

Research on Marketing Strategies of Female-Oriented Games Based on SWOT Analysis: Taking Paper Folding Game as an Examples

Qinying Li ^a

International Digital Economy College, Minjiang University, Xiyuan Palace Road, China

Keywords: Female-Oriented Games, Marketing Strategy, Technological Innovation, Branding, User Experience.

Abstract: In recent years, the female-oriented game market has shown rapid growth and gradually developed into an important segment of the game industry. This study takes the Paper Folding Game as a typical case and applies case study method to explore the internal logic of its competitive advantage in the market through the construction of immersive experience and differentiated branding strategy. The study finds that in the dimension of an immersive experience, Paper Folding Game not only constructs highly realistic virtual scenes through the organic fusion of 3D real-time rendering technology and first-person narrative perspective, but also innovatively designs a full-dimensional customisation system for the character image and a life-like physical interaction mechanism, which significantly enhances the intensity of users' emotional projection. At the level of brand strategy, the company has successfully accumulated of users' emotional capital by building a differentiated brand image, adopting IP matrix development and cross-media narrative strategy. At the level of technological innovation, Folding Paper integrates cloud gaming and extended reality technology to break through terminal limitations and enhance interaction depth. Practitioners are advised to continuously optimise their technical architecture, deepen their insights into user needs, and improve the digital copyright protection system.

1 INTRODUCTION

According to the estimation of Dot Data, the revenue scale of China's mobile game market in 2024 is about 284.33 billion yuan, with a year-on-year growth rate of 10.74%, which is a new breakthrough compared with the high point once in 2021. In this booming market environment, female-oriented games show great commercial value and social influence. Since the release of the female-oriented love and nurturing game Mr Love: Dream Date in 2017, it has been loved by the majority of female players and brought considerable economic benefits. This phenomenon has drawn the attention of game companies to the large and long-neglected group of female players, and they have been developing similar types of games, which has pushed female-oriented mobile games to become a new development direction of digital publishing (Li, 2022).

The year 2024 is known in the industry as 'the year of female-oriented games'. According to SevenMac Data and Gamma Data, compared with the previous

year, the market size of female-oriented games has increased by more than 124%, far exceeding the increase of other types of games. A series of high-quality and characteristic female-oriented games have been launched, and have achieved remarkable results in terms of market scale and explosive games, which not only bring new development opportunities for the game industry, but also provide more diversified game experiences for female players. Among them, in January 2024, stacked paper game preparation for many years of Love and Deepspace officially online, only three days after the service, global downloads exceeded 10 million, and in the domestic many times on top of the iOS new sales list, become the biggest dark horse in 2024 female-oriented games, and promote the strong circle of otome games. It can be seen that female-oriented games occupy an increasingly important position in China's game market, and also provide new ideas and directions for the development of the industry. Game companies should pay attention to the needs of female gamers and formulate effective marketing strategies to further

^a <https://orcid.org/0009-0004-3211-4843>

expand this market. In an ultra-competitive market, mobile games are constantly seeking to attract new players while maintaining the activity of existing users. To achieve this goal, developers often rely on diverse promotional strategies, cross-platform linkages, and data analytics to optimise the player experience. By carefully observing player behaviour, they are able to flexibly adjust game difficulty, set incentives and improve features to maximise user retention. Conversely, games that fail to sustainably activate user engagement may be quickly eliminated from the market (Pamungkas et al., 2025). In this paper, we will use the disadvantages and threats section of the SWOT matrix to analyse the conflict between the escalating demand of female players and the shortcomings of paper-stacking games.

The object of this paper is to study the marketing strategies of female-oriented games in terms of immersive experience as well as branding differences. In recent years, with the rising demand for game change among female players, the game industry has gradually paid attention to this huge female consumer group. According to the market phenomenon of Love and Deep Space-its launch exceeded ten million downloads in three days and peaked at the iOS charts several times. This paper will discuss the specific factors that have contributed to the success of Stacked Paper Games' products through the strengths and opportunities in the SWOT matrix.

2 MARKETING STRATEGY ANALYSIS OF PAPER FOLDING GAME

2.1 SWOT Matrix Analysis

2.1.1 Advantages (Strengths)

Stacked Paper Games has achieved remarkable results in technological research and development, taking its product Love and Deepspace as an example. These advanced technology research and development results not only enhance the quality and competitiveness of Stacked Paper Games' products but also provide unique advantages for Stacked Paper Games in terms of technological innovation and product differentiation.

