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Research on the Construction of Urban Cultural IP: Analysis of the Innovative Mechanism of Urban IP Narrative and Traffic Empowerment

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Abstract:
In the process of urban cultural communication, the integration of traffic economy and digital media has become an inevitable trend, and urban IP has gradually evolved from the original visual symbol to the narrative level, focusing on content production, value conversion, public participation and other aspects.In this study, the cultural IP of Jingmen City is taken as the research object, and theories such as semiotics, narratology and brand communication are introduced, and Combining literature research, case analysis and field investigation are carried out to deeply analyze the narrative practice of Jingmen City.The research has found that Jingmen has resources such as Qujialing Site, Guodian Chu Slips and Xianling Mausoleum. It has already established an IP development foundation that combines tourism, industry and new media dissemination. However, there are also many problems, such as the same narrative content, low efficiency of traffic conversion, and low brand value.In order to solve the problem of how to allocate attention in the process of urban narrative, this paper puts forward four core mechanisms, including value accumulation and traffic conversion, and builds a "traffic empowerment-narrative innovation" model, so as to form a closed loop.

Keywords:
Urban IP; Urban Narrative; Traffic Empowerment; Cultural Communication; Jingmen

1.Introduction

The 14th Five-Year Plan for Cultural Development puts forward the strategy of strengthening cultural empowerment to give full play to culture's function in activating development momentum and elevating development quality.[1]. In the context of digital media, urban IP serves as an effective carrier for integrating cultural resources. It not only can integrate local cultural resources and enhance the quality of the city's image, but also can increase the value of urban tourism development.In this case, the focus of urban IP development should be shifted from visual symbols to cultural stories, and the communication between different media should be coordinated [2-3].It is necessary to solve the problems of cultural resource translation, homogenization narrative and dependence on traffic [4-5].Jingmen boasts unique cultural resources represented by Qujialing Site, Guodian Chu Slips and Xianling Mausoleum, and remarkable cultural achievements, yet deficiencies remain in resource integration, traffic conversion, value accumulation and other respects.Against this backdrop, this paper takes Jingmen as the research object, analyzes its current situation and practical

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challenges, and focuses on the role of traffic power in urban IP narration. It examines how the digital media environment facilitates the development of narrative dissemination, and puts forward feasible suggestions for value accumulation, traffic conversion and other aspects, with a view to advancing the sustainable operation of urban brands and urban cultural development.

2. Related Concepts and Research Foundations

2.1 Connotation and Constituent Elements of Urban IP

Urban IP is a system of cultural identification; it is built on local cultural resources. After symbolic building and creative change, the cultural features of a city can be shown more fully. Its main aim is to let people form a strong emotional tie with the city, and to raise their recognition of the city through visual expression and personality. Creative ideas should be put into the process of urban IP building, so that the value of urban construction can be raised and different resources can be joined together. Lin Zhu thinks that urban IP building is clearly different from traditional city image building[6]; it has strong cultural roots, a special narrative, and a fairly strong ability to turn value. It includes five elements, namely narrative content, cultural core, communication media, visual identity and derivative industries; these elements should work together, so that urban cultural resources can develop in a lasting way.

2.2 Concept and Content of Urban IP Narratives

Urban IP narrative is a process; in this process people can encode urban culture and pass it on, and urban cultural identity can be formed in this way. This narrative system has clear features and coherence; it can show the value position of a city, and it can also let people feel the special culture of the city through a series of stories and symbols. When transmedia storytelling is used, the lines between media and text are broken, and urban cultural memory can be reproduced in many ways, such as physical space and interactive media. Urban IP narrative resources come from many sources, such as folk customs, historical events, architectural heritage, dialects and so on; these resources can provide good conditions for urban IP development.

2.3 Connotation and Role of Traffic Empowerment

Traffic empowerment is a necessary need in digital media development; it can draw public attention, raise cultural influence through content spread, and form good interaction between users and media. This process can be summed up as“traffic gathering, attention gaining, value changing, brand accumulating.”Compared with other ways, it is more close to the lasting development of urban IP; it also helps raise urban cultural content through micro-videos, social media, user co-creation and so on. At the same time, the communication mechanism needs to be improved, the meaning of urban culture needs to be deepened, and the cohesion and attraction of the city need to be raised. Brand empowerment can make media more attractive; it can also raise cultural identity, let consumers feel a strong sense of identity, and gather many brand assets.Current Status and Narrative Challenges of Jingmen’s Urban Cultural IP.

