they will weaken their own uniqueness. Therefore, it is necessary to reinterpret a new symbol system for overseas communication of Chinese culture, which not only reflects a universal global value, but also reflects the shadow of Chinese culture (Wang et al., 2015). It is a very effective means to expand the market by borrowing international IP, and ROV has also achieved good results. But the game itself is based on the cultural system of Chinese history. Although some changes were made to the overall background considering that Thai players could not understand the complete history of China, the cost of sacrificing the original cultural system was that it was not possible to directly achieve the purpose of cultural propaganda and cultural export through the cross-cultural communication of ROV. Instead, players could further experience and understand the Chinese culture by linking to HOK through ROV. Therefore, in order to achieve borderless communication of mobile games, domestic

game manufacturers should not only have localized marketing thinking, but also have innovative thinking of Chinese culture. Combined with the common place of local culture and Chinese culture, under the vision of localization marketing strategy, for the local market to create game products in line with the preferences of local players, with Chinese elements to build the game brand culture, in order to truly realize the output of Chinese culture. Take the cosmetics brand Florasis as an example. It is a color cosmetics brand named "Oriental makeup, flower nourishes makeup", which was born in Hangzhou, China on March 8, 2017. In the 2020 Autumn/Winter New York Fashion Week, Florasis collaborated with Sanze Meng to launch a joint Hanfu, and with Yang Lu, a new designer who founded the LUYANG by YANGLU brand, to integrate fashion into Florasis's unique Oriental brand elements. With the fashion Week coming to a perfect end, three modern brands with Oriental blood lineage have made innovations on the basis of following tradition. They realize that in order to make people truly recognize the brand of cultural Renaissance, it is not enough to merely combine classical elements with fashion products on the surface, but to truly understand the connotation of Chinese Oriental aesthetics and convey this profound heritage to the outside world through a new way (Huanqiu.com, 2019). Although beauty and games do not belong to the same field, they are both Chinese brand companies, and the principles of cross-cultural communication are the same. Chinese mobile game companies should be aware of the fact that mobile games have become cultural soft power, and they should not ignore the responsibility of cultural communication while considering the expansion of the market and the increase of

revenue.



**BANGKOK  
UNIVERSITY**

THE CREATIVE UNIVERSITY

## CHAPTER 5

### DISCUSSION

#### 5.1 Summary of Findings and Discussions

The previous chapters analyzed the current status of ROVs from the perspective of game players and game producers, and summarized the characteristics and advantages of ROVs. Then, the content construction and operation mode of ROV are summarized from the perspective of global localization, and the highlights and shortcomings of ROV in global localization communication practice are summarized. The study found that ROV used a variety of localized content transformation and promotion operations to make the cultural atmosphere established by the game more in line with the aesthetic habits and needs of Thai players, and established an emotional connection with users, thereby extending the life cycle of the game and enhancing the penetration of the game to the Thai market. However, it also ignores the deeper excavation of local culture, as well as the publicity and attention to their own culture. This also gives other peers mobile game enterprises in the future development of the alarm bell.

The study aims to compare localization changes in ROV with HOK, understanding the latter to enhance game mechanics and content retention in ROV. Familiarity with HOK's cultural elements helps avoid misunderstandings in the localized version. It also aids in evaluating ROV's localization quality and informs future development and marketing strategies for Thailand. Grasping HOK is crucial for studying ROV, offering insights into gaming culture, design, and mechanics, and

serving as a basis for market analysis.

### **5.1.1 The key finding answering the first research question**

***RQ 1: Compared with the original version HOK, what localization changes has ROV made for the Thai market?***

ROV implemented several localized design elements for the Thai market. These changes reflect an understanding of the local culture and preferences, increasing player engagement and satisfaction.

#### **1) Local Culture Integration.**

- Hero Characters and Skins: ROV incorporated a number of heroes and skins with Thai elements, albeit in limited numbers. The images of these characters resonate with local players, fostering a cultural representation in the game. At the same time, the introduction of high-quality skins with Thai cultural elements is particularly effective in attracting players to spend money in the game.

- Festival Themes: ROV features themed events and skins that align with traditional Thai festivals, such as Songkran. For example, during Songkran, ROV released water-themed characters and a festive soundtrack, creating an immersive experience that celebrated local customs.

- Language Translation: The in-game text translation is in Thai to match the local language, and every effort is made to avoid direct translations that may not resonate with players.

## **2) Gameplay Adjustments .**

- Map and gameplay modifications: In order to accommodate local player preferences and device capabilities, ROV has made adjustments such as reducing the size of the map, reducing the number of soldiers, etc. These changes are intended to improve the sense of gameplay experience players get on their cell phones, especially in areas with unstable network connections.

- User Interface (UI) Design: The UI has been customized according to Thai aesthetic preferences, featuring a more westernized and simplified design compared to HOK. This adaptation helped make the game more accessible and visually appealing to Thai players.

## **3) Promotion Strategy.**

- Local events and tournaments: ROV has organized many tournaments in Thailand, including the RPL Pro League and International Championships. These events not only promoted the game, but also fostered a sense of community among players and strengthened their connection to the game.

- Cultural Collaboration: The game's IP collaborations with popular franchises in the anime and superhero genres appealed to a wide range of interests within the Thai gaming community. This strategy not only attracted a large number of specific fans to participate and spend money on the game, but also increased ROV's market share.

-KOL Collaboration: The game cosplayed with influential local Thai KOLs to promote the game on social media. This strategy also expanded ROV's visibility in the Thai market and strengthened ROV's local influence in Thailand.

In summary, the localization strategy employed by ROV in Thailand demonstrates a comprehensive approach to integrating local culture into gameplay. By focusing on culturally relevant content, adapting gameplay mechanics to improve ease of use, and engaging with the community through events and collaborations, ROV has successfully established itself in the highly competitive Thai gaming market. These approaches provide valuable insights for other game developers planning to break into similar markets.

### **5.1.2 The key finding answering the second research question**

***RQ 2: What factors contribute to the success of ROV from the perspective of Glocalization and Cross-cultural Communication?***

From a Glocalization and Cross-Cultural Communication perspective, ROV's success in the Thai market can be attributed to several key factors:

#### **1) Localization Strategy.**

- Cultural adaptation: ROV adopted an effective localization strategy when entering the Thai market, including local cultural integration in the design of game characters and skins. Not only did it launch characters and themed skins related to Thai culture in the game, but it also launched a lot of interactive activities related to the local Thai culture. This not only attracts local players, but also enhances their emotional resonance.

- Market research: The ROV team conducted an in-depth analysis of Thai players'

preferences and launched content that matched local aesthetics and cultural habits. This strategy enabled the game to stand out in a competitive market and maintain long-term user stickiness.

## **2) Cross-cultural communication.**

- International IP co-branding: ROV has attracted a broad player base by partnering with well-known international IPs (e.g. DC Heroes and Japanese anime). This cross-cultural cooperation not only raised the game's popularity, but also expanded its influence in the Thai market.

- Celebrity effect: ROV also enhanced the game's exposure by partnering with local celebrities and KOLs (Key Opinion Leaders). Celebrity endorsements and participation in events effectively attracted more potential players and enhanced the brand image.

## **3) Tournament Promotion and Social Advocacy.**

- Organizing tournaments: ROV has not only organized a series of gaming tournaments in Thailand, such as the RPL Pro League and International Championships, but also global international tournaments. This not only increases players' participation and sense of belonging, but also promotes the development of the gaming community. The tournaments attracted a large number of spectators and increased the social impact of the game.

- Social Media Marketing: By marketing through social media platforms, ROV was able to quickly disseminate information and interact with players. This approach effectively increased player engagement and enhanced the game's community

atmosphere.

#### **4) Continuous Optimization and Feedback Mechanism.**

- User Feedback Integration: ROV focuses on collecting player feedback and continuously optimizes the game content and experience based on this feedback. This dynamic adjustment strategy enables the game to better meet players' needs, thus increasing user satisfaction and loyalty.

