

Analyzing Competitive Strategy and Cultural Integration of MiHoYo: Takes “Genshin Impact” as an Example

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Abstract: With the development of Internet technology, the disappearance of the domestic traffic dividend, the intensification of market competition, the huge space for overseas market development, and the tightening of the policy on version numbers in 2018, forcing game manufacturers to turn to overseas markets on a large scale, the game has set off a boom at sea. As a cultural power with 5,000 years of civilization, China has continued to promote Chinese culture overseas, with its comprehensive national strength and international influence. In this context, the trend is for games and culture to go abroad, and MiHoYo's product, Genshin Impact, has become an excellent case study. By understanding the background of MiHoYo, analyzing its competitive strategy, and analyzing how its game “Genshin Impact” integrates Chinese culture through specific cases, we explore how MiHoYo has achieved both fun and culture abroad and provide a reference for companies who want to accomplish both Chinese game and culture abroad.

Keywords: game, culture abroad, MiHoYo, Genshin Impact

1. Introduction

With the rapid development of Internet information technology, online games, once a subculture, are now one of the important ways of cultural dissemination. The game industry is a strategic cultural industry, and as a carrier of cultural symbols, game products assume the role of cultural export. The number of domestic secondary games has always been small and immature, and the scale of users is lower than that of Japanese secondary games. 2016 saw the success of domestic games such as “Yin Yang Shi” and “Wipeout 3” and their spread overseas. But at that time, the domestic secondary yuan game is still Japanese culture as the highest essentials, using Japanese cultural background, Japanese style construction, and Japanese dubbing enable entirely. Not until Ark of Tomorrow attempted to break the shackles of Japanese style in its stylistic structure, and The Genshin Impact failed cultural boundaries Chinese cultural power gradually injected into domestic secondary games. The Chinese culture has a profound connotation, and letting Chinese culture ‘go global’ is conducive to improving the country’s soft power and shaping a quality national image. In addition, Chinese elements are also a critical “gene” for games going abroad, which can not only help games “go global” but also bring considerable revenue to games, inject more Chinese spirit and power into domestic games, create more widely influential It is only by injecting more Chinese energy and passion into domestic games, creating more widely significant cultural symbols and telling more Chinese stories that they can go further and gain more popularity in the international arena. In this context, the analysis of how its

game “Genshin Impact” integrates Chinese culture and how it realizes both the game and culture to go abroad is analyzed through specific cases under the competitive strategy of MiHoYo. This will add to the academic knowledge of game culture going abroad and provide a reference for other game producers who want to go overseas or integrate Chinese culture.

2. Literature Review

With the wave of globalization and the growing demand for popular entertainment, secondary games have demonstrated advantages for promoting Chinese culture. However, limited studies on secondary games analyze communication strategies of Chinese culture in game construction and need links with cross-cultural communication theories. Ling provides a reference for disseminating Chinese culture in secondary games [1]. Chen and Li analyzes Chinese characteristics in Genshin Impact [2]. Tan analyzes the strategies of secondary yuan games going abroad and provides a reference for cross-cultural communication [3]. Yin analyzes how MiHoYo uses digital technology to pass on Chinese culture [4]. Guo and Xu explore opportunities and paths for Chinese mobile games to "go abroad," while Yu Chen and Zhaokun Li analyze the way of cultural export of "Genshin Impact" in the context of cultural confidence [5]. Xinyi Chang analyzes the Chinese elements in RPG and explores the path of Chinese culture in RPG [6]. Chen examines Chinese culture embedded in various game mechanics of Genshin Impact [6]. Feng and Tong explore integration path between secondary game characters and traditional culture [7]. Zheng analyzes opera elements in Genshin Impact and creates a cross-cultural communication model in conjunction with The Divine Feminine Splintered View [8]. This paper focuses on integrating Chinese culture in Genshin Impact and analyzing dual export strategy to promote better spread of Chinese culture in secondary games.