Real-time rendering technology enhances visual experience. Folding Paper Games' product Love and Deepspace uses 3D real-time rendering technology and presents the plot mostly from a first-person perspective. In terms of aesthetics, the depth-of-field

effect dynamically adjusts the sharpness of the screen to keep the focal object clear while the background is naturally defocused, thus highlighting key elements and enhancing the sense of hierarchy in the screen (Shao, 2025). Analysed from a psychological point of view, in virtual environments, the system presents the spatial observation point according to the user's line of sight is not static or dynamic and linear, but theoretically contains infinite possible observation angles, and this degree of freedom provides the conditions for immersion. The system of Love and Deepspace can instantly generate the corresponding screen according to the player's operation, so that a high degree of immersion can be achieved in the process of plot advancement, which is one of the outstanding factors that it is highly praised by consumers.

Meanwhile, with the help of cloud computing, real-time rendering also plays a key role in cloud game modeling. The game screen is instantly rendered on the server side and then transmitted to the player's terminal, which not only relieves the pressure of local storage and computing but also broadens the application scenarios of the game. For example, Love and Deepspace provides smooth experience for mobile device players with insufficient memory through the cloud game mode, thus expanding the user group and market coverage.

Real-time rendering technology can seamlessly integrate virtual elements with the real world in AR games, allowing virtual characters to appear in the real world and display more realistically and naturally, bringing players a new interactive experience. In VR games, real-time rendering requires simultaneous processing of both eyes to ensure low latency and high frame rate to prevent vertigo and discomfort. Currently Love and Deepspace is working on the development of Vision Pro version, which indicates that in the future players are expected to experience the immersive feeling of 'lovers' interaction directly in reality.

2.1.2 Disadvantages (Weaknesses)

There are irrationalities in the design of some of the game systems of the paper stacking game, resulting in poor player experience. For example, in Miracle Nikki, the numerical system is not capped, and it is very difficult for new players to catch up with the progress of old players' battle power, which affects the game experience of new players. The irrationality in the system design of paper stacking games mainly stems from the short-sightedness of long-term operation planning and the imbalance of player

stratification strategy. For example, the design of the numerical value system in *Miracle Nikki*, which has no upper limit, overly relies on 'numerical expansion' to stimulate consumption and lacks a dynamic balancing mechanism, which makes it difficult for new players to catch up due to the large gap in battle power, and old players form a solid ecology due to monopoly of resources.

Paper Stacking Game also has some problems in activity arrangement, such as unreasonable activity slot setting, resulting in players needing to cope with multiple activities within a short period of time, which increases the burden of the game on the players. The unreasonable activity arrangement is closely related to the excessive pursuit of short-term revenue targets and inefficient cross-departmental synergy. In order to sprint water intensively launched paid activities, ignoring the player's time and payment threshold, superimposed on the planning, operation team communication disconnect, resulting in activity scheduling conflicts, rewards repeated. This kind of problem exacerbates the pressure of players' liver and krypton, triggering resistance and even collective protests, and the conversion rate of payment declines instead of rising; at the same time, homogenised activities lead to a waste of development resources and diminishing marginal returns, which ultimately undermines the sustainability of the game's long-term operation.

The peripheral products of the paper stacking game also have certain quality problems, affecting players' purchasing experience and trust in the brand. Peripheral product quality problems expose the double shortcomings of supply chain management and IP derivatives strategy. The choice of low-priced factories and the lack of quality control reflect the short-sighted thinking of enterprises to compress costs at the expense of quality, peripheral as a 'traffic cash tool'. Low-quality peripherals not only directly led to the decline in the willingness of players to repurchase, derivatives revenue growth is weak but also triggered the 'leak-cutting' question, and collateral damage to the game body trust.

2.1.3 Opportunities

With the continuous development and growth of the global game market, especially the emerging markets such as Southeast Asia, South America and other regions of the video game market shows a rapid growth trend. Folding Paper Games can take advantage of its strengths in the field of female-oriented games to develop new market space by launching game products suitable for the local culture and social background in response to the

characteristics and needs of these emerging markets. Among them, the Philippines, as one of the fastest-growing video game markets in Southeast Asia, offers significant opportunities for Paper Stacking Games' female-oriented products. The country's young population accounts for more than 60% of the population, with a high penetration rate of smartphones, and the consumption power of female gamers is rapidly increasing, especially the demand for love and grooming and dress-up games is strong. On the cultural level, the influence of Western pop culture has made it more receptive to romantic storylines, and it also has the potential to link local festivals (e.g., the Christmas season) and celebrity resources (the SB19 girl group), which can enhance IP suitability.

