

From "Observing" to "Experiencing": Immersive Experience Communication in Museums—Taking the "The Awakening Brewers" at Qingdao Beer Museum as an Example

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Abstract. With the development of the experience economy and changes in the cultural consumption needs of audiences, museums are slowly moving away from a fixed form of exhibition, based on exhibit, into an experience, which focuses on engagement. The article uses the immersive drama tour "The Awakening Brewer" at Qingdao Beer Museum as a research target and employs the theoretical analysis and case analysis methods to examine the particular operation mode of immersive experience within the museum context in the three dimensions of spatial narrative, gamification mechanism, and experiential learning. Studies have discovered that museum spaces get restructured into narrative nodes by uniting plot, game activities provide incentives to participation by the audience, and the audiences slowly discover and comprehend content in the exhibition through discovery and engagement. The combination of these three elements forms the general logic of the visiting experience idea of immersion and reconstruct the traditional ways of offering knowledge that were used by museums. Nonetheless, several challenges remain to be addressed in practice.

Keywords: museum, immersive experience, spatial narrative, gamification, experiential learning.

1. Introduction

In recent years, museums have shown a significant trend of transitioning from static viewing to immersive participation. As the experience economy emerges and expands, cultural consumption requirements of modern viewers are under a continuous transformation and the traditional modes of displaying exhibition processes fail gradually to satisfy the demand of interactivity, engagement and emotional experience of visiting museums. In this respect, immersive experiential types like murder mystery games have already started to be implemented in the museum format and become a valuable practical direction that would facilitate the change of the communication approach in the museum.

Such transformation has a significant influence on the reorganization of the museum communication organization. Thus, the research of the functioning of the immersive experience in the museum needs special attention in relation to the investigation of the alterations in the modern model of museums communication. This research enriches the holistic application research of spatial narrative, gamification, and experience learning theories in practical situations; On the other hand, it can be said that the research can offer theoretical assistance and practical source of reference to participatory communication design in professional setting like industrial museums.

In this context, the discussion of relevant research primarily concerns the immersive change in museums along the planes of spatial narrative, gamification, and experience learning. The spatial narrative theory highlights the fact that, by arranging the spatial structure and exhibition elements in museums in a narrative manner, the cultural and historical content can be turned into embodied experiences, and an interactive process could be established between the audience perception and cognition and spatial environment and thus, facilitating profound audiences' participation and creating emotional resonance [1]. The gamified combinations enable tourists to absorb profound and difficult to understand information in an engaging way [2]. The experiential learning theory goes ahead to propose that learning should be transformed through passive acceptance to active discovery from optimization of better contextualized experiences, as well as through maximization of practice. It is the complement of the specialized exhibition areas of the natural museums and other fields creating an active learning methodology based on the experiential learning [3].

Nonetheless, on balance, these studies have largely been conducted from relatively independent perspectives, making it challenging to fully uncover how the communication structure and audience behavior patterns of museums are reconstructed in the context of immersive projects. However, in real museum practice, these three dimensions often occur on the same object, which constitutes the overall logic of immersive experiences. In addition, literature suggests that discussions on immersive transformation are mostly positive attitudes as they have an impact on attractiveness and engagement. However, this field lacks a summary and reflection on its potential consequences.

It is on this basis and this short gap that this paper chooses the immersive drama project "The Awakening Brewer" at Qingdao Beer Museum as the research subject and examines it on three levels, which are spatial narrative, game mechanism and knowledge acquisition and shows how these three levels interrelate in one and the same object to re-create the participation and knowledge acquisition processes of the audience. Simultaneously, this paper additionally concentrates on the issues that can be caused by the shift of the museum communication channels into immersive and how to streamline them.

In terms of research methods, this study adopts case analysis and theoretical analysis methods. Firstly, the spatial narrative theory, gamification theory, and experiential learning theory are sorted out and an analytical framework is constructed. Secondly, the immersive drama project "The Awakening Brewer" at Qingdao Beer Museum is taken as a case study to conduct a detailed analysis corresponding to the above theories. The advantage of the case analysis method is that it can focus on a concrete project for in-depth analysis of phenomena and can more clearly reveal the specific operational path and impact of immersive mechanisms in the museum field. The advantage of theoretical analysis method lies in its ability to fundamentally explain and integrate specific practices, elevating case analysis from surface phenomena to deep logical analysis. The objective of this study is to explore how the immersive script mechanism affects the dissemination effect of museums, and based on this, to investigate whether immersive experiences may have an impact on the educational function of museums while enhancing audience participation, in order to provide reference for the dissemination and design of immersive experiences in museums.

