

Study on Negotiation Skills Copyright Discussions Between China And Japan

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Abstract. With the accelerating trend of global digitization and evolving international trade rules, China and Japan are increasingly collaborating in the production and consumption of cultural products. In the game industry, Japan, the third-largest game market globally, attracts high-quality game content, while China, the second-largest market, boasts a rapidly growing industry. This paper examines the significance and application of copyright negotiation skills between China and Japan, focusing on the case of Arknights successfully entering the Japanese market. It first addresses the copyright issues of secondary creation encountered by Arknights during its market entry, emphasizing the importance of cross-cultural communication and legal comprehension in negotiating copyright attribution and economic benefit distribution. The analysis then delves into localization and technical support negotiation skills, highlighting challenges and strategies for market access and compliance. Finally, the paper offers recommendations, such as enhancing pre-negotiation preparation, employing flexible negotiation strategies, and improving negotiation team skills through role-playing. These discussions aim to provide valuable insights for Sino-Japanese cooperation in the cultural products market and serve as a reference for future cross-border copyright negotiations.

Keywords: Copyright; Negotiation; Arknights; Negotiation Techniques; Cultural Products.

1. Introduction

1.1. Research Background

With the acceleration of global digitalization trends and the updating of international trade rules, China and Japan, as two Asian economic heavyweights, both countries have significant production and consumption of cultural products (such as movies, music, anime, etc.), and more groups are active in this market. The Japanese market is the third largest gaming market in the world, with quality game content attracting fans worldwide and influencing global entertainment and cultural trends. Japan has become a leader in Asia's cultural and creative industries.

Meanwhile, China's gaming market has really achieved remarkable growth in the past few years. According to Newzoo's Global Gaming Market Report 2023, China holds the second place in the world, after the United States, with a market size of about \$41 billion. This figure represents a 6.7% increase from 2022. Not only does China have the largest gamer base in the world, but more than 700 million active gamers are expected [1].

Japan's handheld game market used to be dominated by local games, but now foreign games are gradually increasing their market share. In 2018, four new games entered the top 20 revenue charts, and three of them were from non-Japanese developers: NetEase's Operation Wilderness, Netmarble's Paradise 2, and Bilibili's Beyblue Route. In particular, NetEase's Operation Wilderness not only made it into the top eight in terms of revenue but also successfully introduced the "chicken" game genre to the Japanese market. Although Japanese game developers originally held 84% of the market share, this proportion dropped to 78% in 2018. This shows that foreign games are gradually breaking the market dominance of Japanese game makers [2].

For every domestic hand game, to be able to broaden the international market has become a business goal. China and Japan are geographically and culturally similar, and even some of them are of the



same origin, so the Japanese market is a priority for many domestic game makers. And entering the Japanese market is not an easy task. The cultural and linguistic differences between China and Japan are only the most superficial manifestation, but mainly, the deeper manifestation is the difference in copyright between China and Japan, which includes the issue of copyright.

1.2. Literature Review

In his study, Huang particularly emphasized the important role of second-creation incentives for negotiation in IP promotion in the case of Arknights. The study shows that through effective negotiation strategies, a mutually beneficial partnership can be formed between developers and fan creators. Such strategies not only include financial incentives but also involve copyright sharing, guarantee of creative freedom, and fair recognition of fan contributions. Huang Yiding points out that through these negotiation strategies, fan creations can be better integrated into the official marketing system, thus bringing broader community participation and deeper market penetration to game IPs.

Ye delves into the legal negotiation and safeguarding of secondary creations in the field of intellectual property. The study emphasizes that in order to maintain the balance of rights and interests between original and secondary creators, these negotiations must be guided by a precise and transparent legal framework. In particular, Ye points out that effective legal negotiations need to consider not only the attribution and use of copyright but also how to distribute the economic benefits brought about by secondary creations rationally. In addition, the study proposes the establishment of negotiation mechanisms involving multiple parties, including the original author, the secondary creator, the publisher, and consumer representatives, to ensure that the rights of all parties are maximized and conflicts are minimized. Through these mechanisms, a more robust and sustainable legal environment can be provided for secondary creation.