In summary, ROV's success in the Thai market is the result of a combination of factors. Through effective localization strategies, cross-cultural communication, tournament promotion, and continuous optimization, ROV has not only won the favor of Thai players, but also provided valuable experience for other Chinese game companies wishing to enter overseas markets. These successful experiences can serve as a reference for the future development of other mobile games, especially in emerging markets such as Southeast Asia.

#### **5.1.3 The key finding answering the third research question**

***RQ 3: From the players and producers' perspective, what suggestions can be summarized for overseas communication of ROV from the perspective of Glocalization and Cross-cultural Communication?***

From the perspective of glocalization and cross-cultural communication, suggestions for the overseas dissemination of ROV can be summarized as follows:

##### **1) Cultural adaptation and localization.**

- Appropriately retaining one's own cultural characteristics: when spreading the

game overseas, the symbol system that is integrated with the culture of the target market should be reinterpreted and constructed to better convey the uniqueness of Chinese culture, while also reflecting universal global values.

- Enhance local cultural elements: Add more local cultural elements to the game design, such as launching more characters and skins with local characteristics for the Thai market, in order to enhance players' emotional connection and sense of participation.

## **2) Optimize Game Experience.**

- Pay attention to players' feedback: continuously optimize network and system performance, pay attention to players' high demands on game functions, screen performance and user interaction, and ensure that the game experience is smooth and meets players' expectations.

- Improve the matching mechanism: Optimize the matching mechanism and reporting system to enhance the overall experience of players in the game and avoid dissatisfaction caused by unreasonable matching.

## **3) Marketing strategy.**

- Utilize international IPs for cooperation: Expand market influence by cooperating with international IPs that already have a broad audience base, while retaining Chinese cultural elements to attract players from different backgrounds.

- Organize local events: Participate in or organize events related to local culture, such as festivals and celebrations or gaming events, to enhance brand identity and player engagement, an approach that has proven to be effective in attracting new

players.

#### **4) Cross-cultural communication.**

- Establish emotional resonance: Understand and explore the cultural characteristics of the target market, and enhance the attractiveness of the game product through emotional resonance. For example, activities can be designed around traditional festivals to enhance players' identification with the game.

- Diversified communication channels: Use social media and other digital platforms for diversified communication to ensure that the message can effectively reach potential users and stimulate their interest in the game.

Through the above strategies, ROV can be more effectively disseminated in overseas markets, which not only enhances its market competitiveness, but also better promotes Chinese culture.

## **5.2 Discussion**

### **5.2.1 Discussion findings based on past research findings**

#### **1. Discussion on MOBA mobile games**

The popularity of mobile games is growing exponentially, especially in the field of multiplayer online battle arena (MOBA) games. In previous studies, there are many studies on the large scope of MOBA mobile games, and we can learn about a large number of studies on very detailed aspects of MOBA mobile games. For example, ROV is a successful game that successfully adapted the MOBA genre to a mobile platform. In the joint study of Anunpattana, P. and other scholars, "Analysis of realm of valor and its business model on PC and mobile platform comparison.", the study

showed that ROV effectively balanced competitiveness and entertainment, provided shorter game time, and increased player satisfaction without affecting stimulation (Anuunpattana, P. et al., 2018). This adaptation is crucial because mobile users tend to prefer fast, random game experiences to adapt to their fast-paced lifestyles. In addition, a study explored the relationship between behavior and neural activity of professional and ordinary players in "League of Legends" from the perspective of behavioral and neural correlations. The results show that neural features can effectively distinguish players of different levels, while behavioral features are not obvious enough to distinguish well-trained players from novices (Rau, P.P. et al., 2018). Also related to games, we can also see research on players' purchase intentions. An empirical study analyzed the factors that affect MOBA mobile game players' intention to make in-app purchases, including hedonic value, utilitarian value, satisfaction, etc. The study found that attitude and stickiness significantly affect in-app purchase intentions, which provides new business models and strategic suggestions for game developers (Tjong, M.C. et al., 2019).

## 2. Discussion on game localization and cross-cultural communication

Localization of mobile games is crucial to reaching diverse audiences around the world. Effective localization is more than just translation; it involves cultural adaptation to ensure game content resonates with different cultural contexts. For example, the design of the ROV incorporates elements that appeal to different groups of people, making it suitable not only for children but also for a wider audience (Anuunpattana, P. et al., 2018). This approach highlights the importance of

understanding cultural nuances in game design and marketing strategies. In the study "Interpretation of the Path of the Exportation of Japanese Popular Entertainment Products from the Perspective of Cross-Cultural Communication" by scholars Yang, Y. and Yu, Y., they conducted research on Japanese otome games. The research shows that , cultural differences lead to significant adjustments in the characteristics of game characters such as personality, age and interaction mode when text localization is performed in the Chinese market. This kind of localization not only meets the needs of local audiences, but also retains some original features, helping to enhance the commercial value and intrinsic value of cultural products in cross-cultural communication (Yang et al., 2024) . A study on local English teaching materials in Indonesia shows that these teaching materials extensively incorporate local culture into the content to stimulate students' interest in language learning and promote cross-cultural awareness. Although local culture has been more reflected, the presentation of different cultural perspectives is still insufficient, which reminds educators to pay more attention to the integration of multiculturalism when compiling teaching materials (Hasnah, Y. et al., 2024).

To sum up, research in the field of MOBA mobile games not only focuses on player experience and design optimization, but also emphasizes the importance of social interaction. In terms of game localization and cross-cultural communication, scholars generally believe that a successful localization strategy should be based on an in-depth understanding of the cultural characteristics of the target market to achieve better user acceptance and market performance. The intersection of mobile gaming

and cross-cultural communication highlights the need for developers to prioritize localization in their business models. As the success of ROV proves, understanding and integrating elements of culture can significantly improve player satisfaction and retention. While agreeing with the research conclusions of the above scholars, this study uses ROV as a case analysis. It is not limited to a specific perspective, but comprehensively analyzes the factors of a successful MOBA mobile game and explores its cross-functionality. The localized communication strategy behind cultural communication. Therefore, compared to the studies mentioned above, this study is more inclined to be a large framework listing the directions of this type of research. It is hoped that it can provide other researchers with an overall understanding so that subsequent scholars can conduct more in-depth research and investigations on this basis.

### **5.2.2 Discussion of finding based on relevant theories**

#### **1. Glocalization Theory**

The concept of “glocalization” is the interplay between globalization and localization and is the underlying theory for understanding ROV's success in Thailand. Research has shown that ROV has effectively adapted its gameplay, marketing strategy, and community involvement to resonate with local cultural values and player preferences. This adaptation has not only contributed to Thai player acceptance, but has also increased player loyalty and engagement, which is critical to maintaining a competitive advantage in the mobile gaming market.

#### **2. Cross-cultural Communication Theory**

Cross-cultural communication theory also plays a crucial role in understanding how ROVs communicate with their audiences. This theory suggests that effective communication must take into account the cultural context, which ROV achieves to some extent through localized content. However, this study suggests that ROVs could benefit from a more nuanced understanding of local cultural dynamics to enhance player connection and satisfaction.

### 3. Uses and Gratification Theory (UGT)

UGT provides the reasons why players choose ROV over other games. Research has shown that players are motivated by a variety of factors, including social interaction, competition, and entertainment. By combining game features with these motivations (e.g., promoting teamwork and providing regular updates), developers can increase user satisfaction. This combination helps keep players interested and encourages continued engagement, which is critical to the longevity of a game.

In conclusion, ROV's successful adaptation in the Thai market exemplifies an effective glocalization strategy supported by theoretical frameworks such as UGT. By focusing on localized content, community engagement, and competitive gameplay features, ROV has gained a strong foothold in the competitive mobile gaming environment. Future improvements should prioritize player feedback mechanisms and cost management to sustain growth and user satisfaction.

#### **5.2.3 Discuss findings based on expectations**

In fact, the whole process of this study was relatively quite smooth. I was fortunate to find respondents who met the requirements and was happy that they were

interested in discussing the topic of ROV with me. The most unsettling part of the process for me was actually the game itself. This is because the game was constantly changing while the research was going on. However, my cycle time for completing this study was relatively long. During this process, I was both concerned that ROV had changed from the time of my interviews and that the game had not changed at all over this long period of time. In fact, I was happy to hear that ROV has also been trying to do new things and trying to launch new campaigns during this period. I think that's something to look forward to.