Regarding the research methods, the case analysis method and theoretical analysis method are adopted in this study. To begin with, the spatial narrative theory, gamification theory, and the theory of experiential learning are made to an analytical framework developed. Second, a case study is conducted by considering the immersive drama project "The Awakening Brewer" at Qingdao Beer Museum, so that a more precise analysis is carried out in relation to the above theories. The strength of the case analysis approach is that it can address a particular project to thoroughly identify the phenomena and better clarify the operational process and influence of immersive mechanisms in the museum industry. The point of theoretical analysis approach is that it is possible to explain and integrate certain practices more fundamentally, providing the surface phenomena with a deeper analysis based on logic. This study aims at investigating the impact of the immersive script mechanism on the dissemination effect of museums and on this basis, investigate whether immersive experiences can have an influence on the educational role of museums coupled with improving the level of audience participation, and providing reference on how the dissemination and design of immersive experiences can be applied to museums.

2. Case analysis

2.1. Introduction to the "The Awakening Brewer" drama tour at Qingdao Beer Museum

"The Awakening Brewer" is an immersive live action-drama tour created by Qingdao Beer Museum in 2022 that is a mixture of script killing and escape room experiences. It combines beer culture display, production line exploration, introduction to the brewing process, bar leisure experience, and interactivity of the tourist participation. It is a type of experience opportunity which is integrated with the entertainment and cultural dissemination roles [4]. The action of the project takes place against the background of a German brewery in 1913, and its participants were also defined as either the apprentices of the brewer or the detectives who could explore on their own. In their excursions and journeys, they seek the six chief recipes of the Tsingtao beer, pick new brewers, and solve the mysterious case when a German steward is attacked.

The drama game project contains 28 main quests and 16 interactive points, and all these points are played out completely by over 10 professional NPCs. Meanwhile, the interactive gameplay like the laser level crossing, experiments with beta powder, and exchanging the coins made of silver are also provided to make the game more enjoyable and interesting. The playing area is not merely evenly distributed all over the century old cultural museum A and brewing technology development museum B but also provides the narrative scene spaces like Republican office scenes and underground wine cellars at the will of a plot and experience of the participants because they are free to move around and explore the various spaces.

"The Awakening Brewer" integrates the new form of cultural participation, which is script killing, into the actual exhibition space of the museum so that visitors can obtain a further insight of the history, craftsmanship and the cultural implications of Qingdao Beer brewing in the course of the entertainment process as good examples of immersive experience and propagation in museums.

2.2. Narrative reconstruction of museum space

2.2.1. Spatial narrative theory

The spatial narrative theory refers to the organization and arrangement of various spatial elements in narrative texts or scenarios, making space a medium for carrying narrative, promoting plot

development, shaping character images, and conveying themes, thereby enhancing the immersion and expressiveness of narrative. In spatial narrative research, space can usually be understood from the perspectives of spatial function and spatial organization. From the perspective of spatial function, narrative structure can be divided into narrative space, background space, and symbolic space. The narrative space is the main place where events occur, while the background space provides environmental and situational support for narration, and the symbolic space expresses the fate or thematic significance of characters through the spatial environment; From the perspective of spatial organization, spatial narrative structures mainly include linear space, cyberspace, and circular space. Linear space is characterized by the expansion of space in a fixed order, while network space forms a three-dimensional structure through multiple spatial connections, and cyclic space is characterized by spatial transformation to form a cyclic structure [5].

2.2.2. Narrative reconstruction of museum space under the intervention of drama game

In the traditional exhibition mode of museums, the exhibition space is usually centered around the display of exhibits, using the exhibition form of "exhibits, showcases, and booths" to organize the space in a linear structure. More often, the exhibition areas are organized either chronologically or according to themes, where visitors can go throughout various exhibition halls through a specific itinerary and acquire pertinent information through looking at exhibits or commissioning exhibition boards. In such mode, the space in the museum is primarily a background space on which information is presented and knowledge spread. Despite its clear presentation of the content of exhibitions, the audience on the visit is in a passive position of receiving information and the relationships between spaces are relatively unsophisticated. Space in narrative is also to a certain extent insufficient in regard to its interactivity and exploration [6].

