VIDEO GAME LOCALIZATION FACTORS AND IMPACTS ON DIGITAL PURCHASING BEHAVIOR

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ABBREVIATIONS

ANOVA : Analysis of variance

CAGR : Compounded annual growth rate

ESRB **:** Entertainment Software Rating Board

GILT **:** Globalization, internationalization, localization and translation

LISA **:** Localization Industry Standards Association

OTT **:** Over the top

SPSS **:** Statistics Package for Social Sciences

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ABSTRACT

2000s technology made everything come up to each person's devices by itself thanks to widespread broadband internet connection. Therefore, content business took its share from this revolution by digitalizing; however, since there are lots of different people from different countries with different languages, cultures or understandings, localization became an issue for producers to satisfy their consumers with rapid growth of distribution via internet. That increase of internet connection also made digital content business market more and more competitive and video games became one of the most promising one with its growth, market size and accessibility. In this research, as a side-effect of globalization, localization is examined for video games with its moderation effect on digital purchasing intention. In order to analyze this effect, questionnaires with differing moderators are applied to Turkish gamers for understanding their intentions as a whole and change under different localization circumstances. For the statistical analyses and comparisons, different variations of multiple regression analysis is used mainly.

Keywords: Video games, digital product, digital purchasing, localization, digital content

TEZ ÖZETİ

2000'lerin teknolojisi, geniş bantlı internet bağlantısı sayesinde, her şeyin insanların cihazlarına kendi kendine gelmesini sağladı. Bu durumla birlikte, içerik işi de dijitalleşerek bu devrimden payını aldı. Fakat, farklı ülkelerden, farklı dil, kültür veya anlayışa sahip çok sayıda farklı insan olduğundan dolayı; yerelleştirme konusu, içerik üreticileri için, bir problem haline geldi. Bunun temelinde, internet üzerinden sağlanan hızlı dağıtım etkisiyle birlikte, internet üzerinden ürünlere kolayca ulaşan tüketicileri tatmin etme zorluğu yatmaktaydı. İnternet erişimindeki bu artış, dijital içerik dünyasını gittikçe daha rekabetçi hale getirdi ve video oyunları, büyüme, pazar boyutu ve erişilebilirliği ile sektördeki en umut verici oyunculardan biri oldu. Bu araştırmada, küreselleşmenin bir alt etkisi olan yerelleştirmenin, dijital oyun satın alma davranışındaki moderatör etkisi incelenmiştir. Bu etkiyi analiz edebilmek için, farklı moderatör koşullara sahip anketler, oyun oynayan kişilerin satın alma niyetlerini bir bütün olarak anlayabilmek ve farklı lokalizasyon koşullarında değerlendirebilmek üzere Türk oyunculara uygulanmıştır. İstatistiksel analizler ve karşılaştırmalar için, çoklu regresyon analizinin farklı varyasyonları kullanılmıştır.

Anahtar Kelimeler: Video oyunları, dijital ürün, dijital satın alma, yerelleştirme, dijital içerik

INTRODUCTION

With expanding broadband internet connection, digital products have gained more and more importance, and what is more, this rapid growth has an increasing acceleration with evolving investments. In this kind of an ecosystem, it would not be surprising to see the movement of content and entertainment business into online and mobile. Also, with the internet evolution, whole world became one nation, which rapidly boosts the globalization process. In other words, science fiction movies guessed it wrong; rather than going anywhere with a flying car, everything comes to connected devices by itself.

In this era, humanity is able to transferring the content with 1s and 0s becoming into digital products; however, there is still a very big question to ask: Does everyone able to consume that content smoothly? This question ends up with a new motto of “think global, act local”. From that point, localization is a phenomenon formed under glocalization issue. Therefore, this research is focusing on localization’s moderation impact on digital purchasing behavior. In order to have a consistent context, video games are chosen for a more specific focus from widespread digital products.

Rather than other digital products, video games are chosen for focusing deep. The very first reason is, video games are digitally distributed from almost the very beginning of its own history. Besides that, with having a lot of devices that are able to play made the market quite competitive and video games became purchasable for almost all income groups, therefore this situation made video gaming the most significant growing digital content industry beside others.

Nevertheless, video gaming is a quite big entertainment industry which can touch hundreds of millions; it is inevitable to face localization issues. Especially in a country like Turkey, which has a relatively lower level of common English knowledge, it is easy to see such complaints about not understanding the game's core values or simply not seeing Turkish in a video game's languages and taking it as an insult as well. Based on these reasons, this research is focused on understanding the main drivers of digital purchasing intention and the moderation effect of localization on these drivers.

In order to analyze and understand the drivers and their significance on creating digital purchasing intention for a video game, a questionnaire is prepared based upon customer value theory. After that, this questionnaire is applied to a sample space of Turkish gamers, which is 354 different applicants; under circumstances of four different localization levels, as moderators of each questionnaire. Multiple regression analysis with moderating variables and multiple regression analyses are used as statistical method for the analysis.

With this research and its framework, the key drivers of the digital video game purchasing intention and the moderation level of localization would be clarified. This approach would indicate the most effective areas of interest to invest for both video game developers and marketers. Besides that, ongoing context of localization levels would be clarified, if enough for Turkish gamers or not.

CHAPTER ONE

LITERATURE REVIEW

1.1 DIGITAL PRODUCTS

1.1.1 What is a Digital Product

1.1.1.1 Digital Product Definitions

Everyday technology, such as personal computers at each home, delivered digitalization into individuals' everyday life. Before this era, individuals actually used to consume or interact with intellectual goods physically. Thus, corresponding these products created by such information were basically simple; these products must be actually there nearby, in order to both create and benefit the utilizations of them (Lyttinen, Yoo, & Boland Jr., 2016).

Later, computers are brought into common life, the relationship between users and products have started differing. In the users' eye, computers are the new medium for them, not a basic household appliance. The more people get into computers, they started feeling like they're into new media, such as other mass media distribution channels did before, like television or radios have done before. Accordingly, everyday intellectual properties that distributed physically started getting into this new medium and digitalization era started as a new experience for users. Physical products changed their forms and with the developing technology, producers adapted their intellectual properties into these new mediums in order to offer users diverse adventures and experiences (Bolter & Gromala, 2005).

In this evolving ecosystem and digitalization era, digital products are defined by Quah as basically 1s and 0s that have contained some kind of work with a value

economically. Mainly, they have five definitive characteristics, which are being standalone, available to use infinitely, being discrete, not being spatial and being recombinant. The scope of digital goods are wide, from a simple JPEG picture document or an encoded MP3 file to a software worth more than thousand dollars or a video game played by millions (Quah, 2003).

In Rowley's view, digital content, which forms digital products, are again bit-based objects contextually, and distributed through electronic channels; similar to other descriptions. In this definition, the most important quality of a digital product is containing both the acquisition and utilization process digitally; for instance, distributing the product online as a code, as a disk or as digital content on a web site and consuming the content both on a digital device like computers or tablets. The very common examples of digital products have a widespread area of focus, such as online news, databases, e-books, movies, games, curated content or simply software (Rowley, 2008).

In detail, there are three main elements that may be used in order to identify digitalized products. The first one is obviously converting the produced information, no matter it is a text or a movie, into 1s and 0s. Since it is a common characteristic of a digital product, this utility is the key for whole innovation and innovative disruption in digital products, like a mobile phone's being able to shoot a movie or just play music. Secondly, this conversion into 1s and 0s must lead keeping more and more information in less space. This situation also leads through keeping more data for cheaper. Yet, it is possible to keep many movies, the whole discography of many groups and thousands of books just in a small lighter-sized stick, rather than printed copies, wheels of shootings or records. Lastly, digitalized products are simply much

easier to carry from somewhere to some other place and easy to duplicate. For instance, with cloud computing, every kind of media are easy to reach and it is possible to reach the product with desired quality (Hamill & Lasen, 2005).

Characteristically, any duplicate of a digital product is the product itself. There is not any characteristic difference between the unique one and the duplicate. In other words, no one carries a digital product that waives the ownership rights of it, while the others achieving it; therefore, nobody obtains the rights of a digital product by fundamentally seizing it from another holder. Without a doubt, the main person that has the product would be uninformed at all about the extra number of copies people held, which is fair to understand in the terms of digital product fundamentals, but it should be understood as not copies but the product itself (Quah, 2003).

1.1.1.2 Nature of Digital Products

As it is mentioned before, many researchers defined digital products are binary codes, which constitute meaningful content on a digital platform. With the digitalization era in last 30 years, digital products became more contextual and more engaged with digital content. Therefore, gathered binary codes create digital content and distributing digital content on digital channels are making these contents digital products that are consumable. In this view, Rowley defined nine basic characteristics of digital contents, which are expected to contained by any digital product, are defined below (Rowley, 2008):

Firstly, the value that digital products are offering are not inherent, it depends on the usage of the product upon a set of circumstances, that means the usage of differing users with changing occasions, which cannot be determined before. This

contextual value offered by the product is related with the consideration of the consumer that would seek for the benefits and and decide if acceptable to pay for or not.

As it mentioned by Quah also with the definition of the digital product (Quah, 2003), digital products are neither lose its fundamentals, qualities and utilizations when they are cloned in order to produce more copies nor loses its value after the it is consumed by the user. Even this is one of the most important qualities of digital products, sometimes these intellectual properties are way too easy for cloning or replicating that causes some infringement issues on copyright basis.

Since the digital products are consumed on information systems, digital products are became being interactive. In both organizationally and end users' view, information is dynamically consumed and yet, that may lead needing some other systems or products to end up with some actions, decision making processes or actions in order to create other informative products.

Fundamentally, digital products are distributed in many ways both as a single item or in a curated content. For instance, a photo is accessible as a single item in several web sites or in a curated collection of a curator in a digital book. Even they are distributed in many ways, the information that held on the single product is unique, however the needs and ways of reaching content of the audiences are varies, which is extremely normal. In brief, even the core product is unique and coming from a unique person or group, the digital products are repackageable in order to being ready and accessible for the audience.

As it mentioned before, digital content needs differing technologies and work stations in order to consume the product. That means, the product and its quality are

relative and depending on the technology that the user has, in order to complete the delivery of the product. That relation is getting more importance with spreading mobile technologies, mostly in “on-demand” product consuming, which is highly related with the technology that the user has and perceiving the quality of the “delivered” product.

One of the most important quality of the digital products are not being physical and with that, the products are permanent. Even the platform that the product is offered may do so. However, since the digital products are basically intellectually created contents, they have simply life cycles, just as physical products. After creation of the digital product, it is uncertain that how long the product will survive, continued distribution or seen as payable by customers depends and that makes digital products not worn off, but perishable.

Again, homogeneity is also used in differing definitions, as digital products may have cloned into copies but whole copies are identical between both each other and the original, just because they are containing whole same binaries that compiled into digital content.

The homogeneity also leads inseparability, just because the goods are whole the same just before the consuming action.

Lastly, even somehow digital content may be tangible, it is limited. The tangibility only depends on the medium that the product is offered, like packed as a disk. However, as it mentioned before, the core product is information and even if the information became a product and packed, information cannot be tangible.

