

# Scene Remodeling and Digital Empowerment: An Analysis of the Implementation Paths and Strategies for Foshan 'Kung Fu' and 'Lion Dance' IP-driven Integration of Culture, Commerce, and Tourism

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## ABSTRACT

Against the contemporary backdrop of converging digital and experience economies, the value realization pathways for traditional cultural IP are undergoing profound transformations. As cultural IPs with significant international influence, Foshan's "Kung Fu" and "Lion Dance" possess a solid foundation for integrated development in culture, commerce, and tourism. However, they still face practical bottlenecks such as solidified consumption scenes, superficial experience models, and lagging digital applications, which constrain the deep release of their value potential. This paper, using scene theory and digital empowerment theory as its core analytical framework, systematically explores two core implementation paths to drive the value chain leap of Foshan's "Kung Fu" and "Lion Dance" IP. The study argues that the key to breaking through the current predicament lies in implementing a dual-drive strategy of "scene remodeling" and "digital empowerment." The scene remodeling path advocates for transcending traditional "tourist spot" thinking by transforming static cultural landmarks into dynamic, deeply engaging "experience fields" through the narrativization, immersion, and lifestyle integration of physical spaces, thereby activating and enhancing existing resources. The digital empowerment path emphasizes leveraging cutting-edge technologies like virtual reality (VR), augmented reality (AR), and big data to break through physical time-space constraints, creating entirely new virtual consumption scenes and interactive experience models to unlock incremental value. To ensure the effective implementation of this dual-drive strategy, it must be supported by a cross-disciplinary industrial ecosystem, a training system for composite talent, an IP protection mechanism for the digital age, and targeted policy guidance. This research aims to provide a theoretically profound and practically operable set of pathway solutions and strategic references for the deep integrated development of Foshan's "Kung Fu" and "Lion Dance" IP, as well as for similar cultural IPs in China.

## KEYWORDS

Scene Remodeling; Digital Empowerment; Cultural IP; Integration of Culture; Commerce; and Tourism; Experience Economy; Foshan Kung Fu

## 1. INTRODUCTION

The global economy is currently accelerating into a new phase driven by experience as its core and digitalization as its engine. The rise of the experience economy has shifted consumer behavior from simple product acquisition to the pursuit of personalized, immersive, and emotional processes. Meanwhile, the iteration of digital technology has brought disruptive changes to the production,

dissemination, and consumption of cultural content. Against this grand narrative, traditional cultural IPs, which carry national memories and spiritual identities, are facing unprecedented opportunities and severe challenges. How to make them "come alive" from dusty history, "catch fire" in contemporary society, and ultimately "integrate" into the modern industrial system has become a major issue concerning cultural inheritance and economic innovation.

Foshan, a dazzling pearl in the cultural landscape of the Guangdong-Hong Kong-Macao Greater Bay Area, has nurtured the "Kung Fu" and "Lion Dance" cultures, which have long been renowned internationally for their unique charm, forming cultural IPs with high recognition and emotional appeal. From the chivalrous spirit of Wong Fei-hung and Ip Man to the majestic power of the Southern Lion Dance, these cultural symbols are not only the city card of Foshan but also an important component of China's cultural soft power. However, despite possessing such a rich "cultural mine," Foshan has found it difficult to promote the deep integration of its "Kung Fu" and "Lion Dance" IPs with the culture, commerce, and tourism industries. Although related tangible and intangible cultural heritage is scattered throughout the city and countryside, its value conversion efficiency is not ideal.

The core reason for this lies in the path dependency and model solidification of its value realization. Existing development models are mostly "resource-oriented" rather than "experience-oriented," treating cultural IP simply as "tourist attractions" for viewing or "symbols" for copying. This leads to monotonous and solidified consumption scenes, where tourists' experiences remain at a superficial "whirlwind tour" level, making it difficult to form deep emotional connections and sustained consumption motivation. At the same time, in the face of the digital wave, Foshan's "Kung Fu" and "Lion Dance" IPs have responded relatively slowly. The application of digital technology is mostly limited to auxiliary aspects such as publicity and marketing, and has failed to truly penetrate the core of the cultural experience to create new and attractive digital consumption products and services. This combination of "outdated" physical scenes and a "lack" of digital experiences constitutes the core bottleneck restricting its development.

