

# The Development Trend of Immersive Tourism Scenic Spot Formats under the Background of High-Quality Development of Culture and Tourism

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## ABSTRACT

Against the backdrop of the high-quality development of culture and tourism, immersive tourism, as a new business format that breaks the traditional tourism model and promotes the in-depth integration of culture and tourism, is driven by policy guidance, technological iteration, market demand, and industrial upgrading. This paper sorts out the development status and typical models (technology-driven, culture-empowered, and interactive participation-based) of immersive tourism scenic spot formats, analyzes their core driving factors, and explores four major future development trends: cultural immersion shifting from "form imitation" to "spiritual resonance", technological application transforming from "technology accumulation" to "experience service", business format integration expanding from "single project" to "holistic immersion", and experience value upgrading from "entertainment consumption" to "cultural identity". Meanwhile, combined with cases such as "Twelve Hours in Chang'an", it analyzes the challenges in the development of the business format and corresponding countermeasures. The research shows that the immersive tourism scenic spot format is an important path for the high-quality development of culture and tourism. Its development requires balancing the cultural core and technological application, which provides directions and references for the transformation and upgrading of scenic spots.

## KEYWORDS

Immersive Tourism; High-Quality Development of Culture and Tourism; Scenic Spot Formats; Development Trends; Driving Factors

## 1. INTRODUCTION

Since the 18th National Congress of the Communist Party of China (CPC), the Party Central Committee with Comrade Xi Jinping at its core has placed cultural development in a prominent position in governing the country, and has systematically planned and advanced the integrated development of culture and tourism as a key component [1]. Subsequently, the report of the 20th National Congress of the CPC proposed to adhere to "shaping tourism with culture and highlighting culture through tourism", promote the in-depth integrated development of culture and tourism, give play to the driving role of tourism, and vigorously develop mass tourism, smart tourism, green tourism, and civilized tourism [2]. In the Decision of the CPC Central Committee on Further Comprehensively Deepening Reform and Promoting Chinese-Style Modernization adopted at the Third Plenary Session of the 20th CPC Central Committee, an important measure to "improve the institutional mechanism for the in-depth integrated development of culture and tourism" was put forward [3]. By 2025, the high-quality and in-depth integrated development of culture and tourism has continued to achieve new results. It has become a key driver for the growth of the tourism industry, effectively promoting

the value transformation of cultural resources, boosting the high-quality development of tourism, and serving as an important engine for driving economic growth.

Among emerging tourism services, immersive tourism has risen prominently in recent years. It breaks away from traditional tourism models, focuses on the two-way co-creation of value between tourism resources and participants (hosts and guests), and provides consumers with an entirely new sense of participatory experience. The 14th Five-Year Plan for Tourism Development issued by the State Council proposes to develop new tourism services such as immersive interactive experiences, virtual exhibitions, and smart guided tours. In February 2024, the Ministry of Culture and Tourism, the National Development and Reform Commission, and the Ministry of Industry and Information Technology announced the list of the first batch of national pilot projects for cultivating smart tourism immersive experience spaces, with 42 projects selected, covering categories such as tourist attractions, leisure blocks, cultural and museum venues, and theme parks. In January 2025, the General Office of the State Council issued the Several Measures on Further Fostering New Growth Drivers and Boosting Culture and Tourism Consumption, stating: "Support the creation of immersive experience spaces in cultural and museum venues, scenic spots, blocks, cruise ships, and buses; launch a batch of new immersive cultural and tourism products and scenarios; and support localities in building new ultra-high-definition, immersive, and interactive performance spaces and new digital exhibition spaces."