At the very beginning of the research when the topic was opened, I could almost anticipate what conditions a successful and popular MOBA game would probably need to fulfill. For example, focusing on player information feedback, focusing on game experience, focusing on content development of the game, and so on. Not surprisingly, in the study, I also found that ROV is satisfying these basic conditions. At the same time, ROV is worthy to be used as a reference case because it can consciously grasp the focus of localization strategy while adapting to the development of globalization, which is worthy of study and also worthy of reference for more game companies of the same type.

### **5.3 Recommendations for further application**

#### **5.3.1. For content producers - Focus on the development and creation of game content**

Product quality must be the most important measure of product value, a game product quality is good or bad determines its downloads and usage. Cross-cultural

communication is the interaction between cultures. However, culture has the color of ethnocentrism, and audiences are easily affected by national emotions and reject communicators from other cultural backgrounds. In order to achieve smooth transmission in other cultural backgrounds, respecting local culture and integrating local culture into games has become an important path for localization of Chinese mobile games (Chen, 2021). Therefore, the development and creation of game content requires companies to invest a lot of human and financial resources for it. Make good games with good content and spread culture with good games, which is the path that every game enterprise should practice. In this process, if in order to seize the market, blindly cater to the aesthetic of the international market, abandon the original cultural background of the game, in fact, the gain is not worth the loss, which will only lose the original cultural confidence. Cultural confidence is the fundamental strength of a country's development. Therefore, in the process of seizing the overseas market, the first thing that game enterprises should do is to enhance the subject consciousness of content creation and adhere to cultural confidence. For example, enterprises can hire cultural specialists to cooperate with game engineers to build game backgrounds and design games based on their own excellent culture. Of course, in this process, the uniqueness of Chinese culture is not blindly respected, but the international culture is rationally integrated from the perspective of globalization, and the culture is integrated with an inclusive and open attitude, so that in the process of effective development of the game, the Chinese culture can also be understood by more people. How to achieve this effectively? In fact, this also reminds game companies that they

need to actively cooperate with more parties in an inclusive and open attitude. For example, large domestic enterprises can try to cooperate with more small and medium-sized enterprises in charge of game research and development and operation, which can not only achieve diversified publicity results in the attempt, but also promote the development of more small and medium-sized enterprises and create a more positive cooperation and win-win development environment for the game industry. In the overseas export, we should also strive to develop friendly relations with foreign related enterprises, through the local enterprises who are familiar with the overseas culture to make timely adjustments to better adapt to the localization development of our country's game products, in order to increase the vitality of the overseas export of the game.

### **5.3.2 For game companies - Focus on the construction of the game platform**

Game communication theory states that the core of communication is to "spread happiness". In addition, he proposed in his book *The Game Theory of Mass Communication* that "the best mass communication is the one that allows readers to be immersed in subjective games" (Stephenson, W., 1964). Communication game theory does not exist in isolation; it is closely related to disciplines such as game design, game psychology, and marketing. In practice, game designers need to understand the principles and methods of communication game theory in order to better design the communication mechanism and the way of information transmission in games. At the same time, marketers also need to understand the fundamentals of communication game theory in order to better advertise and promote games. At the

same time, the channel is a very important link in the game industry chain, therefore, how to strengthen the construction of game-related platforms is particularly important.

First, the game should improve the overseas payment platform. At present, the mainstream payment methods in Thailand are electronic wallet consumption, carrier payment and prepaid recharge card. In addition to Linepay, Truemoney and other common electronic wallets in Thailand, cross-border payment such as WeChat under Tencent and Alipay under Ali can also be used in Thailand. However, the payment method of cross-border payment still has corresponding problems, one is that the payment may fail, and the other is how to ensure the security of the payment. Therefore, on the basis of improving the payment platform, it is necessary for enterprises to strengthen cooperation with the payment platform and improve the transaction system on the one hand, and cooperate with banks and other relevant departments to strengthen the supervision of the payment process on the other hand.

Secondly, when game companies have the ability to produce high-quality games, can they build a professional game service platform such as Steam through cooperation between enterprises? A game service platform with Chinese characteristics may provide a positive and good game industry environment for local games in the fierce competition environment of global game platforms in the future. Drawing on the experience of international success and seeking new development opportunities in innovation are also issues that contemporary game enterprises need to consider.

### **5.3.3. For communication marketers - Explore more localized marketing development strategies**

Good content development determines the quality of the final output of the game, and a good marketing strategy will help the game to seize the market share. Therefore, it is necessary to explore the appropriate marketing and distribution strategy to promote the expansion of the market share of the game.

"Glocalization" has become a widely used concept in the humanities and social sciences. Although there are different views on its exact meaning, the dialectical relationship between globalization and localization intuitively presented by the vocabulary structure gives this combination word strong vitality. Taking "global localization" as the basic orientation of Chinese conceptual history research means that researchers should not only have a global perspective, cross-cultural consciousness and cross-language ability, but also have localized problem awareness, theoretical concern and academic practice (Li, 2024). Therefore, in the process of exporting games to overseas markets, it is necessary to make a targeted localization publishing strategy in line with the local culture and national conditions. Take into account the cultural characteristics of different countries, different regions, different beliefs, different customs and so on, so that games and other related cultural products can be successfully released in this region. Therefore, the localization effect of cultural industry products such as games should be surprising but not offensive, which requires enterprises to spend a lot of time and energy to do market research, and make targeted release strategies according to the results of pilot production research. For

example, in Thailand, which is a place with strong Buddhist culture, the local people will regard the elephant as a very sacred animal, while the Chinese people themselves like the crane, which is the representative of "pornography" in Thai culture. This means that in the process of promotion, the original crane element of the game should be avoided, and the elephant image of the hero and the Buddhist element of the hero should not be combined with the related scenes of fighting and killing. Actions like these are more about showing respect for the local culture, and thus earning the right to be liked by the local players.

Secondly, blindly promoting the game can not achieve the maximum profit, so enterprises should also pay attention to the development and publicity of derivative peripheral products in the process of promoting the game. For example, releasing exclusive songs or animations for popular heroes, sponsoring game-type idol dramas with ROV as elements, developing and designing hero blind boxes and hand running, etc., can not only expand profits, but also continuously deepen the influence of the game, and even feed the game itself, so as to improve the popularity of the game.

Finally, companies should make good use of local star power. Celebrities have a huge fan base, and the fan effect is based on the recognition of the favorite stars. Fans will pay special attention to the endorsements of their favorite stars or favorite products and generate a natural sense of closeness. So, taking advantage of celebrities' high exposure and appeal can, to some extent, attract fans to follow in their footsteps. For example, game enterprises can invite KOL to cosplay game characters, invite popular stars to participate in game competitive variety shows, and invite players of

electronic competitions to conduct network broadcast to show the game process, etc. These ways can cultivate loyal fans on the basis of stabilizing fans, and expand the influence of products.

#### **5.3.4. For policy makers - Strengthen personnel training and introduce protection policies**

In the process of product development, distribution and publicity, the cultivation of talents is very easy to be ignored. Innovation is the driving force of development, and talent is the foundation of innovation. Want to improve the quality of our country's game products, we must solve the game industry chain in each link of talent problem. It's a good sign, but it's still not enough, that as public opinion becomes more and more receptive to gaming, there are many new ways to train professionals. The game industry from front-end to back-end, including but not limited to product research and development, technology, planning, operation, art design, marketing and general management and other different positions, in addition to technical posts and management posts have a relatively mature teaching system, other related positions are actually lack of vertical teaching. In addition to the social need to provide more learning majors, for enterprises, enterprises can also provide learning opportunities for employees, such as regularly carrying out exchange activities with other excellent enterprises at home and abroad, actively introducing mature talents from overseas, encouraging employees to improve their professional ability on the job, providing financial subsidies for employees who take the initiative to improve, and so on. Promote the professionalization of personnel training.

