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Research on the Construction of Innovation Management System for Cultural Creative Enterprises Enabled by Regional Cultural IP

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Abstract: Regional cultural IP is a kind of cultural resource formed through the refinement, transformation, and brand operation of local historical memories, folk traditions, intangible cultural heritage skills, aesthetic symbols, and lifestyles. With the increasing emphasis on experience, emotional identification, and scene interaction in cultural consumption, single-product design and short-term marketing can no longer support the development of cultural creative enterprises. Some enterprises have various deficiencies such as shallow cultural exploration, inadequate integration of tourism and culture, similar products, and incomplete operation mechanisms. This article starts from the attributes of culture, tourism, and brand, analyzes the logic of how regional cultural IP helps enterprises achieve innovation management, and proposes a management system based on cultural resource identification, with the innovation of tourism and culture products as the main axis, tourists' experience as the bond, digital operation and organizational collaboration as the support, to jointly improve cultural value, experience value, and brand value.

Keywords: Regional cultural IP; Cultural creative enterprises; Tourism and culture; Innovation management; Integration of tourism and culture

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1. Introduction

The cultural and creative industry increasingly relies on content resources with regional characteristics, emotional connections, and scene experience capabilities. Regional culture carries historical memories and group identities, serving as an important foundation for enterprises to form brand characteristics and create tourism consumption scenarios. However, its value will not automatically translate into market competitiveness. In real life, many enterprises merely imitate superficial elements such as architectural outlines, traditional patterns, and character images, resulting in product homogeneity, low repeat purchase rates by tourists, and disconnected scenes. For regional culture IPs to truly function, they must go through numerous stages such as resource identification, content planning, product development, scene creation, visitor interaction, and brand

operation, and need to establish a management system that is in line with the development of cultural tourism integration to enhance the speed of cultural resource transformation and the sustainable operation level of enterprises.

2. The intrinsic logic of regional culture IP enabling cultural and creative enterprises to innovate management

2.1. The IPization of regional cultural resources promotes enterprises to form a differentiated tourism and innovation foundation

The competitive advantage of cultural and creative enterprises largely stems from the differences in content. Regional culture endows it with an uncopiable resource foundation. Historical figures, traditional skills, festival customs, dialect stories, architectural forms, and local life can all become the cultural sources of tourism products. However, enterprises should not merely regard them as visual materials, but should identify the cultural genes within them that have narrative potential, scene value, and experience basis. The value of traditional skills not only lies in patterns and colors, but also includes the process of craftsmanship, the stories of artisans, and social memories [1]. If only visual symbols are extracted, the product will remain at the level of surface decoration; if the display of skills, the stories of characters, and the participation of tourists are combined, then it can form cultural products, study tour projects, theme exhibitions, cultural performances, and experience spaces, making regional culture IPs an important resource for shaping destination images and enriching tourism content.

2.2. The emotional connection of IP promotes enterprises to shift from product operation to visitor experience operation

Regional culture IPs rely on characters, stories, symbols, and scenes to form emotional bonds. Tourists gradually change from purchasing souvenirs to accepting local cultural expressions. Therefore, enterprises need to change their business model that only focuses on sales volume and short-term profits, and pay attention to what kind of cultural content tourists like, what kind of activities they are willing to participate in, and how to form continuous dissemination. For young tourists, a relatively complete experience chain can be formed, namely scenic spot visits, intangible cultural heritage experience, theme markets, immersive performances, cultural spaces, and festival activities, allowing tourists to both consume products and participate in cultural stories [2]. The higher the participation level, the easier it is to generate local cultural memories and identifications. By changing from “selling products” to “operating experiences,” enterprises can extend tourists’ stay time, deepen the depth of interaction, and increase the possibility of repeat visits, thereby forming a more stable tourism consumption relationship.

2.3. The scene-based IP promotes enterprises to establish a continuous innovation and cross-border collaboration mechanism

Mature regional culture IPs have strong scene extensibility and can be extended from physical products to scenic area experiences, cultural performances, study tours, theme accommodations, digital content, and other aspects. If enterprises still adhere to the project logic of “one-time creativity, one-time production, one-time sale,” then their long-term value will be difficult to realize [3]. In innovation management, the IP story, visual image, tourism scene, product category, and activity theme should be assigned to each business department,

and each department should independently plan and implement the production of cultural products, the design and implementation of experience activities, and the provision of tourism services. Enterprises can also jointly plan, develop routes, and conduct themed activities with scenic spots, museums, intangible cultural heritage inheritors, travel agencies, schools, hotels, and commercial districts, integrating cultural content into the entire journey of tourists. After cross-border collaboration, regional cultural IPs become the link that connects cultural resources, tourism spaces, and consumption services.