1.1.2 Digital Content Business

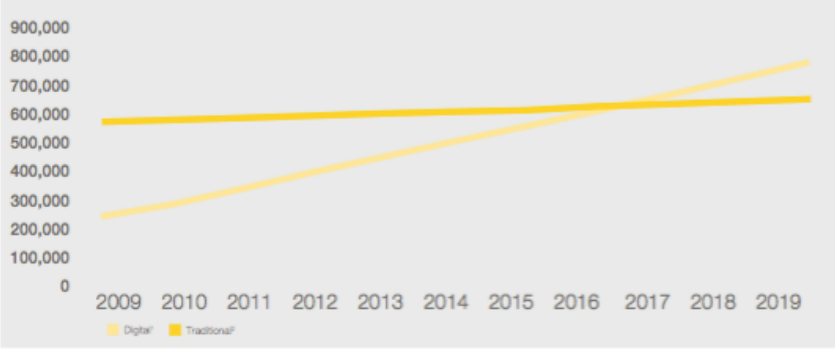
1.1.2.1 Digital Shift in Media Industry

According to McKinsey & Company's Global Media Report 2015, increasing shift of digital products are leading companies to dramatically develop their business models; especially in media industry, because of the increasing number of distribution channels that end users may access content more and more easier and rapidly rising speeds of broadband connection, which also become cheaper and more reachable day by day. As it mentioned before, the distributed 1s and 0s that also called as digital products are highly related with media, as the products mostly occur as contents such as texts, pictures, audios or animated visuals; which later packed as books, movies, music or video games respectively. What is also contributed this shift is moving focus of advertising industry. With decreasing effect of traditional media and rising numbers of digital media consumption tools (such as personal computers, mobile phones or tablets) lead advertising industry to move its focus into digital and that also boosted this shift. Lastly, this shift is not only visible in global actors, but also emerging countries. In developing countries, it is visible to understand that advertising and content spending is rising, mainly because of the global power and reach of distribution channels that model countries of digital content can easily steer (McKinsey & Company, 2015).

The key of this shift is investing money into digital, both in consumer's view and global view. For the last seven years, consumers' traditional spending on media went almost horizontal by each year, which was only 1 percent in 2014. However, digital spending almost doubled its volume in past six years and yet it is expected to

overtake traditional marketing in just one more year with a projected 8.6 percent of compounded annually growth rate (CAGR), against traditional spending's projected 1.3 percent. What is more, it is expected that digital consumer spending will cover up 55 percent of total spending just in 2019. In detail, video games are the fastest growing media segment in this growth even against cinema industry, with doubling the CAGR rates of other digital media segments, such as music or on demand video. In opposite side, printed contents are the least growing side of this spending projections, with only 1 percent CAGR (McKinsey & Company, 2015).

Figure 1.1 Consumer Spending: Traditional vs. Digital (million $)

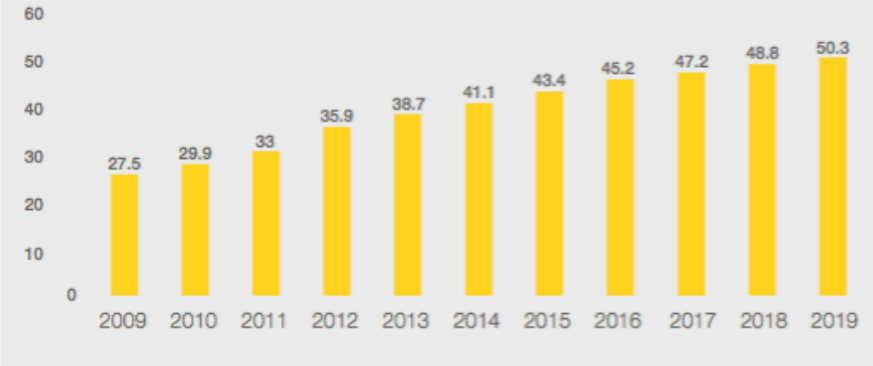


Source: McKinsey & Company, 2015

In global view, with the raise and expansion of broadband universe, the global money that has been spending on digital is rapidly increasing. As the main reason, fixed broadband had doubled and mobile broadband had quadrupled their number of penetration in households from 2009 to 2014 and one other doubling is expected about the growth for mobile side. Therefore, this developing universe of broadband lead the increase of digital spending's share in total, which was more than 41 percent of total spending in 2014, and more importantly, it is expected to overtake

traditional spending in 2019, with each year increasing the share in total by almost 2 percent approximately (McKinsey & Company, 2015).

Figure 1.2 Digital Share of Total Spending (%)

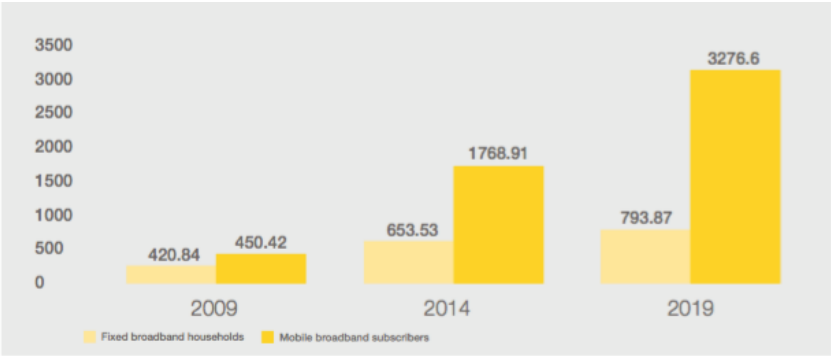


Source: McKinsey & Company, 2015

1.1.2.2 Broadband Internet Penetration as the Key of the Shift in Content Distribution

As it mentioned before, broadband universe is continuously and rapidly expanding its coverage zone all around the world. Therefore, both mobile and fixed broadband subscribers are more than 2.4 billion in 2014, which is almost three times greater than 2009. What is more, the numbers are expected to reach more than 4 billion in 2019, with a greater increase in mobile broadband subscribers (McKinsey & Company, 2015)

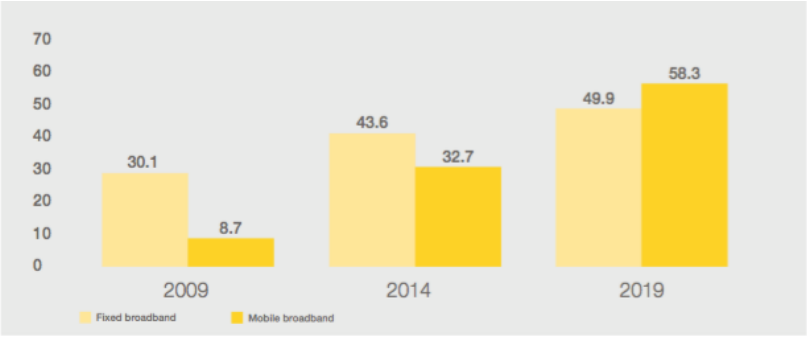
Figure 1.3 Global Fixed and Mobile Broadband Universe (millions)



Source: McKinsey & Company, 2015

Also, what is more about mobile; according to the expectations, mobile is expected to become the leading broadband channel, which is occurring as more mobile supply and demand as mobile digital products and content. For 2014, mobile is roughly one of third of global broadband penetration rate, which is more than 4 times of the ratio in comparison with last five years. However, with the hand of increasing investments in mobile broadband networks, it is expected to become almost sixty percent of whole penetration in 2019 (McKinsey & Company, 2015).

Figure 1.4 Global Broadband Penetration (%)



Source: McKinsey & Company, 2015

This rise in broadband access mostly contains the focus in extending the broadband area into countries that have limited economy and technologies (McKinsey & Company, 2014). Michelle Obama, the current First Lady of United States of America, who is also well known with claims about social issues declares that internet access is a global right and every single individual should reach internet and express themselves freely and independently, in her speech in Stanford University (The Guardian, 2014). Also, Mark Zuckerberg, the Chief Executive Officer and founder of Facebook declares that connecting every individual on internet would decrease poorness across the world and creates such chances for individuals in need, because he thinks that internet is one of the biggest technological innovations which is a game changer across whole society, such as historical events like printing press or radio (Zuckerberg, 2014). According to McKinsey & Company's report, more than half of the entire world cannot access internet mostly because of their countries' situations; what is more, more than three of four of those offline people are living in just 20 countries. Therefore, this situation cause those countries and citizens fall behind with their economical development and make them kept away from the global know how on technology (McKinsey & Company, 2014).

In order to extend the broadband access and internet penetration worldwide, United States of America's first and second biggest internet companies by market capitalization according to a report of Statista, Google and Facebook are taking responsibility and run such social responsibility projects across the world (Statista, 2016). Google's project's name is Project Loon and focuses on providing balloon-powered internet for everyone in needed areas in the world. The technology is about carrying global network with antennas on balloons in stratosphere level, around 20

kilometers above the ground (Google Inc., 2013). One other project that lead by Facebook is Internet.org, which again focuses on making every individual take the advantages of being connected to the internet, like the one of third of the entire world, with a mission of the more people connected, the better the internet gets (Internet.org, 2016). The technology used by Internet.org is basically carrying the internet connection with aeronautical technologies such as solar powered drones or satellites and what is more, with this technology, more than 40 million people are already got connected to internet in just three years (TechCrunch, 2016).

1.1.3 Major Digital Products and Economies

As it mentioned before, media industry is one of the key influencers of the evolution of digital products. In this section, the four major players of digital media products are explained with both as industrial view and driver companies.

1.1.3.1 Movies & Video Services

According to the industry perspective report prepared for Price Waterhouse & Coopers Industry Perspectives, the leaders of cable television providers are investing in extending their audience in video on demand services, rather than traditional pay to view cable television subscriptions. For instance, Fox announces that tracking the ongoing rating scores are no more meaningful enough, so then they started tracking in three and seven days' period for being able to making sharper analysis about their audience's attention. This over-the-top (OTT, which is used for online distribution of video services) drift also ending up with extreme decisions for media executives, even radical. Therefore, the with the shift into OTT and on demand services; the attraction is no longer relying on catching eyes of the people sitting on the couch, but

having a community and strong fans to catch up with the content specifically and create or share content about what they're intending to watch on the paid service that they're subscribed, even like a brand ambassador (Bothun & Vollmer, 2016). The industry tried to resist this approach while carrying their current services onto internet as "television everywhere", which seemed a newer and fancier platform for the traditional media companies; however, consumers are attracted into streaming and on demand services such as Netflix or Amazon, by the rich libraries of movies and series, original contents and television shows. With the additional effect of being advertising free, being cheaper than cable television bundles and building better consumer relationship, on demand streaming services became the new and totally digital environment of movie and video services for entertainment industry. Yet, this environment became an "adapt or lose" for the existing companies, within the traditional methods; data science, user experience, analyzing watching behaviors and such context are became the key of success (Nielsen, 2016).

In depth, Netflix gained such boost after their international opening. The company always focused on film distribution from 1997, the year Netflix founded. Earlier, they used post services in order to distribute movies as cassettes and disks. However, in 2008 Netflix disrupted their business model and expanded it into online media distribution by streaming services, as OTT model as it mentioned before. For now, Netflix has a value more than 10 billion dollars and has around 90 million paid members in more than 190 countries, which are able to consume more than 125 million hours of digital media content, according to the numbers of 2016's third quarter investor reports (Netflix, 2016). One other major competitor of OTT services is Amazon, which is well known as one of the biggest e-commerce companies of

United States and serves in many countries. Amazon firstly launched a paid service called Amazon Prime in 2005 as a premium service, which has exclusive distribution benefits for members. Later in 2006, Amazon announced their video on demand service called Amazon Unbox, however they weren't really get into that business. After the success of Netflix, Amazon renamed their video on demand service as Amazon Video and offered as a benefit of Amazon Prime in 2011 (Amazon, 2011). Starting from 2012, Amazon acquired some on demand video and paid television services such as Twitch and LoveFilm in order to expand their content and reach more people. As 2016, both Amazon and Netflix doubled their investment as both original and acquired content, almost doubled in two years with a sum of almost 7.5 billion dollars. What is more, these two services are aired a total of 57 exclusive content in 2016, which is 19 times more in numbers of four years before (Richter, 2016).