Zhang analyzes in depth the practical application of Role Play (RP) in enhancing business negotiation skills. The study emphasizes that by simulating business negotiation situations, participants are able to practice and improve their negotiation skills in a risk-free environment. In particular, Zhang pointed out that this training method can help participants recognize and understand the effects of different negotiation styles and tactics, thus making them more flexible and effective in actual negotiations. The study also mentions that through role-playing, participants can be well-prepared before actual business negotiations, enhancing their negotiation confidence and skills. In addition, Zhang suggested that feedback and evaluation mechanisms should be introduced into the training process to ensure that the learning outcomes can be translated into competitive advantages in actual negotiations.

More scholars are focusing on studying the historical development, basic principles, and key regulations of copyright law in China and Japan. Compare the similarities and differences between the two countries in terms of the duration of copyright protection, attribution of rights, and fair use rules. Differences in digital rights management (DRM) systems, and explore the technical measures and legal frameworks of the two countries for enforcing copyright protection in the digital environment. Discuss how to harmonize the legal recognition and technical standards of DRM systems in both countries through negotiations. Analyze the balance between ensuring proper remuneration for authors and freedom of public access to information in China and Japan.

Examine how to harmonize the economic interests of creators with the public interest of society in the negotiations. Explore in detail how the two countries can cooperate in combating cross-border infringement, including strategies such as data sharing and law enforcement cooperation. Discuss how to deal with the complexity of copyright protection in the international Internet environment during negotiations. Propose specific policy recommendations based on existing legal differences and actual cases. Explore the implementation path of the negotiation results and how to transform the negotiation agreements into specific domestic legal implementation rules.

1.3. Research Framework

This paper focuses on how negotiation strategies and skills were used to successfully introduce China's secondary handheld game, Arknights, into the Japanese market with its strict gaming regulations and unique culture. The logical structure revolves around two core components: secondary creation copyright negotiation and localization treatment for market access and compliance. In the area of secondary creation copyright negotiation, the focus was on understanding Japanese copyright law and culture, utilizing cross-cultural communication skills to clarify legal boundaries and cooperation models, and enhancing the negotiation team's professionalism through training and case studies. Market entry strategies include exhaustive localization and the use of market research tools to adapt to legal and market needs. Copyright and intellectual property management focuses on clear access to resources and flexible licensing mechanisms. Marketing is designed to enhance brand impact and market acceptance by selecting the right partners and emphasizing cultural integration. The overall strategy combines legal, cultural, and market adjustments to ensure smooth promotion and acceptance of the game in the Japanese market.

2. Case Description

As the interdependence of the international market increases, there is more and more cooperation between China and Japan in the field of cultural industry. With the rapid advancement of information technology, gamers are no longer limited to console games such as PlayStation and Switch but are more inclined to mobile games, which are highly portable and more convenient. The development of mobile games is full of innovation and change. In this process, China and Japan have enthusiastically produced quite a number of handheld games that have opened up the gaming market globally, for example, Japanese handheld games: Jockey Maiden, Azure Files, Fate/Grand Order (FGO); domestic handheld games: Yin-Yang Shifter, the original God, Arknights and so on. Among them, some high-quality works enjoy a good reputation in both China and Japan, and Arknights is one of the successful cases. In the process of entering the overseas market of Arknights, copyright is not to be ignored. Due to the existence of copyright-related laws and the different interpretations of copyright laws in different countries, as well as the fact that the Japanese market attaches great importance to copyrights, professional, efficient, and complete business negotiation is one of the factors that contributed to the success of Arknights in opening up the overseas market.