In terms of market practice, according to the 2024 National Smart Tourism Development Report released by the China Tourism Academy, 85.5% of tourists have experienced immersive tourism activities, covering diversified formats such as escape rooms, scripted murder games, costume-changing experiences, and light art exhibitions. The 2024 White Paper on the Development of China's Immersive Industry shows that by the end of 2023, the number of immersive experience projects in China had reached 32,024, creating nearly 928,000 jobs, with a market scale of 92.7 billion yuan and a total output value of 193.34 billion yuan. It is expected to exceed 240 billion yuan this year. In China, the industry generally regards *See Pingyao Again*—the first work in the "See Again" series directed by Wang Chaoge in 2013—as the origin of immersive cultural and tourism projects. Through measures such as scenario creation, improved viewing experiences, plot immersion, and atmosphere design, the performance captivates tourists with its story, characters, and scenes from the very beginning. At the same time, interactions between the audience and performers, the progression of the plot, and the rendering of lighting effects immerse the audience in the experience. As a positive exploration of immersive tourism performances, *See Pingyao Again* has won market recognition and benefits with its unique experience, and has also provided a new path for the development of culture and tourism.

The successive introduction of plans related to immersive tourism and its market development indicate that this new type of tourism service has broad prospects. Below, taking immersive tourism as an example, we will explore the development trends of immersive tourism scenic spot formats against the background of the high-quality development of culture and tourism.

## **2. REVIEW**

### **2.1. High-Quality Development of Culture and Tourism**

The primary essence of the high-quality integrated development of culture and tourism lies in integration, with development as its core, meeting people's demands for high-quality cultural content and excellent tourism experiences as its basic requirement, and integration and maximization of effectiveness as its fundamental method [4]. Firstly, the essence of the high-quality development of culture and tourism is the in-depth and systematic integration of culture and tourism, which holds decisive significance in the process of developing cultural undertakings, cultural industries, and tourism industries in the new era. It is related to the inheritance and innovation of fine traditional

culture, the sustainable development of tourism, and the depth and breadth of the innovative application of high and new technologies in culture and tourism. Secondly, development is the fundamental goal and essential orientation of the integration of culture and tourism. Thirdly, the basic requirement of meeting people's "dual demands" means that integration can adapt to the transformation and upgrading of people's spiritual lifestyles in the new era and promote common prosperity. Fourthly, the fundamental method of "two integrations" indicates that integration requires properly handling the interest relationships between culture, tourism, and their stakeholders.

## 2.2. Immersive Experience

The core of immersive tourism is the immersive experience, which can be divided into a broad sense and a narrow sense. In the broad sense, an immersive experience refers to an emotional experience of achieving a state of flow (a state of complete absorption) in a specific scenario. That is, when an individual is fully engaged in a certain activity context, they filter out all irrelevant perceptions, and feelings of excitement and fulfillment emerge continuously like a "stream of water". In psychology, this emotional experience of complete absorption is called the Flow Theory, which was first proposed by the American psychologist Mihaly Csikszentmihalyi in 1975 [5]. In the narrow sense, an immersive experience refers to the acquisition of multi-dimensional experiences in terms of senses, emotions, and cognition through digital technology means such as virtual reality (VR), augmented reality (AR), and mixed reality (MR) [6].

Immersive experiences with different themes need to rely on specific spaces as material carriers, thereby forming a type of immersive cultural and tourism space. This type of space is a new business format space in culture and tourism that combines cultural elements with tourism experiences. It creates digital scenarios either by designing or restoring physical scenes with specific themes, or by using modern technological means such as virtual reality. Its purpose is to provide users with comprehensive sensory, emotional, and cognitive experiences [7].

Research on immersive experiences in the tourism field began in the 1990s. Scholars found that immersive technologies such as virtual reality can fully engage people's senses, enabling tourists to achieve a state of deep immersion [8], thus defining the immersive experience in the tourism field as a state in which a person is fully focused, in control, and enjoying [9]. From the perspective of its characteristics and significance, the immersive tourism experience is an experiential activity centered on "scene creation in space" and established based on digital quasi-objects. Its characteristic is to allow audiences to move from real experiences to a fictional world, reaching a state of focus, control, and enjoyment [10]. Existing studies have extended to perspectives such as red tourism, cultural heritage and museum tourism, and tourism performances, showing a development trend of business format integration, and deriving new tourism business formats such as scripted murder games and immersive theater.