Therefore, the central question of this research is: Facing the dual challenges of the experience economy and the digital age, what are the effective implementation paths for Foshan's "Kung Fu" and "Lion Dance" IP-driven integration of culture, commerce, and tourism? How can the current development dilemma be solved through the systematic remodeling of physical consumption scenes and the strategic empowerment of virtual digital experiences, and how can a support strategy system be built to sustain these paths? This paper will use scene theory and digital empowerment theory as its theoretical cornerstones to deeply analyze the practical bottlenecks in the integrated development of Foshan's "Kung Fu" and "Lion Dance" IPs. On this basis, it will systematically construct and demonstrate the two core paths of "scene remodeling" and "digital empowerment," and finally propose corresponding strategic guarantees. The aim is to provide a clear roadmap for Foshan's practical exploration and to offer valuable theoretical insights for the revitalization of traditional cultural IPs nationwide.

## **2. THEORETICAL ELUCIDATION: REMODELING THE IP VALUE CHAIN THROUGH SCENES AND EMPOWERMENT**

To construct the implementation paths for the integrated development of Foshan's "Kung Fu" and "Lion Dance" IPs, it is first necessary to clarify the core role of "scenes" and "digital empowerment" in remodeling the cultural IP value chain at a theoretical level. This is not only a methodological foundation but also a paradigm shift in thinking—from a traditional resource-based mindset to a people-centric experience-based mindset, and from an isolated industrial mindset to an ecosystem mindset of cross-disciplinary integration.

## **2.1. Scene Theory: The Core Logic of Integrating Culture, Commerce, and Tourism**

Scene Theory, first proposed by sociologists, has been widely applied in recent years in the fields of urban planning, marketing, and cultural studies. The core idea of this theory is that a "scene" is not merely a physical space, but an "experience field" (place) jointly constituted by a specific space, crowd, activity, content, and emotional atmosphere [1]. It emphasizes that what people consume is not just the product or service itself, but the lifestyle, social relationships, and emotional experiences embedded in a specific scene.

In the context of integrating culture, commerce, and tourism, scene theory provides us with a new cognitive framework that transcends the concept of "tourist attractions." The traditional "tourist attraction" mindset treats cultural heritage as an object to be gazed upon, with the tourist as a one-way viewer. In contrast, the "scene" mindset emphasizes interaction and co-creation among subjects. Cultural content, commercial formats, and tourism activities are organically organized under a unified narrative framework, and tourists are invited to become participants in the story and co-creators of the experience. A successful cultural scene should possess four key elements:

**Narrative of Space:** The design and layout of the physical space should tell a compelling story, with every detail serving the worldview of the IP, creating a strong sense of immersion.

**Immersiveness of Content:** The cultural content provided (such as performances, interactive installations, and interpretations) should allow participants to be fully immersed, forgetting the distractions of the outside world and achieving a state of flow.

**Sociality of Activities:** The scene should promote interaction and connection between people. Whether it is communication within a community based on common interests or emotional interaction among family members, sociality is the key to enhancing the stickiness of the experience.

**Emotionality of Experience:** The ultimate goal is to touch the emotions of the participants, evoking resonance, nostalgia, excitement, pride, and other feelings, thus forming profound memory anchors that drive consumption and repeat visits.

Therefore, guided by scene theory, the value realization path for Foshan's "Kung Fu" and "Lion Dance" IPs is essentially a process of continuously creating, operating, and iterating diverse, high-quality consumption scenes.

## **2.2. Digital Empowerment: The Amplifier and Incremental Engine of the IP Value Chain**

Digital Empowerment here refers not only to the simple application of information technology (informatization) but to the comprehensive, profound, and revolutionary remodeling of traditional industries by disruptive technologies such as big data, artificial intelligence, the Internet of Things, virtual reality (VR), and augmented reality (AR) [2]. For cultural IP, digital empowerment plays a key role on at least three levels:

**Breaking Through Time-Space Constraints and Expanding Communication Boundaries:** Digital technology, especially the internet and social media, allows the "Kung Fu" and "Lion Dance" cultures to instantly reach billions of potential audiences worldwide in various forms such as text, images, short videos, and live streaming, greatly reducing communication costs and broadening their sphere of influence.

**Innovating Experience Models and Deepening User Connections:** Technologies like VR/AR, motion sensing interaction, and the metaverse can create immersive experiences that transcend physical reality, allowing users to "personally" enter the world of the IP. For example, users can learn Wing Chun in a virtual space or interact with a virtual lion through AR technology in a real-world scene. This deep interactive experience can establish a stronger emotional connection than one-way viewing.

Reconstructing Business Logic and Creating New Value: Digital empowerment has given rise to entirely new business models, such as digital collectibles (NFTs), virtual items, cloud-based performances, and content payment, opening up new monetization channels for cultural IP. At the same time, by analyzing user behavior data, it is possible to achieve precise marketing and personalized customization of products and services, greatly improving business operational efficiency [3].