Arknights is a mobile strategy role-playing game developed by Chinese game company Hypergryph. The game was first released in mainland China in May 2019 and quickly gained widespread attention and success. Discussed from the Chinese and Japanese markets, Arknights is based on Chinese culture with exquisite character design, and with its unique apocalyptic theme, in-depth strategy, and rich character design, Arknights has attracted a large number of players from all over the world, especially Chinese and Japanese players [3].

This success continues to this day. On August 11, 2022, Arknights generated nearly \$5 million from China in just one day, as well as meaningful revenues from Japan (with revenues roughly equivalent to its presence in mainland China), the United States, and South Korea

Since its release, the game has maintained good download and revenue performance in China. According to Sensor Tower, Arknights topped the global mobile game revenue rankings in 2020, with China being a particularly strong performer [4]. The game has launched a variety of derivative products around it, including anime, music albums, and various kinds of peripheral merchandise, all of which have further enhanced its market influence.

Arknights officially entered the Japanese market at the end of 2019, where it received extremely positive reviews upon its launch. It has also attracted a large group of highly viscous Japanese players through constant updates and localization strategies to cater to Japanese players. In January 2023, Arknights saw significant revenue growth on its Japanese servers, becoming a bright spot in China's overseas mobile game revenue growth. Its unique game design and high-quality content quickly

gained players' recognition [5]. Arknights's downloads and revenues in Japan have grown steadily since 2019. According to Naavik's analysis, as of 2023, Arknights has reached 7.9 million downloads, while its revenue reached 1.82 billion yen. This shows its strong performance in the Japanese market (Figure 1).

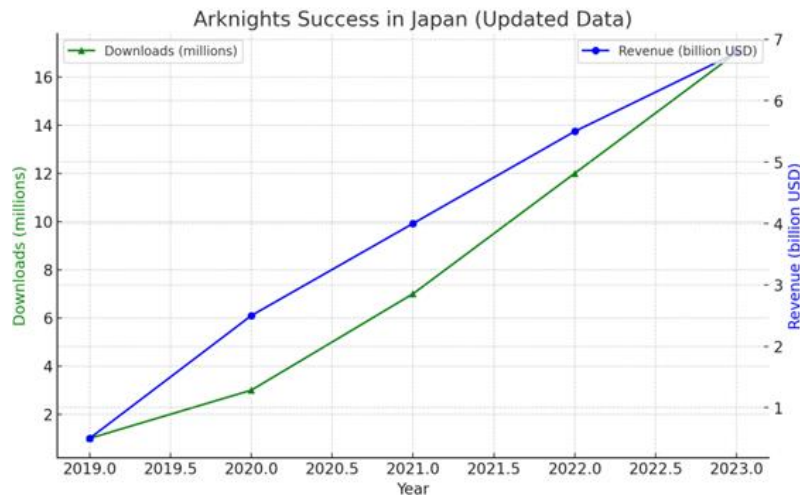


Figure 1. Arknights downloads and revenue in the Japanese market

(Source of data: Naavik)

The game skillfully blends elements of tower defense and role-playing and embeds complex strategies and a rich plot, which is very much in line with Japanese players' preference for high-quality anime and games. In order to better adapt to the local market and achieve better localization, the game's promotional activities paid special attention to cooperating with local anime and manga exhibitions, cultural festivals, and other events in Japan and made careful use of local Japanese voice-acting resources for character dubbing. This strategy greatly enhances the game's attractiveness.

3. Analysis on the Problem

The entry of any cultural product into a new market usually requires a lot of marketing and localization work, including translation and cultural adaptation. Japan is a big gaming country with many local and international competitors, and Japanese gaming regulations are particularly strict. Players have widely favored arknights since its release in 2019. Not only does it have strong player stickiness, but it is also constantly attracting new users, becoming one of the most successful secondary handheld game IPs in China and even in the world. Arknights, as a party that takes the initiative to enter the Japanese market, it is very important to have very strong negotiation skills in order to stand out in such a competitive market. As a typical successful case of Sino-Japanese intellectual property cooperation, "Arknights" has analyzed in detail what negotiation skills are needed in the various processes required for its entry into the Japanese market. In the following, we will analyze in detail the negotiation skills based on the two parts of secondary creative copyright and market access and compliance and marketing cooperation.