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3. Current Status and Narrative Challenges of Jingmen's Urban Cultural IP

3.1 Overview of Urban Cultural Resources and Foundations for IP Development

3.1.1 Overview of Historical and Cultural Resources

Jingmen, located in the heart of Jingchu, has outstanding historical and cultural resources, which are unique and diversified.Qujialing Site is a typical representative of rice planting civilization in the middle reaches of the Yangtze River, and the excavation of Guodian Chu Slips is also a major breakthrough, which can reflect the development of Chu culture in the pre-Qin period.The educational activities carried out by Lu Jiuyuan in Xiangshan and the establishment of Longquan Academy were related to the development of Neo-Confucianism in the Song Dynasty. The Mingxian Mausoleum was unique in the Ming Dynasty because of its unique "one mausoleum two mounds" structure.In addition, there are also many intangible cultural heritages, including Panlongcai, Jingmen shadow puppetry and so on, which can be passed down to the present day with the help of folk legends, dialects and so on, and have formed a relatively perfect regional cultural resource system, which has a strong historical sense and is enough to reflect the traditional culture and tangible heritage.In the process of creating urban IP, these resources can play an important role in narrative construction, content extraction and so on.

3.1.2 Review and Classification of Existing Urban Cultural IP

In the process of promoting the construction of urban cultural IP in China, many effective ways have been formed, which can be divided into six categories according to operational logic and communication strategy. At present, the most common way is to obtain attention through events, and the popularity is short-lived, but it is conducive to the promotion of urban culture.The introduction of Asian elephants into Yuxi has attracted the attention of the media, and the ecological city image of the city has been enhanced[7].The second is to promote the development from the perspective of local culture, to analyze folk traditions and inherit historical heritage, and to form a unique urban cultural identity.This practice is relatively common in Qingdao and other cities, which requires in-depth interpretation of cultural resources to highlight the uniqueness of IP.The third is to carry out communication through the matrix, to integrate online and offline resources, and to coordinate the relationship between different levels of media.In the construction of cultural tourism cities in Hubei, the practice of "Splendid Rivers and Mountains" has made people deeply aware of the advantages of this communication [8].Fourth, cross-sector integration should be implemented, combining urban IP with film and television, education and other fields, and using cultural symbols to enhance the value of the city[9]. Fifth, long-term operation should be upheld to continuously optimize content, coordinate the development of diverse industries, and build robust brand influence. In the development of cities such as Wulong, it should be noted that while the internet can generate short-term viral popularity for a city, it remains necessary to continuously enhance brand influence and uphold long-term operation.Sixth, the strength of micro-videos should be brought into play, and the chain of communication should be built through micro-videos, short videos and so on, so as to achieve the purpose of online dissemination and secondary diffusion. However, we should also realize that this model is likely to lead to superficial cultural representation and content homogenization.

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The above methods show that in the process of developing urban cultural IP, it no longer focuses on building a single image, but pays attention to operation, communication and cultural development, which is an inevitable trend.This method can also bring reference for the development of Jingmen City IP, which can help to analyze its narrative challenges and development foundation.

3.1.3 Current Status of Jingmen's City Image Communication

In recent years, Jingmen has continuously promoted the transformation of cultural resources and integrated urban image into its own development, emphasizing that it should become a new gateway of Jingchu, and "Honesty and Hospitality" has become a cultural concept[10].At the policy level, the government has rolled out a suite of policies, providing a foundational basis for the cultivation of geographical indication brands and the protection of intellectual property rights, while also enabling local industries to fully leverage cultural resources.[11-12].On this basis, Jingmen has built a unique urban IP framework and integrated media, culture and tourism.

In the development of cultural tourism, historical and cultural resources such as the Qujialing Site should be fully leveraged. Meanwhile, priority should be given to developing sports and leisure projects represented by paragliding, and a range of experiential projects should be created to build a sound cultural tourism IP system.At the industrial level, Jingmen City should deepen the construction of IP, promote the development of specialty agriculture, green chemicals, health and wellness and other industries, and actively organize citrus cultural tourism festivals to achieve effective integration of production demonstration and experience projects, and enhance cultural communication[13].

Jingmen has been striving to build a new media matrix in the field of communication, appointing more than 20 bloggers and cultural tourism influencers as "ambassadors" to operate more than 100 accounts on WeChat, Douyin and other platforms, and the communication performance of WeChat channels and Douyin accounts in the city is outstanding, ranking among the top in Hubei Province, publishing 700 short videos.The "City Explorer" and other live broadcast activities have enhanced the visibility of the city's activities and attractions, and more and more people are willing to go camping and paragliding[14].In general, the city has built a large number of communication channels and a wealth of IP resources, but it is necessary to enhance the integration between media communication, cultural resources and content, and coordinate them as a whole, which is an inevitable requirement for the development of the city.