1.1.3.2 Digital Music

Digital music market evolved from physical distribution as compact disks into downloading and streaming over internet in last two decades. These music files are able to get consumed as single and specific song files or a whole specific album as one-time purchase to have the listening licenses permanently, otherwise pay for a service in a regular basis (the most common basis is monthly) and have the license right to listen whatever content included during the paid period (Buss, Digital Media: Music, 2016).

In a historical view, Apple's iTunes made a great disruption in music industry in its digitalization, with making the digital music buying process easier and

reasonable. With their marketplace for musicians, it has become easy to buy songs and albums and listen them everywhere, just like people did with songs downloaded from pirate sources. With the legalization and standardization of downloading music via some online platforms, the economic benefits of artists got better as well (Billboard, 2013). Therefore, with the increasing attention on digital music and rising popularity of subscribing to paid services in order to get whole related digital content in that paid period as it mentioned before as Netflix case; a Swedish startup named Spotify and based on commercial music streaming became a game changer for the industry. Since 2008, Spotify became the first and most known service as consuming digital music, with more than 40 million paid customers in 56 countries. With the contribution of Spotify, the share of music streaming's revenue became slightly greater than music downloads in 2015, and this share is expected to grow into streaming's side. Lastly, digital music usage now penetrated into more than half of each internet user and more then one third of each smartphone itself and those numbers are expected to become greater in forthcoming years (Statista, 2016).

1.1.3.3 Electronic Publishing

Electronic publishing is considered in three main dimensions, as digital books, digital magazines and digital newspapers. Electronic books, or e-books are mostly containing both fiction and non-fiction content, or academic literature as well. E-magazines are basically digital copies of printed magazines for end user, in a wide perspective from academic journals to business or fashion magazines. E-papers are digitally distributed newspapers as well as others, in a regular basis. All those three types of electronic publications are digitally ready for consumers by subscribing on

demand publication models or just downloading and consuming as a file itself. With the benefits of electronic publications, such as being easy to find and buy through the marketplaces on internet, subscribing online paid libraries to reach whatever is needed, being able to search, highlight or taking notes across the publication and being absolutely cheaper than for both the distributors and end users; the e-book reader and tablet computer sales are boosted correlatively. Hence, with the boost of the ownership and usage ratios of these devices that are specifically designed to consume digital publications, the market volume is continuously expanded (Buss, Digital Media: e-Publishing, 2016).

In numbers, electronic publications are now reaching more than half billion people and it is expected to expand the user base by around thirty percent in five years' period. What is more, more than ninety percent of the electronic publication users are related with e-books, so than it is apparent to say that e-books have the most influence on both this number and the growth. Lastly, electronic publications have around 30 dollars of average revenue per user, which is more than three times bigger than digital music; despite being such smaller industry (Statista, 2016).

1.1.3.4 Video Games

Beside other mentioned digital products, video games have started as digital and continues as digital. In history, video games are hardware supported digital contents, however they became digital products just as others. Also, unlike others, video gaming on vertical devices is quite common from arcade machines in early 1970s till today's gaming consoles such as living room devices like any personal computer, Sony PlayStation, Microsoft Xbox or Nintendo Wii, or handheld devices

such as Sony PlayStation Vita, Nintendo 3DS or any mobile phone and tablet device. Even though social gaming is quite old even to measure; video gaming is the latest invented self-entertaining content beside others like books, audio records or cinemas; it has become such a greater economy with a great acceleration, thanks to increasing opportunities of technology (Postigo, 2003). The very first known computer games, "Space war!" and "Adventure" are made by several computer scientists worked in well known universities such as Stanford University or Massachusetts Institute of Technology, by using their research centers, in 1960s, which are the very first examples. Later, with well known arcade ping pong game "Pong" became one of the very first blockbusters of gaming industry, with Atari's (which is a well known video game company) success of distributing arcade machines, which also may be called as the very first gaming consoles. The main reason behind the need of arcade machines was the hardware – software interaction was a must and arcade machines are designed in that way (Lowood, 2009).

In almost 50 years, video gaming industry shown an incredible amount of increase. Now, there are many mediums to consume games, vast number of different games are producing by game developers continuously and the economy became one of the biggest economies in entertainment industry. The digital video gaming industry now represents the biggest revenue with outscoring other three aforementioned digital contents, with more than 43 billion dollars, greater than sum of three others, roughly 40 billion dollars. What is more, forecasts show that digital gaming will become more than 60 billion dollars, which is approximately 6 billion dollars more than sum of other three. Also, it should be noted that these numbers only include mobile games, downloaded games purchased directly via internet by

online vendors such as Steam or PlayStation Store, and online games which are pay to play games with a regular basis (Buss, Digital Media: Video Games, 2016). In today's world, with the widespread distribution of mobile devices like smartphones or tablets, the highest share is related with mobile games by far, with a total penetration almost one in four by now and expected to become greater than one third. However, the average revenue per user is still dominated and by download games and forecasted to do so, beside the rise of mobile games and stability of online games (Statista, 2016).

Another proof of the rise of the digital video gaming is the power of digital distribution and easiness of adoption of video games, because of always being on digital medium. About the power of digital distribution, Gabe Newell says that it was a great risk for consumers to buy a physical product (like a game cartridge for a gaming console) because of having the probability of facing problems such as basically not liking the product or even cannot being able to reach the product. With marketplaces like Steam (the biggest actor of video game distribution for computer gaming), consumers are able to reach any game including the opportunity to be able to make the product richer, like mods or updates. In comparison with retail products, there are no restriction as shelves (Newell, 2007). What is more, independent developers are able to deliver their products around the world without a huge cost with these kind of marketplaces (Stuart, 2010).

About industry economics, according to Entertainment Software Rating Board (ESRB), 67% of each house in United States of America are playing video games in 2010. From once iconic, Pac-Man, the video gaming industry became $10.5

billion in revenue with 273 million units in global, with the most contribution of platforms such as PCs, PlayStation 3, XBOX 360 and Nintendo Wii (ESRB, 2010).

To be more specific, Activision launched Call of Duty: Modern Warfare 3 in November 2011 and earned $400 million in only one day and only in United Kingdom and North America. The revenue passed $1 billion barrier in less then three weeks. In 2012, video games and virtual goods sold within games made a global revenue around $81 billion, which is around eight times bigger than 2009's numbers. Moreover, the music revenue was $16.5 billion and book revenue was around $70 billion in 2011; whereas the video gaming industry is definitely bigger. Also, whole movie industry's revenues in 2011 are $85 billion, which is almost equal to its younger brother, video gaming industry. These data obviously shows that video gaming is getting more and more important economically and being one of the fastest growing industries in the world (Marchand & Hennig-Thurau, 2013).

1.2 GLOCALIZATION PHENOMENON AND LOCALIZATION BREAKDOWN

1.2.1 Glocalization & Localization

Glocalization is formed by two words as "global" and "local" with the meaning of global companies' acts in local markets with the local society's own rules and precisions. This phenomenon is vital since "McDonaldization" with the meaning of homogenizing the core of American culture with local market traditions and habits, some to change and some to make people get used to (Ritzer, 1993). Along years, many companies followed the way of McDonald's and get into countries with a brandscape in order to gain position for both local and global

consumers with offering global experience with small touches of local essentials. Although these glocalization maneuvers may face problems like not liking the way of localization, in other words stilted acts, or just political issues (Arsel & Thompson, 2004).

Yet, the world is having less and less borders and since that reason, localizing global products and services are getting more important in today's world. Therefore, Localization Industry Standards Association (LISA) made a definition for "localization" as following: "*Localization involves the adaptation of any aspect of a product or service that is needed for a product to be sold or used in another market*". In this view, localization has four main steps as globalization, internationalization, localization and translation (called as GILT), respectively in a wider to narrower view; however, in the terms of continuously and rapidly globalizing world, the borders between each step have become more and more blurry and transitional ever since. This actions are held by different people as step by step in order to manage the localization level (Anastasiou & Schaler, 2010).

1.2.2 Steps of Localization

Translation is interpreting a text from a language into another defined target language. Obviously, almost every content has text included and those texts are available on everywhere, such as industries from law to advertising, from scholars to business life and such more; of course with the assist of other kinds of content such as videos, music or just pictures. However, it is seen that assisting contents are changing while adapting the text into target language, which is not only translation but also localization; the text itself doesn't enough to impress the target audience and

assisting content should have also needed to adaptive to target audience's cultural values and experiences in order to assist the text and properly (Anastasiou & Schaler, 2010).

Correspondingly, with the aforementioned digital content era starting from early 1970s, texts became a part of digital content too, both in content and in the medium that content is consumed, such as web sites, applications or software. The text that is used to interact the users is surely needs translation in order to make the content address a wider range of people; however, there are such more assisting content such as settings of the software that is used to consume. Accordingly, this situation makes translation weaker by itself and creates a need to wider approach to applying the content in a wider audience, with making the translation business as a whole project management process (Anastasiou & Schaler, 2010).

As translation became not enough by itself, localization became a more popular context for sustaining digital content flow globally. Basically, localization is a positive variation of digital content by linguistically and culturally in order to match the needs of the local people, who are living in the targeted foreign market. With this adaptation, whole product and services include multilingualism management for the digital content flow. Thus, this management of multilingualism and the global content flow would connect local people with global people through content in all ways (Baker & Saldanha, 2008).

For internationalization, the definition is basically making a product’s localization in a technical level. In other words, keeping the linguistic and cultural content away from the data in order to making the localization easier can be called as internationalization. So then, with the digital era, developers are highly related with

the internationalization process beside other product development professionals (Schäler, 2003).

As combining localization and internationalization, globalization occurs just as it occurs in economics. It can be described as the global product development process in which internationalization and localization combines such as drawing the context of the product in earlier steps and adapting the product in the rules of a chosen market, respectively (Anastasiou & Schaler, 2010).

In sum, beside translation (since it is an integrated concept for the three others), the internationalization, localization and globalization concepts are reviewed and compared by definitions, people responsible for each and as stages. As definition, internationalization, localization and globalization are related respectively with being functional of the content and information, adapting products and services into a culturally and linguistically different market and offering a product into the global market with considering product, sales and marketing strategies. As people, internationalization is related with developers and copywriters of the content, localization is related with engineers, translators, project managers and test engineers, globalization is related with sales and marketing executives. Lastly, internationalization is related with design and development stage, localization is related with adaptation and translation stage and lastly globalization is related with fitting the localized and internationalized product into product-market fit (Anastasiou & Schaler, 2010).

1.2.3 Localization in Video Games' Aspect

As Kohler stated in his book, localization is as older as Pac-Man is in the video gaming industry, with offering the game in different names in different countries (Kohler, 2004). Today's games are seriously detailed and have different assets like text assets (whole text only information and messages), art assets (whole content which are designed by an artist), audio assets (whole in-game music and speech), cinematic assets and printed materials (covers, posters etc.); which sum up as the game itself. Those all assets are contents that may be the subject of localization, depending with the level of localization (Hevia, 2006).