### Theoretical Foundations

At the level of theoretical foundations, existing studies on immersive tourism mainly rely on four theories:

**Experience Economy Theory:** Lin Zhihui (2024) pointed out that in the era of the experience economy, consumers focus not only on material products or services themselves but also on pursuing emotional, psychological, and social values associated with the consumption process [11]. Immersive tourism is often accompanied by the loss of a sense of time and great personal satisfaction.

**Flow Theory:** Csikszentmihalyi's "flow" state is used to explain the psychological mechanism of immersive experiences. Shi Kaijing and Zhang Ying (2024) noted that the characteristics of immersive tourism, such as a sense of presence and personalized experiences, are consistent with the Flow Theory [12].

Scene Theory: This theory holds that a scene consists of five aspects: a specific community, obvious physical buildings or spaces, specific groups of people gathering there, activities that connect these elements, and the shared values or symbolic meanings conveyed by the combination of these elements [13]. The construction of an immersive scene requires building characteristic theme-based buildings in a specific space and designing activity programs that can disseminate specific cultural values in this space to attract target groups.

Narrative Transportation Theory: Wu Xuanjin (2023) introduced the three-stage model of narrative transportation, arguing that immersive performances trigger tourists' emotional involvement and self-expansion through interactive narratives, thereby promoting word-of-mouth communication [14].

### **3. DEVELOPMENT STATUS AND TYPICAL MODELS OF IMMERSIVE TOURISM SCENIC SPOT FORMATS**

#### **3.1. Development Status**

The global immersive tourism scenic spot format has entered a stage of large-scale practice, forming a development pattern where "technological innovation serves as the framework and cultural expression as the soul". International practices focus on scene reconstruction and experience upgrading: Disney's "Star Wars: Galaxy's Edge" park restores interstellar scenes at a 1:1 scale and designs branching storylines, transforming tourists from "sightseers" into "plot participants". Its "narrative-driven + technology-supported" model welcomes over 20 million visitors annually [7]. This approach of deeply integrating IP narratives into physical spaces breaks the entertainment boundaries of traditional theme parks and provides a narrative model for immersive experiences. TeamLab's digital art exhibitions in Japan, on the other hand, reconstruct spatial logic based on the concept of "Borderless". Through real-time interaction between light and shadow technology and natural landscapes—for instance, tourists' movements trigger the blooming of virtual flowers in "Flower Forest: Lost, Immersed and Reborn"—they create immersive scenes where "perception equals interaction", attracting 3 million global visitors on an annual average [20]. The success lies in downplaying the presence of technology, allowing the experience to return to the essence of sensory resonance.

Domestically, the immersive format follows a differentiated path characterized by "policy guidance + in-depth cultural exploration". Traditional scenic spots are accelerating their transformation: the Palace Museum's "Along the River During the Qingming Festival 3.0" digital exhibition restores the urban life of the Northern Song Dynasty using 8K projection and motion capture technology. Tourists can participate in the "Hongqiao Trade" through gesture interaction, with the annual number of visitors exceeding 500,000 [7]. This model of "activating cultural heritage with technology" offers a new paradigm for the protection and exhibition of cultural relics. Themed blocks highlight innovations rooted in local culture: Xi'an's "Twelve Hours in Chang'an" recreates the neighborhoods of the Tang Dynasty based on the drama IP, achieving a daily average footfall of 8,000 through role-playing and plot tasks [19]. Its breakthrough lies in transforming historical scenes into participatory life experiences, rather than mere landscape replicas. According to statistics, in 2023, investment in domestic immersive cultural and tourism projects increased by 47%, with historical and cultural projects accounting for 63% [15]. This reflects the core position of cultural essence in the competition of formats, and it also means that future projects need to strike a more precise balance between cultural authenticity and experience innovation.