3.1. Negotiation of Secondary Copyrights

With the boom in digital media, cultural exchanges across borders have become increasingly frequent. Among them, secondary creative activities have become a popular phenomenon around the world, especially in the Japanese market. Arknights, a popular mobile strategy game originating from China, has gained a huge fan base in the Japanese market. This has not only contributed to the popularity of the game but also inspired a large number of secondary creative works. However, the ensuing copyright issues need to be properly addressed.

In copyright licensing transactions, there is a significant imbalance in status between secondary creative users and copyright owners, which is mainly reflected in two major aspects: the conclusion of licensing agreements and the calculation of license fee rates. Copyright owners usually have more say, while Internet users, as independent individuals, find it difficult to negotiate with them on an equal footing. This imbalance makes it more difficult for users to obtain licenses and affects the normal progress of secondary creation. Especially when the secondary creation involves multiple works, the refusal of any copyright owner may hinder the whole creation process [6].

In the face of this situation, the negotiator most basically needs to have cross-cultural communication skills to recognize and bridge misunderstandings or conflicts brought about by cultural differences. For example, the negotiator can emphasize the support for freedom of creation while clearly stating the need to protect original content from infringement.

3.1.1. Copyright Attribution

In secondary creation, the attribution of the copyright of the original work is often the primary issue. The copyright owner of the original work usually enjoys the complete copyright of the work, including the reproduction right, distribution right, adaptation right, etc. The secondary creator needs to obtain the authorization of the original work owner to create legally. Secondary creators need to obtain authorization from the copyright owner of the original work in order to create it legally. This process requires both parties to clarify details such as the scope, time, and territory of the authorization [7]. When entering the Japanese market, Eagle Point Networks, the development company of Arknights, needs to formulate a clear authorization policy to regulate secondary creation. Secondary creation involves a variety of forms, ranging from homoerotic comics and homoerotic music to homoerotic games, each of which uses the original work in different ways and with different impacts. Most secondary creations are non-commercial, but if commercialization is involved, stricter controls and detailed regulations are required. This is where a distinction needs to be made and discussed. License agreements usually include the following aspects: 1) Scope of the license: specifying the type of creative work to be licensed, such as paintings, music, novels, etc.; 2) Duration of the license: it can be a long-term license or a license for a specific period of time; 3) Geographic limitations: specifying whether the license is limited to Japan or covers other markets; 4) Review and termination rights: the copyright owner retains the right to review the content of the secondary creation and has the right to terminate the authorization if necessary.

If there are multiple copyright holders for the original work, such as joint creations or collective works, negotiations become more complicated and require the unanimous consent of all copyright holders. In 2021, Arknights had its first tie-in with Rainbow Six Siege from Ubisoft Montreal, and its second in 2024. In March 2023, Arknights had its first tie-in with Japanese Monster Hunter, an action game series from video game company Capcom, for a tie-in. In the face of this situation, players may make secondary creations in response to the above collaborative content, and Arknights will need to engage in more in-depth and detailed negotiations with co-creators (e.g., Capcom, Ubisoft Montreal) in advance regarding aspects of the secondary creation field. In this case, Arknights needs to consider two main issues: 1) When Arknights co-creates with other IPs and launches the campaign in different regions, it needs to consider whether the content involves sensitive content in a certain region; 2) It also needs to be very clear to determine whether both parties agree on the form of creation, such as both accepting painting, music, novels and other forms of secondary creation.

The purpose of the negotiation between China and Japan is to clarify in advance the attribution of copyright and the authority to use and to clarify the rights and obligations of secondary creators to use the material related to Arknights in the Japanese market so as to avoid infringement problems caused by unauthorized use.