3.2 Narrative Practices of Jingmen's Urban Cultural IP

3.2.1Government-Led Narrative Practices

Government offices and cultural tourism departments are the main people who shape the urban cultural IP story; this story is built on joining cultural resources, on government-led media spread, and on building a full story frame. These contents include Mochou Village, Shengjing Mountain, Qujialing Site and so on; they can be shown in full through different ways, such as museum shows and cultural festivals, so that history can be brought back to life, and Chu culture, sports and leisure culture and so on can be passed on. The government sees communication as the most key link; it sets up a new media matrix, organizes cultural tourism ambassadors, holds cultural festivals and so on, so that cultural symbols can become more attractive. From the above

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analysis, people can see that the government's story has a strong ability to join resources, and it can play an important role in value direction; however, it only brings in resources and promotes them, and the content story still needs to be improved, so that culture can be grown over time.

3.2.2Narrative Practices Involving Market and Public Participation

For urban IP development, the public and market actors can use more different ways to tell stories; they can also bring a good experience to the audience. When activities are held in cultural and business places, the audience can get a good experience; they can feel the special charm of farm culture and traditional crafts, join festivals, and take part in workshops. Many residents and tourists can get a good experience when they join in; they can also use this experience to make stories, and even rural tourism development can produce special stories.

Compared with the story led by the government, this kind of story has a closer link with people's lives, and it can draw people's attention. In market development, the most important thing is to push consumption; so the story is more broken and more personal, and it does not fit well with the city's story frame.

3.2.3Narrative Practices Involving Market and Public Participation

New media platforms are needed for pushing urban cultural IP; they can form a special content ecosystem, and the government, users, internet celebrities and so on all take part in it. Official accounts have a strong ability to spread information; this information includes content about cultural tourism, city views and so on. Cultural tourism internet celebrities can introduce local foods to tourists, and they can guide tourists to try them through short videos. Ordinary users can also record their rural tourism trips, and they can promote city culture when they write content.

Many actors take part in Jingmen City's story; this has made the story more expressive and has widened its topic. However, these actors do not work together well; the topic is not stable, and the content does not continue, so the new media story scene is broken and varied.

3.3Major Challenges in Jingmen's Urban Cultural IP Narratives

3.3.1Homogenization of Narrative Content and Insufficient Distinctiveness

Jingmen has many good cultural resources, such as Mingxian Mausoleum, Qujialing site and so on; however, when people look at the current IP story, they only stay at the level of cultural symbols, they do not look into the deeper meaning of the culture, and the city lacks a cultural position, such as "Honesty Jingmen" and "Jingchu Gate". Short videos are used a lot in cultural creation, but the content is quite dull; sports, history and local industry do not link together, and there is no good storytelling system, so this does not help Jingmen build a special urban IP.

3.3.2Insufficient Coordination among Narrative Actors

Jingmen has built a story scene with many actors, such as government offices, market actors and ordinary users; however, these actors do not work together smoothly. The government-led story pays attention to pushing cultural resources and shaping the city image; the market actors' story pays attention to selling products

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and raising consumption conversion; the public's story pays attention to sharing life experiences. These actors are clearly different in how they express, how they organize content and what they aim for in the story. The three kinds of participants do not have close contact when they create content, and a good story system has not been formed; this does not help build a full urban IP story.

3.3.3Insufficient Traffic Conversion Efficiency

Jingmen has actively made short videos and held live broadcasting activities, and it has got good results in cultural building; but even though the city is quite visible online, the change from online attention to cultural identity is not smooth. At present, there are too many promotional activities in culture and tourism, and online and offline content are not joined deeply enough; at the same time, cultural stories and industrial intellectual property rights are not joined deeply enough. In agriculture and industry, the introduction of products and industrial information is quite simple, and the local cultural value cannot be shown; this does not help turn online traffic into economic and cultural value.

3.3.4Insufficient Narrative Continuity and Value Accumulation

Jingmen's urban IP relies a lot on big festivals, live broadcast activities and different events when it spreads, but the content story has not become serial or regular, and the public's attention has slowly gone down. As the popularity of these activities weakens, the making of visual symbols, short videos, themes and other content has not been updated, and there is a lack of connection and development; a stable symbol system, story system and character system cannot be formed. At present, the city's story resources are scattered, and media platforms have not joined together or shared content; short-term digital traffic cannot be turned into urban cultural brand assets, and this limits the development of the city's IP brand.