3. Realistic problems faced by regional cultural IPs in enabling creative cultural enterprises to implement innovative management

3.1. The superficial extraction of cultural resources leads to homogenization of tourism products and experiences

Some creative cultural enterprises lack systematic regional cultural research and resource selection mechanisms. Project development is generally carried out through network search, pattern collection, or designers' personal understanding, resulting in repeated cultural symbols, insufficient connotation expression, similar visual styles, and other situations. The same regional culture is often repeatedly transformed into refrigerator stickers, canvas bags, badges, dolls, etc. The changes in products mostly remain on the surface, while there is no innovation in tourism scenarios, interaction methods, and service contents. Some enterprises, in order to cater to young tourists, overly cartoonize and entertain traditional symbols. Although they can achieve short-term dissemination effects, they will reduce the recognition of regional culture [4]. The problem lies in weak front-end cultural resource management, low participation of local cultural researchers, intangible cultural heritage inheritors, tourism planning personnel, and scenic area operation personnel, and cultural resources entering the development stage without systematic sorting. Finally, it results in the separation of products from tourism scenarios, and tourists can only see symbols but cannot have an in-depth experience.

3.2. Insufficient organizational collaboration and tourism operation capabilities restrict the continuous transformation of innovative achievements

The development of regional cultural IPs involves many aspects such as cultural research, creative design, scenic area operation, event organization, product production, tourist services, and market promotion. However, many small creative cultural enterprises still adopt a short-term project-oriented organizational form, lacking long-term IP managers and cross-departmental collaboration mechanisms [5]. The planning, design, production, marketing, scenic area operation, etc. departments only focus on cultural expression, cost, dissemination, or tourist flow, which easily leads to the separation of product experience and tourism scenarios. The enterprises' continuous research on tourists' behaviors is relatively weak. They generally use initial tourist flow and sales volume to judge the effectiveness of the project, lacking tracking of stay time, participation rate, repeat purchase rate, secondary dissemination, satisfaction, etc. Some projects do not conduct timely reviews and experience accumulation after completion, and subsequent development still needs to be explored anew [6]. Insufficient organizational collaboration and operational capabilities can easily cause enterprises to constantly chase hotspots and launch new products, but cannot form stable brands and continuous tourism consumption scenarios.

4. Paths for building an innovation management system for cultural creative enterprises through regional cultural IP empowerment

4.1. Establishing a cultural resource identification and cultural tourism content management system

The foundation of innovative management lies in transforming scattered and local cultures into sustainable cultural tourism resources. Enterprises can conduct investigations from perspectives such as historical culture, intangible cultural heritage skills, natural geography, local life, character stories, festival customs, etc., and then screen based on cultural representativeness, tourists' perception, scene adaptability, and market potential. For the core content, an information chain of "source-meaning-story-scene-product" can be created, which is beneficial for planners, designers, and operators to accurately grasp the cultural connotation and applicable scenarios. Enterprises can establish a cultural tourism content library and determine the main stories, interactive projects, theme routes, and spatial display methods [7]. They can also develop layered application plans in conjunction with scenic spots, districts, museums, etc., to ensure that regional culture is fully permeated during tourists' visits, experiences, and consumption, thereby achieving the goal of improving resource utilization efficiency.

4.2. Building an agile innovation mechanism of "product development-scene testing-tourists' co-creation"

For regional cultural IPs to achieve continuous value, cultural expression must be integrated into real tourism scenarios. Enterprises can change the previous one-time design and large-scale deployment model and adopt a small-batch trial production, scene testing, and rapid feedback R&D process. When initiating a project, the target tourists and usage scenarios must be determined first, and then appropriate regional cultural content should be transformed. After the plan is formed, tests can be conducted through methods such as flash events in scenic spots, creative markets, festival activities, study tours, online pre-sales, etc., observing tourists' reactions to cultural stories, experience processes, product functions, prices, and visual images [8]. Based on the results, adjustments can be made. Enterprises can regard tourists as participants in naming products, theme activities, route suggestions, etc., making innovation more closely aligned with actual needs, maintaining the professional determination of cultural content and expression boundaries, reducing development risks, and enhancing the compatibility of cultural tourism consumption.