3. Case Analysis

3.1. Case Description

Founded in 2011, MiHoYo provides excellent products and content that exceed expectations. Popular products include “Crash School 2”, “Crash 3”, “Undefined Event Book”, “Genshin Impact”, “Artificial Desktop,” and “MiHoYoshe”. MiHoYo is a world-renowned secondary yuan culture enterprise, selected as a critical national cultural export enterprise for 2021-2022 and ranked among the top 100 Internet and top 10 game enterprises in China. “Genshin Impact” is a critical national cultural export project for 2021-2022. MiHoYo has global offices in Singapore, the US, Canada, Japan, Korea, and more, with 5,000 employees from top gaming/Internet/technology companies. MiHoYo is committed to technology R&D, with advanced capabilities in cartoon rendering, AI, cloud gaming technology, and more. The company has gained recognition both domestically and internationally.

MiHoYo has succeeded through its original secondary yuan IP and a strong focus on product development and operation. The company's products cover various genres, including mobile games, comics, anime, light novels, and anime peripherals. MiHoYo has created several famous secondary yuan IP, such as "Wipeout" and "Genshin Impact," Its products are based on original game IP.

The company has a corporate culture close to the market and a team full of creativity. Its core corporate culture is secondary, and most of its employees are both creators and consumers of secondary culture. The team is young, energetic, creative, and open to new ideas. Additionally, the company has a strong R&D team and has developed many mobile game technologies, accumulating "PostFX," "AnimeFX", and 3D animation. This enables the company's products to lead the industry regarding graphics rendering, data processing speed, and system architecture design.

MiHoYo has also had successful experience in product development and operation. The company strives to be ahead of existing products in the market in terms of technology and gameplay design

during the product design process. At the product operation level, the company adopts an integrated game management strategy of R&D and operation, which can reduce communication costs and risks of failure.

In addition, MihoYo is committed to product platform innovation. Genshin Impact, the company's game, is the first high-quality, self-published IP crossover game. The company has also started to lay out the cloud game field. It has launched a cloud game version for "Genshin Impact," allowing players to experience the game on their mobile devices through real-time cloud technology.

MihoYo's success can be attributed to several factors, including its focus on product innovation, strategic marketing efforts, and support for second creation. MihoYo has leveraged digital technology to create original national cultural masterpieces, incorporating Chinese historical and cultural connotations into its games. The company has also employed various marketing strategies, including offline advertising and creative placement, PR communication, and marketing event planning, to promote its products and engage with its target audience. MihoYo has also implemented a creator incentive scheme and established its community of fellow creators to tap into users with creative abilities and incubate and support creators in the form of MCN. Additionally, MihoYo has successfully used player fission to tap more potential users through sharing and people-pulling mechanisms. The company's approach to content management by choosing product owners has also allowed for the publication of official videos and information while giving players a sense of style and individuality to the official number. MihoYo's offline operations, including concerts, creators' offline gatherings, and various linkage player meetups, have achieved the broad coverage that a secondary game should do. Overall, MihoYo's strong competitive strategy has enabled the company to attract many players and fans and lay a solid foundation for the subsequent export of its games and culture to the sea.

3.2. Cultural Integration and Export

MihoYo focuses on Chinese animation games, emphasizing cultural connotations and attributes and insisting on "originality + quality" with artisanal craftsmanship. Their game production method centers on IP construction, with a cultural heritage forming the core. President Liu Wei notes their commitment to creating original IP that integrates Chinese culture using digital technology and seeks breakthroughs while pursuing games and culture abroad.

3.2.1. The Integration of Chinese Culture and Games Is Embodied

The setting. The main story of Genshin Impact is an earthly journey across seven kingdoms, not made up out of thin air but inspired by the natural world and harboring the cultural and historical background of each part of the country. The natural landscape is the foundation of the virtual world, and the human element renders the game immersive. The Glazed Moon, for example, is a city-state with a predominantly oriental style and a focus on traditional Chinese cultural aspects. During the development of the Glazed Moon, the creative team took scenes from scenic spots such as Zhangjiajie, Guilin, and Huanglong to build the game scenes, powerfully restoring the wondrous mountains and waters of Guilin and its unique humanities, appearing the iconic scene - Dihuzhou, which embodies the qualities of Guilin's rolling karst peaks and forests surrounded by blue water, and also through flat boats, fishermen and other. The game also draws the life of the Glazed Moon people before our eyes. In addition, the game is also linked with cultural tourism, and the virtual and realistic connection makes the secondary world no longer just a dream world.