3.1.2. Distribution of Economic Benefits

The distribution of economic benefits is an inevitable topic in copyright negotiations. The copyright owner of the original work and the secondary creator need to agree on the distribution of benefits.

Usually, the two parties can negotiate through a one-time buyout, a royalty-sharing, or a hybrid model. Under a royalty-sharing model, the copyright owner receives regular income based on the sales or use of the secondary work, while a one-time buyout means that the secondary creator enjoys greater creative freedom after paying a fixed fee. Both parties need to make a reasonable distribution based on market expectations and a cooperative relationship to avoid future disputes [7-9].

A complete revenue distribution requires the determination of six specific issues: type of revenue, share ratio, cost deduction, payment cycle and method, audit rights and transparency, and dispute resolution mechanism. During negotiations, Arknights needs to clarify which revenue types are included in the distribution in the Japanese market. For example, it includes revenues from direct sales of secondary creative works, advertising revenues, revenues from sales of peripheral products, and digital content (e.g., paid downloads and subscription services). Agree on a specific sharing ratio between the original copyright holder and the secondary creator based on factors such as the degree of contribution, market expectations, and creation costs. Before calculating the distributable proceeds, which costs can be deducted from the total revenue, including production costs, promotion costs, platform share, etc. Specify the payment cycle (e.g., monthly, quarterly, annual) and payment method (e.g., bank transfer, electronic payment) for revenue distribution. When conducting cross-border transactions, ensure the transparency of the revenue calculation and distribution process to prevent the concealment of revenue or unfair distribution by one party.

3.2. Market Access and Compliance (Localization Processing)

In today's globalization, introducing the game Arknights to new markets, especially the Japanese market with its unique culture and legal system, requires careful market access strategies and compliance considerations. Localization processing goes beyond language translation and includes cultural adaptation, legal compliance, and market strategy adjustments. Improving adaptability and compliance also enhances the partnership between the two parties, and promoting long-term strategic cooperation is the ultimate goal.

Arknights will definitely need to make localization adjustments when entering the Japanese market to match player preferences and cultural habits in the Japanese market. The copyright of localization not only includes language translation, cultural adaptation, and content modification but also involves the icons, colors, and even fonts of the game interface, which may have different meanings and acceptance in Japanese culture. For example, use fonts and icon designs that are more in line with Japanese aesthetics and avoid color combinations that may cause discomfort. Make minor adjustments to the character's backstory to more closely match the cultural background and emotional appeal of Japanese players, e.g., add Japanese historical or mythological elements to make the character more appealing.

3.2.1. Localization and Cultural Differences Handling

The ultimate goal of the negotiation is to clarify the scope and responsibilities of the localization work and to develop a detailed localization plan to ensure that all content can be adjusted and implemented smoothly. The acceptance of the original work and the way it is adapted may vary greatly from culture to culture.

Localization is a crucial part of the process of entering the Japanese market for Arknights. In the negotiations, negotiators will face multiple challenges and problems. The most basic one is the need to go through the formalities related to entering the Japanese market, including game approval and version number application. These procedures can be cumbersome and time-consuming. By cooperating with local Japanese publishers or agents and utilizing their experience and resources to accelerate the market access procedures, we can ensure that the game content complies with Japanese laws and regulations and can enter the market smoothly [10].

Localized operation support is equally challenging, and it includes the division of responsibilities in customer service, technical support, and marketing. Customer service is a direct service to players,

and its quality has a direct impact on player experience and reputation. Problems such as unclear responsibilities and poor execution may occur in this process, affecting the overall operational effectiveness [11]. Negotiations will focus on clarifying these responsibilities with the partner, developing a detailed operation support plan, and ensuring the efficient operation of the localization operation team. Negotiations will need to clarify whether the original team will continue to provide support, whether the local Japanese team will take over, or whether they will work together. This involves language issues, cultural understanding, and differences in service quality standards. Japanese players may have different expectations and requirements for customer service than Chinese players, including communication style, service attitude, and efficiency of problem resolution. How to train the customer service team to ensure they can effectively handle the needs of Japanese players is a major challenge. This also spawns another issue: choosing the right local Japanese partner. Negotiators need to select experienced and reputable partners through exhaustive market research and strict evaluation criteria and conduct detailed negotiations on the terms of cooperation to ensure long-term and stable cooperation between both parties.