2.1.4 Threats

Firstly, the female-oriented game market has strong competitors. With the continuous expansion of the female-oriented game market and the increase in profit potential, more and more game manufacturers have entered this field, intensifying market competition. Domestic female games have formed a pattern of 'four major domestic female games' since *Mr Love: Dream Date* started the market in 2017, with Tencent, Mihayou and other big companies entering the market one after another, while new works such as *Love and Deepspace* and *Far Beyond the World* are on the rise (Yan et al., 2024). Second, intellectual property protection is still lacking. With the huge investment in online game development, the current 'skinning' and plagiarism in the market erodes the interests of the originals, and legal protection is urgently needed to curb the market chaos and maintain the healthy development of the industry. For example, the white hair and red eyes of Sylus in *Love and Deepspace* are not only considered to be a 'clash' with Evan, the character of *Light and Night*, but the silver hair and black winged bird elements also clash with the design of the character of *Light and Night*, Charlie.

3 SUGGESTIONS FOR MARKETING STRATEGY BASED ON SWOT

3.1 SO Strategy

3.1.1 Build a Diversified IP Matrix

With the existing core advantages of Paper Stacking Game in terms of immersive experience and technological innovation, the game company should

further promote the IP matrix development strategy. The multi-channel accumulation of users' emotional capital can be achieved by constructing a character universe system with cross-media narratives (including animation, radio drama, offline script-killing, etc.) The shift from PGC to UGC is reshaping the gaming industry due to the development of generative AI, especially in the field of RPGs (Zhang et al., 2024). Game companies can introduce UGC (user-generated content) mechanisms and fan co-creation platforms to enhance user engagement and brand belonging and help expand the IP ecosystem in depth.

3.1.2 Layout of Emerging Overseas Markets

In light of the global trend of increasing demand for female-oriented games, Jupiter should export its superior products to emerging markets with high cultural affinity and high mobile terminal penetration rate, such as Southeast Asia and Latin America. The Philippines, for example, has a user base and consumption potential, so it can adopt the strategy of “content localisation + cultural adaptation”, design customised plots and activities in combination with local language, festivals and idol culture, and pry up the market increment through lightweight payment and social communication.

3.2 WO Strategy

3.2.1 Innovating Core Gameplay Mechanics

The core of the game is the core mechanism and gameplay (Slevin, 2021). In order to deal with the structural shortcomings in the design of the paper stacking game system, diversified gameplay such as ‘dynamic catch-up mechanism’ and ‘social collaboration copy’ should be introduced to improve the long-term balance of the game and the friendliness of newcomers, and to avoid the contradiction of stratification caused by numerical value fixation. At the same time, the gameplay evolution mechanism combining AI dynamic plot generation and player behaviour analysis should be explored to enhance the depth of interaction and personalized experience.

3.2.2 Optimise the Structure of the Payment System

The current revenue strategy of over-reliance on kryptonite is likely to lead to the loss of users and should be shifted to an ‘emotion-driven payment’ system. When players invest their time and energy in

a game, they will usually act around one or more goals (Cai and Cortiñas, 2022). It is recommended to adopt moderate business models such as subscription system, chapter unlocking, and companion interactive passes, and provide players with one or more clearly achievable goal tasks during the output of the game content, to reduce payment anxiety and increase the conversion rate. Especially in overseas markets, mild payment mechanisms that support local payment channels should be introduced to lower the user threshold and enhance cultural fitness.

3.3 ST Strategy

3.3.1 Differentiated Narrative Experience to Build Brand Barriers

Against the backdrop of the increasing homogenisation of female-oriented games in China, Folding Paper Games should continue to take “immersive first-person narrative + real-time rendering technology” as the core to deepen its unique competitive advantage of integrating technology and narrative. Extended Reality (XR), gamification and serious games are all ways of integrating technology and interactive experience, of which XR is an emerging technology that realises seamless interaction between virtual and real environments, covering both VR and AR (Marín et al., 2023). Customised versions of XR (Extended Reality) devices, such as Vision Pro-based interactive simulation systems, can be further developed to enhance the realism and immersion of virtual relationship experiences.