By combining digital empowerment theory with the cultural IP value chain, we can see that digital technology is remodeling every link from upstream content creation (such as AIGC-assisted design), midstream scene application (such as VR experience centers), to downstream derivative monetization (such as NFTs). It is not only an "amplifier" for enhancing existing value but also a "new engine" for creating incremental value.

### **2.3. Remodeling the IP Value Chain under a Dual-Drive Model**

Integrating scene theory and digital empowerment theory, the implementation path for the integrated development of Foshan's "Kung Fu" and "Lion Dance" IPs must be based on the logic of a dual-drive model of "scene remodeling" and "digital empowerment." This is a dynamic process where online and offline, physical and virtual, existing and incremental elements are intertwined and mutually reinforcing.

"Scene remodeling" focuses on the experiential upgrade of offline physical spaces and is the "foundation" and "body" of integrated development. Through the deep transformation of existing cultural landmarks, commercial streets, and tourist attractions, it activates existing resources and creates a tangible, knowable, and participatory offline experience closed loop, providing a solid real-world carrier for the IP. "Digital empowerment," on the other hand, focuses on the creation of online virtual space experiences and is the "extension" and "wings" of integrated development. It breaks through the constraints of the physical world, creates new digital content and interactive experiences, opens up incremental markets, and feeds back to offline scenes through online traffic, achieving synergistic diversion and value resonance between online and offline.

In this dual-drive model, the IP value chain is effectively remodeled: the cultural core is deeply translated through a scene-based approach, and then widely disseminated and diversely interpreted through a digital approach. Ultimately, in the dual scenes of the physical and virtual worlds, its cultural, social, and economic values are maximized.

## **3. PATH PREDICAMENTS: PRACTICAL BOTTLENECKS IN THE INTEGRATED DEVELOPMENT OF CULTURE, COMMERCE, AND TOURISM FOR FOSHAN "KUNG FU" AND "LION DANCE" IP**

Before constructing new implementation paths, it is necessary to accurately diagnose the practical bottlenecks currently facing the integrated development of Foshan's "Kung Fu" and "Lion Dance" IPs. These bottlenecks are interrelated and together form a systemic dilemma that hinders the release of the IP's value potential. The core of this dilemma can be attributed to the solidification of scenes, the superficiality of experiences, and the misalignment of digitalization.

### **3.1. Solidification and Fragmentation of Scenes: Monofunctional Spaces and Lack of Linkage Effects**

Currently, the physical spaces that carry the "Kung Fu" and "Lion Dance" IPs exhibit a clear characteristic of "point-like distribution and monofunctionality." They have failed to form an organically linked network of scenes, leading to a spatial situation where the three elements of "culture," "commerce," and "tourism" are "neighbors but not integrated."

First, the "museum-ization" dilemma of cultural venues. The core cultural landmarks, represented by the Ancestral Temple, Wong Fei-hung Memorial Hall, and Ip Man Hall, still primarily function as venues for displaying relics and static exhibitions. Their operational model is dominated by the traditional "ticket economy." The experience design within these venues lacks interactivity and storytelling, making visitors passive recipients of knowledge, which makes it difficult for them to have deep emotional engagement. These cultural "points" are like isolated islands, lacking effective connections with the surrounding commercial ecosystem. Their cultural potential is confined within their walls and fails to effectively spill over to empower the broader commercial and tourism spaces.

Second, the "superficial theming" problem of commercial spaces. Although some commercial districts (such as Lingnan Tiandi) or shopping malls periodically hold Kung Fu or Lion Dance themed festive activities or decorative exhibitions, these are often for short-term marketing purposes and have a "flash in the pan" characteristic. The implantation of IP elements remains at the level of superficial visual symbols and lacks deep integration with commercial formats. For example, there are few themed restaurants that can provide a complete "martial arts world" experience, retail spaces that deeply restore IP story scenes, or boutique hotels that integrate Kung Fu philosophy into their services. Commercial spaces have failed to become a field for the everyday life experience of IP culture.

Third, the "routinization" rather than "scenification" of tourist routes. The existing tourism product design mostly involves simply connecting the aforementioned isolated "points" to form "one-day tour" style sightseeing routes. This design logic is still one of "spatial displacement" rather than "scene switching." Tourists are merely shuttling between different geographical locations and lack a compelling storyline that runs through the entire journey. Therefore, the tourism process fails to form a complete, coherent, and climactic "sequence of scenes." The tourist experience is fragmented, making it difficult to form a holistic and profound brand perception [4].