3.2.2. Division of Responsibilities for Technical Support

As a game company, technical support includes overseas server maintenance, technical problem-solving, game updating, and bug fixing. During the negotiation, it is necessary to decide whether to have remote support from the domestic team or to, set up a localized technical team or a combination of both. Setting up a local technical team requires a significant investment of resources, including recruitment, training, and equipment configuration. Remote support may face time differences and inefficient communication. Negotiators need to find a balance between resource allocation and efficiency. Technical support requires quick response and efficient problem-solving, especially when server failures or major bugs occur. Negotiators need to consider that local teams or remote support teams have adequate emergency response capabilities and technical skills. Therefore, in this case, how the negotiator can discuss with the opposite partner to come up with the most result becomes the biggest goal and challenge [12].

4. Suggestion

In response to these challenges, negotiators need to possess a number of key skills. First, language and cross-cultural communication skills are fundamental. Negotiators not only need to be fluent in Japanese but also need to have a deep understanding of Japanese culture and business etiquette in order to avoid misunderstandings and conflicts caused by cultural differences.

Second, knowledge of law and compliance is critical. Negotiators must have an in-depth understanding of Japan's copyright-related laws and regulations and be able to work with legal counsel to ensure that all market entry procedures and operational activities comply with legal requirements. This includes not only understanding the text of the law but also effectively communicating legal counsel's advice during negotiations to ensure that the partner complies with the relevant regulations.

Prepare well in advance of negotiations to understand each party's needs and bottom line. Use logic and data to support your point of view, and be adept at compromising and making concessions to reach a win-win cooperative solution. During negotiations, negotiators should establish clear communication channels to ensure timely and accurate information delivery and feedback. At the same time, be good at listening to the opinions and suggestions of partners to find solutions acceptable to all parties [13].

4.1. Negotiation Skills for Secondary Creation Issues

For the negotiation of the secondary creation of Arknights in the Japanese market, it is crucial for the negotiator to have an in-depth understanding of the culture of secondary creation in Japan in advance, including its social acceptance and the size of the market, in order to formulate a strategy. A clear understanding of Japanese law's lax attitude toward "anamorphic exploitation" (i.e., the act of creating

a work that is sufficiently innovative and altered from the original work) can be used as a tactical consideration in the negotiation. During the negotiation process, it is important to be clear that the copyright holder of the original work, i.e., Arknights, has full rights to the work, including, but not limited to, the right of reproduction (permitting or prohibiting others from reproducing the work), the right of distribution (permitting or prohibiting others from distributing copies of the work), and the right of adaptation (permitting or prohibiting others from adapting, translating, or otherwise changing the work). In negotiations, clearly defining what can be created secondarily and what is prohibited is critical to avoiding future legal disputes. The parties need to discuss the forms of media (e.g., movies, television, games, books, etc.) in which the secondary work may be used and whether re-adaptation is permitted. The licensor may impose restrictions on the manner of use, such as allowing online distribution only or limiting distribution to a particular territory. The control of these details will directly affect the market value and dissemination effect of the secondary creative work. For example, non-commercial secondary creations of character images may be allowed, but the reproduction of music and storylines will require stricter control. In negotiations, Arknights could clearly establish different levels of licenses to provide diversified options for creators and commercial partners. Non-commercial creations can be given more freedom, while commercial creations need to ensure appropriate royalties and cooperation conditions [14].