Secondly, for the game industry needs to develop overseas markets, the country also needs to cooperate with the introduction of corresponding support and protection policies. Blindly encouraging the export of products without strengthening the audit will only cause serious homogenization of games. Therefore, if we can encourage and support the related products of promoting national national culture from the point of view of national policies, accurately control the low-quality and plagiarizing games, and protect the intellectual property rights of independent research and development, This will elevate the export of game products and cross-cultural communication to the level of cultural strategy, which will not only enhance the influence of relevant games overseas, but also enhance the influence of a country on the international stage.

#### **5.4 Recommendations for further research**

##### **5.4.1 Limitations of the study**

The limitations of this study are as follows:

Firstly, quantitative research method is adopted in this study. The sample size of in-depth interview is relatively small, which cannot fully represent the views of all ROV players and game industry practitioners, and it is also prone to be biased by the personality of the host or participants and the interaction process. However, in this study, the interviewers were selected, and the participants were all those who were willing to be interviewed and willing to express their views, which helped to reduce the bias caused by the lack of participants' speaking.

Secondly, unavoidable biases may arise in the translation process. In this study, a large amount of the speeches of the participants were translated, which may lead to

the deviation of the content meaning. Therefore, this study will summarize the interviewed content after the participants finish, and confirm with the participants twice, so as to minimize the deviation caused by the translation, but it will not affect the generalization and summary of the ROV itself.

Finally, players of different nationalities have different demands for ROV. This study did not invite game players from Europe and the United States, which may lack samples of this type. Therefore, this study represents the attitudes of some Chinese players and Thai players towards ROV. Of course, this study only analyzes the highlights and shortcomings of ROV's cross-cultural communication from the perspective of global localization, and does not deeply analyze the relationship between games and art and other contents, so the cultural connotation contained in the game may not be fully reflected, which is also some limitations of this study.

#### **5.4.2 Recommendations for Future Research**

Based on the conclusions and limitations of this study, future researchers can make more research attempts.

First of all, researchers can try to use quantitative research methods to issue questionnaires to investigate the satisfaction, attitude, artistic aesthetic and other aspects of the game of local Thai players of various nationalities, list more elaborate degree options in the questionnaire, so as to provide players with choices, and try to verify the conclusion of this study or explore more other contents by means of data analysis.

Secondly, researchers can conduct longitudinal studies to track changes in player

preferences, market trends, and cultural dynamics over time, or at important points in time, to further aid ongoing local development and advocacy efforts.

Finally, future research can compare different types of mobile games horizontally and vertically to explore what types are more likely to be loved in overseas markets and what are the common features of different types of mobile games that are successful in overseas markets.

In conclusion, it is hoped that future research can help the public to deepen their understanding of the complex interaction among culture, games and user experience, and provide more effective reference for the practice and innovation in the field of cross-cultural communication of games.



## BIBLIOGRAPHY

- Anunpattana, P., Khalid, M. N. A., Yusof, U. K., & Iida, H. (2018). Analysis of realm of valor and its business model on PC and mobile platform comparison. *Asia-Pacific Journal of Information Technology and Multimedia*, 7(2), 1-11.
- Arena of Valor*. (n.d.). Retrieved from <https://zh.wikipedia.org/zh-cn/%E5%82%B3%E8%AA%AA%E5%B0%8D%E6%B1%BA>
- Akinjogbin, S., & Kayode, O. (2011). The play theory: a critique from the communitarian context. *J. Commun. Cult*, 2(3), 111-119.
- Berry, J. W. (1997). Immigration, acculturation, and adaptation. *Applied psychology*, 46(1), 5-34.
- Cole, H., & Griffiths, M. D. (2007). Social interactions in massively multiplayer online role-playing gamers. *Cyberpsychology & behavior*, 10(4), 575-583.
- Chen L.D. (2016). Several aspects of cross-cultural Communication research under the Belt and Road Initiative [J]. *Journal of Jiangxi Normal University*, 49(1), 5.
- Cai Y.M. (2022). The Cross-cultural Marketing communication Strategy of cross-border E-commerce — — Taking *SHEIN* as an example. Doctoral dissertation, *Beijing Foreign Studies University*.
- Duan C.S., & Journalism and Communication. Research on Virtual Social interaction of mobile game players in King of Glory. Doctoral dissertation.

Davidovici-Nora, M. (2017). E-Sport as leverage for growth strategy: The example of *League of Legends*. *International Journal of Gaming and Computer-Mediated Simulations (IJGCMS)*, 9(2), 33-46.

Dai J. (2021). Analyzing game translation under the perspective of intercultural communicative translation - taking the competitive game *League of Legends* as an example. (202-2), 100-101.

Hall, E. T. (1976). *Beyond culture*. Anchor.

Elihu K., & Paul F. L. (2016). Interpersonal influence : the role of the individual in mass communication. Interpersonal influence : the role of the individual in mass communication. Retrieved from [https://xueshu.baidu.com/usercenter/paper/show?paperid=de5319e47c9d2869063ee43c8e3c4689&site=xueshu\\_se&hitarticle=1](https://xueshu.baidu.com/usercenter/paper/show?paperid=de5319e47c9d2869063ee43c8e3c4689&site=xueshu_se&hitarticle=1)

Gudykunst, W. B., & Kim, Y. Y. (1992). *Communicating with strangers: An approach to intercultural communication*. New York: McGraw-Hill.

Gerard D. (2023). *COMMUNITY* (3rd ed.). Shanghai Foreign Language Education Press.

He J.Y. (2019). Take “*Honor of King*” as an example of the initial exploration of hand tour cultural industry innovation. *News Communication* (5), 4.

Honor of Kings. (n.d.). Retrieved from [https://baike.baidu.com/item/%E7%8E%8B%E8%80%85%E8%8D%A3%E8%80%80/18752941?fr=ge\\_al](https://baike.baidu.com/item/%E7%8E%8B%E8%80%85%E8%8D%A3%E8%80%80/18752941?fr=ge_al)

Hamari, J. (2015). Why do people buy virtual goods? Attitude toward virtual good

- purchases versus game enjoyment. *International journal of information management*, 35(3), 299-308.
- Hamari, J., & Keronen, L. (2017). Why do people buy virtual goods: A meta-analysis. *Computers in Human Behavior*, 71, 59-69.
- Hoskins, C., & Mirus, R. (1988). Reasons for the US dominance of the international trade in television programmes. *Media, Culture & Society*, 10(4), 499-515.
- Hurn, B.J., Tomalin, B. (2013). What is Cross-Cultural Communication?. In: *Cross-Cultural Communication. London: Palgrave Macmillan*.
- Hofstede, G., Hofstede, G. J., & Minkov, M. (2005). Cultures and organizations: Software of the mind. *New York: Mcgraw-hill*.
- Huanqiu.com. (2019, September 13). Xizi Hua made her debut at New York Fashion Week. Retrieved from <https://baijiahao.baidu.com/s?id=1644529636079387999&wfr=spider&for=pc>
- Hasnah, Y., Ginting, P., Saragih, M., Kharisma, A. J., & Sari, P. L. P. (2024). A probe into local cultural values in locally produced EFL textbooks in Indonesia. *Humanities, Arts and Social Sciences Studies*, 648-661.
- Hu Z. Z. (2017). Literature review on usage and satisfaction theory. *Journal of Journalism Research*, 8(8), 1.
- Jiang W. H. (2017). A Brief analysis of the Glory of Kings from the perspective of communication Science. *Journal of Journalism Research*, 8(17), 1.
- Kexiao Game. (2023, April 12). King of Glory: An Analysis of a Successful MOBA Mobile Game. Retrieved from

<https://baijiahao.baidu.com/s?id=1762937986866056749&wfr=spider&for=pc>

Bailey, K. D. (1986). *Methods of Modern social research*. Shanghai People's Publishing House.

Liu S.M. (2020). Research on TikTok Overseas Communication by the Perspective of Glocalization. *Guangdong University of Foreign Studies*.

Li S. UI Visual Design of MOBA mobile games. Doctoral dissertation, *Guangdong University of Technology*.