4.Innovation Mechanisms of Urban IP Narratives through Traffic Empowerment

4.1 Reshaping Urban IP Narratives through Traffic Logic

4.1.1Attention Scarcity and the Restructuring of Narrative Content

When digital media become common, audience attention is harder to get, and the main point of urban IP stories also changes a lot; when city culture is passed on, traditional stories are quite full, but short video platforms cannot give people a good emotional experience, and they cannot let the context work well; historical and cultural resources carry a lot of information, so city communicators should turn the story into visual language, help people get over understanding problems, and fit the media environment better; at present, when city IP content is organized and chosen, it should show cultural value and also have a strong sense of spread, which means people should protect cultural truth and stop the over-pursuit of attention from making cultural content too shallow.

4.1.2Algorithmic Recommendation and the Restructuring of Narrative Dissemination

Platform recommendation rules can change how urban IP content is given out and produced; some recom-

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mendation rules depend on user behavior signs, such as share rate, likes and comments; in this way, short videos, visual content, emotional connection and content with hashtags can become more visible; in Jingmen, the use of paragliding and the making of the "Fly to Have Fun" theme let the content become more visible in visual design, topic tags and other parts; platforms can use algorithms to strengthen content templates, and this will make stories become similar, while city culture will be copied and spread fast; urban IP stories should fit the platform's spread logic in topic setting, visual presentation and story rhythm, and they should fully use the good points of local culture.

4.1.3User Participation and the Restructuring of Narrative Actors

The rise of social media has changed the way cities tell stories; more and more people become important participants in the story process, such as tourists, local residents, cultural tourism influencers and so on, and urban IP spread has changed from one-way sending to many-person creation; in Jingmen, cultural tourism ambassadors make experience content, and tourists can also upload good content to the internet when they visit Mochou Village, Shengjing Mountain and other attractions; this content can join well with personal consumption scenes, daily life and personal experiences, and it brings new views into city stories; however, people should note that if too many people take part, the content quality will be uneven, and the content will be quite broken; therefore, the government should guide people to pay attention to the topic, coordinate values, join resources, and build a good urban story frame.

4.2Core Mechanisms of Urban IP Narrative Innovation

4.2.1Content Transformation Mechanism: From Cultural Resources to Communicable Stories

When content is changed, the aim is to let culture be told in a clearer way, so that fixed images can become moving images, and story coding can be put into this step; when this change is made, city workers should look deeply at the cultural signs of rice farming, and they should pull the main theme out of the historical facts of Mingxian Mausoleum and Guodian Chu bamboo slips; by setting a story, describing a person and making an event, abstract culture can be turned into a story that is easy to understand and easy to reach, and cross-media change should be guided by the features of media spread; in this way, short videos can do their job, a good setting for experience stories can be given, cultural creative products can play their part, and cultural signs can be put into people's daily life; by this means, a path of content change can be set up, so that people can understand culture more deeply, and the result of spread can be raised.

4.2.2Multi-Actor Collaboration Mechanism: From Fragmented Communication to Collaborative Co-Creation

When a many-actor teamwork way is built, city workers need to join broken content together and build a full story system; government offices and cultural tourism departments are in charge of giving direction for city story building, joining cultural resources, and setting topics; cultural tourism companies, scenic spots, workshops, MCN groups and other market bodies should work together, so that business change can be reached, good experiences can be made, and content can be developed; cultural tourism influencers, tourists, residents and others can give support through their own way of telling stories; this way asks all actors to share

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the same content, it also lets them express in different ways under the frame of city cultural position, and it forms a good team tie among the government, the market and the public; this way asks all actors to share the same content, it also lets them express in different ways under the frame of city cultural position, and it forms a good team tie among the government, the market and the public.

4.2.3Traffic Conversion Mechanism: From Attention to Identification and Action

In this way, the traffic change way can draw people's attention, and it can also lead to real action, so that cultural recognition can be reached; the first step is to draw audience attention, and to push the popularity of urban IP through emotional talk and topic planning; second, city workers should tell the story in more depth, help the audience understand the city spirit and local culture, so that the audience can form cultural awareness and feel an emotional tie; last, content should be joined with cultural experience, consumption settings, tourism routes and so on, so that cultural recognition can turn into action, such as sharing content by choice, experience consumption and so on; this way can lead people from attention to action, and digital traffic will not stay only at the spread number, but will bring more value for the growth of the cultural tourism industry.