In the immersive drama tour "The Awakening Brewer" at Qingdao Beer Museum, the narrative of the museum space has been reconstructed with the drama script added. To begin with, from the perspective of spatial function, which was initially designed as a background space where information about the exhibition was to be displayed, it was turned into a narrative space featuring narrative nodes with the use of script scenarios and the interaction of NPCs. The exhibition hall has been granted with the more interpretative narrative role and the exhibits have also become components of the drama as required narrative signals rather than being left inanimate displays, the audience is able to build the world through spatial discovery, bit by bit of the story. For example, in the "Awakened Brewer" section, on entering the equipment display sector, NPCs will interrogate on the production process, questions like What are the fundamental processes of beer brewing? The players should watch the fermentation tank, saccharification equipment and production process diagram to respond, and then promote the selection of the "New Brewer" storyline. Secondly, in terms of spatial organization, the "Awakened Brewer" relates the spaces in the form of plot tasks and clues. Based on the established route visiting the exhibition halls in Hall A and Hall B, it adds a scene of Republic of China office on the third floor of Hall A, an underground wine cellar on hall B and three secret rooms. During the task-solving exercise, the participants are required to navigate across varying rooms, combine the information and draw conclusions and conclusions. This has made the Qingdao Beer Museum to overcome the traditional linear spatial structure of the museums which follow existing paths in chronological sequence or thematic reasoning to create a rich network space structure which is richer in connections and more three dimensional.

2.3. Gamification mechanism

2.3.1. Gamification theory

The concept of "gamification" was first proposed by Professor Charles Batel of Essex University in the United States, which refers to the application of design thinking and mechanisms from games to non-game scenarios. Jane McGonigal expanded this idea and fixated on four conclusive traits of games, which included: goals, rules, feedback systems, and voluntary participation. The goal refers to the specific outcome that the player wants to achieve, which can attract the player's attention and guide them to continue investing, thereby continuously driving their participation behavior; Rules refer to restrictions and constraints on the way players achieve their goals, which eliminate or weaken the most obvious solutions for players to achieve their goals, making the participation process more exploratory and challenging, thereby stimulating players' creativity and cultivating their strategic thinking and problem-solving abilities; A feedback system refers to the use of levels, scores, or progress bars to communicate the progress of task completion to players, enhancing their sense of control over the process and motivating them to continuously invest and drive the game forward; Voluntary participation refers to the freedom for players to choose whether to participate or leave after understanding the game objectives, rules, and feedback. This provides players with a sense of psychological security when facing intentionally set challenges and pressures in the game, which can be seen as a safe and enjoyable experience. These features together form the core of the game and profoundly influence players' engagement and gaming experience [7,8].

2.3.2. The application of gamification mechanism in museum experience

In the process of visiting traditional museums, exhibition content is usually presented through exhibit. When taking a tour of a conventional museum, the content of the exhibitions is normally introduced through display signs, written and graphical descriptions, and multimedia introductions. Viewers interpret the contents of the exhibition and learn the material of the same mostly by seeing and reading. Though this approach can be systematically and visually prominent to show the exhibition content, which enables the audience to access abundant information within a relatively short time, the total visiting process are relatively simple, and the audience is often placed in a relatively dormant position of information consumption, and the interaction and engagement are also minimal. Meanwhile, many museums have a high level of professionalism in the content of the exhibition, making the sheer reading of textual explanations challenging when an individual intends to internalize the contents of the exhibition at a short time. In particular, with some complex technologies and cultural implications, they might look a little abstract with conventional imageries and display techniques and the audience might not fully comprehend the information during the visit which lead an effect of casual browsing and low retention of the exhibition information. The introduction of gamification mechanisms provides a new mode of participation for museum visits. By integrating the goals, rules, and feedback system of the game into the visiting process, the audience is no longer just spectators watching the exhibits, but becomes participants who need to complete tasks, solve problems, and drive the development of the plot.