Lin S.Y. (2019). Research on the Path of Chinese mobile Games entering Overseas in the context of cross-cultural Communication -- Taking *Honor of Kings* as an example. *Audio-visual* (12), 2.

Liu J.W. (2020). Analysis of cross-cultural communication of electronic games. *Public Communication of Science & Technology*.

Lin, S. D., Yang, J. L., & Huang, H. T. (2003). Dictionary of psychology. Dictionary of Psychology. Retrieved from [https://xueshu.baidu.com/usercenter/paper/show?paperid=de1cac170219c55d8388dfef1dc98ed&site=xueshu\\_se&hitarticle=1](https://xueshu.baidu.com/usercenter/paper/show?paperid=de1cac170219c55d8388dfef1dc98ed&site=xueshu_se&hitarticle=1)

Li Y.M. (2022). A brief Introduction to the localization translation of video games under the theory of Functional Equivalence. *Overseas English* (15), 1-2.

Lu W.X. (2013). *Dictionary of Management*. Shanghai Dictionary Publishing House.

Meng J. (2004). *Glocalization - the two dimensions of intercultural communication*. *Modern Communication: Journal of Beijing Broadcasting Institute*.

Mora-Cantalops, M., & Sicilia, M. Á. (2018). Exploring player experience in ranked

- League of Legends. *Behaviour & Information Technology*, 37(12), 1224-1236.
- Qian, L.Y. (2013). Glocalization Strategy and International Marketing. *Modern Economic Information* (15), 1.
- Rui Ma. (2023). Southeast Asia Mobile Games Market Insights 2023. Retrieved April 2023, Retrieved from <https://sensortower-china.com/zh-CN/blog/state-of-mobile-games-in-sea-2023-report-CN>
- Robertson, R. (1995). Glocalization: Time-space and homogeneity-heterogeneity. *Global modernities*, 2(1), 25-44.
- Rau, P.P., & Ji, Y.G. (2018). Games and HCI. *International Journal of Human Computer Interaction*, 34, 681 - 681.
- Sara Tan. (2023). Top 10 popular mobile games worldwide in terms of revenue in April 2023. Retrieved May 2023, Retrieved from <https://sensortower-china.com/zh-CN/blog/top-grossing-mobile-games-worldwide-for-april-2023-CN>
- Singh, N., & Pereira, A. (2005). *The culturally customized web site*. Routledge.
- Ting-Toomey, S., & Dorjee, T. (2018). *Communicating across cultures*. Guilford Publications.
- Shan B. (2011). Basic Theoretical propositions of cross-cultural communication. *Journal of Central China Normal University: Humanities and Social Sciences Edition*, 50(1), 103-113.

- Sun Y.C. (2008). *Intercultural Communication: Theory and Analysis*. BEIJING BOOK CO. INC.
- Stephenson W. (1967). *The play Theory of MassCommunication*. *Chicago: The University of Chicago Press*.
- Tencent Research Institute. (2019).Tencent Research Institute: 2019 Chinese Digital Culture Going Overseas Annual Observation Report Released, Retrieved August 27, 2019, from Tencent Research Institute Official Website: <https://www.tisi.org/10906>
- Thailand Media Landscape 2022-2023. (n.d.). Retrieved from <https://www.dataxet.co/media-landscape/2023-en>
- Wang M.Y., & Huang P. (2015). Analysis of the international communication of China's online game industry. *Chongqing and the World: Academic Edition(7X)*, 3. DOI: 10.13769/j.cnki.cn50-1011/d.2015.07.012
- Xu L.L. (2019). Analysis of the Communication Strategy of Chinese Mobie Games in Vietnam. *Guangxi University*.
- Xu K. (2018). Marketing Strategy Analysis of MOBA mobile game *King of Glory* Doctoral dissertation, *Inner Mongolia University*.
- Yang, Y., & Yu, Y. (2024). Interpretation of the Path of the Exportation of Japanese Popular Entertainment Products from the Perspective of Cross-Cultural Communication. *Communications in Humanities Research*.
- Yu Y. K. (2011). Brief Introduction of Hofstede's cultural dimension Theory. *Journal of Henan College of Finance and Taxation*, 25(4), 2.

Yuan F. (2004). A Tutorial on SOCIAL Research Methods. *Peking University Press*.

Zhang Y. J. (2022). China Gaming Industry Report 2022. Retrieved August 19,

2022, from CGIGC Web site:

<https://www.cgigc.com.cn/details.html?id=08da81c5-4133-4811-82e2-c78bb821a1f5&tp=report>

Zong Y. X. (2014). Communication as Play: William Stephenson's Study of

Communication game Theory. Southwest University of Political Science and Law.



**BANGKOK  
UNIVERSITY**  
THE CREATIVE UNIVERSITY

## APPENDIX

### Participant 1-6:

**Interviewer: Xiayang Sun**

**Time to interview: December 15, 2023**

SUN: Hello, I'm glad to have the opportunity to have a conversation with all of you today to talk about the game ROV. First I want to welcome all of you guys. Next, I will ask you some questions about the game ROV. Please answer me truthfully from the perspective of a player. You can say what you want, but you need to take responsibility for what you say. Are you ready?

P 1: Hello host, I'm ready.

P 2: Ok, I'm ready.

P 3: Yes, I'm ready.

P 4: Me too.

P 5: Yes.

P 6: Me too.

SUN: How long did you play the game?

P 1: I have been playing for about 4 years since I graduated from high school.

P 2: I've been playing it for a long time. I've been playing it since the early days, about seven years.

P 3: I only started to contact the last two years, playing time is not long.

P 4: I played for about three years, in the middle of a period of time at home parents did not give to play, because of the exam.

P 5: I've been around for about five years.

P 6: I have also been playing for a long time, probably close to eight years, and I have experienced more servers.

SUN: Where did you hear about this game?

P 1: I learned about it from my classmates. People around me play games, and they often invite me to play games at parties or while waiting for a meal in a restaurant. After trying it out, I thought it was fun, so I started playing.

P 2: I like this type of game myself, and I used to play LOL on the computer side, so I am willing to give this type of game a try.

P 3: My Thai colleague recommended, there are more people playing around, I feel that this kind of game or to form a cultural circle, the player base is very important to it, the number of players can be like me, one recommend one, one pull one.

P 4: I feel that people around me are playing this game, should be counted as the recommendation of other players around, ha ha ha.

P 5: It should be social media, I have been on various social media, plus the game itself was very popular in China before I went to Thailand, so naturally I want to try it in Thailand. In addition, the popularity of ROV in Thailand is still very high, many celebrities or Kols we are familiar with have ROV cos, I think there should be a lot of people because of the star effect began to contact.

P 6: I can't remember how I learned about the game, but I think the social media publicity was huge, otherwise it wouldn't have become a national game. Including the 2023 HOK as an e-sports event also boarded the Asian Games such an official and authoritative stage, which is bound to become a very influential event. If people want to play the same type of mobile games for the first time, they will definitely choose the more influential and well-known mobile games.

SUN: How often do you play the game?

P 1: I play it almost every day. I spend an average of five or six hours a day. Personally, I think it is a good party game, or a good entertainment method to kill time, because each game is very fast.

P 2: I basically play every day, play will take a long time, often forced to play offline. Unless I travel or need to catch up on homework DDL, I generally do not play games when traveling. So, I should be considered a very deep player!

P 3: I don't play much, in fact, it is mainly used to socialize with younger colleagues, about three days a week, no more than two hours a day.

P 4: I had very little time to play, which didn't leave me much time for entertainment, and HOK had a limit on how long minors could play, so I usually only had a chance to play two hours on weekends.

P 5: I basically play every day, and sometimes I see my friends' time, which is basically about two hours a day on average.

P 6: This game is already my job, and I spend more time on it, more than ten

hours/day.

SUN: How much money did you spend on the game? What kind of games would you pay for?

P 1: I don't spend much. I only buy skin for a few heroes I like, but a hero I like must have all the skin. Probably about 1,000 RMB (about 5000B). If this is a game that will charge in the game, I think it must be more attractive to me, for me, this type of game, I am definitely willing to pay for good skin. In fact, I feel that the game has a lot of skin that suits the aesthetic of female players.