4.2.4Value Accumulation Mechanism: From Short-Term Traffic to Brand Assets

When a value gathering way is built, the aim is to make urban IP depend less on periodic growth, and to turn short-time traffic into long-time value through the gathering of systematic content and the running of the system; when spread is carried out, city workers need to make many good stories and create visual signs, they should put these contents into resource banks and story stores, and they should update them on a regular basis; these resources can be used again and again, and they can be used in physical space, cultural products and short videos; at the same time, a good feedback way should be formed, so that the spread result and audience recognition can be judged from many sides, and the spread results can be sent back to the running plan and content making; in this way, content gathering, asset change, long-term running and feedback repeat can go on without stop, urban IP can grow in a lasting way, and a good brand can be formed.

4.3 Operational Logic and Model of the Innovation Mechanisms

4.3.1Interrelationships among the Core Mechanisms

The four ways in urban IP story innovation do not stand alone; they are closely tied together, and this is the base for story innovation; they can turn cultural resources into content through story coding and cultural polishing. Many-party teamwork gives team support for content making; it needs the government, the market and the public to work together, and it needs many actors to turn media spread into true value, and to raise cultural understanding and emotional tie. Value gathering turns spread results into urban brand assets, and it runs and changes these assets; in this way, a full process of value gathering, team spread and content making is formed, and repeated development is reached through a feedback way.

4.3.2The "Traffic Empowerment–Narrative Innovation" Cyclical Model

In this study, the "story innovation" model is built on a certain way; it can be called "feedback and repeat", and its running process can be called "resource input–story change–value output". In the input layer, city workers need to focus on the digital media environment, industrial resources, cultural tourism assets, folk tra-

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ditions and so on. In the change layer, they need to work with many actors to code cultural resources, so that story content can fit different media environments better, and cross-platform spread can be reached. In the output layer, traffic change can let the audience pay attention to urban culture, feel an emotional tie, and take action such as consumption and content sharing; the results of the above analysis are gathered to form lasting urban IP assets. In the feedback layer, city workers need to grasp market response, public evaluation and platform data, adjust the spread plan in a dynamic way, and lead the story into the next round of story making.

In urban IP building, city workers need to fully use a set of cultural resources, such as Mingxian Mausoleum, Qujialing site and so on, and join sports tourism and other industries; through many-party spread, many-party participation and other ways, the above resources are turned into story content, and this can draw internet users' attention, raise their cultural identity, and reach the aim of consumption. When the brand runs, content is made richer and richer, and IP value goes up again and again; this changes the old line spread model into a moving system, and traffic, resources, content and value are joined well. This model is more open, more interactive and more lasting; openness means many actors take part in urban IP development, such as government departments, tourists, residents, companies and so on; interactivity means user feedback can affect urban IP development, and brand assets can be updated and raised, so they do not depend on a single traffic source or event.

4.3.3Key Conditions for the Effective Operation of the Innovation Mechanisms

When urban IP development is pushed, city workers need to coordinate the ties among culture, media and feedback, and reach a balance; they need to turn the story into a language that readers can understand, and use historical data to raise the pull of spread, but they must not use cultural symbols only to reach the aim of spread; they need to make spread and story plans, and they should take platform features into account, so that urban IP can show cultural features, and cultural value should not be ignored when algorithms are favored. In addition, city workers should keep updating content, take in market feedback, public response and platform analysis, improve the topic and content of the story, and form a cycle of "feedback, spread, improvement and re-spread"; this cycle can push the story way of urban IP to improve without stop.

5.Conclusion

When digital media grow, urban IP has made steps in story running, visual sign building and other parts; this paper takes Jingmen as an example, studies the city's IP story practice and cultural resources, and tries to understand changes in spread practice and story content under traffic-led media logic; the study results show Jingmen has gathered many good cultural resources, such as Mingxian Mausoleum, Guodian Chu Slips, Qujialing Site and so on; when IP is built, it has made steps in new media spread, cultural tourism and local industries; it has solved many problems, but some weak points still exist, such as not enough brand value gathering, low traffic change efficiency, poor teamwork among actors, and stories becoming too similar; four ways can solve these problems, including value gathering, traffic change, content change and many-actor teamwork; a "story innovation traffic empowerment" cycle model is built, and it includes feedback and repeat, resource input, value output and story change; the study points out urban IP development should not only go after being seen, but also use media attention to raise cultural identity and understanding, and turn it

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into real action; in this case, people should join online and offline resources, use many-actor teamwork, and make changes in cultural resources; therefore, when urban IP is developed, people should make up for the weak points of today's media logic, raise cultural truth, and make more good content to form a better brand running way; this study has many weak points; it only looks at one case, cannot get exact data, and cannot study audience feelings and thoughts; in the next stage, people should do surveys, study user behavior, and compare cities to improve the effect of the way.

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