For today, different game companies are following different levels of localization in their products, mostly related with their budgets. The first level of localization is no localization, for the reason of cost cutting and (sometimes) expecting independent fan groups to translate the game. The second level is box and documentation localization, which offers game manuals and covers translated but not else, for mostly games without any rich storyline, or maybe focusing on countries who are mostly native to English (like Scandinavian countries). The third level is partial localization, which includes all in-game text are translated and localized but not any dubbing included. The fourth and last level is full localization, which includes whole steps with dubbing and voiceover included and sometimes merchandising products too. This kind of localization is for sure the most expensive type of localization and held by mostly AAA game companies (the biggest game companies like Rockstar Games or Blizzard Entertainment) (Chandler, 2011).

1.3 CUSTOMER VALUE THEORY

1.3.1 Definition of Theory

Since quality management's increased popularity for two decades, organizations are transforming into more modern concepts. With optimizing quality in both products and internal processes, companies gained increasing performance outputs; however, with the consuming era, it is needed to hear the "customer's voice" to optimize the experience either. In this time, customer satisfaction started calculating, however, there were many iterations in order to excel the experience. In this context, customer value term became more popular. Customer value is briefly about understanding if excelling in developing and serving in great quality to higher valued customers would be gained as increases in companies' value. In detail, the customer value is about every single customer's net monetary contribution to the company, however the company value is about the value in shareholders' eyes (Woodruff, 1997).

Hierarchically, the customer value belongs to three connected desires and each has unique outputs. Firstly, satisfying customer's intentions and ambitions would create goal-based satisfaction for the companies. Secondly, desired outcomes in valid situations would end up with outcome-based satisfaction for the companies. Lastly, expected features by the product and having expected performance from the product would create attribute-based satisfaction for the companies (Woodruff, 1997).

One other approach to customer value theory is addressed to companies that are offering products. In the neoclassical view, firms are focused on combining labor power and capital in order to put out a finished product, with forecasting a mixed

demand and assuming that customers are able to have any information about the product. However, this profit maximization theory disrupted with behavioral theory, which focuses on surviving first, rather than achieving a maximized profit level. In this view, these approaches affected each other with ending up focusing on customer value with committing to prioritizing the product-market fit first, then sustaining with continuous learning about customers to lead the company to a customer value process focused one in order to achieve a more complex desire, maximizing the effectiveness of the company (Slater, 1997).

These differing views lead customer value theory became an attractive subject about marketing, in both business and academic environment. After this popularity and applications, customer value shaped into three main dimensions, in connection with each other. For buyers' view, value creation with offered products and services became the main goal; while the sellers are seeking value creation with offering customer equity. This ends up with a contribution of buyers and sellers as buyer-seller perspective, which is mainly focuses on value creation through people's connections, such as networks (Ulaga, 2001).

1.3.2 Applications of Theory

In order to understand the applications of the customer value theory, the online purchasing intentions themselves should be understood before. Theoretically, four major intentions are claimed by van der Heijden et al., with adapting major purchasing intention models such as Ajzen & Fishbein's. This model claims that there are four aspects that are triggering the attitude on online purchasing, which are trust, perceived risk, easiness to use and perceived usefulness. However, some of the

aspects are end up as insignificant, beside being significant aspects for traditional purchase intentions (van der Heijden, Verhagen, & Creemers, 2003).

Customer value is such an important indicator for purchasing decision, with a wide area starting from traditional purchasing as well as digital products. Consumer selection includes different dimensions as values with putting differing outcomes for different selections. The value framework includes three main dimension values as functional, emotional and social, which have a significant affect on consumer purchasing behavior. The values are customer perception such as the perceived price utility for a digital product in order to have the intention to purchase the item (Kim, Gupta, & Koh, 2011).

In detail, return on investment for customer or in other words being value for money is related with the perception of effective money usage of the customer, with being the more acceptable the price is, the greater value for money spent perception. Therefore, spending the money effectively in customers' view makes the transaction and the exchange of the product more valuable. In these reasons, being value for money spent is one of the two factors of functional value in customer purchasing intention.

Being functionally satisfactory and qualified may be an indicator for quality in customers' view in a traditional way. However, as it mentioned before, digital products have many and differing aspects to satisfy the customer with its overall features and end-to-end experience as well. Therefore, functional quality is the other factor of functional value.

Aesthetics is being visually appealing in future customers' eyes in order to attract them to finish the purchase. In traditional context, aesthetics is one of the keys

of product design, with the perception of not only hedonic feelings but also being functionally satisfying. Therefore, being aesthetically well is one of the two qualities of emotional value, or in other words, hedonic expressions.

Playfulness is simply the product's attractiveness for the customer in differing aspects, such as generating curiosity, fun, enjoy or interest. Moreover, these kind of feelings are end up with attitudes such as satisfaction or pleasure by spending time with the product more effective in customers' eyes. Therefore, being playful is the second of the emotional values that triggers digital purchasing intention.

Just like traditional physical products, digital products are also able to support the social well being of consumers by giving them a chance to express their social self-images by having or being a member of a digital product or community. These badges of having a specific digital product has a symbolic meaning and may increase the reputation of customers in some communities related with the customer. Therefore, social self-image expression is one of the two social values that triggers digital purchasing intention.

Lastly, with evolving chances of reaching anything from anywhere, thanks to broadband internet, digital products may be the key for the customers to have new people to meet in similar areas of interest, or strengthen their ongoing relations. With having the same taste of music, movies, games or books may be the essence of communities and supports the social relationship status of customers. Therefore, social relationship support is the second of the two social values and sixth and last of the all aspects of digital purchasing intention (Kim, Gupta, & Koh, 2011).

CHAPTER TWO

RESEARCH MODEL AND HYPOTHESES

2.1 RESEARCH QUESTION

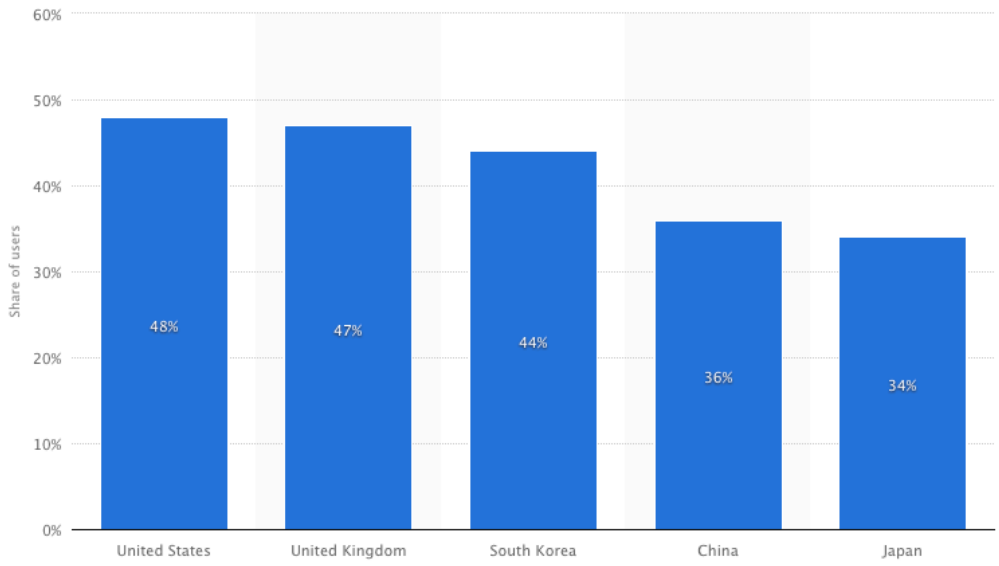
With the help of easiness of digital distribution, digital products are able to consumed and available to reach by many people with many different devices across the entire world. By far, according to many sources mentioned before, video games can be called as one of the most important digital product areas in many metrics such as growth, revenue and average revenue per user. In addition, according to Steam Spy, which is a statistics client based on well known computer game marketplace, Steam, Turkey is 13th country by number of users across more than one hundred countries. However, there are only 389 games in Steam that are also offered with native Turkish language, besides fan packs by November, 2016 (Steam Spy, 2016). With a little digging into Turkey's most owned top 5 games, there are one game standing as outlier because that item is on a free weekend, so everyone automatically has the game and additionally, there are two free to play game. However, the other two games all have Turkish language as an option (besides, those two free to play game also has Turkish language like others). In numbers, the most owned first and fifth paid games are respectively fifth, and 63rd in global (Leack, 2015). In order to crosscheck the four games with Turkish support, it is easy to see that there are no specific local issues and a lot of different players from different countries are also showing interest on these games, but they are bestsellers between Turkish players.

In mobile, it is not that different though. As November 2016, a game named Football Manager 2017, which is widely popular between Turkish gamers, especially

with the addition of Turkish support in last years, is on top of the paid games in the Apple iTunes App Store. What is more, with the addition of the Turkish Super League as a playable league in the mobile game definitely became a hype, which puts the game in number one in the Turkish App Store, while being at 91st on the global top paid applications charts (Apple, 2016). However, 25 of paid customers have left reviews and in these reviews, 16 of them are complaining about not having Turkish language support on the game, with most of them are adding how their hearts are broken with adding playable Turkish Super League but not local language (SEGA, 2016).

One last statistics is about localization of apps in general. Even though most of the internet speaks English natively or as secondary language, almost half of the retention of the mobile apps are caused because of insufficient localization (Statista, 2014).

Figure 2.1 Retention Share of App Users Because of Localization



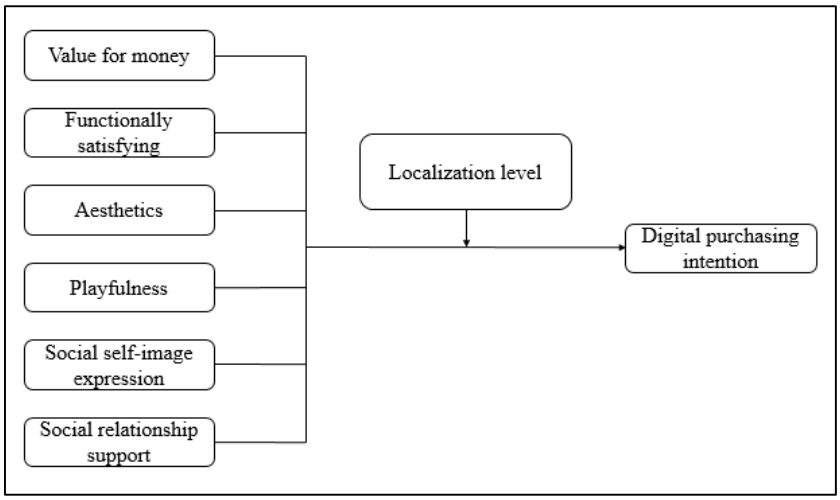
Source: Statista, 2014

In the light of these three different source related with localization issues of video games, there seems there is a relation between localization and digital product consumption. With the help of customer value theory, there are six different reasons under three main desires related with digital purchasing. But, is there any correlation between localizing video games and digital purchasing intention? If there, is it related with the four steps of localization, which starts from no localization to full localization? In another aspect, which level of localization triggers which reasons of the digital purchasing intentions?

2.2 RESEARCH MODEL AND HYPOTHESES

In order to answer these correlations; firstly, 6 different hypotheses are offered for the relation about six aspects of digital purchasing intention and digital purchasing intention itself, defined on the model and hypotheses below. Later, 6 other hypotheses are offered in order to clarify the moderation effect of localization. These connections are desired to clarify the significance of the intentions of digital purchasing behavior within moderating impact of localization levels. Furthermore, under each localization level, each aspect's importance and impact on consumers' eyes to create digital purchasing intention are desired to be clarified. In sum, 12 hypotheses are going to be tested on this research.