The gamification mechanism is well implemented in the visiting experience of the immersive drama tour "The Awakening Brewer" at Qingdao Beer Museum. To begin with, in terms of goal setting, the project has come up with clear game tasks to the participants in the form of script scenarios. The participants are presented with the identity of apprentice, private detective, and new brewer candidate, who have to gather clues, evaluate information and respond to questions

concerning the plot development, in order to complete the ultimate game goal of finding the six major recipes of Tsingtao Beer, competing for the qualification of a new brewer, and solving the mysterious case of the German steward being attacked. This goal setting processes converts historical context and brewing technology originally scattered on different exhibition halls ,into knowledge resources required to accomplish the plot tasks , in this way, invites the participants to actively participate in the visiting process. Secondly, in accordance with the rule-based approach, the participants are to enter a certain space as per the script, do certain specified tasks and rationalization to become eligible further plot advancement. The purpose of this rule is not only to restrict the viewers to receiving responses in the most general and simplistic form and manner but also reinforce the skills of the participants to think and judge all the time as they look at exhibition, trace information and synthesize the knowledge. As an example, in the brewing equipment showcase section, the NPCs ask the questions related to the production process and the participants must derive data out of the information given on the site to have the task accomplished. Such a mechanism of rules makes the visiting process harder and more exploratory and also changes the process of knowledge acquisition not a simple process of reading information but a problem-oriented process of active thinking and digesting information. Besides, the project offers regular and transparent progress feedback to the participants through task result determination, the NPC interactive response and reward silver dollars, as viewed through the feedback system perspective. By performing a task, answering a question correctly, or discovering a significant clue, participants will be provided with a new plot of the game, accompanied by passing to the next space and confirmation and support of NPCs, and also a silver dollar. This gradual feedback allows the participants to know the status of task completion in time and give them their next plan of action, reinforcing the psychological belief in that they can be able to come closer to the truth and accomplish the task and this sustains the motivation of continued participation. Lastly, under the voluntary participation, this project allows the audience to participate at their own free will and to have a complete knowledge of the game mechanics. As a preparation to the drama game, the participants are required to actively buy the tickets and learn the simple rules, plot background and how to complete tasks of the game that are being introduced by the staff. Once the objective of the games and the rules of engagement have been explained, the audience will then have the freedom of decision and participation in the play. Thus, when playing the game, despite the fact that participants are expected to cope with certain challenges, like tasks on reasoning, escape rooms, and time limits without getting psychologically overloaded by the stress of the game because they are aware of the game rules and the tasks to be completed, they tend to view the game process as a pleasant interactive process instead of a real stress and pressure. Not only does the gamification process make the process of visiting more entertaining, and makes the audience more engaged, but it also actually does a better job of imparting knowledge into people, changing it from a passive acceptance once they are at the museum, to more of an active and interactive process of being a participant in the game.

2.4. Experiential learning

2.4.1. Experiential learning theory

Experiential learning refers to the process in which learners acquire and deeply understand knowledge through personal participation and practical experience. Learning is not simply about acquiring and transmitting content, but rather a process of continuously constructing a knowledge system through practice, perception, and reflection in specific contexts. Experiential learning has

three characteristics: proactivity, situationality, and practicality. Initiative refers to the fact that learners no longer passively receive knowledge during the learning process, but complete learning tasks through self-directed participation in learning activities; Situational learning refers to learning activities that typically take place in specific contexts, providing learners with diverse learning environments to experience and be inspired; Practicality refers to the learning process emphasizing the deepening of understanding of knowledge through practical operations and interactive experiences. For natural science knowledge with strong disciplinary and professional characteristics, practicality can transform the originally static display form into more dynamic and diverse presentation methods and make the display content more vivid and intuitive through interaction and experience [3].

2.4.2. Experiential learning theory

The museum traditionally puts emphasis on exhibits, which creates a fixed exhibit, one-way exhibition, and passive reception of the audience exhibition mode. Protecting the exhibits and displaying the collection in its original state is mostly the main focus of this exhibition mode. The flow of the exhibition information is not interactive, and the audience cannot satisfy the learning needs, which resulting in only shallow memory of the basic information of the exhibits and difficulty in achieving deep understanding of knowledge. And the experience that most museums provide is homogenized, because there is only one learning environment, which denies the audience the feeling of immersion and involvement. The experiential learning, conversely, is learner-focused and supports the profound comprehension of information due to the logic of self-discovery, situational building, and action. It is also more capable of amplifying the feeling of involving and engaging the audience as well as bringing their excitement to bear and assisting the museums in their role of education [9].

