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Research on Mechanism Reconstruction and Effect Generation of Integrating Immersive Performing Arts into Tourism Driven by New-quality Productive Forces

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Abstract.

Against the backdrop of profound industrial structural transformation led by new-quality productive forces, the integration of cultural performing arts industry and tourism industry demonstrates a shift from factor splicing to innovation-driven cross-border integration. As a new form of content within the cultural performing arts industry, immersive performing arts, characterized by technological innovation, narrative expression and multi-sensory interaction, is highly compatible with the tourism industry in optimizing supply structure, upgrading experience modes, constructing scenarios and extending value chains. It has emerged as a new practical sample for cultural-tourism integration. By analyzing the mechanisms of immersive performing arts in the application of digital technology, upgrading of consumption structure, revitalization of cultural IP and creation of spatial contexts, the internal logic underlying its in-depth integration with the tourism industry can be revealed. The integration paths are mainly reflected in dimensions including optimization of product supply, innovation of content systems, reconstruction of spatial structure and coordination of governance systems. The integration of immersive performing arts and tourism industry generates systematic effects in tourism destination development, regional economic growth, industrial structure upgrading, diversified cultural communication and innovation of social experience modes. Technological empowerment, extension of cultural content, spatial innovation and organizational coordination jointly drive value creation and sustainable development of cultural-tourism integration, providing replicable practical experience and policy references for the upgrading of regional cultural industries and high-quality development of tourism industry.

Keywords:

new-quality productive forces; immersive performing arts; cultural-tourism integration; cultural industry upgrading; tourism experience innovation

1. Historical Background for the Integration of Cultural Performing Arts and Tourism Industry in the Era of New-quality Productive Forces

After experiencing profound waves of digitization, networking and intellectualization across the global economy, the traditional factor-driven model of economic growth has gradually declined. Industrial development has fully entered the stage of new-quality productive forces centered on innovation-driven growth, technological empowerment and structural reconstruction. Driven by scientific and technological innovation as the key traction, new-quality productive forces take digital resources, algorithmic logic and intelligent systems as primary production factors, and feature an efficiently coordinated resource allocation system and reconstructed development structure. Its essence lies in promoting systematic leaps in production modes, value formation mechanisms and industrial ecosystems. Against this overall background, cultural performing arts and tourism industries, as typical experience-intensive and content-driven industries, are the first to be profoundly influenced by new-quality productive forces in their development logic. Industrial boundaries are dissolving at an accelerated pace, and cross-border integration presents structural and normalized trends. As an emerging business form within the cultural performing arts industry with technology-intensive attributes and multi-sensory experience features, immersive performing arts is highly consistent with the factor structure and development paradigm of new-quality productive forces, making it an important perspective to observe the driving forces, mechanisms and paths of cultural-tourism industrial integration. New-quality productive forces first reshape the growth logic of cultural and tourism industries, facilitating their transformation from a resource-dependent model to a technology-innovation-dominated model. The traditional tourism model mainly relies on natural landscapes, cultural resources and facility scales, with its value formation logic built on spatial attractiveness and scarcity. Nevertheless, with continuous upgrading of tourism demand, intensifying competition among destinations and changes in cultural consumption structure, the traditional resource-based supply system struggles to satisfy in-depth experience demands, and the problem of product homogenization has become increasingly prominent. Driven by new-quality productive forces, technology, as a new core production factor, participates in the construction of tourism products, turning tourism space itself into a dynamic experience field that can be shaped, narrativized and programmatically regulated. Relying on cutting-edge technologies such as virtual reality, real-time rendering, multimodal interaction, digital light and shadow, and AI content generation, immersive performing arts transforms originally static tourism spaces into experience environments with narrative functions, interactive mechanisms and high emotional intensity, thus promoting the transition of tourism industry from a "resource-dependent" type to a "technology-content" type. In this context, technology is no longer merely an external addition to the performing arts or tourism industries; instead, it becomes an endogenous force reconstructing cultural production, spatial experience and value chain structure. Meanwhile, new-quality productive forces promote paradigm shifts in the cultural content production system, transforming cultural performing arts from the traditional stage-centered linear narrative mode to a highly participatory, interactive and extendable immersive expression system. The traditional performing arts model features an inward-oriented stage structure and a "one-time viewing" logic with highly fixed performer-audience relationships. However, at the content production end, new-quality productive forces trigger structural changes including digitization, intellectualization, multi-threaded narratives, contextualized experience and iterative content updates. The narrative structure of immersive performing arts emphasizes non-linearity, multi-path design, audience role immersion and context-driven co-creation logic. It enables cultural content to break the confinement of theatre spaces and extend to tourist scenic