Figure 2.2 Research Model



In this view, the hypotheses are listed below:

H1a. Getting enough value for money spent has a positive effect on digital purchasing intention for a video game.

H1b. Having enough functional satisfaction has a positive effect on digital purchasing intention for a video game.

H1c. Being aesthetic enough has a positive effect on digital purchasing intention for a video game.

H1d. Being enough playful has a positive effect on digital purchasing intention for a video game.

H1e. Having enough impact on social self-image expression has a positive effect on digital purchasing intention for a video game.

H1f. Increasing social relationships enough has a positive effect on digital purchasing intention for a video game.

H2a. Localization moderates the relationship between getting enough value for money spent and digital purchasing intention for a video game.

H2b. Localization moderates the relationship between having enough functional satisfaction and digital purchasing intention for a video game.

H2c. Localization moderates the relationship between being enough aesthetic and digital purchasing intention for a video game.

H2d. Localization moderates the relationship between being enough playful and digital purchasing intention for a video game.

H2e. Localization moderates the relationship between having enough impact on social self-image expression and digital purchasing intention for a video game.

H2f. Localization moderates the relationship between increasing social relationships enough and digital purchasing intention for a video game.

2.3 MEASUREMENT AND SAMPLING

This research's purpose is clarifying the moderation effect of localization levels on digital purchasing intention. For this purpose, four different questionnaires are prepared for each localization level. In each questionnaire, questions, which are adapted from the expressions defined by Kim, Gupta, & Koh for this research, are asked in order to measure the relation between expressions and the digital purchasing intention itself, under circumstances of specified localization level. The four different localization levels are chosen as video gaming specification of localization, aforementioned in chapter 1.2.3.

The seven questions, that are also listed below, are measured by Likert Scale with 5 points, which are 1 is strongly disagree and 5 is strongly agree. What is more,

demographic values like age, education and income levels and lastly level of English (the most common language of whole video game industry) knowledge are asked in the questionnaire.

Each of four questionnaires are applied to random people as randomly chosen one of four, with only criteria being a digital video game player. Moreover, none of the participants are able to apply more than one questionnaire. In order to distribute the questionnaires, social media (especially Facebook) is used to reach player communities, such as specific video game communities or more generals, such as Counter Strike: Global Offensive Turkey, Mobile Legends Turkey, PlayStation 4 Turkey, Turkish FIFA Players, League of Legends Help & Support, Football Manager Turkey and Hardware Society, with a common sense of being Turkish.

Google Forms is used for creating and distributing the four aforementioned questionnaires and questionnaires are distributed online. The participants are chosen randomly and answered only one of the four questionnaires, which is also chosen randomly. The only criteria of choosing participants are being Turkish and playing digital video games.

- Pre-information field: The localization level related to that questionnaire is explained in detail.
    - No localization: No such activity has made in order to making the video game Turkish. In other words, the introductory text and visuals on the platforms that the game has bought (like App Store, Google Play Steam or PlayStation Store), the text content of the game, documentation of the game and video game's dubbing are all in a foreign language.

- Box & documentation localization: Only introductory materials and documentation have made Turkish and all else in-game content has offered in the game's original language. In other words, the introductory text and visuals on the platforms that the game has bought (like App Store, Google Play Steam or PlayStation Store) and the documentation of the game has made Turkish, however all the in-game text, visual content and dubbing of the game are all in a foreign language.
- Partial localization: Making a video game's introductory text and visuals, in-game text and documentation Turkish, however keeping all visuals and rich content (such as video dubbings) in video game's original language. In other words, the introductory text and visuals on the platforms that the game has bought (like App Store, Google Play Steam or PlayStation Store), the text content of the game and the documentation are all made Turkish, however the content that needed relatively more effort to make Turkish such as game's dubbing or effects are offered in a foreign language.
- Full localization: Making a whole video game Turkish. In other words, the introductory text and visuals on the platforms that the game has bought (like App Store, Google Play Steam or PlayStation Store), the text content of the game, the documents related to the game and relatively rich content of the game such as dubbing, visuals and videos are all offered in Turkish.

- Expression field: For me, a video game with “related localization level” may … (5 points Likert Scale)
    - be value for money with being reasonable with its price and offerings.
    - functionally satisfy me with its performance, excellence and quality.
    - be aesthetically well with being lovely, attractive and appealing.
    - be playful with its fun, storyline or addictiveness.
    - have impact on expressing my social self-image with boosting my impression on others with being a player of this game.
    - increase my social relations with keeping up with friends, meeting new people like me or strengthening my bonds with others.
- Purchasing decision field: I may buy a video game with “related localization level”. (5 points Likert Scale)
- Demographic values: The values listed below are collected from participants.
    - Age: integer value
    - Gender: male / female
    - Last finished level of education: elementary / high-school / university / master’s degree / doctorate or above
    - Level of income in Turkish Liras: less then 2.000, 2.001-5.000, 5.001-10.000, 10.001-15.000, 15001 or above
- English knowledge: The level of English proficiency is asked by the participant’s self-feelings: none / elementary / mediocre / proficient

CHAPTER THREE

METHOD OF ANALYSES

3.1 STATISTICAL ANALYSIS

In this research, multiple linear regression and moderating variable are used in order to test hypotheses. A statistics software named Statistical Package for Social Sciences (SPSS) is used in order to obtain the statistical results from the data gathered from questionnaire.

3.1.1 Linear Regression Analysis

Regression analysis is a statistical analysis method that is used for calculating the relation between two or more variables. Regression analysis clarifies the relation between variables and if there is a significant relation, the strength of the relation. If there is only one variable used for the analysis, it is called simple regression, if there are more then one variables used in the analysis, it is called multiple regression analysis.

What is more, regression analysis needs at least one dependent and one independent variables in order to clarify the statistical relation between the two of them. Also, the significance of the statistical relation means an effect that applies in a linear equation. Therefore, if there is only one independent variable, it is called simple linear regression analysis; if there are two or more independent variables, it is called multiple linear regression analysis, since the number of variables are related with the effect of the value of dependent variable in the linear equation of regression, shown below, where y_i represents dependent variable and x_{it} represents independent variables.

$$y_i = \beta_0 + \beta_1 x_{i1} + \beta_2 x_{i2} + \cdots + \beta_t x_{it} + \varepsilon \text{ for t = 1, 2, 3, …, n}$$

In this research, since there are six independent variables as purchasing expressions and one dependent variable as digital purchasing intention, multiple linear regression analysis is used.

3.1.2 Moderation & Moderating Variable

Moderation simply means that the relation between a number of variables are depending on a third variable. Hence, moderating variable is a variable that effects the strength of a casual relation (like linear regression) by being with other independent variables. The moderation variable may be either categorical or quantitative, such as sex or layers of a scale respectively.

Like multiple linear regression, moderation effect is shown on a linear equation of dependent and independent variables, with a moderating variable different than linear regression equation.

Below; a linear equation with a moderating variable is shown, where y_i represents dependent variable and $x_1$represents dependent variable, what is more x_2 represents moderating variable.

$$y = \beta_0 + \beta_1 x_1 + \beta_2 x_2 + \beta_3 (x_1 \times x_2) + \varepsilon$$

In order to use localization as moderating variable, each localization level related is converted into integers as layers of localizations, listed below:

- No localization: 0
- Box & documentation localization: 1
- Partial localization: 2
- Full localization: 3

CHAPTER FOUR

RESEARCH FINDINGS

4.1 Demographic Variables

In this period, 354 people have attended to the questionnaire. The numbers of participants for each questionnaire are 96, 80, 90 and 88 for no localization, box & documentation localization, partial localization and full localization respectively.

Some of the demographics of the participants are listed below:

- Sex
    - Male – 283 – 80%
    - Female – 71 – 20%
- Age
    - 24 and less – 115 – 32%
    - 25 to 34 – 187 – 53%
    - 35 to 44 – 37 – 10%
    - 45 or above – 15 – 4%
- Income (Turkish Liras)
    - Less than 2.000 – 116 – 33%
    - 2.001 to 5.000 – 149 – 42%
    - 5.001 to 10.000 – 65 – 18%
    - 10.001 to 15.000 – 12 – 3%
    - 15.001 or above – 12 – 3%
- Education (terminal degree)
    - High school – 84 – 24%

    - Vocational degree – 18 – 5%
    - University – 179 – 51%
    - Master's degree – 65 – 18%
    - Doctorate or above – 8 – 2%
- English proficiency
    - None – 7 – 2%
    - Elementary – 41 – 12%
    - Mediocre – 83 – 23%
    - Proficient 223 – 63%

Demographic variables mainly express a few major outputs. Firstly, despite the 20%, men still dominate the share in video gamers. Also, video gaming's common understanding of being childish is broken with having more than half of the participants are 25 years old or older; that may have two reasons of grown up children of late 80s and earlier 90s or having too much devices across everyone to play some games. One other remarkable point is English proficiency of the participants, which is claimed as proficient by 63% of all participants. That is not a definite output with verified by any data, however being able to play video games may boost the self-confidence of being proficient in English.

4.2 Reliability Analysis

Before testing the hypotheses, the independent variable's reliability should be controlled by calculating its Cronbach's Alpha value, which should be greater then 0.7. After running the reliability analysis, the Cronbach's Alpha value is 0.763 for all variables, which means the data is reliable enough to continue for statistical analysis.

What is more, if any item would be deleted, Cronbach's Alpha value wouldn't increase even 1%, therefore none of the expressions have been deleted.

Reliability Statistics	
Cronbach's Alpha	N of items
0,763	6

Table 4.1 Cronbach's Alpha

Item-Total Statistics	
Items	Cronbach's Alpha if Item Deleted
valueformoney	0,725
functionality	0,705
aesthetics	0,703
playful	0,708
selfimage	0,774
socialrelations	0,753

Table 4.2 Cronbach's Alpha Values if Item Deleteed

4.3 Multiple Regression Analysis with Moderating Variables

After Reliability Analysis, multiple regression analysis is applied for variables itself with localization level and both variables, localization level and including moderating variables by multiplying localization levels with each independent variable.

Model Summary									
					Change Statistics				
Model	R	R-Square	Adjusted R-Square	Std. Error of the Estimate	R-Square Change	F Change	df1	df2	Sig. F Change
1	0,631	0,399	0,386	0,963	0,399	32,765	7	346	0,000
2	0,643	0,413	0,391	0,959	0,015	1,435	6	340	0,200

Table 4.3 Regression Analysis Model Summary

As seen in model summary, model 1, which includes independent variables itself and localization level reveals a significant change; however, with the moderating variables, the model 2 doesn't reveal a significant change.

Since moderating variables are clarified as not making a significance difference, it can be told that the moderation effect between localization levels and each digital purchasing intention expressions is not supported by data.

However, since model 1 is significant with being 0.000, there is not any problem for continuing testing hypotheses from H1a to H1f.

ANOVA

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	212,685	7	30,384	32,765	0,000
Residual	320,854	346	0,927		
Total	533,540	353			

Table 4.4 Analysis of Variance

The analysis of variance (ANOVA) shows that the model is significant, which the significance value is below the p level of 0.05. What is more, the model represents roughly %40 of the variance, which is calculated by the share of sum of squares beside residuals against total.