#### **3.2. Classification of Typical Development Models**

The development models of immersive tourism are mainly divided into three types: technology-driven, culture-empowered, and interactive participation-based.

The technology-driven model centers on VR/AR/MR (Virtual Reality/Augmented Reality/Mixed Reality) and constructs virtual immersive scenes through digital twins. In the "Digital Scripture Cave" project in Dunhuang, tourists can "enter" the cave and converse with virtual monks by wearing VR devices, which resolves the conflict between the protection and exhibition of cultural relics [7]. Although this model relies on technological iteration, over-emphasizing equipment may lead to fragmented experiences. Therefore, it is necessary to grasp the boundary of "technology serving content" and avoid becoming a tool for mere technological demonstration.

The culture-empowered model takes local culture as its core and realizes the reproduction of history through scene reconstruction. The "Confucius Temple Imperial Examination Museum" in Nanjing restores the examination halls of the ancient tribute academy, allowing tourists to participate in "simulated imperial examinations" to deepen their understanding of the imperial examination system [15]. The key to this model lies in the "contemporary translation of historical scenes"—for example, transforming the obscure imperial examination procedures into interesting interactions. Such transformation requires both academic support and alignment with modern aesthetics; otherwise, it is likely to fall into the trap of stacking cultural symbols.

The interactive participation-based model is characterized by role immersion and endows tourists with narrative rights through branching storylines. Shanghai's "The Shanghai Dungeon" takes old Shanghai legends as its background, where tourists can trigger different endings by choosing task lines, and Gen Z (post-1995/2000) visitors account for 72% of its customer base [20]. The vitality of this model lies in the "flexible space" of the script: it must not only have a core storyline framework but also reserve room for adjustments based on tourist interactions. Only by balancing "predetermination" and "randomness" can the revisit rate be improved.

## **4. DRIVING FACTORS FOR THE DEVELOPMENT OF IMMERSIVE TOURISM SCENIC SPOT FORMATS**

### **4.1. Policy-Driven Factor**

At the national level, immersive culture and tourism has been incorporated into the high-quality development framework. The 14th Five-Year Plan for Culture and Tourism Development clearly states the goal to "develop new formats such as digital culture and tourism, and immersive experiences" [17], providing directional guidance for the industry through top-level design. Local policies are more practical and operable: for example, Shaanxi Province has established a 1 billion yuan cultural and technological fund to support the upgrading of "Twelve Hours in Chang'an", while Beijing offers subsidies of up to 5 million yuan for night tourism projects [7]. The value of policies lies not only in financial support, but also in breaking industry barriers and promoting cross-border cooperation among culture and tourism, technology, and cultural and creative sectors. However, attention should be paid to avoiding "policy dependence"; enterprises should proactively explore market-oriented operation paths.

### **4.2. Technology-Driven Factor**

The resolution of XR (Extended Reality) technology has been upgraded to 8K, with equipment costs reduced by 60%. In 2023, the shipment volume of VR headsets exceeded 10 million units [18]. 5G technology supports large-scale real-time interaction—for instance, 3,000 people simultaneously participated in an AR light show at "Only in Henan" (a cultural tourism project in Zhengzhou) [7]. Technological iteration has lowered the threshold for immersive projects, but "technology is easy to obtain, while scene creation is difficult". Enterprises need to focus on "how technology serves the experience": for example, using AI to analyze tourist behavior and optimize storylines, rather than blindly pursuing the latest equipment.

### **4.3. Market Demand-Driven Factor**

Gen Z accounts for 45% of tourism consumption, and their pursuit of "unique experiences" has driven a 320% increase in search volume for "immersive tourism" [16]. Within the "Twelve Hours in Chang'an" themed block, 72% of tourists visited due to their "interest in Tang Dynasty culture", and 68% proactively shared their experience [19]. This reflects a shift in tourism consumption from "material satisfaction" to "spiritual resonance": tourists are not only experience participants, but also cultural communicators. This transformation requires cultural and tourism projects to strengthen their "social attributes" and "emotional value" to adapt to the new consumption logic.