### **3.2. Superficiality and Homogenization of Experiences: Lack of Interactive Participation and Weak Emotional Connection**

Due to the solidification and fragmentation of scenes, the tourist experience has become superficial and homogenized, which is a key obstacle to consumption conversion and brand loyalty enhancement.

First, from a "dynamic" culture to a "static" viewing. The essence of "Kung Fu" and "Lion Dance" culture lies in its dynamic, practical, and power-filled characteristics. However, in the current tourism products, the role of tourists is overwhelmingly that of "spectators," whether they are watching a standard martial arts performance or admiring a static set of lion head creations. The product design seriously lacks elements that allow tourists to "get moving," such as fun-based teaching of basic martial arts, interactive games simulating the "plucking the greens" ceremony, or DIY experiences of lion head making. This "eyes moving but body still" experience model greatly weakens the most charming part of the IP itself, creating a "glass wall" between the tourist and the culture.

Second, from "personalized" inheritance to "standardized" products. There are numerous schools of Foshan Kung Fu, and each lion dance troupe has a different style. This diversity is its charm. However, under the tourism development model that pursues scale and standardization, this rich personality is gradually being erased. The martial arts performances and lion dance programs that tourists see in different places are largely the same, making it difficult for them to feel the subtle differences and unique charm of different schools and lineages. This "one-size-fits-all" homogenized product not only reduces the attraction for tourists but also poses a potential threat to the diversity of cultural inheritance [5].

### **3.3. Lag and Misalignment of Digital Applications: "Two Skins" of Technology and Content**

In the face of the surging digital wave, the digital transformation of Foshan's "Kung Fu" and "Lion Dance" IPs has been hesitant and slow, with obvious problems of application lag and supply-demand misalignment.

On the one hand, the supply of high-quality digital content is seriously insufficient. In today's world where the younger generation has become the main consumer force, their main channels for obtaining information and entertainment have become fully digital and mobile. However, high-quality, widely influential digital content products (such as online games, animated series, VR films, and virtual idols) themed on "Kung Fu" and "Lion Dance" are almost non-existent. This supply-side deficiency makes the IP's voice in the new media environment insufficient, making it difficult to effectively reach and attract young consumer groups, resulting in a potential generational gap in inheritance.

On the other hand, the application model of existing digital technology is monotonous. Currently, the application of digital technology is mostly concentrated on the promotional level, such as publishing information and promoting activities through WeChat official accounts and Douyin short videos. While these applications are necessary, they do not touch the core of the cultural experience and fail to achieve a deep integration of technology and content. For example, few cultural venues use AR technology to bring relics "to life" and tell their stories; and few tourist attractions have developed interactive puzzle games based on LBS (location-based services) to transform the tourist's tour into a "treasure hunt." Technology is merely a "tool" rather than a "catalyst" for remodeling experiences and creating new scenes, presenting a state of "two skins" of technology and content. This lag and misalignment in digital applications have caused the IP to miss the huge opportunity to build a new gravitational field and open up new sources of value in the online space [6].

## **4. PATH CONSTRUCTION I: ACTIVATING EXISTING RESOURCES THROUGH SCENE REMODELING TO CREATE IMMERSIVE CULTURAL EXPERIENCES**

To break through the aforementioned dilemmas, the primary path is to systematically remodel the offline physical spaces. This is not a simple renovation or decoration, but a "spatial revolution" with the IP as the core narrative and immersive experience as the goal. The core logic lies in activating the originally static and isolated "existing" cultural resources into dynamic "scene assets" that can continuously generate attraction and consumption power by breaking down the functional boundaries of space, implanting interactive content, and creating a story-based atmosphere.

### **4.1. The "Theme Park-ization" Upgrade of Cultural Landmarks: From Static Exhibitions to Dynamic Narratives**

As the core carriers of IP culture, cultural landmarks such as the Ancestral Temple and Wong Fei-hung Memorial Hall must first break away from the "museum-style" operational thinking and draw on the design concepts of theme parks, transforming from a "container of static knowledge" to a "place where dynamic stories happen."

Narrative-based reconstruction of spatial layout. The tour routes of the venues should be redesigned so that they are no longer random wanderings but a carefully choreographed "hero's journey." For example, in the Wong Fei-hung Memorial Hall, the space can be divided into different themed areas based on his life story, such as "Learning Martial Arts in Foshan," "Establishing a School in Guangzhou," "Fame Throughout the World," and "Practicing Medicine and Martial Arts to Help the World." Each area can create a corresponding historical atmosphere through scene restoration,

multimedia interaction, and lighting effects. The visitor's tour process becomes a narrative experience of "traveling through time and space and retracing the path of Wong Fei-hung."