Coefficients					
	Unstandardized Coefficients		Standardized Coefficients		
Model	B	Std. Error	Beta	t	Sig.
(Constant)	0,235	0,249		0,941	0,348
valueformoney	0,149	0,059	0,145	2,543	0,011
functionality	0,246	0,072	0,215	3,427	0,001
aesthetics	0,011	0,057	0,011	0,191	0,849
playful	0,246	0,064	0,217	3,812	0,000
selfimage	0,096	0,050	0,101	1,936	0,054
socialrelations	0,185	0,047	0,206	3,932	0,000
locflag	0,058	0,046	0,053	1,255	0,210

Table 4.5 Regression Coefficients

In the regression coefficients table, whole expressions are significant with being less than 0.05 (social self-image expression is taken as significant because of being quite slightly greater then 0.05) beside aesthetics and localization level. That means firstly, hypothesis H1c is not supported, which claims there is a positive effect with being aesthetic enough and having digital purchasing intention.

Rather then insignificants, all five expressions have a positive effect on digital purchasing intention; or in other words, hypotheses H1a, H1b, H1d, H1e and H1f are supported. In brief, being functionally satisfactory and playful has equal and greatest coefficients and having roughly half of the impact themselves, in conditions of raising both of those two expressions. The expression related with being supportive about social relations and being value for money also has coefficients greater than 0.1, as having impact on dependent variable roughly 0.19 and 0.15 respectively. Lastly, social self image expression has the lowest significant value as having slightly less than 0.1 impact on digital purchasing intention.

Lastly, even though the model 2 has not claim a significant difference; the significance of expressions can be tested in under each localization level alone by applying multiple regression analysis with grouping the data by localization levels.

4.4 Multiple Regression Analysis under Localization Levels

4.4.1 No Localization

By filtering the data with taking only localization level integer equals to 0, 96 inputs are used for the multiple regression analysis for analyzing the effects of the expressions under no localization.

Model Summary

R	R-Square	Adjusted R-Square	Std. Error of the Estimate
0,741	0,55	0,519	0,871

Table 4.6 Regression Model Summary for No Localization

As model summary shows that the R level that represents the correlation level between observed and predicted data as 0.741. What is more, the R square value is calculated as 0.550, which means the model can explain %55 of the variance change of the dependent value, which is digital purchasing intention under no localization. This value is greater than whole data's explanation strength.

ANOVA

Model	Sum of	df	Mean Square	F	Sig.
Regressior	82,467	6	13,744	18,116	0,000
Residual	67,523	89	0,759		
Total	149,990	95			

Table 4.7 Analysis of Variance for No Localization

The significance level of the analysis of variance is less than 0.05, which means that the analysis is significant. What is more, the residual level of sum of squares is 67.5 over 145 total, which means that more than half of the change in variance can be explained beside residuals.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients		
Model	B	Std. Error	Beta	t	Sig.
(Constant)	-0,474	0,471		-1,005	0,318
valueformoney	0,266	0,110	0,252	2,421	0,018
functionality	0,352	0,140	0,256	2,519	0,014
aesthetics	0,037	0,103	0,032	0,356	0,723
playful	0,2	0,102	0,180	1,961	0,053
selfimage	0,024	0,092	0,025	0,264	0,792
socialrelations	0,245	0,082	0,280	2,979	0,004

Table 4.8 Regression Coefficients for No Localization

In coefficients table, aesthetics and self-image expressions are insignificant, because of having a greater significance level then 0.05. Beside insignificants, being functionally satisfying has an impact more than one third of all impact on dependent value. After functionality, being value for money and supporting social relations have roughly quarter of all impact on digital purchasing intention. Lastly, being playful has least significant effect on the dependent value, with having 0.2 of all.

4.4.2 Box & Documentation Localization

For calculating the strengths of each expression under box and documentation localization, localization level integer is filtered by 1 and 80 inputs are used in order to make the statistical analysis with multiple regression.

Model Summary			
R	R-Square	Adjusted R-Square	Std. Error of the Estimate
0,655	0,429	0,382	0,952

Table 4.9 Regression Model Summary for Box & Documentation Localization

The model summary clarifies that the correlation level between observed and predicted data, which is shown as R in the table, is 0.655. Moreover, the R square value is 0.429, which means the regression model explains about %43 of all variance change of the dependent value under circumstances of box and documentation localization.

ANOVA					
Model	Sum of Squares	df	Mean Square	F	Sig.
Regressior	49,719	6	8,286	9,142	0,000
Residual	66,169	73	0,906		
Total	115,888	79			

Table 4.10 Analysis of Variance for for Box & Documentation Localization

The analysis of variance is significant with being its significance level being under 0.05. Moreover, beside the residuals, the analysis is strong enough to explain the variance change of 49.7 of a total sum of squares as 115.9.

Coefficients					
	Unstandardized Coefficients		Standardized Coefficients		
Model	B	Std. Error	Beta	t	Sig.
(Constant)	0,175	0,504		0,348	0,729
valueformoney	0,292	0,141	0,262	2,071	0,042
functionality	0,041	0,166	0,035	0,243	0,808
aesthetics	0,066	0,121	0,067	0,542	0,590
playful	0,31	0,130	0,283	2,383	0,020
selfimage	-0,059	0,106	-0,062	-0,552	0,583
socialrelations	0,267	0,095	-0,298	2,814	0,006

Table 4.11 Regression Coefficients for Box & Documentation Localization

In coefficients table, three of six independent variables are calculated as insignificant, which are being functionally satisfying, being aesthetic and social self-image expression. Rather than those, being playful and getting value for money spent has greatest impacts on variance by every change would affect approximately 0.3 each. Beside those two, social relationship support is the last significant independent variable of digital purchasing intention under box and documentation localization, with having an impact of 0.27 as each unit change.

4.4.3 Partial Localization

In order to analyze the impact of each expression under partial localization, the inputs are filtered by localization level as it equals to 2. With that, 90 inputs are taken in order to predict the change of digital purchasing intention with how effective are each of six expression, under circumstances of partial localization.

Model Summary			
R	R-Square	Adjusted R-Square	Std. Error of the Estimate
0,572	0,327	0,278	1,013

Table 4.12 Regression Model Summary for Partial Localization

In model summary, it has seen that the R value is 0.572, which means the correlation level between observation and prediction under partial localization. What is more, the R square value shows that this model is able to explain about one third of the variance change of dependent variable.

ANOVA					
Model	Sum of Squares	df	Mean Square	F	Sig.
Regressior	41,303	6	6,884	6,714	0,000
Residual	85,097	83	1,025		
Total	126,400	89			

Table 4.13 Analysis of Variance for Partial Localization

The ANOVA table shows that the analysis is significant, since the significance value of .000 is not greater than 0.05 of p-value. Also, the analysis is able to explain the variance change of 41.303 in 126.4 total sum of squares, beside residuals.

Coefficients					
	Unstandardized Coefficients		Standardized Coefficients		
Model	B	Std. Error	Beta	t	Sig.
(Constant)	1,237	0,468		2,644	0,010
valueformoney	-0,028	0,132	-0,028	0,210	0,834
functionality	0,379	0,150	0,400	2,532	0,013
aesthetics	-0,176	0,118	-0,185	1,491	0,140
playful	0,156	0,142	0,153	1,096	0,276
selfimage	0,002	0,108	-0,002	-0,018	0,986
socialrelations	0,322	0,107	0,366	3,001	0,004

Table 4.14 Regression Coefficients for Partial Localization

In coefficients table, it is seen that only functionality and social relationship support expressions are significant for partial regression with having significance values less than 0.05. In this view, functionality has an impact of 0.38 by itself and social relationship support has an impact of 0.32 by itself on dependent variance, by a unit change.

4.4.4 Full Localization

To analyze the impacts of expressions on digital purchasing intention under full localization level, the localization level integer is taken as 3 in order to filter the inputs. With this filtering, 88 inputs are taken for analysis.

Model Summary			
R	R-Square	Adjusted R-Square	Std. Error of the Estimate
0,636	0,405	0,361	0,947

Table 4.15 Regression Model Summary for Full Localization

In model summary, it is seen that the correlation between prediction and observation is 0,636. Alongside, the R square value is 0.405, which means the linear

regression model has the ability to explain slightly more than %40 of total variance change of the dependent value.

ANOVA

Model	Sum of Squares	df	Mean Square	F	Sig.
Regressior	49,408	6	8,235	9,178	0,000
Residual	72,672	81	0,897		
Total	122,080	87			

Table 4.16 Analysis of Variance for Full Localization

The analysis of variance table shows that the variance analysis is significant under circumstances of full localization, with having a value of significance less than 0.05. Besides that, the analysis can explain 49.408 of the variance change over the total of sum of squares, which is 122.080 alongside residuals.

Coefficients

	Unstandardized Coefficients		Standardized Coefficients		
Model	B	Std. Error	Beta	t	Sig.
(Constant)	0,351	0,555		0,632	0,529
valueformoney	0,123	0,101	0,128	1,215	0,228
functionality	0,238	0,142	0,204	1,671	0,099
aesthetics	0,144	0,110	0,143	1,305	0,196
playful	0,257	0,168	0,191	1,526	0,131
selfimage	0,251	0,095	0,276	2,627	0,001
socialrelations	-0,032	0,093	-0,035	-0,341	0,734

Table 4.17 Regression Coefficients for Full Localization

Lastly, in coefficients table; it is seen that only social self-image expression is significant alongside other five expressions. However, this expression itself doesn't have a quite strong authority like other localization levels, with effecting only 0.251 of dependent variance, by one unit change on itself alone.

CHAPTER FIVE

DISCUSSION & FURTHER RESEARCH

5.1 DISCUSSION

With increasing digital economy, digital products are continuously being a part of daily life, especially in entertainment industry, with a great help of enlarging cover area of widespread broadband internet access. Alongside, since Mcdonaldiazation claim of Ritzer, world is becoming more global and companies need to offer products that are able to attract every consumer all around the world. However, offering products for only a core market and expecting to attract the customers from different countries, cultures and natures is not fair at all.

In a globalized world, yet it is quite easy to access any digital product from anywhere in the world, with having only internet connection. However, glocalization phenomenon is widely accepted by the producers of all kinds for a while, in order to offer products to a wider community and yet it is inevitable for digital product industry to get their share. In this digital product and content view, since video gaming is the most valuable and rapidly growing industry of all four major digital content in many aspects, this research is focused on the impacts of four localization layers of video games, with associating digital purchasing intention defined by customer value theory before.

For this research, Turkey is chosen because of being an emerging country of both in digital content business and specifically in video gaming industry. Turkey has become a country that major companies are investing to publish their digital content with such events and advertisings, what is more even e-sports are becoming a

more and more fancy area to watch for Turkish people. So then, this research has focused on applying both the six expressions of digital purchasing intention defined by customer value theory and localization's moderating impact on digital purchasing.

After applying multiple regression analysis with moderating variable to test the aforementioned hypotheses, any significant change about moderation effect of localization has not supported by the data collected. In other words, all hypotheses related with moderation are not supported. However, five of six expressions have significant positive effect on digital purchasing intention.

In detail of those five expressions, being functionally satisfying and being playful has equal values and greatest impacts on digital purchasing intention. That means, if a video game is performing well on the device to satisfy functionally and include an interesting storyline or addictive with its playfulness, the game is purchasable in Turkish gamers' eyes. Besides that, social relationship support has also a strong and significant impact on digital purchasing intention, which clarifies that Turkish gamers have a prefer on a video game that should support ongoing social relations or create new social relations. With defining being value for money spent for the video game as fourth strongest expression for triggering digital purchasing behavior, it can be told that money spent is not everything for Turkish gamers, however it still has quite impact on digital purchasing. Lastly, it can be told that being known as a player of a specific video game has the least impact on digital purchasing intention according to the results.