The immersive drama tour "The Awakening Brewers" at Qingdao Beer Museum pays much attention to the three main attributes of the experiential learning :proactivity, situationality, and practicality, and creates a deeply integrated learning environment. At the proactive level, this project reshapes the knowledge about the history and brewing process of the Tsingtao Beer into the content of necessary explorations that can be used in the plot development. The participants should be able to take active part in gathering clues, aggregation of information, and completion of problem solving and activities based on exhibits, textual explanations, plot props, etc. They present their behavior in the process of exploration because they want to know more about the plot, and it makes them thirsty to get some clues on the plot. Here, participants do not passively observe and read the contents of the exhibition; instead, they are actively engaged in the exploration process, accomplishing tasks and gradually acquiring knowledge of beer brewing through participation. At the situational level, the project integrates museums as real-life backgrounds into the context of the drama tour, transforming scattered exhibition halls into specific scenes in the plot, allowing participants to immerse themselves in the plot in the real museum space. The cultural relics and exhibits are no longer glossed display objects, but essential carriers of exploration in the context, effectively reducing the psychological distance between the participants and the exhibition content, making the knowledge learning more relevant and in the process more provided, increasing the cognition and understanding of knowledge. At the practical level, the project will increase the practical experience of the participants by interaction of tasks and spatial exploration. For example, participants need to participate in practical activities such as comparing flowcharts to sort out the brewing process and completing tasks, interacting with NPCs to verify exploration results, etc. During this process, participants gradually understand the production process of beer brewing through observation and

thinking, transforming the knowledge content that was originally mainly explained in words into gradually formed cognition through practical experience, thereby enhancing the learning effect of museum visits to a certain extent.

2.5. The comprehensive operation of spatial narrative, gamification, and experiential learning

In the previous text, this article analyzed the immersive drama and gaming project of "Awakening Brewer" from three dimensions: spatial narrative, gamification, and experiential learning. Even though these three theories have their perspectives of research, in practice of designing the immersive experience in a museum, they are not always independent of each other but instead constitute a complete experience mode by inter-combining with one another. The spatial narrative constructs the situational field in which the experience occurs, and the gamification mechanism provides sustained motivation for the audience's actions, while experiential learning gradually forms the audience's understanding and cognition of the exhibition content during the participation process.

This can be very illustrated in an extensive operation the Awakening Brewer project. The space of the exhibition in the museum is manifested in the plot, and the various exhibition halls and newly constructed scenes are the nodes of the narrative that cause the progress of the story. Task clues at the same time are scattered in the spaces and participants are required to perform tasks during their visit to exhibition halls, looking at exhibits, and interacting with NPCs. Participation behavior of the participants is again changed into experiential learning under the joint influence of the spatial context and task driven learning. When the participants are continuously in touch with the exhibits information as clues are sought and problems are solved in certain narrative space that lies around the plot, the background information of the relevant history and brewing knowledge can also be comprehended and recalled. This means that knowledge is no longer obtained by reading boards at the exhibition but is slowly constructed within a particular situation and by being actively involved.

Based on this, it will be apparent that this case too represents a widespread logic of operations of immersive experiences in museums. Spatial narrative in immersive experience design gives audience a more dramatic narrative experience through structuring the field in which actions and narratives are executed. Gamification processes encourage and sustain the participation of the audience with activities and regulations, whereas experiential learning allows the audience to slowly build up an impression of the exhibition material with the help of exploration and practice. The cooperative working of the three has taken the conventional viewing experiences of the museums to the participative processes that are entirely based on exploration, interaction, and comprehension. Transforming museums from information dissemination spaces centered solely on exhibit displays to immersive learning environments centered around participatory experiences.

3. Potential issues in immersive experience dissemination

With the gradual integration of immersive interactive experience forms such as murder mystery games and puzzle solving games into the museum field, the dissemination mode of museums has gradually shifted from traditional exhibition methods to participatory experiential dissemination. In this process, immersive experience mechanism can introduce new problems and challenges in addition to increasing audience participation and experience.

To begin with, there can be a loss of the educational role of museums due to over-entertainment. In case the immersive projects excessively focus on game plot, interactive stimulation, etc., the audience might lose their focus on exhibition contents and knowledge information, thereby

weakening the knowledge dissemination and public education functions that museums originally undertake [10].