### **4.4. Industrial Upgrading-Driven Factor**

Traditional scenic spots suffer from severe homogenization, with the average revisit rate of 5A-level scenic spots being only 18% [15]. Immersive transformation has become a key solution to this dilemma: for example, after Huangshan Scenic Area introduced AR-guided tours, the proportion of secondary consumption increased to 35% [7]. Capital is accelerating its layout in the sector: in 2023, financing for cultural tourism technology reached 12 billion yuan [18], driving the industry's transformation from "resource dependence" to "innovation-driven development". However, the influx of capital may also trigger copycat investments. Enterprises need to rationally assess their own cultural resources and technological capabilities to avoid the homogenization dilemma caused by blind following.

## **5. FUTURE DEVELOPMENT TRENDS OF IMMERSIVE TOURISM SCENIC SPOT FORMATS**

### **5.1. Deepening Cultural Immersion: From "Formal Imitation" to "Spiritual Resonance"**

In terms of cultural immersion, the "Twelve Hours in Chang'an" themed block plans to introduce interactive activities centered on "Tang Dynasty neighborhood management", where tourists can understand the governance logic of ancient times through activities such as "paying taxes" and "patrolling for public security" [19]. The Palace Museum will extend the "Along the River During the Qingming Festival" IP into a "Northern Song Dynasty Life Laboratory", allowing tourists to participate in intangible cultural heritage (ICH) experiences such as movable-type printing [7]. This trend requires projects not only to replicate cultural symbols, but also to explore the spiritual core behind the culture—such as the openness and inclusiveness of the Tang Dynasty and the civic wisdom of the Northern Song Dynasty. It enables tourists to develop an emotional resonance with history through experiences, which requires long-term cultural research and creative transformation as support.

### **5.2. Contextualization of Technology Application: From "Technology Stacking" to "Experience-Oriented Service"**

In terms of technology application, Suzhou Gardens will build a digital twin system, allowing tourists to see images of "ancient people visiting the garden" by wearing AR glasses [18]. AI-driven plot butlers will recommend roles based on tourists' personalities [21]. Technology application is shifting from "explicit demonstration" to "implicit service": for example, sensors automatically adjust lighting and sound effects to match tourists' moods. The future competition in technology will be about "how to make tourists forget the existence of technology", with the core lying in the seamless integration of technology and scenarios.

### **5.3. Ecologization of Format Integration: From "Single Project" to "Holistic Immersion"**

In terms of multi-format integration, Xi'an's "Datang Everbright City" has launched a "Tang Dynasty identity authentication" system, where tourists can use "household registration certificates" for consumption in shops [19]. Chengdu's "Kuanzhai Alleys" has extended theater performances to communities, allowing residents to participate in the plot [15]. This "holistic immersion" breaks the boundaries of scenic spots and transforms urban spaces into experience venues. However, attention must be paid to balancing the "immersion density": excessive commercialization may dilute the cultural atmosphere, so it is necessary to control the proportion of consumption scenarios and cultural scenarios through planning.

### **5.4. Diversification of Experience Value: From "Entertainment Consumption" to "Cultural Identity"**

In terms of product experience, Dunhuang's "Digital Scripture Cave" has added a "mural restoration" study program, where tourists participate in virtual restoration under the guidance of experts [7]. "Twelve Hours in Chang'an" has launched a "Plot Creator Program", where tourists' scripts can be incorporated into official projects [19]. The value of experience is extending from "entertainment" to "education" and "co-creation", and the role of tourists is upgrading from "participants" to "cultural inheritors". This transformation requires projects to build a closed loop of "experience-learning-communication", making tourism a carrier of cultural identity.