spots, urban blocks, historical buildings and public cultural spaces through scenario reconstruction, digital narratives and immersive interactive technologies, embedding cultural content naturally into tourism experience routes. Its dynamism, emotion-generating capacity and programmatically adjustable characteristics make it a key production factor for building tourism experiences, pushing the tourism industry to shift from sightseeing-oriented "landscape consumption" to "cultural experience consumption" centered on the construction of connotation and meaning. Changes in consumption structure induced by new-quality productive forces also serve as a vital driving force for the integration of cultural performing arts and tourism. Currently, the experience economy and aesthetic economy keep developing, and spiritual, cultural and emotional values have gradually become important components of consumption. Tourists increasingly pursue in-depth experiences, emotional resonance and the generation of cultural meaning, rather than superficial visual contact. Driven by young consumer groups, immersive, interactive and story-based cultural experiences have become new growth points in tourism consumption. Immersive performing arts can create high-intensity immersive experiences through multi-sensory stimulation, spatial participation and narrative substitution, activating tourists' in-depth experience demands in emotion, cultural cognition and aesthetics. This experience mode not only matches the cultural consumption traits of young groups but also meets the demands of middle-to-high-end consumer groups for cultural quality and spiritual experiences, rendering immersive performing arts an important support for high-quality supply in the tourism industry. The transformation of demand structure in turn compels the tourism industry to realize supply-side structural upgrading with the help of cultural content innovation and technological superposition. At the same time, new-quality productive forces drive industrial organizations to transform from traditional hierarchical and department-segmented structures to platform-based, ecological and data-driven organizational forms, laying an institutional foundation for the in-depth integration of cultural performing arts and tourism industries. Traditional cultural-tourism industrial chains are fragmented, marked by insufficient coordination among various factors, information asymmetry and decentralized operation, which makes it hard for cross-industry integration to form stable mechanisms. Supported by new-quality productive forces, smart cultural-tourism platforms, digital operation systems and data resource sharing mechanisms greatly improve the coordination efficiency of industrial chains, achieving systematic connection across links including performing arts content production, scenic area operation, passenger flow management, content iteration and consumption conversion. Such ecological organizational forms reduce the institutional costs for immersive performing arts to enter tourism scenarios, enabling cultural content to be embedded as sustainably iterable "functional modules" into the operation systems of tourism destinations and realizing structural cross-field integration.

Reconstruction of urban cultural spatial patterns also provides new material carriers for the implementation of immersive performing arts. Urban renewal, night-time economy, cultural block construction and redevelopment of public spaces transform urban spaces from traditional display-oriented spaces to experience-oriented cultural spaces. Through narrative construction, light-and-shadow reshaping and technological empowerment, immersive performing arts realize the reproduction of old blocks, industrial heritage and cultural buildings, creating tourism scenarios with cultural memory and experiential value. The spatial reshaping capacity of new-quality productive forces at the urban level provides a sustainable and replicable spatial foundation for deep embedding of cultural performing arts within the tourism system. From the perspective of national strategy, new-quality productive forces are highly aligned with the overall strategies of building a culturally strong country, a technologically strong country and a tourism power. Policies

such as promoting integration of culture and technology, advancing cultural consumption upgrading and facilitating high-quality tourism development offer institutional guarantees for the application of immersive performing arts in cultural-tourism integration, elevating the integration of cultural performing arts and tourism industries from spontaneous market behaviors to a strategic direction of national development.

2. Internal Mechanism of Integration between Immersive Performing Arts and Tourism Industry

Against the backdrop of accelerated coupling of culture and tourism driven by new-quality productive forces, immersive performing arts has become an important driver for structural upgrading, scenario reconstruction and consumption level elevation of the tourism industry. Its integration with the tourism industry is not simple industrial superposition but a systematic linkage process fueled by profound reconstruction of technological structure, value structure and industrial organizational structure. The internal mechanism of this process can be interpreted from dimensions of factor innovation, scenario integration, value symbiosis and organizational coordination.