4.3. Strengthening digital operations and cross-border collaboration to expand the value boundary of cultural tourism IPs

Digital media has changed the way of tourism consumption decision-making and cultural dissemination. Enterprises should elevate digital from a promotional tool to an important support for cultural tourism operations. Interaction data on social platforms, online ticketing data, tourists' evaluations, consumption records, activity participation situations, etc., can reflect the popularity of various regional cultural contents and provide a basis for new product development, activity planning, and route optimization. Digital technology can provide support for services such as virtual guided tours, online exhibitions, interactive maps, digital collections, and virtual characters, extending the time for tourists to contact regional culture from the travel site to before and after the trip. AIGC and other technologies can cooperate with creative sketches, scene rehearsals, promotional content creation, etc., to improve the efficiency of early planning, but the final works must be completed by professional personnel and cannot reuse the same cultural content multiple times [9]. Enterprises

should also create an open cooperation network to collaborate with local governments, cultural tourism scenic spots, cultural venues, travel agencies, intangible cultural heritage inheritors, hotels, commercial districts, educational institutions, etc., through joint activities, route development, brand collaboration, study tours, etc., to expand the value boundary of the IP. The integration of digital operations and cross-border collaboration can enable regional cultural IPs to break through the limitations of individual enterprise capabilities and penetrate deeper into the more complete cultural tourism industry chain.

5. Improving the guarantee mechanism for cultural creative enterprise innovation management

5.1. Optimizing organizational processes and cultural tourism project management mechanisms

For the long-term operation of regional cultural IPs, a stable organizational structure and project management system are required. Enterprises can establish IP project leaders or cross-departmental cultural tourism project teams, with cultural research, product design, scenic spot operation, marketing communication, and tourist service personnel participating in the decision-making of important projects, reducing deviations in the transfer of cultural creativity within departments. The project process is divided into six stages: resource identification, concept planning, scene design, visitor testing, formal operation, and review and accumulation. Each stage has an evaluation node. Those with insufficient cultural authenticity, poor visitor experience, or high operational costs cannot directly proceed to large-scale implementation. Enterprises must also establish a project information accumulation system, converting visitor feedback, activity data, sales performance, cooperation effects, on-site issues, etc. into case files to provide support for subsequent development [10]. Intellectual property management can serve as an auxiliary guarantee, providing basic protection for representative visual images, names, and creative content. However, the management focus should be more on the operation of cultural tourism projects, continuous content updates, and optimization of visitor experience, so that the organizational mechanism truly serves the coordinated development of cultural value and tourism consumption.

5.2. Establishing a multi-dimensional performance evaluation and cultural tourism innovation incentive system

Traditional cultural creative enterprises usually regard sales volume as the main criterion for the success or failure of new products, which easily leads the team to overly focus on short-term bestsellers and neglect cultural dissemination, visitor experience, and long-term brand accumulation. The innovation performance effect of regional cultural IP should create a more comprehensive evaluation system. In addition to operating income and profits, indicators such as visitor stay time, activity participation rate, cultural product conversion rate, repeat purchase rate, recommendation willingness, social dissemination degree, brand recognition degree, number of cooperation projects, and cultural dissemination effect can also be included. In the early stage of new project development, value should not only be judged by short-term sales volume, but also by whether visitors are willing to participate, share, and experience again. For scenic projects, it mainly examines changes in secondary consumption and night consumption. For study tours, it observes the completion rate and satisfaction with the courses. For cultural creative spaces, it investigates the conversion rate of visitors and the activity of user communities. Employee incentives should also cover cultural research, creative planning, visitor services, activity operations, and cross-departmental collaboration, so that each position can receive clear feedback from

the long-term development of the IP. After multi-dimensional evaluation, enterprises will reduce the tendency to focus only on sales data and form a relatively coordinated management goal for cultural dissemination, tourism experience, and operational benefits.

6. Conclusion

The empowerment of cultural creativity enterprises by regional cultural IP essentially involves transforming local culture from design materials into sustainable tourism resources and brand content. Enterprises should break away from relying on popular symbols, single-item sales, and short-term marketing, and form a complete operational mechanism from aspects such as cultural identification, product development, visitor experience, digital dissemination, and project management. The value of regional cultural IP is not only a visual image, but also local memory, cultural content, tourism experience, and scene extension ability. In the future, cultural creativity enterprises need to attach importance to the combination of local cultural research and tourism operation, and through cross-border cooperation with entities such as scenic spots, venues, intangible cultural heritage inheritors, and travel agencies, to increase visitor participation and brand influence. Only by achieving the organic connection of cultural resources, tourism scenarios, product innovation, and enterprise management can regional cultural IP transform from a short-term communication hotspot into stable tourism brand assets.

Disclosure statement

The author declares no conflict of interest.

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