## **6. CASE STUDY: TWELVE HOURS IN CHANG'AN THEMED BLOCK**

### **6.1. Project Overview and Construction Logic**

Located in Qujiang New District, Xi'an, this project covers an area of 24,000 square meters. Based on the IP of the homonymous TV drama, it restores scenes of "Jing'an Division" and "West Market" in Chang'an during the Tang Dynasty, making it China's first "full-scene" Tang Dynasty cultural immersive block [19]. Its core construction logic lies in "cultural authenticity + interactive narrativity":

In terms of spatial scenes: It restores the architectural styles, costume patterns, and urban business formats of the Tang Dynasty using archaeological data. For example, the types of goods and trading methods in the "West Market" shops all refer to the records in The Six Codes of the Tang Dynasty;

In terms of plot design: It creates a main task titled "Chang'an Secret Order". Tourists wear identity tokens to complete "case-solving" tasks, and NPCs (Non-Player Characters) advance branching storylines based on interactive feedback, resulting in a "one-thousand-people-one-thousand-experiences" effect [19].

A "Cultural Advisory Group" composed of experts from Shaanxi History Museum was invited to provide full guidance during the project's operation, ensuring the accuracy of cultural expression.

### **6.2. Alignment with the High-Quality Development of Culture and Tourism**

In the dimension of cultural inheritance: Through "experiential history", the project activates Tang Dynasty culture. By participating in scenarios such as "imperial examinations" and "caravan trade", tourists deepen their understanding of history. In 2023, it was rated as a "Shaanxi Provincial Demonstration Project for Activating Cultural Heritage" [19];

In the dimension of experience upgrading: The average stay time of tourists reaches 5.2 hours, and the proportion of secondary consumption accounts for 68%, which is 40 percentage points higher

than that of traditional scenic spots. This verifies the feasibility of "cultural immersion driving consumption upgrading" [7];

In the dimension of social benefits: The project has driven over 1,200 jobs in the surrounding area and become a "new cultural and tourism landmark" of Xi'an. In 2023, its reception volume exceeded 3 million person-times, promoting the transformation of the regional cultural and tourism industry from "sightseeing economy" to "experience economy" [15].

### **6.3. Existing Problems and Insights**

The project faces two core challenges: First, the content update is lagging behind—the plot iteration cycle is about 6 months, which is difficult to meet the demand for freshness from high-frequency visitors; Second, the passenger flow is overloaded during peak seasons—the maximum daily reception volume reaches 23,000 person-times, exceeding 1.8 times the optimal capacity, leading to the dilution of the immersive experience [19].

Its successful experience shows that:

The transformation of cultural IP requires "upholding tradition while innovating": It is necessary to respect historical authenticity (e.g., strictly researching and verifying the costume system of the Tang Dynasty) and enhance contemporary appeal through interactive design;

Operation needs to balance "immersive experience" and "commercial benefits" to avoid diluting the cultural core due to excessive commercialization [18].

## **7. CHALLENGES AND COUNTERMEASURES FOR THE DEVELOPMENT OF IMMERSIVE TOURISM SCENIC SPOT FORMATS**

### **7.1. Key Challenges**

First, the risk of homogenization is prominent. Thirty percent of domestic immersive projects have the issue of "changing IP without changing the model". For example, "Hanfu-themed blocks" in many regions all adopt the "photography + rental" model, lacking in-depth narratives, which reflects the industry's pain point of insufficient innovation capabilities [15].

Second, the problem of cultural distortion has emerged. A certain "Along the River During the Qingming Festival" themed project mixed Song Dynasty costumes with Tang Dynasty architecture, triggering criticism from historians and violating the principle that "cultural immersion must be based on authenticity" [7].

Third, technology dependence leads to experience vulnerability. In 2023, a VR scenic spot received complaints from 30% of tourists due to equipment failures, and technology maintenance costs accounted for 25% of operating expenses, highlighting the drawback of "valuing technology procurement over operation and maintenance capabilities" [18]. High costs and profit difficulties are also significant: the average initial investment of domestic immersive projects exceeds 100 million yuan, with a recovery cycle of approximately 5-8 years. Some projects have been forced to close due to broken capital chains, reflecting the immaturity of business models [15].