P 2: I have more accounts, and different accounts have hero characters and skins that are not available in other countries, I am still willing to pay. The total cost is about 2000USD (about 71280B). As for what kind of game to pay for, I don't really think much about it, I'm a person who is willing to pay for a game as long as it keeps me playing and makes me feel happy in the game. For example, I like the idea of a raffle where I can get crystals to redeem for more advanced skins, and I'm one of those people who enjoys using niche skins in games. In addition, for example, it sets a level for paying players, which actually satisfies my vanity. I think if you spend your money, you need to be seen.

P 3: I hardly ever put money into a game other than a DC co-name, and I don't see the need to spend money on a social game. But people like me still pay for co-branding, so I think co-branding with an ID that has a large audience in itself can share influence and strengthen the spending power of potential consumers.

P 4: I don't spend much money in the game, one reason is that I have two game accounts in different countries, if I recharge, not only the cost will be relatively large, but also there will be a lot of duplication. So I tend to pay for heroes that I'm good at. In addition, the price of ROV skin feels a little higher than that of HOK, so I may choose to buy the same hero skin in HOK. I would say that the price of skin is also a very important point, because I feel that young people are actually willing to pay for games, but if the price of a game product is set too high, such as it is already the same as I go to the mall to buy other necessities, then I will seriously consider whether it is necessary to buy it.

P 5: I feel that the cost of Thai clothes is a little higher than that of Chinese clothes, but in fact I still like his painting style, so the basic likes will be in the bag, at least it will spend 24000B.

P 6: I spent more, basically all the leather account. At least 30,000 RMB if you calculate the exchange rate. (greater than 148716B) But I want to emphasize that the price of the skin for the hero character does not affect the size of the hero character's skill damage in the game, so for the higher price of the skin, the design needs to be more distinctive, cost-effective and experience, which is also very important for paying players.

SUN: Why did you choose this game over other games in the genre?

P 1: From my personal point of view, there are two reasons. One is because people around you are playing, and one is because the hero is good-looking. If my friends

weren't playing this game, they probably wouldn't have chosen it, and I probably wouldn't have chosen it for the first time.

P 2: I think the main reason is because it is a mainstream game, there are many players, it is easier to match. And I have also played LOL, and finally chose ROV for additional reasons such as fast pace and heroic image in my aesthetic. I don't know why, although LOL is also out to play, but I still prefer to go to the computer to play it, maybe it is a step slower, ha ha ha. So the timing of your game's entry into the market is also important.

P 3: My reason is very simple, I play it to get along with my colleagues, it is just a means, because people around me play it, so I play it, if they play LOL, I will choose to play LOL first.

P 4: I think it is also because there are more people playing it, but why there are more people, it must also be because its own map Settings, game Settings and hero Settings are liked by everyone. And it is very playable, in addition to the basic competitive mode, there are adventure mode, entry mode, entertainment mode, etc., I think as long as you want to play, there is always a suitable mode to choose. Because it can be started by any number of people, it doesn't matter if I want to play with friends, or if I'm alone and want to get into the game right away. A game if the game mode is very rich, in fact, it has a great advantage, because the phone memory is limited, we will definitely choose a richer mode of the app to stay on the phone.

P 5: It's the same for me. It's a game that I can quickly start playing whether I'm in Thailand or China. It has a large number of players, and I personally feel that this

game has more Oriental culture because I studied in Thailand. In addition, the discussion degree of rov in Thailand is high enough, and there are even large competitions with official authority. Many of my friends around me also have their favorite teams, and I think this is also a topic to establish contact with others.

P 6: From my point of view, first of all, this game has a very large number of users in the Asian section, which is undoubtedly the biggest attraction for a game that needs teammates, after all, we may cooperate better with acquaintances. It's also an attractive place for people with social needs. Secondly, compared with moba mobile games produced in Europe and the United States, this game has a lot of Oriental culture implantation, both the Chinese version and the Thai version, although the background Settings of all heroes are virtual, but for us players must be more familiar with and easier to like. Finally, because I have played a lot of versions, in fact, it has made some changes between versions, whether it is the map or the hero, I think this may be a reason why the game can harvest players in different regions, as we say to adapt to local conditions.

SUN: What is your favorite character in the game? And why?

P 1: I usually like to play mage or assistant, so I like HELEN most. The reason is very simple. I like cute heroes. She has a very lovely skin.

P 2: I usually play auxiliary positions, and my favorite is the Bull Demon in HOK, which is Toro in ROV. Although I am a girl, I really like this kind of group control hero, full of security. And because the blood strip of this hero is relatively long, it has

relatively large operating space. But I don't really like the skin of this hero, I feel that ROV didn't take into account our female players who like this kind of hero, of course, this is my personal idea, I would like to have more skin that is more in line with my aesthetic.

P 3: My favorite hero is Superman, which is a joint IP hero with DC. I kind of like DC myself.

P 4: I like Sun Wukong most, monkey itself is very strong, and I am Chinese, really have a kind of worship complex for Sun Wukong.

P 5: I like a lot of heroes, let me just choose one really difficult to choose. If I had to choose, I'd go with Tel 'Annas, because she was my first hero, and I also focus on the shooter position.

P 6: Chinese clothes, I like Yang Yuhuan most, which is a relatively hot hero recently, that is, Sephera in Thai clothes. In Thailand, I prefer Florentino. In addition to the playability of the hero itself, he has a lot of cool co-skins, such as Hisoka and Seven, and the Year of the Dragon is also very handsome this year.

SUN: What are your biggest concerns in this game?

P 1: What I care about most is the hero setting. Having good looks or brilliant skills will give me a better emotional value in the game. I think the hero painting style of ROV is very nice. ROV looks more European and American animation or Japanese, but I may prefer the ancient style. For example, the art design of HOK may be more popular with me. However, I think ROV also includes the popular ancient skin in

HOK, so I will still pay for it.

P 2: I think the export of Asian culture may be a relatively successful case of Japanese animation, whether it is young people in Thailand or young people in Europe and the United States are familiar with Japanese animation, so there are a lot of IP co-names of Japanese animation in ROV. But we are not very familiar with the ancient Chinese image, in fact, the game of the ancient Chinese image of the skin is also very beautiful, and there are many foreigners around me like. So I think, in recent years, ancient costumes, such as Hanfu, horse-faced skirt and other clothes are still very popular among young people in different countries, and this may be a good opportunity for more people to understand Chinese culture.

P 3: What I care about most is its social attributes, and then its matching speed, whether the network speed is stable and whether the map Settings are reasonable. The joint name of the skin is an additional item, such as the joint name of DC, I may be happier. So, I still maintain my view that if a game is co-branded with an ID that has a large audience of its own, it can share influence and strengthen the spending power of potential consumers.

P 4: I play games mainly to relax and want to have fun, so the matching mechanism and reporting mechanism are my more concerned, I don't want to play a game and make myself very unhappy. Therefore, a good matching mechanism and reporting mechanism can make the game experience fairer, reduce the occurrence of bad behavior, and effectively maintain the game environment. Then, an unreasonable matching mechanism and reporting mechanism will inevitably make players feel

disappointed and dissatisfied, which is likely to make players give up this game, which is not conducive to the maintenance of players.

P 5: First of all, I think the social aspect of MOBA games is very important, after all, it is a game that requires teammates to work together. Secondly, I feel that the Internet speed in Thailand is actually a problem, so the number of maps and minions in the game I feel have been adjusted, which is a little different from the Chinese version, I don't know if it is because of this reason, in fact, every time I play the game, I feel that the speed of each game is faster, for me like a player who wants to get a higher level, the more games I can play in the same time. The faster I get points, so I actually like the Thai version. In addition, co-branding can definitely attract more players, such as Ultraman's audience and DC's audience are very large, and most young people, from the perspective of players, rich and high-quality skin must be a very important reason for me to choose this game.