The game's characterization. Introduced on the eve of Chinese New Year 2022, the new character 'Yunjin' is an opera performer from Glazed Moon. The heroines of Hua Mulan, Mu Guiying, and Liang Hongyu inspire her design. Many traditional elements have been incorporated into her costume

design, such as the pompoms, plumes, and cloud shoulders on her opera hat, as well as the embellished cloud and square victory patterns, and her movements incorporate the opera's "appearances", "spinning" and "dancing with flower spears." The activities are a blend of the operatic art of "appearing", "spinning" and "dancing", fully demonstrating the characteristics of opera. In addition, the character "Zhongli", a popular character among overseas users, has been designed for the Glazed Moon, which is based in China. This character has the perfect personality from a Chinese cultural perspective: kind, chivalrous, humble, and tolerant, in line with the traditional Chinese culture's pursuit of the ideal personality of a "gentleman"[9]. In the game, Li uses the "rock element", a symbolic representation of a rock that appears to be hard and strong but is a symbolic representation that does not attack actively but focuses on defense, emphasizing "support" rather than "output" during the game. During the game, the emphasis is on "support" rather than "output," conveying the idea of "I don't want war, but I'm not afraid of it". In this way, through the character of Li, Genshin Impact betrays the parochial nationalistic and conquering view of the world and conveys the Chinese ideology of "harmony" and "the commonwealth of the world", conveying in the process of foreign communication, it means the New Wordlist values of "restraining parochial and offensive nationalism and seeking a mutually beneficial and win-win globalism while adhering to the traditions and culture of each nation"[10].

Music. The BGM in Genshin Impact chose to have Chinese instruments play in conjunction with the symphony. Genshin Impact's music team let ethnic instruments take the lead role, bringing out the Chinese tones of the flute, erhu, guzheng, and pipa to tell the oriental story with a lilting or gentle melody, with the background music of the Glazed Moon region fully displaying a distinctly Chinese flavor. It is based on orchestral music, but to emphasize the oriental imagery of mountains, flowing water, inns, terraced fields, and villages, folk instruments such as the flute, erhu, guzheng, and pipa are also used to gradually support the main theme, conveying the mysterious oriental charm with lilting and gentle music.

In-game festival setting. The plot and gameplay of Genshin Impact are based on traditional folk culture. The Moon Festival draws on the meaning of the Mid-Autumn Festival. Like the real Mid-Autumn Festival, the people of Glazed Moon in the game will also gather on the beautiful moonlit day to celebrate the reunion by drinking tea and eating delicious food. The festival is a fusion of Chinese New Year and Lantern Festival culture, with all the people of Glazed Moon working together to build "Mingxiao lanterns" and more miniature lanterns, which are finally released to honor heroes, pray for peace and ward off bad luck. Thanks to the flourishing of the Chinese New Year overseas, the rituals based on Chinese New Year culture have been adapted to meet the psychological expectations of overseas audiences and attract them to participate. In addition to the traditional Chinese New Year culture, the Sea Lantern Festival also incorporates elements such as the Lantern Release at the Lantern Festival, taking into account the differences and similarities in cultural contexts, promoting more Chinese culture to take root overseas, and making more foreign players happy to explore the cultural connotations behind it.

PV of the game. The most iconic example of Chinese cultural export in Genshin Impact is the character Yun Sumire, designed after the traditional opera culture in Genshin Impact 2.4. At the end of the new main storyline, she sings a Chinese song that includes Peking Opera elements. Yang Yang, a national-level actress from the Shanghai Opera House and a Xun School flower girl, performed the song. In the song, MihoYo used a more acceptable and innovative version of the Peking Opera called "Jing Ge", which contains the singing style, tunes, and formula of the Peking Opera, as well as At the same time, the lyrics of "The Divine Maiden Splits the Watch" successfully fuse and adapt folklore, poetry, and drama, while pursuing natural phrasing and conveying traditional cultural rhythms. The collision between the game, the second gen, and traditional culture is subtle and fascinating. Genshin Impact is a powerful export of excellent Chinese opera culture through a game PV.