Proper pre-negotiation training is also very necessary. Provide the negotiation team with training on Japanese culture, Japanese business customs, and social etiquette before the entire negotiation begins. Such training helps the negotiators to demonstrate respect and understanding during the talks, which makes it easier to gain the other party's trust and willingness to cooperate [15]. Use concrete data to support proposed policies and measures in negotiations, such as citing success stories or failures in similar cases, to show how these strategies have brought about positive or negative impacts in practice. This can enhance the persuasiveness of the argument and help the other party understand the logic behind the proposal. By presetting different negotiation scenarios and the possible reactions of the other party in advance and preparing corresponding response strategies, you can, to a certain extent, equip yourself with more information and consider more measures. For example, suppose the other party has objections to certain licensing fees. In that case, you can prepare some room for concessions in advance or offer other forms of value to compensate, such as technical support and marketing cooperation. For commercialized secondary creations, such as publishing homoerotic magazines and making derivative toys, a more rigorous licensing process is required.

When confronted with the issue of revenue sharing, the negotiation clearly lists all possible sources of revenue and discusses the share of each type one by one. This can be a fixed split (e.g., 50:50, 70:30, etc.) or a tiered split based on sales (e.g., the split is adjusted once sales reach a certain level). Make sure the split is reasonable and incentive-based. Agree on a mutually acceptable payment cycle to ensure timely revenue distribution. At the same time, specific payment methods and processes must be determined to ensure the security and convenience of payment. Clarify the auditing rights of both parties in the agreement, allowing regular or irregular audits of relevant financial records. In addition, establish a transparent revenue reporting mechanism and share revenue and cost breakdowns on a regular basis. Provide a specific process for dispute resolution, which may include negotiation, arbitration, or litigation. Designate a specific arbitration body or place of legal jurisdiction to ensure efficiency and fairness in dispute resolution.

4.2. Negotiation Skills for Localization Issues

In solving localization and cultural differences issues, negotiators need to have certain business analysis skills. In the pre-preparation stage of negotiation, they can use data analysis tools and market research reports to gain an in-depth understanding of the latest trends in the Japanese game market, including popular game genres, changes in player preferences, etc., so as to adjust the localization strategy and language on the basis of scientific data. Utilize digital tools to enhance efficiency. When faced with some unexpected situations where the Chinese and Japanese negotiating parties are unable

to meet face-to-face, they can utilize some formal online collaboration tools for negotiation, especially in the case of epidemics or other situations where face-to-face talks are not possible.

Agree on a specific operation support plan during the negotiation, clarify the division of responsibilities between the two parties, and ensure the effective operation of the localization operation team. Handle cultural differences to ensure that the game content and promotion strategies meet the expectations of Japanese players and avoid cultural conflicts. In the negotiation, you can engage local Japanese cultural consultants or experts to participate in the localization work, and through player research and market analysis, understand the preferences and needs of Japanese players and adjust the game content and marketing strategies. They are selecting suitable local Japanese partners, including publishers, legal advisors, localization teams, etc. Negotiators need to evaluate and select capabilities, develop detailed evaluation criteria, and select the most suitable partners. After that, negotiators need to ensure that the terms of cooperation are fair and reasonable, legally valid, and able to balance the interests of both parties needs based on contract negotiation and legal knowledge to ensure a long-lasting and stable cooperation [16].

In terms of localized operational support, negotiators need to have project management skills and organizational coordination skills. They must formulate a detailed operation support program, clarify the responsibilities of each party, and establish an effective monitoring and feedback mechanism to ensure the execution and operability of the program. At the same time, communication skills in dealing with the division of responsibilities and the ability to respond to unexpected problems flexibly are also essential.

4.3. Technical Support Negotiation Skills

At the early stage of negotiation, clarify the specific responsibilities and division of labor between the domestic team and the local team to ensure that their respective responsibilities and scope of work are clear. Based on the strengths of the domestic team and the local team, the local team handles a hybrid support model, such as daily maintenance, while complex problems and emergencies are supported remotely by the domestic team. Develop a detailed contingency plan and response process to ensure that the team can react quickly and resolve issues in the event of server failure or major bugs. The negotiation proposes appropriate and regular training for the local technical team to improve their technical level and emergency response capability. At the same time, regular emergency drills are conducted to ensure that the team can operate efficiently in case of emergency. A regular communication mechanism is established to track the progress of technical support through regular meetings and reports so as to solve any problems that arise in a timely manner and ensure that the project is carried out smoothly.