3.3.2 Enhance Players' Emotional Stickiness

Build an emotional binding mechanism around “long-term companionship”, for example, establish a social retrospective system such as a “relationship profile” and “annual review” of players and characters, so as to enhance users' psychological projection of virtual characters. Psychological projection of users to virtual characters. At the same time, we carry out ceremonial operations in conjunction with character birthdays and anniversaries, forming a virtuous cycle of daily user participation and content co-creation.

3.4 WT Strategy

3.4.1 Promote Compliance and Intellectual Property Protection

The traditional copyright theory is difficult to define the nature of game play, and the lack of a clear framework leads to problems in legal applicability

(Wang, 2023). Against the background of frequent plagiarism disputes and weak quality control of peripheral products, enterprises should strengthen compliance management of IP assets, improve the original setting filing mechanism and copyright early warning system, and establish a risk control mechanism for the whole process from character design to market dissemination. At the same time, improve the quality standard and quality control process of peripheral products, reshape the brand trust, and avoid users' perception of IP derivatives as "cutting leeks".

3.4.2 Precise Penetration of Multiple Market Segments

Players invest in parallel customisation not only to shape the experience to fit their personal preferences, but also to reflect the shift in game design from physical dependency to experience orientation, prompting users to invest financially in personalised processes (Sampedro and Valente, 2023). As female-oriented game users have become highly diversified, Stacked Paper Games can launch customised products for different demographics, such as psychological healing-oriented relationship simulations for middle-aged women, or realistic interactive products centred on life narratives. Through the diversification of content themes, interaction methods and art styles, we can broaden the coverage of users and build a product matrix with stronger anti-risk ability.

4 CONCLUSION

This paper analyses the marketing strategies of female-oriented games and takes the Paper Folding Game as an example to discuss its success experience, advantages, challenges and market opportunities.

Technological innovation and immersive experience are the core drivers of market competition for female-oriented games. Paper Stacking Game uses 3D real-time rendering, cloud gaming, VR/AR technology and other means to significantly improve players' immersion and interactive experience. The success of Love and Deepspace demonstrates that the female-oriented game market no longer relies solely on plot and characterisation but rather moves towards innovation at a higher technological level. In the future, game companies will need to continue to optimise their technology and combine it with cutting-edge tools such as artificial intelligence to provide players with a more personalised and realistic

emotional experience in order to remain competitive in the market.

As market competition intensifies, brand differentiation and intellectual property protection have become key. To stay ahead of the competition, game makers not only need to innovate gameplay, but also make deep efforts in branding, IP operation and fan economy. Meanwhile, the market is becoming increasingly sensitive to intellectual property issues, and game companies need to strengthen the uniqueness of character design to avoid being caught up in 'plagiarism' disputes due to similar character settings, and to maintain brand value and player loyalty.

REFERENCES

- Cai, X. et al., 2022. A grounded theory approach to understanding in-game goods purchase. *PLoS One* 17(1), e0262998.
- Li, S.Y., 2022. Hand game Mr Love: Dream Date IP-based operation strategy and revelation. *Guangdong University of Finance and Economics*.
- Marin-Vega, H. et al., 2023. Extended reality (XR) engines for developing gamified apps and serious games: A scoping review. *Future Internet* 15(12), 379.
- Pamungkas, A.S. et al., 2025. Examining mobile game's loyalty strategy: The case of Honkai Star Rail. *Journal of Management Science (JMAS)* 8(1), 215-224.
- Sampedro, P.P. et al., 2023. Experiences through customisations: Looking beyond game's mechanics. *Observatorio de la Economía Latinoamericana* 21(11), 19.
- Shao, W.C., 2025. A study on the effect of real-time rendering technology on the improvement of game art effect. *Toy World* (1), 105-107.
- Slevin, E., 2021. Core mechanics and gameplay. *In Game Design & Development* 2021.
- Wang, J., 2023. Intellectual property protection for video games: A MDA framework-based analysis. *Journal of Gaming & Virtual Worlds* 15(2), 177-194.
- Yan, Y. et al., 2024. Analysing the virtual space shaping and emotional demand satisfaction of Otome games based on the spatial narrative perspective of emotional communication: Taking Light and Night as an example. *Science and Technology Communication* 16(16), 7-11+16.
- Zhang, L. et al., 2024. A Text-to-Game Engine for UGC-Based Role-Playing Games. *arXiv preprint arXiv:2407.08195*.