Fourth, user experience management is complex. At "Twelve Hours in Chang'an", 40% of tourists failed to complete plot tasks during holidays due to insufficient NPCs [19]. Ethical and privacy issues have also emerged: a certain scenic spot used facial recognition to analyze tourists' expressions for plot optimization, but sparked controversy for failing to clearly inform tourists, touching on the "ethical boundary of technology application" [22].

## 7.2. Countermeasures

To uphold the cultural core, an "expert review mechanism" should be established. For instance, the Nanjing Imperial Examination Museum invited historians to form an advisory group, which participated in scene design throughout the process to ensure the accuracy of cultural expression [15]. For content innovation, "modular development" can be used for reference: Beijing's "798 Immersive Theater" disassembles the plot into independent modules and updates 20% of the content monthly, reducing overall iteration costs [20].

In terms of business model innovation, "Twelve Hours in Chang'an" launched a "plot subscription system", where paying users can unlock hidden tasks and interact with exclusive NPCs. The proportion of derivative product revenue increased to 20%, verifying the feasibility of "content value-added + derivative consumption" [19]. Technology stability can be achieved through "dual-system backup": for example, Dunhuang's Digital Scripture Cave operates both VR and AR systems simultaneously, with automatic switching when a single system fails to ensure continuous experience [7].

Interdisciplinary talent cultivation is key. It is necessary to cultivate compound talents with cultural and artistic literacy, technical understanding, and business operation thinking. For example, Shaanxi Cultural Tourism Group has collaborated with universities to set up targeted classes for the "Cultural Immersion Design" major [17]. Ethical norms need to clarify the "data red line": referring to the requirements of the Personal Information Protection Law, scenic spots should follow the "minimum necessity" principle for data collection—such as collecting only tourists' plot selection data rather than sensitive information [22].

## 8. SUMMARY

### 8.1. Main Research Conclusions

Against the backdrop of the high-quality development of culture and tourism, the format of immersive tourism scenic spots has become a core path for the transformation and upgrading of scenic spots. Its characteristics of "technology integration, cultural activation, and in-depth interaction" align with the transformation demand from the "sightseeing economy" to the "experience economy" [7]. Policy support, technological iteration, market upgrading, and industrial impetus together constitute its development drivers, among which the in-depth exploration of cultural core and the contextual integration of technological applications are the core competitiveness [18].

The future development will present four major trends: cultural immersion will move from formal imitation to spiritual resonance, technological application will shift from stacked display to service-oriented experience, format layout will expand from single project to holistic integration, and the value dimension will upgrade from entertainment consumption to cultural identity [15]. Currently, the industry faces challenges such as homogenization, cultural distortion, and technology dependence, which need to be addressed through means such as creativity enhancement, model innovation, and talent cultivation [19].

### 8.2. Research Implications

For scenic spot developers, it is necessary to take "culture as the soul and technology as the wing" and avoid blind following. For example, the key to the success of "Twelve Hours in Chang'an" lies in the in-depth exploration of Tang Dynasty culture rather than mere technological application [19]; for policymakers, they should accelerate the issuance of evaluation standards for immersive experiences and regulate IP transformation and data usage, such as establishing a "cultural authenticity certification system" [17]; for researchers, it is necessary to further explore the impact of

immersive formats on local spatial production, cultural representation, and tourist behavior, and deepen theoretical research from the perspective of human geography [20].

With technological iteration and the upgrading of cultural consumption, the format of immersive tourism scenic spots is expected to become an important growth engine for the high-quality development of culture and tourism. However, it is necessary to always adhere to the core of "people-oriented" and seek a balance between commercial value and cultural value, as well as between technological innovation and humanistic care [23].

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