(1) New-quality Productive Forces Reshape Production Modes of Cultural Performing Arts

The core features of new-quality productive forces lie in deep integration of intelligence, digitization and creativity-driven development. Within the field of immersive performing arts, it forms a new logic for cultural content supply by reconstructing production modes of performing arts products. Digital content production technologies transform cultural performing arts from static presentation to interactive narrative structures; virtual reality, augmented reality and holographic projection push performing arts spaces from single stages to variable scenarios, multi-dimensional perception and deeply immersive experiences. Intelligent technologies represented by algorithm engines and digital twins enable performances to form iterable content systems, presenting a production cycle of "dynamic production — real-time feedback — continuous optimization". In this revolution of production modes, performing arts products are no longer bounded by theatre capacity or performance times; instead, technological generation capacity and content innovation capability become core competitiveness. Consequently, cultural performing arts gains stronger coupling capacity with tourism: higher mobility, stronger scenario adaptability and broader expansion radius, laying technological and content foundations for integration into the scenario architecture of tourism destinations.

(2) Immersive Experience Mechanism Drives Reconstruction of Tourism Consumption Scenarios

The essence of immersive performing arts is constructing an experience system featuring emotional resonance, spatial involvement and multi-sensory interaction, which is naturally highly adaptable to tourism scenarios. Its internal logic is as follows: tourism activities are essentially scenarized and narrativized spatial consumption. Through technology-driven context generation, immersive performing arts endows tourism destinations with "storified spaces" and "emotional experiences", thus promoting the shift of tourism scenarios from "physical-space-driven" to "experience-system-driven". After immersive performing arts is integrated into tourism scenarios, the original tourism experience structure relying on natural landscapes, historical resources or commercial blocks is reorganized. For instance, old urban factories, warehouse facilities and old street spaces can generate narrative-driven immersive spaces after introducing immersive performing arts; static cultural symbols in traditional scenic spots can be converted into dynamic interactive experiences through digital performing arts; night-time tourism consumption forms new experience chains empowered by immersive performing arts, extending tourists' staying time

and consumption intensity in scenic areas. The immersion mechanism reconstructs the tourism scenario chain of "attraction — stay — experience — re-dissemination", meaning tourism destinations no longer take resource endowment as their sole core but acquire new competitive advantages through experience production capacity.

(3) Value Coupling of Cultural Content and Tourism Demand

The in-depth integration of immersive performing arts and tourism industry manifests as coupling of value structures, which is based on complementarity and symbiosis of their value chains. On the supply side, the core value of cultural performing arts lies in content creation; it shapes spiritual products through narrative construction, aesthetic styles, cultural imagery and emotional expression. On the demand side, tourism value derives from experience consumption and meaning consumption, where tourists gain emotional, aesthetic and cultural experiences via spatial mobility. The two share natural consistency in value logic. New-quality productive forces diversify and extend expression forms of cultural content, strengthening the capacity to combine cultural symbols with tourism experiences. For example, AI narrative generation technology can dynamically create content according to local culture of tourism destinations; spatial projection and interactive systems can transform local culture into on-site experiences; digital cultural and creative products extend performing arts content into portable cultural assets. This three-tier value structure of "content — experience — commodity" makes cultural performing arts a core attraction in tourism, while tourism scenarios provide traffic entry and conversion space for cultural content, forming a tightly coupled symbiotic value chain.

(4) Coordinated Upgrading of Industrial Organizational Structure

The integration of immersive performing arts and tourism industry is reflected not only at product and scenario levels but also in coordinated reconstruction of industrial organizational structures. Traditional performing arts industry is mostly organized under theatre systems or performance companies with relatively closed business chains; tourism industry takes scenic spots, hotels, travel agencies and cultural-tourism complexes as main entities, with scattered value chains. Driven by new-quality productive forces, the two gradually form cross-border collaborative industrial ecosystems. Its internal mechanism includes three aspects:

First, immersive performing arts acts as a "content-driven engine" in tourism scenarios, prompting scenic spots and performing arts entities to build a joint content creation mechanism and promoting content sharing, feedback data sharing and coordinated iteration of operation systems.

Second, new-quality productive forces facilitate the diffusion of platform-based organizational models in cultural and tourism sectors. Tourism platforms, content platforms and urban cultural platforms form shared industrial structures through data interaction and traffic coordination, enabling performing arts products to circulate within wider spaces and markets.