Second, the plot material and historical authenticity might exhibit certain discrepancies. To add more drama and attractiveness to the narrative, immersive projects tend to involve some sort of plot processing and fiction of real history. However, the absence of a reasonable correlation between the content of the story with the historical facts can result in the misinterpretation of information by the audience throughout the experience process and even a cognitive drift of the authenticity.

Moreover, virtual reality of immersive experiences can also affect how museums operate regarding their operating costs and space constraints. Immersive projects usually involve extra spatial adjustments, interactive installation, and professionals that to some degree raise operational costs of the project. Meanwhile, large-scale immersive activities may also have a certain impact on the spatial order of the exhibition hall and the protection of exhibits.

Under this, achieving a balance between entertainment and education has become an important principle that immersive museums should follow in experiential communication. On the one hand, the connection between the knowledge of exhibitions and game missions should be as strong as possible in immersive projects, making historical information and professional knowledge key conditions for driving plot development. By embedding knowledge content into the task mechanism, the audience can actively engage with and understand exhibition information during the process of completing tasks and solving problems, thereby achieving the dissemination effect of learning in entertainment. On the other hand, in the process of plot creation, moderate plot processing can be carried out on the basis of real content, but accuracy and consistency should be ensured with the exhibition content. At the same time, museums can explain and reinforce key information through NPC explanations, plot prompts, or subsequent knowledge supplements, enhancing the audience's acquisition and understanding of exhibition content, and enabling them to clearly distinguish between real information and plot settings during immersive experiences. And the setting of the plot should not only serve the entertainment experience but should form a close connection with the exhibition content, so as to establish a clear logical and corresponding relationship between task advancement and knowledge content. In addition, during the project design phase, the existing exhibition space and content can be fully utilized to enhance the experiential effect through the embedding of situational narrative and task mechanisms, without relying on large-scale space renovation and installation construction, thereby reducing operating costs. At the same time, the scope of activities and number of participants in immersive projects should also match the capacity of the exhibition hall space to avoid adverse effects on daily visiting order and exhibit protection. One can uphold the normal order of operation in the museum and at the same time control the quality of experience by the operating techniques like making appointments and also ensuring that there are limited number of participants.

Overall, immersive experiences provide a new possible path for museum communication, but their value lies not in simply enhancing entertainment and audience engagement, but in effectively combining entertainment mechanisms with knowledge dissemination through rational experience design. Moreover, immersive museum experience may increase active participation of the audience as well as meet the primary purpose of museums as the collective cultural and educational venue.

4. Conclusion

The article considers the immersive drama tour "The Awakening Brewer" at Qingdao Beer Museum as the focus of its research and breaks down the actual operation model of the immersive experience

project in the museum industry based on three dimensions spatial narrative, gamification mechanism, and experiential learning.

Research has shown that with the intervention of immersive theater tours, museum spaces are no longer just background environments for exhibit displays, but are transformed into narrative nodes that drive story development through plot structures; The gamification mechanism transforms the audience from passive visitors to active participants through goal setting, rule restrictions, and feedback systems, increasing the fun of participation; In the process of exploring tasks, observing exhibits, and interactive practices, the audience gradually forms an understanding of the exhibition content, thus achieving an experiential learning process. Spatial narrative provides a contextual field for experience, gamification mechanisms stimulate participation, and experiential learning promotes knowledge to be understood and absorbed in practice. The combination of these three factors forms the total logic of operation of immersive experiences in museums, and to a certain degree, restore the viewing mode and the process of knowledge acquisition of the audience.

In the meantime, immersive experiences also may create additional issues when it comes to applied application of museums, which include excessive entertainment that can undermine the educational role of museums, and erroneous plot design that can influence the validity of exhibition content. Moreover, immersive projects will also bring high costs in the way of space remodelling, operational management and others. Thus, more reasonable balance between knowledge distribution and excitement experience should be considered in future in the context of museum practice. The knowledge can become a significant condition to drive experience by integrating extensively the content of the exhibition and the game tasks, therefore, attaining the dissemination effect of learning through participation.

The immersive experience is, in general, a new avenue of development of museum communication. By means of the sensible experience design and content integration, not only can the audience participation and cultural experience among the audience be increased, the dissemination of knowledge through interactions and explorations, which in turn enlarge the dissemination value of museums as civilian cultural and educational spaces.

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