P 6: For me, simply speaking, the basic setting of the game must be the most important, otherwise it will not attract the basic players, and secondly, on the basis of the game setting, hero setting, map setting are not big bugs, if you can produce some high-quality skin or co-name, or some activities that let the players have a sense of participation, I think they're all actions that increase player engagement. And I think ROV is very aware of its audience, because it is basically Chinese in Thailand and Thai local players, we actually have a common culture, ROV also retains the name of Chinese heroes familiar to Asian people, I personally think it is doing a good job. Later, because this game also has international competitions, standardization and how

to ensure that global players can have each other, I think it is more important.

SUN: OK, It's a hard work. Thank all of you very much for your cooperation.

**Participant 7:**

**Interviewer: Xiayang Sun**

**Time to interview: December 26, 2023**

SUN: Hello, I'm glad to have the opportunity to talk to you about the ROV game today. I'm going to ask you some questions about the ROV game, please answer me honestly, from the perspective of the maker. You can say what you want, but you need to take responsibility for what you say. Are you ready?

P 7: OK, I'm ready.

SUN: What are the main audience groups in the Thai market?

P 7: Mostly young people. Except for minors not included in the statistics, mainly concentrated in the 18-35 years old.

SUN: What are the main motivations for players to choose ROV?

P 7: There are a lot of them, but in my position, for a game with a large number of heroes, UI setup and art design are definitely very important. So we take those areas very seriously. Including but not limited to the launch of a large number of different

styles of skin, and DC, Japanese animation IP joint name, including a lot of Chinese style skin. These measures are intended to reach more interested groups of players.

SUN: Based on the main motivation, what are the corresponding Settings of the ROV to meet the needs of the player?

P 7: In terms of the screen setting and hero image of the game, ROV's painting style is a bit more European and American style than the Chinese version, because compared with the Chinese version of the more beautiful painting style, the more realistic and powerful painting style is more popular in Thailand. In fact, the overall color is also more vivid, which is based on local preferences to debug many times before finally determined. In fact, the character design is not as tough as the character designed by the game produced in Europe and the United States, and it is more diversified. There are not only the common Wukong and Diao Chan heroes, but also the DC heroes, which are clearly European and American heroes, and some heroes in the Chinese version have been changed to more local names to make it easier for players to accept. Speaking of this, it is also very important to point out that because Thailand has a large number of Western tourists living there, it will inevitably be influenced by a lot of Western culture, so the IP of European and American superheroes has a very large audience market in Thailand. So ROV uses a lot of IP co-names, such as Batman, The Joker, Harley Quinn and so on in DC. It includes several anime co-names, such as DEMON SLAYER, BLEACH, Sailor Moon, and HUNTER. We set it up this way because we want to attract players from different regions and share fans with these

mature IPs.

SUN: Where is the competitiveness of ROV with other similar mobile games?

P 7: I think the first thing is simple and easy to use. So ROV female players are also a lot, and in fact, women's spending power in the game is improving, good-looking female characters are very attractive to female players, this ROV also did a good job, such as with "Sailor Moon" joint name, but also out of the girl group series of skin. In addition, the influx of female players will also attract more male players, which also makes the ROV itself still the majority of users.

SUN: How does ROV stay engaged with players in the Thai market?

P 7: There are many types of hero skins in ROV. For example, there are regular joint names, and more are joint names with Japanese anime. Secondly, the new skin will be in the form of the theme, such as WaVe girl group, ANNIV, Magic School, etc. (P5). The high-quality skin is also a way to attract players to invest in the game, and the more money a player has in the game, the less likely he is to give up the game.

SUN: Compared with the original content in China, what localization changes did ROV make? Why make these changes?

P 7: The heroes of the game have also joined some heroes with local Thai culture, including ROV, which does not follow the aesthetic style of HOK, but uses the UI aesthetic similar to LOL that overseas players are more familiar with. This is mainly

to attract more overseas players, one is to show the sincerity of our game side, and the second is to make players more friendly and easier to accept. The basic purpose is to improve the competitiveness of the game.

SUN: What are the highlights and shortcomings of ROV that can be used for reference by Chinese game companies when exploring overseas markets?

P 7: First of all, I think it's important to take content development seriously. Secondly, with the rapid development of the game industry today, actively seeking more partners for cooperation may be the key for future game companies to consider. For example, focus on the construction of game platforms. Then, if the game company needs to export overseas, then consider the local culture, localization changes are a must! This is very important! And such a change must be the design side, must not make mistakes in culture, otherwise not only can not be welcomed by the players, may cause a disaster.

SUN: OK, thank you very much for your cooperation. Thanks a lot.

**Participant 8:**

**Interviewer: Xiayang Sun**

**Time to interview: December 26, 2023**

SUN: Hello, I'm glad to have the opportunity to talk to you about the ROV game

today. I'm going to ask you some questions about the ROV game, please answer me honestly, from the perspective of the maker. You can say what you want, but you need to take responsibility for what you say. Are you ready?

P 8: Hello. Yes, I'm ready.

SUN: What are the main audience groups in the Thai market?

P 8: In fact, similar games are basically done for young people to play, because young people have better reactions in all aspects, and the requirements for operation in the game are relatively high.

SUN: What are the main motivations for players to choose ROV?

P 8: In fact, there are many things to consider when designing and testing a game, including but not limited to the network environment in the launch area, the market size in the launch area, etc., and even player feedback and timely fix of bugs are very important, because they may cause players to choose to stay or abandon the game.

SUN: Based on the main motivation, what are the corresponding Settings of the ROV to meet the needs of the player?

P 8: Because Thailand's local network environment is also a point we consider, in view of the local economic imbalance may occur, in fact, this game is compressed, deliberately reduce a little picture quality, you will find that the map is not HOK large, the soldier line will be less, including the field speed has become faster, which is

actually to enhance the player's game experience, To ensure that players in all regions of Thailand can avoid as much as possible the problems caused by the unstable mobile network.

SUN: Where is the competitiveness of ROV with other similar mobile games?

P 8: As I said earlier, the time of a ROV game is shorter than other games of the same type. Fast pace is definitely more convenient than slow pace, such as you and your friends can play a game while waiting for noodles. In addition, we cooperate as a whole in the localization of changes in Settings, the integration of localization in publicity, and the cooperation sought in many aspects of the network, etc., which will become our competitiveness.

SUN: How does ROV stay engaged with players in the Thai market?

P 8: In addition to timely listening to players' opinions and timely updating and optimizing, we also actively seek cooperation with more partners who can improve the game experience for players. For example, whether there is a company that can provide better solutions to network problems, such as whether it is necessary to cooperate with domestic game companies, cooperate or join the game server platform and so on.

SUN: Compared with the original content in China, what localization changes did ROV make? Why make these changes?

P 8: In fact, I mentioned earlier, for example, the map has become smaller, the quality has been reduced, the line of soldiers has been reduced, and the damage has been increased. These basic in-game Settings are mainly combined with the local situation in Thailand, in order to make Thai players can get a better game experience. Including the language recognition of the game hall mentioned in the previous T, and so on, is the same purpose.

SUN: What are the highlights and shortcomings of ROV that can be used for reference by Chinese game companies when exploring overseas markets?

P 8: Such as reporting mechanism, matching mechanism, voice recognition mechanism, etc., I think there is still room for improvement. In the future, other game companies can seek more technical talents in these aspects, so as to ensure product quality.

SUN: OK, thank you very much for your cooperation. Thanks a lot.

**Participant 9:**

**Interviewer: Xiayang Sun**

**Time to interview: December 27, 2023**

SUN: Hello, I'm glad to have the opportunity to talk to you about the ROV game today. I'm going to ask you some questions about the ROV game, please answer me

honestly, from the perspective of the maker. You can say what you want, but you need to take responsibility for what you say. Are you ready?

P 9: Hello, I'm ready.

SUN: What are the main audience groups in the Thai market?

P 9: The main force is still the post-90s and post-00s, after all, the work of people older than me takes up a lot of time.

SUN: What are the main motivations for players to choose ROV?

P 9: First of all, for the player, the ROV is guaranteed to be maneuverable on the basis of other Settings without being too complicated. This also makes it easier for players to learn. Including in the UI design also retains a relatively simple style. If the UI operation is too complex, it must be a burden and pressure for players.

SUN: Based on the main motivation, what are the corresponding Settings of the ROV to meet the needs of the player?