Third, cross-departmental governance mechanisms based on digital technologies promote cultural departments, tourism departments, urban space management departments and others to build a collaborative governance structure. The implementation of immersive performing arts is no longer a single cultural project but the coordinated generation of urban public spaces, commercial systems and cultural content.

This organizational coordination mechanism strengthens the structural feature of joint investment — joint operation — shared benefits for immersive performing arts and tourism industry, pushing cross-border integration from "cooperation-oriented" to "ecology-oriented".

(5) Two-way Driving of Technological Systems and Tourist Behaviors

The driving force for integration between immersive performing arts and tourism industry does not merely come unilaterally from the supply side; it is also significantly affected by changes in behavioral patterns on the demand side. Young tourists, the main consumer group for immersive experiences, have behavioral traits such as preference for interactive participation, emphasis on emotional value and demand for social sharing, which highly match the experience mode of immersive performing arts. In addition, digital communication forms represented by short videos and social media live streaming make immersive performing arts highly disseminated content. Tourists' communication behaviors in turn boost exposure and attractiveness of tourism destinations. Driven by technology, tourist behaviors and performing arts content form a "feedback loop": data collection systems capture tourists' interaction paths, staying time and emotional responses; AI analysis mechanisms convert such data into foundations for content iteration. Tourists' communication behaviors generate secondary traffic, enabling performing arts products to gain greater spillover effects and forming a two-way reinforcement mechanism between supply and demand.

3. Main Paths for Integration of Immersive Performing Arts and Tourism Industry under the Background of New-quality Productive Forces

(1) Realizing Immersive Reconstruction of Tourism Scenarios Relying on Digital Technology

The in-depth integration of immersive performing arts and tourism industry is first reflected in the reconstruction of tourism scenarios by digital technologies. In traditional tourism modes, scenic spots mainly take physical resources such as natural landscapes, historical buildings and cultural relics as cores. Nevertheless, the development of cultural performing arts driven by new-quality productive forces endows scenic spots with new dimensions of expression. Through technologies including digital projection, light-and-shadow interaction, spatial audio systems, laser scanning, holographic imaging and AI dynamically generated images, tourism spaces can be "re-narrativized" to become immersive spaces capable of storytelling, interaction and audience participation. For example, through night light shows in an ancient millennium-old city, city walls can be turned into narrative carriers, allowing tourists to travel through different historical scenes; an ancient street can build structured experience routes by triggering storylines via QR codes, NPC story quests and dynamic light-and-shadow atmosphere creation, gradually immersing tourists into specific roles and story worlds. Such technology-based spatial reconstruction transforms tourism experience from "viewing scenery" to "entering stories". Spaces are no longer static but venues where dynamic contextual experiences occur. For the tourism industry, this reconstruction not only enriches product supply but more importantly breaks restrictions from tourism off-peak/peak seasons and time periods, making night-time economy, festival economy and themed activity economy new growth points. Meanwhile, this path equips tourism scenic spots with continuous content innovation capacity, as digital content can be updated and upgraded to maintain scenic attraction and sustain consumption. Such scenario reconstruction extends tourists' staying time and greatly raises possibilities for secondary and tertiary consumption, activating previously overlooked consumption links in tourism industrial chains and lifting comprehensive benefits of scenic spots.

(2) Promoting In-depth Integration of Content Systems with Cultural IP as the Core

The core advantage of immersive performing arts lies in its unique narrative capacity, hence IP development becomes a key path for cultural-tourism integration. Cultural IP is not merely content resource but the core symbol of tourism destination image. Many cities possess unique historical and cultural heritage, yet traditional display methods struggle to generate market appeal.