With this outputs, it can be generally told that Turkish gamers are mostly interested in the game's content rather than personal or social benefits. Since video game marketplaces such as Steam Store became more and more mainstream and easy

to reach, and what is more, with the evaluation of payment systems' easiness to use; there are so many video games that are reachable for gamers and in this crowded market. In this situation, it is fair to understand that the very first qualities that gamers are look for are having a smooth, fun and attractive gaming experience. What is more, Turkey's widespread broadband internet connection has evolved so quickly, which creates a new and continuous medium to socialize for gamers. With the time spent on digital content are getting more, having new social relations or creating new ones on this new medium and having a collaborative fun makes sense in gamers' eyes, which explains being socially supportive expression's strength on digital purchasing behavior. Alongside that, with evolving market conditions and competitive industry makes the video games quite affordable, especially during the special sale periods of a year such as Black Friday or Christmas, rather than late 90s or early 2000s. Besides that, refund policies are made much flexible by both producers and marketplaces, even if the video game couldn't create the expected fun or functionality on consumers. For this two main reasons, it can be reasonable for consumers to have a lower impact of getting value for money spent has relatively lower impact on digital purchasing behavior. Lastly, it can be told that Turkish gamers are still not so enthusiastic about having a personal quality of being a specific video game's player. Even video games are quite common alongside Turkish people, there is still a little impact of having an epaulette of a specific video game on digital purchasing behavior.

In addition to these outputs, a few follow-up analyses have made on the data collected, in order to observe the relation between localization levels' impact on digital purchasing intention. Since the data has gathered for different localization

levels for different participants, the data has easily filtered by each localization level. For these four smaller close groups for each localization level, multiple linear analysis has used in order to analyze the impacts of each expression under circumstances of each localization factor.

First and the most important discovery by these analyses may be the increasing pattern of each statistically significant expression's standardized beta coefficients of explaining the variance change from no localization to full localization. That may clarify that even though there is not any supported moderation effect, the expressions are becoming stronger with increasing localization level. Alongside that, beside never being the strongest coefficient, supporting the social relations expression has found as a significant coefficient in all localization levels but full localization. That may mean the social relation supporting side of a video game is almost always important. Also, being functionally satisfying expression has found significant in no localization and partial localization levels, however in both two levels, this expression is the strongest coefficient by contributing digital purchasing behavior. Even functionality has the same impact as being playful in sum; it may come out from these deep analysis as being functionally satisfying for a video game may always one of the most important qualities that makes consumers decide purchasing a specific video game anyway. One other remarkable point is; despite getting value for money spent has relatively lower impact beside others in greater view, this expression has become the second strongest expression in deep view, where this expression is significant, which is no localization and box & documentation localization levels. That being said, it may be claimed that at in these two lowest levels of localization, the consumers may look for a greater feeling of

getting value for money spent, in exchange of these lack of localization. In addition, in these two levels of localization, being functionally satisfying and playfulness are the strongest expressions respectively; which can add more sense of this argument of expecting more qualitied gaming experience value in exchange of money spent. Lastly, being aesthetically well has not supported by data also in these four narrower views too.

In sum, with these wider and narrower analyses shows that there may still an effect of localization in some parts of digital purchasing intention of a video game, however not as significant as being a moderating variable itself. Besides that, whole analyses show that Turkish gamers roughly has a consensus on the better gaming experience both content-oriented or performance-oriented makes them closer to purchasing the video game; besides other effects, even getting value for money spent has less then one of three effect of sum of in-game experience related expressions.

5.2 LIMITATIONS & FURTHER RESEARCH

In this research's main focus, localization is used as moderator in order to analyze the effect on digital purchasing behaviors. During this research, standardized localization factors are used, which are defined as four layers. However, a deep factor analysis can be used in order to understand the difference between the industry standards and in gamers' eyes. Because like everything else, even localization business may need a localization. Another method for making localization clearer might be an industry research, which may be made in order to clarify the applied solutions with comparing the outputs and results of each action as well.

One other implication to verify this research model might be applying the same model in similar countries' gamers such as Poland. Since Poland has roughly similar video gaming market and have a quite different local language than the most widespread language of all games, English, it might make sense to measure the impacts of digital video game purchasing behavior under localization levels for Polish gamers.

In this research, consumer value theory is used in order to clarify the expressions and triggers of digital purchasing intentions. However, there were some significance issues faced, such as having "aesthetics" as never supported by the data in all analyses. A research focused on determining the deep factors of creating video gaming intention may occur as clearer and more significant expressions that may be used for measuring the strengths of each expression.

Besides all expressions, aesthetics has ended up with being insignificant in all of the analyses. That shouldn't be depreciated and newer approaches may be tried to understand on aesthetics. In other words, it should be understood for the researchers that what is the taste of aesthetics of Turkish video gamers. In this research, there may have some lack of communication to transfer the essence of aesthetics in video games, but still the question is stationary about the aesthetics taste of Turkish video gamers.

The localization layers and expressions of digital purchasing intention are all taken from English sources and applied to the participants by translating into Turkish. Even though all the statements and terms are translated into Turkish carefully by the researcher and these Turkish questionnaires are tested by a small group by its understandability, there may still some points that may understood in a

less correct way. In other words, localization of this research's data collection may be held more professionally.

One other point is about the English knowledge levels of participants. In this research, the English levels are just based on participants' feelings about their English proficiency and as a demographic value. However, a deep research may be made about the reactions about localization of people with different and valid English scores.

About the model, customer value theory model is defined for digital products in 2011, however as it mentioned before, the digital content industry is rapidly growing and having a changing ecosystem, almost in a daily basis. So then, validating the customer value theory with maybe newer expressions about digital content purchasing behavior would help about getting more clear and valid results.

Lastly, with having more localized content, the strengths of each expression may change, so then other digital products about content business may become a similar research's topic in order to find similarities and differences regarding to being widespread of each business' localization commonness. For instance, one of the industry leaders of digital content business, Netflix had a global opening in 2016 and maybe these kinds of actions may occur as localization should be a more common thing in localization business. Those kind of situations may decrease this research's exact outputs' time durability and validity, however researches like this may end up with clarifying the effects of global localization actions in a deep view.

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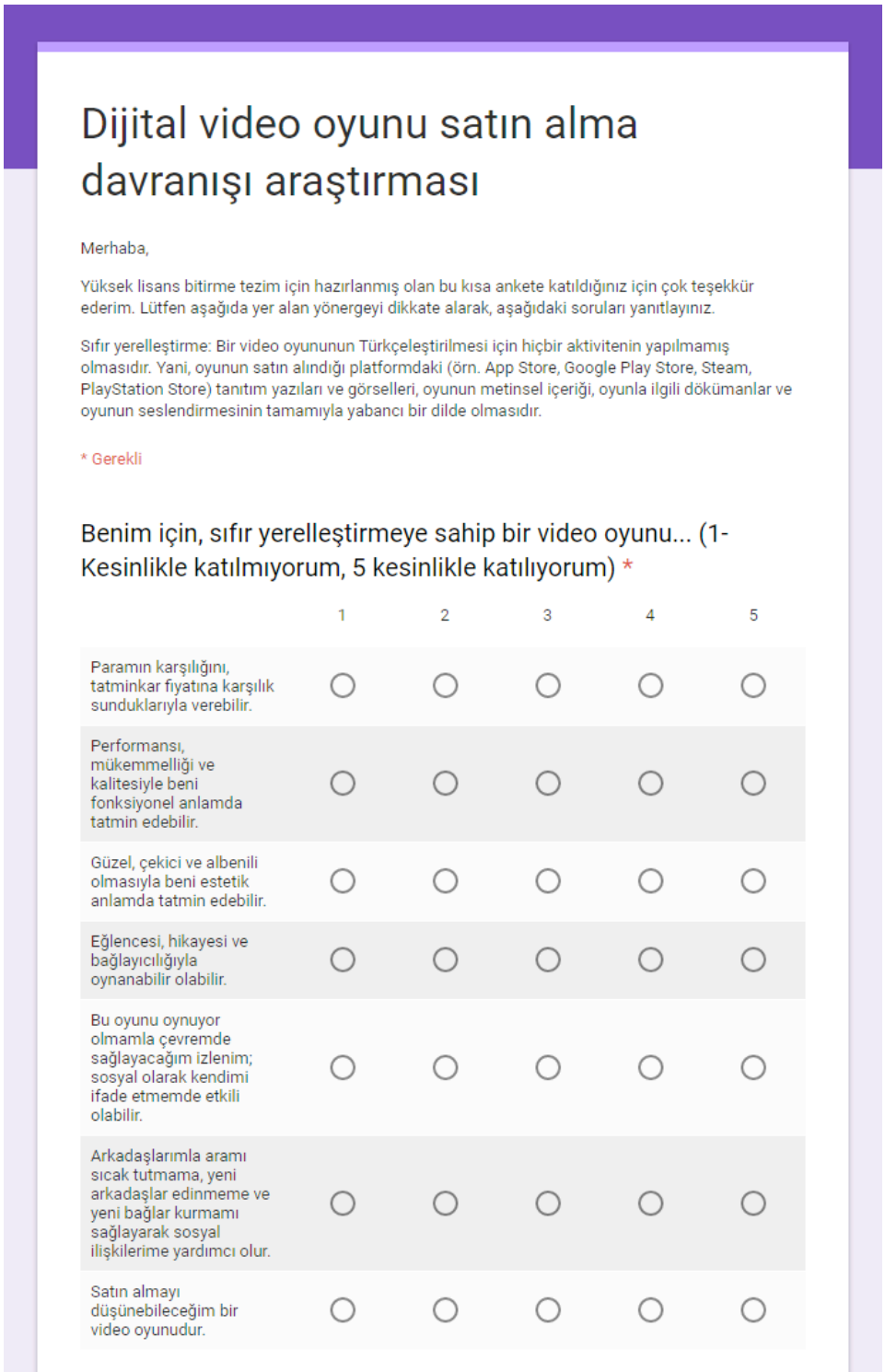
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APPENDIX

QUESTIONNAIRE

A. No Localization



Dijital video oyunu satın alma davranışı araştırması

Merhaba,

Yüksek lisans bitirme tezim için hazırlanmış olan bu kısa ankete katıldığınız için çok teşekkür ederim. Lütfen aşağıda yer alan yönergeyi dikkate alarak, aşağıdaki soruları yanıtlayınız.

Sıfır yerelleştirme: Bir video oyununun Türkçeleştirilmesi için hiçbir aktivitenin yapılmamış olmasıdır. Yani, oyunun satın alındığı platformdaki (örn. App Store, Google Play Store, Steam, PlayStation Store) tanıtım yazıları ve görselleri, oyunun metinsel içeriği, oyunla ilgili dökümanlar ve oyunun seslendirmesinin tamamıyla yabancı bir dilde olmasıdır.