Interactive and gamified exhibition content. Combine static relic exhibitions with interactive technology. For example, in the Wing Chun exhibition area, motion-sensing interactive devices can be set up to allow visitors to learn basic moves under the guidance of a virtual coach and receive immediate feedback. In the lion dance exhibition area, AR technology can be used to allow visitors to see a virtual lion jumping on real plum blossom poles through their mobile phone screens, and they can even take interactive photos with it. In addition, a series of puzzle-solving tasks or "Easter eggs" related to the IP story can be set up in the venue to turn the visit into an interesting exploration game, enhancing the sense of participation and fun [7].

Regular implantation of "living performances." Change the current fixed-time, fixed-point, and distant stage-style performances. Integrate small-scale, situational "living performances" into every corner of the space. For example, in the restored scene of the "Po Chi Lam" pharmacy, there may be actors playing Wong Fei-hung's disciples dispensing medicine and seeing patients. In the martial arts hall, a wonderful unarmed or weapon-based sparring session may be performed at any time. These "sudden" performances break the boundaries of the stage, making visitors feel as if they are in a real martial arts world, greatly enhancing the sense of immersion.

#### **4.2. The "IP Theming" of Commercial Spaces: From Symbolic Embellishments to Lifestyles**

Promoting the extension of IP elements beyond cultural venues and their deep penetration into the city's commercial fabric, and transforming commercial spaces into a field for the lifestyle-oriented and fashionable experience of IP culture, is the key link connecting culture and consumption.

Creating flagship "IP+" new consumption formats. Encourage and guide market entities to develop new commercial formats that are deeply integrated with the "Kung Fu" and "Lion Dance" IPs. This could be an immersive restaurant with a "martial arts conference" theme, where diners can enjoy close-up Kung Fu performances while dining, and even participate in a simple "jianghu mission." It could also be a cultural and creative concept store with a "Lion Dance Guochao (China-chic)" theme, which not only sells high-quality derivatives but also has a workshop for experiencing lion head making and a themed afternoon tea area. These flagship stores will become new "internet-famous check-in spots" in the city and are themselves a tourist attraction.

Promoting the "overall scenification" of commercial complexes. Compared to cooperating with individual brands, promoting the overall IP theming of an entire commercial complex or characteristic block can create a greater scale effect. For example, a commercial street can be transformed into a "Republican-era martial arts style street," where the architectural style, shop signs, streetlights, background music, and even the attire of the service staff are all unified under the IP's visual system. The block can regularly hold "Lion King Competitions," "Martial Arts Master Parades," and other activities, seamlessly integrating consumption, entertainment, and cultural experience, and providing citizens and tourists with a "24-hour non-stop" IP-themed living space.

#### **4.3. The "Dramatization" of Tourism Products: From Connecting Attractions to Situational Experiences**

The core of upgrading tourism products through scenification lies in introducing a "dramatized" organizational mindset, designing a tourist route not as a simple "list of attractions" but as a "large-scale immersive drama" in which the tourist is the protagonist.

Developing "role-playing" themed routes. Design themed tourist routes with role-playing elements centered on the core characters or stories of the IP. For example, launch a "I am a disciple of Wong Fei-hung" one-day/two-day tour product. At the beginning of the trip, tourists will receive a "disciple

identity." Throughout the journey, they will need to complete a series of tasks, such as "becoming an apprentice and learning martial arts" at the Ancestral Temple, learning a set of introductory martial arts at a martial arts school, completing a "medicine delivery" mission at a designated restaurant, and finally participating in a small "lion eye-dotting" ceremony. The entire process is guided by professional NPCs (non-player characters) and is full of storytelling and challenges.

Creating "fully immersive" festival events. Upgrade city-level festival events, such as the Autumn Color Parade and the Lion King Competition, from "stage performances" to "city-wide carnivals." During the event, the entire core area is incorporated into a unified story background, and the city's landmarks, streets, and businesses all become part of the "drama." Citizens and tourists can not only watch the competition but also participate in various peripheral interactive games, such as "visiting martial arts masters" and "collecting stamps of lion dance troupes." The entire city becomes a huge, flowing IP theme park [8]. In this way, tourism is no longer a simple sightseeing tour in a different place, but a situational experience of deeply participating in local cultural life.