Immersive performing arts can convert these cultural symbols into experiential and communicable cultural content through narrative innovation, visual re-creation and emotional mobilization. In tourism scenarios, IP development serves multiple functions. First, it elevates cultural connotations of tourism products, enabling destinations to attract tourists relying on cultural symbols and content narratives rather than single landscapes. For instance, a large-scale immersive performing arts production adapted from an ethnic epic combines stage design, music, light and shadow and interaction, allowing tourists to understand the ethnic history during experience and form strong cultural memory. Second, IP development facilitates precise positioning of tourism markets; target customer groups can be locked through IP characteristics to achieve more efficient marketing. Third, cultural IP enjoys extendability and can derive multiple business forms including themed hotels, cultural and creative products, catering experiences, festival activities and themed routes, forming complete consumption chains and brand systems. The key of this path lies in modern expression and narrative reconstruction capacity of cultural content. Through non-linear structures, multi-sensory integration, role task mechanisms and emotional mobilization, immersive performing arts enables traditional culture to gain expression forms catering to aesthetics of the new era and generate communication effects on social media, granting tourism experiences shareable social attributes and further expanding destination popularity. Cultural IP serves not only performing arts content itself but also forms a circulation system where culture empowers tourism and tourism nourishes culture through extension in tourism scenarios and penetration into commercial scenarios. This prevents cultural-tourism integration from remaining superficial and builds an in-depth value symbiosis network.

(3) Achieving Coordination between Tourism Management and Performing Arts Operation through Intelligent Operation Systems

New-quality productive forces highlight the importance of data as a core production factor. In the integration process of immersive performing arts and tourism industry, data-driven operation mechanisms become one major path to realize in-depth coordination. Traditional management modes of tourism industry mostly rely on empirical judgment and qualitative analysis, making it hard to accurately predict tourist behaviors, allocate resources and improve service quality. Immersive performing arts inherently owns digital infrastructure such as electronic ticketing systems, intelligent identity recognition systems, behavior capture systems and digital interactive devices, enabling real-time collection and analysis of massive tourist behavior data to support operational decision-making. On this basis, smart cultural-tourism platforms become critical infrastructure for integration. In a typical integrated scenario, smart cultural-tourism platforms can monitor tourist flow, staying time, distribution of hotspots, consumption preferences, social media reviews and other information. Algorithm prediction is adopted to optimize performance schedules, dynamically adjust tourist circulation routes, improve scenario layout and allocate volunteers, security staff and tour guides. Such operational coordination not only raises management efficiency but also greatly cuts operating costs. For example, a large immersive performing arts project adjusted performance rhythms via AI passenger flow prediction technology, successfully reducing peak congestion by 35% and lifting tourist satisfaction by over 20%.

Another value of intelligent operation is breaking boundaries of cultural and tourism industries, enabling performing arts operators and scenic spot managers to share data and resources and form cross-departmental coordination mechanisms. For example, when tourists extend their stay in scenic spots due to performing arts activities, the system can automatically push service information of catering, accommodation and shopping to improve overall consumption efficiency.

Conversely, data on scenic tourists' interest in immersive performing arts can help performing arts teams optimize content and schedules to realize mutual improvement. Through platform-based data governance structure, coordination of cultural-tourism integration is significantly enhanced, forming an innovation model driven by data factors.

New-quality productive forces push industrial structures to transform from point-based development to systematic development, so immersive performing arts is no longer confined to single performance venues and gradually becomes one of the core contents in cultural-tourism complexes. The cultural-tourism complex model emphasizes linkage of multiple business forms, compound scenarios and lifestyle guidance, and immersive performing arts plays a vital role in attracting passenger flow, building experience centers and elevating cultural atmosphere. Complexes structured as "immersive performing arts + themed blocks + art exhibitions + themed hotels + cultural and creative commerce" can realize the complete path of "cultural experience — spatial consumption — emotional resonance", allowing tourists to enjoy multi-dimensional experiences within a single space. Cultural-tourism complexes possess remarkable capacity for spatial integration and industrial coupling. Guided by immersive performing arts experiences, tourists maintain continuous interest in complexes, driving growth in commercial consumption, cultural consumption and service consumption. Meanwhile, through unified planning, operation and marketing of complexes, various business forms can interact in an orderly manner, transforming tourism from simple sightseeing activities into part of urban lifestyle experience. Such spatial reconstruction not only enhances comprehensive attractiveness of tourism destinations but also injects new vitality into urban culture, which is of great significance especially in night-time economy, urban renewal and cultural city construction.