P 9: In fact, this kind of competitive game at the beginning of the computer side, and we are familiar with the LOL, DOTA interface is the same, so in fact, in the game page setting, we actually learn from and retain this simple picture, including some of you now see the gold pattern and so on, mainly in order to fit the local aesthetic and gaming habits. In addition, in fact, there are many nationalities of ROV players, and the interaction in the game hall is also a key point, so we also pay great attention to

speech recognition.

SUN: Where is the competitiveness of ROV with other similar mobile games?

P 9: I think the local integration of heroes, ROV does a good job. For example, there will be some heroes and skins that combine the local culture, such as Chaugnar, Tom Yum Kung skin of Slimz, Garuda skin of Xeniel and so on. I think this will be more acceptable to local players than simply exporting a new game from outside.

SUN: How does ROV stay engaged with players in the Thai market?

P 9: We actually have a lot of official competition opportunities, including the fact that more and more people are recognizing the game. Joining game teams for competitive games may be the choice of more young people in the future.

SUN: Compared with the original content in China, what localization changes did ROV make? Why make these changes?

P 9: When we do export promotion for a Chinese mobile game, we will definitely make some localization changes. We made a lot of changes based on the results of market research. For example:

- Network differences. The local network in Thailand is different from that in China, so the number of minions on the map in the game is not only reduced, but also the map as a whole is reduced a little.

- Skin price is different. At this point, I can only say that it is also related to international exchange rate changes, and the ROV is actually the target of the LOL model, so it is also the target LOL when considering pricing.

- Launch skin containing Thai elements. Such as some Dong Yin Gong themed skin and so on.

- Well-known IP joint name. In ROV, we have introduced a large number of co-names based on local preferences. Including but not limited to DC co-name, Japanese famous anime co-name and so on.

SUN: What are the highlights and shortcomings of ROV that can be used for reference by Chinese game companies when exploring overseas markets?

P 9: First of all, I think ROV has made a series of adjustments in line with market conditions for the Thai market, which is worthy of reference for every game company that wants to explore overseas markets. The ROV case reminds us that the attitude of the game to enter other countries and other cultures should not be high, not to the market to accommodate us, but we should actively integrate into the market. Secondly, ROV's success also shows us that in order to ensure the quality of the game, it is not enough to design a good game, it needs to promote, it needs to create a good social environment for more people to join. In the end, ROV is not a perfect game, and it is important to collect player feedback and fix it in time.

SUN: OK, thank you very much for your cooperation. Thanks a lot.

**Participant 10:**

**Interviewer: Xiayang Sun**

**Time to interview: December 27, 2023**

SUN: Hello, I'm glad to have the opportunity to talk to you about the ROV game today. I'm going to ask you some questions about the ROV game, please answer me honestly, from the perspective of the maker. You can say what you want, but you need to take responsibility for what you say. Are you ready?

P 10: Hello, I'm ready.

SUN: What are the main audience groups in the Thai market?

P 10: The main force is still young people, in fact, we will hope to cover as many people as possible when promoting, in other words, although the post-90s and post-00s are the main force of consumption, but we also hope that the publicity can affect the 10 years after, there are continuous new users can supplement, or older people with spending power can join in. In addition, when it comes to the Thai market, Thailand is a veritable tourist country, so in addition to the young Thai group, in fact, there are Chinese, Japanese or overseas students in Thailand and so on.

SUN: What are the main motivations for players to choose ROV?

P 10: First of all, a player's choice of a game has to do with the nature of the game

itself, which means that we are attracting an audience that likes to play moba mobile games. Secondly, players may be affected by whether a game's painting style and hero image are liked or not; Whether the hero skill is mastered; The map Settings are reasonable and so on some objective reasons to stay. Finally, the cooperative competition model similar to the mobile game itself determines that it has social attributes, so the later publicity is also important, such as whether the participation of the whole people is high enough, or whether there is a large competition and so on.

SUN: Based on the main motivation, what are the corresponding Settings of the ROV to meet the needs of the player?

P 10: First of all, in the promotion process of the Thai market, we have taken into account some preferences of local players, so as to obtain more revenue. For example, during the Songkran Festival in Thailand, we have the skin of the hero characters who have passed through some new water systems, and also specially produced the game background music in line with the festive atmosphere, in order to give the players in Thailand more festive atmosphere, and also to stimulate the consumption of local players. In the process of designing hero characters and other new skins, we also consciously incorporated some Thai elements (P5), which is also to establish emotional links with game players, gain the goodwill of local players, and increase the stickiness with players.

In addition, because HOK is already a game with world-class events, basic ROV players as long as they have the ability to enter the national team have the opportunity

to step on the bigger stage. There are also local events in Thailand, so I think this aspect is enough to make ROV a national game.

SUN: Where is the competitiveness of ROV with other similar mobile games?

P 10: First of all, portability and fast gaming experience are his competitiveness. Secondly, we give priority to online games in various stores. Whether we can give priority to seize the market is also very important for us, even if it is only a priority to seize a certain market, it is very advantageous. Because players and consumers are mobile, we need to first of all is the player base, we must first have ideas and opportunities to enter the game, as for the ability to talk about players to stay, for the same type of mobile games, everyone is on their own.

SUN: How does ROV stay engaged with players in the Thai market?

P 10: In 2018, the Asian Games in Jakarta, e-sports sports for the first time as a praise project appeared in the Asian Games, of which "Arena of Valor" (ROV International version) was the only project independently developed by China and selected in the Asian Games e-sports exhibition competition, appearing in the largest sports event in Asia. In November of the same year, esports games became an official competitive event at the Southeast Asian Games. In the recent Asian Games in Hangzhou, the game as an official event into the scope of competition. So what I'm saying is that it's important to have visibility and participation through big tournaments first, and it's a way for the game to stay engaged with its players. Secondly, ROV has actually

collaborated with some of the more well-known Thai stars, such as Baifern Pimchanok cos' Arum 'and Mario Maurer cos' Hayate'. Use the influence of stars and Kols to drive more players to join the game or participate in cosplay activities, which can greatly improve the topic of ROV.

SUN: Compared with the original content in China, what localization changes did ROV make? Why make these changes?

P 10: First of all, let me give you an example. During the important festivals in Thailand, such as Songkran Festival, we have actually launched some corresponding activities, including but not limited to adjusting the background music, introducing the skin of the water characters and so on. The purpose is consistent with what Z said. In fact, no matter what adjustments we make, the fundamental purpose is to make the game more popular in Thailand and occupy a larger market. Secondly, we have made some changes in the publicity program. For example, many local Thai stars and Kols were invited to participate in some cosplay activities.

SUN: What are the highlights and shortcomings of ROV that can be used for reference by Chinese game companies when exploring overseas markets?

P 10: I think it can be a reminder to other game companies in the future that if a game is exported to multilingual countries, at least it should have a corresponding language system to choose from, or like social software, provide text translation functions, perhaps to attract more people. If we put the language selection system in one version,

we don't need so many publishers.

In addition, for example, the Legend of Wonderland: The Birth of a New generation (hereinafter referred to as "ROX"), developed by Surdream Games and released by Chaoxi Lightyear. Thailand is the main market of ROX, so after the game was launched, it first made a series of activities around Thailand's traditional festival Loy Krathong, and launched a challenge activity using TikTok platform, allowing players to trigger the dress up stickers in the game through specific actions, and finally the exposure of the activity reached 386 million. Equivalent to every Thai has watched the relevant video 5 times, which has led to a huge wave of traffic to the game. This successful case is worth learning, including the fact that we have also launched similar activities in local festivals in Thailand, which proves that respecting and combining local culture is very important for cross-cultural communication.

SUN: OK, thank you very much for your cooperation. Thanks a lot.

**BIODATA**

Name: Xiayang Sun (Zoe)

Sex: Female

Nationality: China

Date of Birth: 1997/04/16

E-Mail Address: [xiayang.sun@bumail.net](mailto:xiayang.sun@bumail.net)

Educational Background: Master of Communication Arts, Bangkok University,

Bangkok, Thailand.

Major: Global Communication.