## **5. PATH CONSTRUCTION II: CREATING INCREMENTAL VALUE THROUGH DIGITAL EMPOWERMENT TO EXPAND VIRTUAL CONSUMPTION SPACES**

If scene remodeling is the deep excavation of existing physical spaces, then digital empowerment is the infinite expansion of virtual incremental spaces. In an era where digital existence has become the norm, building a rich, diverse, and high-quality digital content matrix and virtual experience scene for the "Kung Fu" and "Lion Dance" IPs is the inevitable choice to break through geographical limitations, win over young audiences, and open up new sources of value.

### **5.1. Digital Translation and Re-creation of Cultural Content: Building the Digital Soul of the IP**

The basis of all virtual experiences is high-quality digital content. It is necessary to systematically translate the cultural core of the "Kung Fu" and "Lion Dance" IPs into attractive content forms suitable for contemporary digital media dissemination.

Film, television, animation, and game development of core stories. This is the cornerstone of building the IP's digital influence. Active cooperation should be sought with top domestic film and television production companies, animation studios, and game developers to plan and produce high-quality web series, animated series, animated films, and even AAA-level console games centered on classic characters like Wong Fei-hung and Ip Man, as well as the legends of the Southern Lion. These flagship content products can, with their powerful narrative capabilities and audiovisual impact, build a grand and fascinating worldview for the IP and quickly accumulate a large fan base worldwide.

Creating an IP-exclusive Virtual Idol. Targeting the "Gen Z" generation's pursuit of anime culture and the idol economy, virtual idols based on "Kung Fu" or "Lion Dance" elements can be designed and launched [9]. For example, it could be a handsome "Guofeng (China-chic) youth" proficient in Wing Chun, or a cute and adorable "Lion Dance spirit" with multiple forms. Through professional team operation, the virtual idol can conduct live broadcasts, publish short videos, and hold online concerts on platforms such as Bilibili and Douyin, interacting deeply with fans and becoming the IP's "spokesperson" and traffic portal among young communities.

Developing lightweight digital cultural and creative products. In addition to heavyweight content products, a series of lightweight, easy-to-disseminate digital cultural and creative products should also be developed. For example, cooperate with social platforms such as WeChat and LINE to launch "Kung Fu emoji packs" and "Lion Dance dynamic wallpapers"; use AIGC technology to develop H5 applications that allow users to upload their photos to generate exclusive martial arts comic images;

and cooperate with digital music platforms to create "Guochao electronic music" that integrates traditional gong and drum scriptures with modern electronic music, allowing IP elements to seamlessly penetrate users' digital lives.

## **5.2. Virtualization of Consumption Scenes and Integration of Online and Offline**

The core of digital empowerment lies in constructing virtual consumption scenes that are parallel to or integrated with the physical world through cutting-edge digital technology, and in connecting the online and offline.

Building "digital twin" cultural landmarks and a metaverse space. Using technologies such as 3D scanning and game engines, the core cultural landmarks such as the Ancestral Temple and Liang's Garden can be replicated 1:1 to build a high-fidelity "Cloud Foshan" digital twin world. Regardless of their location, users can, through VR devices or computer screens, "personally" visit these famous historical sites in the form of virtual avatars and see historical restoration scenes or mythological interpretations that cannot be presented in the real world. On this basis, an open "Kung Fu metaverse" can be further constructed, where users can socialize, learn, compete, and trade, forming a perpetually existing online cultural community.

Developing augmented reality (AR) interactive experiences. The advantage of AR technology lies in overlaying virtual information onto the real world. A "Foshan Kung Fu" themed AR navigation and interactive APP can be developed. When tourists visit specific attractions, they can scan buildings or signs with their mobile phone cameras, and a virtual Wong Fei-hung will appear on the screen to explain the history, or a cute virtual little lion will appear as a guide. In addition, large-scale AR interactive installations can be set up at urban landmarks, where citizens and tourists can interact with huge virtual lions on the screen through motion capture, creating a unique "urban spectacle."

Promoting the closed-loop conversion of online traffic to offline experiences. One of the ultimate goals of the digital content and virtual scenes constructed online is to drive traffic offline. For example, in a Kung Fu-themed game, tasks related to real locations in Foshan can be set, and players who complete the tasks can get coupons for offline businesses; virtual idols can hold regular offline fan meetings; and digital collectibles purchased online can come with priority for specific offline experiences. Through the elaborate design of an O2O (online-to-offline) linkage mechanism, the large online fan base can be converted into actual tourists and consumers offline, achieving a value closed loop.

## **5.3. Intelligent Upgrading of Operation and Management: Data-driven Precision Decision-making**

Digital empowerment is not only reflected in the front-end consumer experience but should also run through the back-end operation and management, achieving intelligent upgrading through data-driven methods.