4. Comprehensive Effects of Integration between Immersive Performing Arts and Tourism Industry

(1) Driving Effects on Regional Economic Growth

The launch of immersive performing arts in tourism destinations is usually accompanied by substantial passenger flow growth, consumption structure optimization and extension of industrial chains. Different from traditional tourism, immersive performing arts can stimulate night-time economy, raise surrounding accommodation rates and bring related benefits from cultural and creative industries, catering and transportation. Taking a famous historical and cultural city as an example, after introducing an immersive light-and-shadow night tour project, night tourists increased by more than 50% year-on-year, and turnover of surrounding business districts rose by roughly 30%; a large immersive epic performing arts project built in an ethnic region in Southwest China doubled local tourism revenue within three years. This shows that immersive performing arts can not only increase tourist numbers but also boost comprehensive tourism income by extending staying time and increasing situational consumption. In addition, links including content production, stage design, technology research and development and post-operation of immersive performing arts involve a large number of high-technology and high-creativity jobs, pulling regional creative industrial chains. In the long run, immersive performing arts promotes agglomeration of cultural and creative enterprises, technology service firms and design teams, facilitating formation of new industrial clusters and offering new support for high-quality development of regional economy.

(2) Promoting Effects on Industrial Structure Optimization

Integration of immersive performing arts and tourism industry pushes upgrading of traditional cultural-tourism industrial chains. On one hand, it introduces cultural content production into tourism product systems, transforming tourism from resource-dependent to content-driven and

markedly increasing the proportion of high value-added content industries. On the other hand, immersive performing arts promotes digital transformation of cultural and tourism industries through technology application, making digital content production, experience design and platform operation new growth points and altering the value structure of cultural-tourism industrial chains. Furthermore, immersive performing arts pushes the performance industry to evolve from "one performance for one venue" toward "replicable content and producible scenarios", bringing coordinated upgrading of performing arts industry and tourism industry. Industrial structures extend from traditional sightseeing services to cultural consumption, technological experience and lifestyle services, promoting transition of regional industrial structures toward knowledge-intensive industries.

(3) Positive Effects on Cultural Communication and Cultural Confidence Building

Through narrativized, scenarized and digital cultural expression forms, immersive performing arts enables modern presentation of traditional culture and provides new paths for cultural communication. In immersive experiences, tourists can gain deeper understanding of cultural connotations through physical perception, role substitution and situational interaction, thus achieving in-depth experience of cultural values. Therefore, compared with traditional display methods, immersive performing arts can better raise the visibility, perceptibility and communicability of culture. Especially for revitalization of ethnic culture, local history and intangible cultural heritage resources, immersive performing arts transforms culture from "static display" to "dynamic participation" and from "knowledge transmission" to "emotional experience", helping strengthen cultural identity and confidence.

(4) Innovative Effects on Social Experience Modes and Urban Cultural Spaces

Immersive performing arts changes not only tourism modes but also operation modes of urban cultural spaces. In many cities, immersive performing arts activates block vitality and promotes urban renewal by lighting up night landscapes, closely combining cultural consumption with urban public spaces and advancing upgrading of urban cultural lifestyles. For example, old urban factories are renovated into immersive performing arts spaces, preserving industrial heritage while endowing it with new cultural functions and realizing regeneration of urban spaces. At the same time, immersive performing arts activates people's social interaction and artistic participation, transforming cities from physical spaces to cultural life scenarios and boosting urban image and cultural soft power.

5. Policy Suggestions for Promoting In-depth Integration of Immersive Performing Arts and Tourism Industry

To advance long-term sound development of immersive performing arts and tourism industry, a systematic policy system needs to be constructed. At the macro level, top-level design systems for cultural-tourism integration should be established and improved, mechanisms for cultural resource protection and IP development should be strengthened, digital renewal of tourism spaces should be promoted, and a more open and flexible operating environment should be provided for new business forms.

First, strengthen construction of technological innovation platforms. Governments should support the establishment of culture and technology laboratories, cultural-tourism digital R&D platforms and cultural content incubators, promote R&D and application of key technologies such as light-and-shadow technology, motion capture systems, AI narrative algorithms and intelligent interactive devices in cultural and tourism sectors, and make technological innovation a sustained driving force for integrated development.

Second, reinforce mechanisms for cultural IP protection and development. Professional evaluation systems should be built for cultural IP development, interdisciplinary content teams should be cultivated, and collaborative development of cultural content by cultural research institutions, performing arts companies, tourism enterprises and local governments should be promoted. Meanwhile, legal protection should be enhanced, IP use standardized, and superficialization and entertainization of cultural symbols caused by excessive commercialization avoided.

Third, systematically push forward construction of cultural-tourism complexes. Local governments should incorporate layout design of immersive experience spaces into urban and tourism planning, encourage embedding of cultural performing arts into historical blocks, cultural-tourism complexes, theme parks, cultural parks and other spaces, enabling cities to form experience-oriented cultural structures.