Game and non-heritage culture link-up. Recently, Genshin Impact and non-heritage culture link-up launched a series of documentaries, "Liuguang Gathers Heritage". On the third day of the Lunar New Year, the first installment of the documentary, "A Journey through the Light", was released, showing Yang Nai Dong, a non-geneticist of the "Yangjiabu Woodblock Prints", carving and printing the prints on the theme of the "Five Night Forks" in the game "Original Gods". On 28th January, "A Journey through the Legacy of Light" focuses on the "Hengshui Inner Painting", in which the non-geneticist Wang Ziyong uses his exquisite skills to recreate the iconic landscape of the Glazed Moon region in the game.

3.2.2. Strategies for the Promotion and Export of Culture

Basic properties of the game. Games are naturally "interactive" and "participatory" in nature, presenting exciting and rich content through the use of sound, images, text, and other forms of expression, "Genshin Impact" uses the game product as the entrance through the formation of scenes, music, drama, for the global Z Through scenes, music, and episodes, the game is aimed at a worldwide Z-generation audience, spreading Chinese culture subtly and subtly, enabling global users to experience Chinese culture, get closer to it and love it in the game. For example, when players enter the game interface, they can see the costumes and settings of the characters. In Genshin Impact, the game has a positive feedback mechanism of "Tiwat" for excursions. Genshin Impact places treasure chests, divine pupils, and other reward items at the best viewing angles and set up treasure-hunting compasses and lost fairy spirits to lead players to their destinations. Some NPC carries side quests that guide players to various locations to take photos, and upon completion of the investigations, players are thanked by the NPC and rewarded accordingly. Multiple positive feedback mechanisms encourage players to explore the entire fantasy world thoroughly. After opening the treasure chest at the top of the mountain, players can inadvertently switch the camera to see eagles flying over the hills and the sunset sun staining red clouds. The game scenes of Genshin Impact bring the humanities to life before the eyes of the player.

Foreign gamer Chad" David said, "The structure and set pieces are breathtaking, and you know you're playing a masterpiece when the player is happy to explore the map rather than complete the main quest. I'm going to travel to China sometime." A game rich in culturally rich scenes will not tempt players to become addicted but will inspire a desire to experience the natural beauty firsthand.

Regular play activities. The games thoroughly planned and advertised festival events, which involve players across the entire service at a specific time, have the attributes of a media-like event. By associating the festive events with authentic traditional Chinese festivals, Genshin Impact is a complete celebration with a timeline and modern mainstream values at its core, complemented by a variety of conventional festive elements to promote players' understanding and appreciation of traditional Chinese festivals, helping to spread modern mainstream Chinese values and build a quality national image.

In addition, on the initial page of "Genshin Impact" and within the game, there are occasional PV and special events that link the game with non-heritage culture. In the PV, non-heritage artists can be seen portraying the game's content in a non-heritage way, with their exquisite skills and special interpretations, reflecting the game's culture and demonstrating the spirit of non-heritage. The special event features a mini game to experience Chinese culture, adding to the fun and charm of Chinese culture simultaneously.

Multi-channel model publicity. When the game enters a new version or launches new content, the officials will post relevant content on various platforms such as ShakeYin, Racer, bilibili or MihoYoshe to further promote and expand awareness, which is more conducive to the promotion of the culture when the audience is large enough. In addition, MihoYo focuses on online promotion and H5 and offline creative advertising, PR communication, and marketing event planning (e.g., "Meet in

other worlds, enjoy delicious food"), especially in the two areas of video media and offline marketing events. In the offline sector, MihoYo's campaign promotion (e.g., underground station and high-speed train ads) and linkage marketing strategies are also more frequent than those of other companies, not only with well-known brands such as the previously mentioned "KFC meets in another world", but also with small supermarkets such as Zhongbai Rosen, which are widely distributed among the mainstream user group (teenagers and ACGN users). In addition, we are also working with small supermarkets such as Zhongbai Rosen, which are widely distributed among the mainstream user group (teenagers and ACGN users), to spread the IP dynamically among the user group through the form of point collection and free peripheral activities. In this way, the brand has gained a great deal of exposure and promoted and exported its culture through the linkage with central partners such as government departments, large corporations, and official communities, and the connection with small convenience stores and transportation.