Building an IP-wide user data platform (CDP). Break through the various data touchpoints both online (APP, social media, e-commerce) and offline (ticketing, venues, retail), and integrate the scattered user information into a unified data platform to form a clear and three-dimensional user profile. This will help to deeply understand the interests, consumption habits, and behavior paths of different user groups.

Achieving precise marketing and personalized services. Based on user profiles, precise push of marketing information and personalized recommendation of products and services can be achieved. For example, for martial arts enthusiasts, newly opened martial arts experience courses can be pushed; for parent-child families, DIY activities suitable for children can be recommended. During the tourist's tour, the most relevant interpretation information or business discounts can also be pushed through the APP based on their real-time location and past interests, achieving "one thousand people,

one thousand faces" intelligent tourism services and greatly improving tourist satisfaction and consumption conversion rate [10].

## **6. STRATEGIC GUARANTEES: SYNERGISTIC MECHANISMS AND POLICY TOOLS TO DRIVE THE IMPLEMENTATION OF THE PATHS**

The successful implementation of the two paths of "scene remodeling" and "digital empowerment" is not a simple accumulation of individual technologies or projects, but a complex systematic engineering that must be guaranteed by a set of effective strategies. This system should cover multiple dimensions such as the industrial ecosystem, talent cultivation, IP protection, and policy support, and aims to clear obstacles and provide momentum for the implementation of the dual-drive strategy.

### **6.1. Building a Cross-disciplinary Synergistic Industrial Ecosystem**

Both the transformation of physical scenes and the development of digital content are highly dependent on the deep collaboration between entities in different fields. It is necessary to break down industry barriers and build an open, synergistic, and co-existent industrial ecosystem.

Establishing an "IP Industry Development Alliance." Led by relevant government departments, a cross-disciplinary industrial development alliance should be established, uniting cultural institutions (museums, intangible cultural heritage centers), technology companies (VR/AR, game developers, big data companies), cultural and tourism enterprises (scenic spots, hotels, travel agencies), commercial real estate, design colleges, and financial institutions. As a non-profit organization, the alliance aims to build a platform for information sharing, resource matching, and project cooperation, and to regularly hold industry forums and project roadshows to promote mutual understanding and cooperation between different entities and to jointly incubate large-scale, complex integrated projects.

Cultivating "chain-leading" enterprises and specialized service institutions. Focus on supporting one or two leading enterprises with strong resource integration capabilities, capital operation capabilities, and brand operation capabilities to become the "chain leaders" of the industrial chain. Through investment, mergers and acquisitions, and strategic cooperation, they can drive the synergistic development of upstream and downstream small and medium-sized enterprises in the entire industrial chain. At the same time, actively cultivate a number of "hidden champions" that provide specialized services in fields such as IP licensing, legal services, creative design, and marketing to provide high-quality "lubricants" and "accelerators" for the industrial ecosystem.

### **6.2. Establishing a Composite Talent Cultivation System**

Talent is the foundation for realizing all strategic visions. The advancement of scene remodeling and digital empowerment urgently requires a large number of composite talents who not only understand the "Kung Fu" and "Lion Dance" cultures but are also proficient in creative design, digital technology, and market operation.

Deepening the integration of industry and education and school-enterprise cooperation. Encourage local universities in Foshan and the Guangdong-Hong Kong-Macao Greater Bay Area, especially those in design, media, and information technology, to offer interdisciplinary majors or course modules related to cultural IP development. Promote the joint construction of internship bases and industrial colleges by enterprises and universities, so that students can be trained in real projects. Enterprises can set up special scholarships or use actual development problems as graduation design topics to achieve precise alignment between talent cultivation and industrial needs.

Implementing a "Master+" talent introduction and cultivation plan. On the one hand, it is necessary to improve the guarantee and incentive mechanism for intangible cultural heritage inheritors, old martial arts masters, and other "cultural masters," encourage them to open studios, teach apprentices,

and support them to cooperate across borders with modern designers, artists, and entrepreneurs to become "inheritor + creator" composite talents. On the other hand, it is necessary to actively introduce top talents and teams from home and abroad in fields such as digital content creation, immersive experience design, and IP brand management. Through project cooperation and the establishment of studios, they can bring advanced concepts and technologies to Foshan and cultivate a local core team in the process.

### **6.3. Innovating an IP Protection Mechanism for the Digital Age**

With the digitalization and virtualization of IP, the risk of it being infringed upon and pirated has also increased, and traditional intellectual property protection methods are facing new challenges. It is necessary to build a three-dimensional IP protection network that is adapted to the digital age.