Fourth, accelerate construction of smart cultural-tourism platforms and promote data sharing and process coordination. Tourism big data platforms should be built to allow scenic spot management, performing arts operation, transportation systems, commercial services and other departments to share data, realizing more precise services and efficient resource allocation.

Fifth, build a compound talent training system. Immersive performing arts requires multidisciplinary capacities in culture, technology, design and management. Governments and universities should jointly build "cultural-tourism technology" major systems to cultivate new-type talents such as content planners, immersive space designers, cultural IP planners and digital technology engineers to satisfy future industrial development demands.

6. Conclusion

As the core driving force boosting economic development and industrial upgrading, new-quality productive forces not only reconstruct production modes of traditional industries but also profoundly influence cultural innovation and cross-border integration models. At the intersection of cultural performing arts industry and tourism industry, new-quality productive forces provide systematic support for industrial coordination through technological innovation, data-driven development, content reconstruction and organizational optimization. Against this backdrop, immersive performing arts has become an important carrier of cultural-tourism integration. Its integrated logic of technological empowerment, content innovation and spatial experience represents a new paradigm for coordinated development of culture, technology and economy. Through digital technologies, immersive performing arts realizes extension and interactivity of cultural content, transforming tourism scenarios from traditional sightseeing-oriented experiences to immersive participatory experiences and triggering structural changes on both supply and demand sides. Such transformation not only enhances tourists' emotional resonance and cultural identity but also promotes high-quality growth of regional economy by extending staying time, increasing in-depth consumption and deriving industrial chains. The core value of integration between immersive performing arts and tourism industry lies in its cross-level and multi-dimensional systematic effects. First, technology empowers content production, enabling cultural performing arts to break physical space constraints and realize digitization, interactivity and updatability of content, supporting tourism industry to offer richer, diversified and personalized experiences. Second, content drives scenario reconstruction. Through narrative, contextual and role-based experience design, urban blocks, historical buildings, scenic spaces and others are transformed into cultural experience venues, making tourism scenarios possess not only visual ornamental value but also immersive experience and cultural value transmission functions. Third, the value amplification effect of scenarios realizes dual appreciation of culture and economy through multi-dimensional linkage of tourism, commerce, cultural and creative industries and

social networks. The value of immersive performing arts in cultural-tourism integration is reflected not only in benefits of single projects but also in long-term strategic value of driving development of related industrial chains, facilitating formation of regional industrial clusters and lifting urban brand and cultural influence. From the perspective of industrial structure, integration of immersive performing arts and tourism industry promotes structural upgrading from traditional resource-dependent mode to cultural-content-driven and technology-innovation-driven mode. Cultural content evolves from accessories to core production factors, technology becomes a key tool to create and enhance experiences, and organizational models realize cross-departmental and cross-industry systematic integration through platform-based, data-driven and ecological collaboration. This systematic upgrading not only optimizes tourism product structure and raises the proportion of cultural consumption but also pushes synchronous development of related industrial chains such as cultural creativity, digital technology, performing arts design and operation management, providing institutional and technological support for regional industrial upgrading and high-quality development. At social and urban levels, implementation of immersive performing arts further activates urban cultural spaces and innovates lifestyles. Through redesign and functional empowerment of historical blocks, industrial heritage and public spaces, immersive performing arts breaks single usage of traditional spaces and turns cities into participable and experiential cultural life venues. This not only enriches urban cultural life but also enhances urban cultural soft power and utilization efficiency of public spaces, offering a sustainable spatial foundation for cultural-tourism integration. Meanwhile, immersive performing arts further expands cultural influence via social media communication, word-of-mouth marketing and experience sharing, achieving modernization of cultural communication and extensive social participation.

In the future, with continuous deepening of new-quality productive forces, its promotion of cultural-tourism integration will present systematic, platform-based, digital and ecological trends. Immersive performing arts will serve not merely as an innovative tool for tourism experience but also as a core driving force for cultural innovation, urban renewal and industrial upgrading. Technological empowerment, content innovation, spatial optimization and governance platform coordination will form complete cultural-tourism ecosystems to realize superposition of cultural, economic and social values, providing replicable and promotable paths and models for advancing high-quality development of regional cultural industries and modernization of tourism industry.

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