* Gerekli

Benim için, sıfır yerelleştirmeye sahip bir video oyunu... (1-Kesinlikle katılmıyorum, 5 kesinlikle katılıyorum) *

	1	2	3	4	5
Paramın karşılığını, tatminkar fiyatına karşılık sunduklarıyla verebilir.	○	○	○	○	○
Performansı, mükemmelliği ve kalitesiyle beni fonksiyonel anlamda tatmin edebilir.	○	○	○	○	○
Güzel, çekici ve albenili olmasıyla beni estetik anlamda tatmin edebilir.	○	○	○	○	○
Eğlencesi, hikayesi ve bağlayıcılığıyla oynanabilir olabilir.	○	○	○	○	○
Bu oyunu oynuyor olmamla çevremde sağlayacağım izlenim; sosyal olarak kendimi ifade etmemde etkili olabilir.	○	○	○	○	○
Arkadaşlarımla aramı sıcak tutmama, yeni arkadaşlar edinmeme ve yeni bağlar kurmamı sağlayarak sosyal ilişkilerime yardımcı olur.	○	○	○	○	○
Satın almayı düşünebileceğim bir video oyunudur.	○	○	○	○	○

B. Box & Documentation Localization

Dijital video oyunu satın alma davranışı araştırması

Merhaba,

Yüksek lisans bitirme tezim için hazırlanmış olan bu kısa ankete katıldığınız için çok teşekkür ederim. Lütfen aşağıda yer alan yönergeyi dikkate alarak, aşağıdaki soruları yanıtlayınız.

Tanıtım materyali ve döküman yerelleştirmesi: Bir video oyununun sadece tanıtım materyalleri ve dökümantasyonunun Türkçeleştirilmesi, bunun dışındaki tüm oyun içi içeriğin orijinal dilinde sunulmasıdır. Yani, oyunun satın alındığı platformdaki (örn. App Store, Google Play Store, Steam, PlayStation Store) tanıtım yazıları ve görsellerinin Türkçe olması, oyun ile ilgili (varsa) ek dökümanların Türkçe olması, fakat oyunun metinsel ve görsel içeriği ile oyunun seslendirmesinin tamamıyla yabancı bir dilde olmasıdır.

* Gerekli

Benim için, tanıtım materyali ve döküman yerelleştirmesine sahip bir video oyunu... (1- Kesinlikle katılmıyorum, 5 kesinlikle katılıyorum) *

	1	2	3	4	5
Paramın karşılığını, tatminkar fiyatına karşılık sunduklarıyla verebilir.	○	○	○	○	○
Performansı, mükemmelliği ve kalitesiyle beni fonksiyonel anlamda tatmin edebilir.	○	○	○	○	○
Güzel, çekici ve albenili olmasıyla beni estetik anlamda tatmin edebilir.	○	○	○	○	○
Eğlencesi, hikayesi ve bağlayıcılığıyla oynanabilir olabilir.	○	○	○	○	○
Bu oyunu oynuyor olmamla çevremde sağlayacağım izlenim; sosyal olarak kendimi ifade etmemde etkili olabilir.	○	○	○	○	○
Arkadaşlarımla aramı sıcak tutmama, yeni arkadaşlar edinmeme ve yeni bağlar kurmamı sağlayarak sosyal ilişkilerime yardımcı olur.	○	○	○	○	○
Satın almayı düşünebileceğim bir video oyunudur.	○	○	○	○	○

C. Partial Localization

Dijital video oyunu satın alma davranışı araştırması

Merhaba,

Yüksek lisans bitirme tezim için hazırlanmış olan bu kısa ankete katıldığınız için çok teşekkür ederim. Lütfen aşağıda yer alan yönergeyi dikkate alarak, aşağıdaki soruları yanıtlayınız.

Kısmi yerelleştirme: Bir video oyununun tanıtım materyallerinin, dökümantasyonunun ve oyun içi metinlerinin Türkçeleştirilmesi, fakat görsellerin ve zengin içeriğin (örn. video seslendirmeleri) orijinal dilinde sunulmasıdır. Yani, oyunun satın alındığı platformdaki (örn. App Store, Google Play Store, Steam, PlayStation Store) tanıtım yazıları ve görselleri, oyunun metinsel içeriği, oyunla ilgili dökümanların Türkçe; fakat oyunun seslendirmesi, efektleri gibi görece daha fazla efor isteyen içeriklerin yabancı bir dilde olmasıdır.

* Gerekli

Benim için, kısmi yerelleştirmeye sahip bir video oyunu... (1- Kesinlikle katılmıyorum, 5 kesinlikle katılıyorum) *

	1	2	3	4	5
Paramın karşılığını, tatminkar fiyatına karşılık sunduklarıyla verebilir.	○	○	○	○	○
Performansı, mükemmelliği ve kalitesiyle beni fonksiyonel anlamda tatmin edebilir.	○	○	○	○	○
Güzel, çekici ve albenili olmasıyla beni estetik anlamda tatmin edebilir.	○	○	○	○	○
Eğlencesi, hikayesi ve bağlayıcılığıyla oynanabilir olabilir.	○	○	○	○	○
Bu oyunu oynuyor olmamla çevremde sağlayacağım izlenim; sosyal olarak kendimi ifade etmemde etkili olabilir.	○	○	○	○	○
Arkadaşlarımla aramı sıcak tutmama, yeni arkadaşlar edinmeme ve yeni bağlar kurmamı sağlayarak sosyal ilişkilerime yardımcı olur.	○	○	○	○	○
Satın almayı düşünebileceğim bir video oyunudur.	○	○	○	○	○

D. Full Localization

Dijital video oyunu satın alma davranışı araştırması

Merhaba,

Yüksek lisans bitirme tezim için hazırlanmış olan bu kısa ankete katıldığınız için çok teşekkür ederim. Lütfen aşağıda yer alan yönergeyi dikkate alarak, aşağıdaki soruları yanıtlayınız.

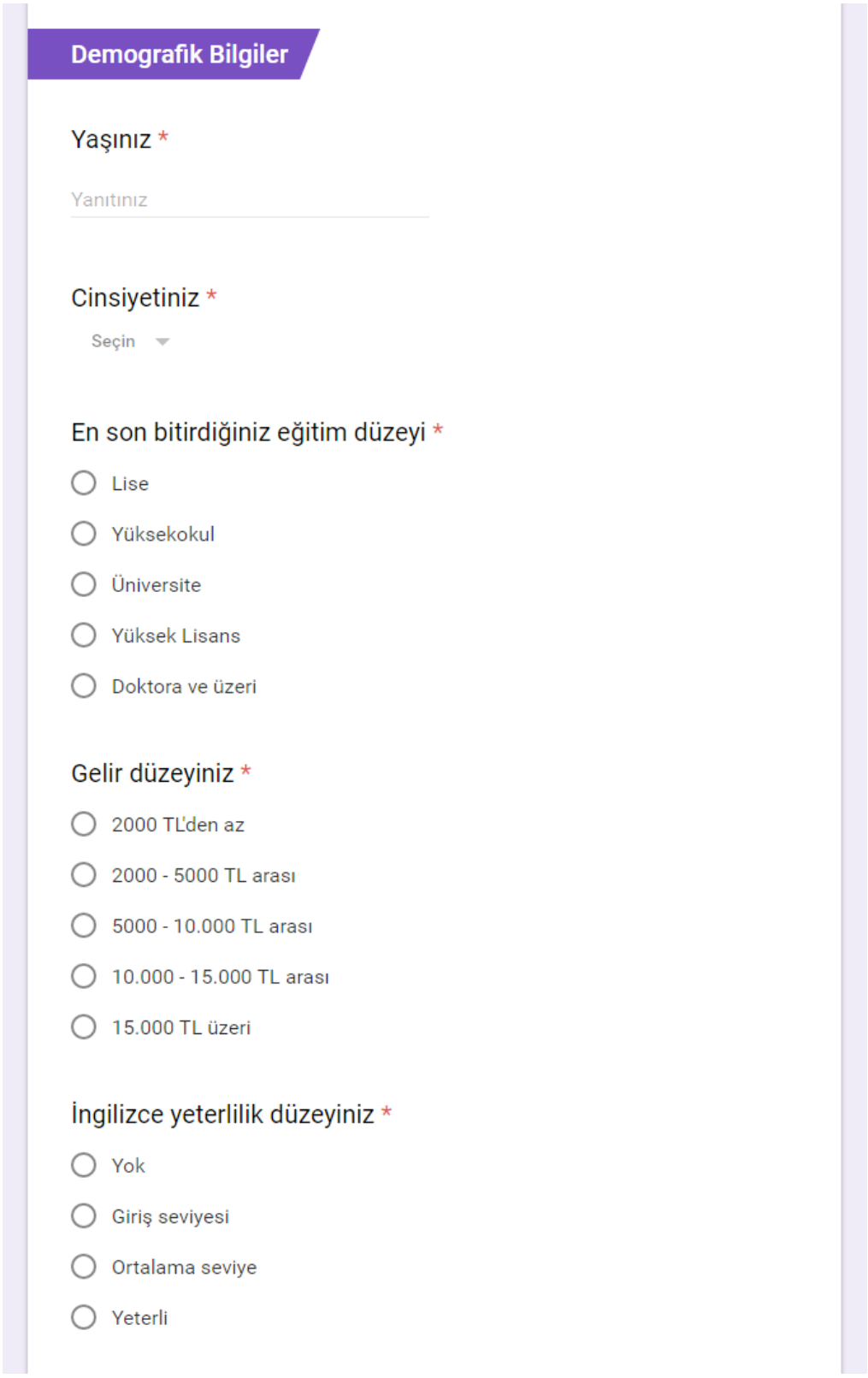
Tam yerelleştirme: Bir video oyununun tamamının Türkçeleştirilmesi demektir. Yani, oyunun satın alındığı platformdaki (örn. App Store, Google Play Store, Steam, PlayStation Store) tanıtım yazıları ve görselleri, oyunun metinsel içeriği, oyunla ilgili dökümanlar ve oyunun seslendirme, görsel ve video gibi görece zengin içeriklerinin dahi tamamıyla Türkçe olarak sunulmasıdır.

* Gerekli

Benim için, tam yerelleştirmeye sahip bir video oyunu... (1-Kesinlikle katılmıyorum, 5 kesinlikle katılıyorum) *

	1	2	3	4	5
Paramın karşılığını, tatminkar fiyatına karşılık sunduklarıyla verebilir.	○	○	○	○	○
Performansı, mükemmelliği ve kalitesiyle beni fonksiyonel anlamda tatmin edebilir.	○	○	○	○	○
Güzel, çekici ve albenili olmasıyla beni estetik anlamda tatmin edebilir.	○	○	○	○	○
Eğlencesi, hikayesi ve bağlayıcılığıyla oynanabilir olabilir.	○	○	○	○	○
Bu oyunu oynuyor olmamla çevremde sağlayacağım izlenim; sosyal olarak kendimi ifade etmemde etkili olabilir.	○	○	○	○	○
Arkadaşlarımla aramı sıcak tutmama, yeni arkadaşlar edinmeme ve yeni bağlar kurmamı sağlayarak sosyal ilişkilerime yardımcı olur.	○	○	○	○	○
Satın almayı düşünebileceğim bir video oyunudur.	○	○	○	○	○

E. Demographics



Demografik Bilgiler

Yaşınız *

Yanıtınız

Cinsiyetiniz *

Seçin

En son bitirdiğiniz eğitim düzeyi *

- Lise
- Yüksekokul
- Üniversite
- Yüksek Lisans
- Doktora ve üzeri

Gelir düzeyiniz *

- 2000 TL'den az
- 2000 - 5000 TL arası
- 5000 - 10.000 TL arası
- 10.000 - 15.000 TL arası
- 15.000 TL üzeri

İngilizce yeterlilik düzeyiniz *

- Yok
- Giriş seviyesi
- Ortalama seviye
- Yeterli