Exploring the application of new technologies such as blockchain. Use the open, transparent, and immutable characteristics of blockchain technology to confirm and store the rights of the core digital assets of "Kung Fu" and "Lion Dance" (such as high-definition images, 3D models, design manuscripts, and digital collectibles). Every authorization, transaction, and use can be traced, which can effectively prevent piracy and infringement and provide solid evidence for rights protection.

Establishing a network-wide dynamic monitoring and rapid response mechanism. Cooperate with professional intellectual property monitoring institutions to use artificial intelligence and big data technology to conduct 7x24-hour dynamic monitoring of the entire network (including social media, e-commerce platforms, short video platforms, etc.). Once an infringement clue is found, an early warning will be triggered immediately, and rapid and effective strikes will be carried out through online complaints, sending lawyer's letters, and filing lawsuits. At the same time, strengthen public education on intellectual property protection and create a social atmosphere of respecting originality and boycotting piracy.

### **6.4. Providing Precise Policy Guidance and Financial Support**

The precise guidance and support of the government are important catalysts for the healthy development of the industrial ecosystem and the realization of innovative paths. The use of policy tools should shift from "flood irrigation" to "drip irrigation."

Establishing a "Special Fund for the Integrated Development of Culture, Commerce, and Tourism." A market-oriented special fund should be established, guided by government financial investment and actively attracting social and financial capital. The fund should focus on investing in integrated projects with high growth potential and strong innovation, but with large initial investment and high risks, such as large-scale VR experience projects, original animation and game development, and digital twin platform construction. Through equity investment, it can solve the financing difficulties of innovative enterprises.

Optimizing the innovation fault-tolerant and approval mechanism. For emerging fields such as scene remodeling and digital empowerment, many projects and models are new attempts. Government regulatory departments should adhere to the principle of inclusive and prudent supervision and provide a certain "trial and error space" for the exploration of new formats and models. In terms of project approval, a "one-stop" joint review and approval green channel can be established for cross-departmental and cross-disciplinary integrated projects to simplify procedures, improve efficiency, and create a relaxed and efficient policy environment for innovation and entrepreneurship.

## **7. CONCLUSION**

The path of integrating culture, commerce, and tourism for Foshan's "Kung Fu" and "Lion Dance" IPs is at a turning point in an era of shifting from being resource-driven to experience-driven, and

from extending offline to the co-existence of online and offline. By deeply analyzing the systemic bottlenecks it currently faces, such as solidified scenes, superficial experiences, and digital misalignment, this paper clearly points out that its future development lies in unswervingly implementing the dual-drive strategy of "scene remodeling" and "digital empowerment."

"Scene remodeling" is its foundation. It requires us to break the shackles of the traditional "tourist attraction" mindset with the determination of a warrior breaking his wrist, and to use narrative, immersive, and interactive methods to carry out a thorough "experience recreation" of the physical space, making it a "living" field that can carry emotions, promote social interaction, and stimulate consumption. "Digital empowerment" is its wings for soaring. It requires us to embrace cutting-edge digital technology with an open and forward-looking vision, and to build a rich and diverse digital content ecosystem and virtual experience space, thereby breaking through the physical limitations of time and space, capturing the attention of a new generation of consumers worldwide, and creating new points of value growth.

These two paths are not independent of each other, but are an organic whole of mutual dependence and mutual promotion. The offline immersive scenes provide the story blueprint and emotional foundation for the online digital content; and the widespread dissemination and interaction online, in turn, bring a steady stream of passenger flow and consumption demand to the offline physical scenes. Only through the synergistic resonance of online and offline can a resilient, vibrant, and sustainable IP ecosystem be ultimately constructed.

Of course, the realization of the blueprint cannot be separated from solid strategic guarantees. Building a cross-disciplinary synergistic industrial ecosystem, cultivating a well-structured team of composite talents, innovating an IP protection mechanism adapted to the digital age, and providing a package of precise and effective policy support are the four key fulcrums to ensure that the dual-drive strategy moves from conception to reality.

In summary, the future narrative of Foshan's "Kung Fu" and "Lion Dance" IPs will be jointly written by "scenes" and "data." Only by deeply understanding and proactively mastering these two major variables of the era can they not only preserve the roots of their culture in the fierce competition of urban and regional culture, but also radiate a brilliant contemporary splendor, truly becoming a powerful engine driving the high-quality development of Foshan. The framework of paths and strategies constructed in this paper is intended to provide a clear action guide for Foshan's exploration and to contribute valuable insights for the many traditional cultural IPs in the country that are currently seeking a path of transformation.

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