4.4. Optimization of Copyright Negotiation Skills

Negotiators are familiar with and have mastered the idea of step-by-step negotiation. Instead of solving all the problems in one meeting, the negotiators will gradually go deeper through several times and small-scale discussions, which will help to build trust and understanding gradually. Over time, a dynamic equity adjustment mechanism can be envisioned in the negotiation preparation to adjust the distribution of equity between the two parties as the game's performance in the market and player acceptance changes. For example, if the game's downloads and active users reach a predetermined target, the developer's revenue share ratio can be gradually increased [17].

The negotiation proposes that both parties jointly invest in developing exclusive content for the Japanese market, such as specific plot expansions or characters. This can deepen the partnership between the two parties and share risks and benefits. Negotiate by emphasizing the sharing of culture and values and look for solutions that are acceptable to multiple parties rather than unilateral concessions or compromises. One could also offer to jointly launch IP education programs for developers and players to raise their awareness of and respect for copyright and IP. Such programs

would not only help protect the intellectual property rights of Arknights but also help foster the healthy development of the market.

5. Conclusion

The successful entry of Arknights into the Japanese market underscores the complexity and multi-layered nature of transnational copyright negotiations. Cooperation between China and Japan in the cultural industry, especially in the game market, presents numerous challenges and opportunities, with negotiation being a critical component.

In cross-border negotiations, negotiators must possess multifaceted skills, including language proficiency, cross-cultural communication, legal and compliance knowledge, and business analysis. Adequate pre-negotiation preparation is essential, involving data collection and analysis to develop strategies and anticipate scenarios, ensuring smooth negotiations. Flexibly employing negotiation strategies through multiple, small-scale discussions helps build trust and understanding, improving negotiation effectiveness.

With the ongoing development of digital media and transnational cultural exchanges, secondary creation has become increasingly popular, especially in Japan. Arknights' success in Japan boosted its local popularity and inspired numerous secondary creative works. Addressing copyright issues through professional negotiation is crucial in this context. Effective cross-cultural communication allows negotiators to protect the original copyright holder's interests while respecting Japan's unique culture of secondary creation. Clarifying the scope of authorization, time, and territory is essential to safeguarding both parties' rights and avoiding legal disputes.

Financial benefit distribution is an unavoidable topic in copyright negotiations. Both parties must agree on revenue distribution, which can be structured through a one-time buyout, royalty sharing, or a mixed model. For Arknights, revenue types, share ratios, and cost reductions were discussed in detail to ensure a reasonable and incentivizing share ratio. Additionally, the payment cycle and method were clarified to ensure payment security and convenience, and a transparent revenue reporting mechanism was established to maintain fairness and transparency.

Arknights successfully adapted to the cultural and legal requirements of Japanese players through meticulous localization strategies and compliance considerations. Collaborating with local publishers or agents accelerated market access and ensured compliance with Japanese laws. During negotiations, operational support responsibilities, including customer service, technical support, and marketing, were clearly defined to ensure efficient operations. Selecting appropriate local partners and formulating detailed cooperation terms were key to ensuring long-term stability. Technical support responsibilities between the domestic and local teams were clarified to ensure quick resolution of technical issues through a hybrid support model. Regular communication mechanisms were established to track technical support progress and resolve issues promptly, ensuring smooth project progress.

In summary, Arknights' successful entry into the Japanese market provides valuable insights into China-Japan cooperation in the cultural product market. It demonstrates how to resolve transnational copyright issues and achieve win-win cooperation through professional negotiation skills and strategies. This experience not only facilitated Arknights' successful promotion but also offered a reference for future cross-border copyright negotiations.

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