They have advanced business models. MihoYo adopts an industry-leading business model based on the operation of multiple product lines around well-known IP, with its products covering mobile games, comics, animation, light novels, and anime peripherals. The company's unique business model reflects Chinese culture in games, comics, energy, and other related products. For example, the company will create some beautiful music and spirits with the characters and storyline of the "Genshin Impact" IP and upload them to communities such as Bili Bili so that players will be interested in the company's games because they like the music or animations; or make movie and game tie-ins with other hotspots to increase the interaction between brands and attract more audiences. In addition, the company will also customize some of the game image pillows, mouse pads, umbrellas, and other beautiful gifts to give to the core users, not only to enhance the core users' experience but also to form a certain advertising effect in their circle of friends.

They are opening the copyright of homo sapiens creations to achieve a "circle-breaking" effect. Genshin Impact has released the "Genshin Impact's Hominid Peripheral Mainland Pilot Guidelines" program, opening the copyright to hominid authors worldwide for free, paving the way for players to co-create the value of the game. By creating additional storylines and peripherals based on the game's character settings, homoerotic creators gain a sense of involvement in text poaching while allowing the virtual lives of their characters to live on through official and fan co-creation. There is no shortage of analysis of the Chinese elements contained in the characters' images in foreign communities, and the second creators have been able to study and analyze the characters' appearances in greater depth during the production process and have also been exposed to and learned about the authentic Chinese culture subtly. The value of the characters does not lie in the glamorous costumes or the strong combat values but in the culture that is condensed in them. What makes a character three-dimensional is the soul, and the soul lies in giving it cultural and historical significance. Due to the prolonged absence of overseas games, some companies' "Chinese style" games are full of stereotypes, such as ancient Chinese female characters wearing cheongsams and modern characters with dyed hair. But Zhongli and the Elves is a game with real Chinese elements, which makes Chinese players.

Many videos have appeared in foreign gaming communities that are exciting and refreshing to foreign players, teaching the pinyin of Glazed Moon's character names. The Chinese-inspired characters have aroused their desire to co-create. Foreign players have become more passionate about Chinese culture through value co-creation.

3.3. Recommendations

MihoYo has made its characteristics in cultural integration and promotion and has achieved specific results. Still, suppose we want to continue to go on firmly and achieve a win-win situation for both "games to the sea" and "culture to the sea". In that case, one is to give full play to the advantages of new technology and new scenes in upgrading the global industry chain of digital culture, optimizing

the allocation of global cultural resources, and continuously improving the opening level of the mobile game industry to the outside world. Secondly, the basic logic of content innovation is to implant the value orientation of "global" and the cultural connotation of "national" and to integrate the concept of "community of human destiny" based on the worldview of "New Worldism". The idea of a "community of human destiny", which is based on the world view of "New Worldism", is integrated into all elements of the game design to realize the qualitative change from "game export" to "cultural export". Thirdly, we adopt a "one-country-one-strategy" targeting communication strategy in brand operation and product promotion to realize the landing of Chinese cultural products in other countries.

4. Conclusion

Games have cultural attributes that bear the mission of spreading culture and passing on civilization. The multi-faceted embodiment of Chinese elements in "Genshin Impact" is the root cause of its success overseas. By integrating Chinese characteristics into game scenes, music, and characters, conveying excellent Chinese values, and showing unique Chinese humanistic style, the game has "gone out" and "gone in". A good game should have a good audio-visual experience, a perfect value system, and be culturally infectious. This article analyzes how Genshin Impact have integrated into Chinese culture and various methods and strategies used to promote the game and culture abroad. Development is facilitated by appropriate promotional and marketing systems, various modes of integration of fun and culture, and a game text narrative that adheres to cultural diversity and symbiosis. The game immersion experience strategy pursues emotional audience identification. With the continuous progress of science and technology, the game field will usher in new changes. It is worth studying the sparks that emerge when games and culture collide.

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