

# Research on the Innovation of Characteristic Rural Painted Cultural Tourism Products in Benxi from the Perspective of Tourist Interactive Experience

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## ABSTRACT

*Against the dual background of the further implementation of the rural revitalization strategy and the upgrading of cultural tourism consumption, rural painting, as an important carrier of culture empowering rural areas, has become a key starting point for activating rural cultural tourism vitality and shaping rural characteristic IP. Relying on the natural endowments of the Liaodong mountainous area, Manchu folk culture and rural development foundation, Benxi City has cultivated rural painting projects represented by Hanjia Village in Mingshan District, promoting the initial development of the rural cultural tourism industry. However, the current characteristic rural painted cultural tourism products in Benxi still remain at the level of "passive viewing", lacking in-depth interaction with tourists, which makes it difficult to meet tourists' needs for immersive and participatory experiences and restricts product competitiveness and sustainable development. By adopting the methods of literature research, field investigation, questionnaire survey and case analysis, this paper focuses on rural painted cultural tourism products in Benxi. From the perspective of tourist interactive experience, it sorts out their development status and characteristics, analyzes the existing problems and causes in interactive experience, and explores product innovation paths suitable for Benxi's regional characteristics. The purpose is to enrich the interactive forms and connotations of Benxi's rural painted cultural tourism products, improve tourists' sense of experience and satisfaction, and provide theoretical references and practical references for the high-quality development of Benxi's rural cultural tourism industry.*

**Key words:** *Tourist Interactive Experience; Benxi City; Rural Painting; Cultural Tourism Product Innovation*

## I. INTRODUCTION

Since the implementation of the rural revitalization strategy, cultural revitalization has become the core support for rural development, and the integration of culture and tourism has become an important path to activate the endogenous driving force of rural areas. With the characteristics of low cost, high visual

impact and strong rural adaptability, rural painting transforms rural natural landscapes, folk culture, farming memories and other elements into visual artistic expressions. It not only improves the rural appearance but also becomes an important IP symbol of the rural cultural tourism industry, attracting a large number of tourists to visit and experience, injecting new vitality into rural economic development. Located in the hinterland of the Liaodong Peninsula, Benxi City has crisscrossed mountains and excellent ecology, rich rural natural resources and profound cultural heritage. The unique resources such as Manchu folk culture, farming culture and Liaodong landscape culture provide a solid foundation for the development of rural painted cultural tourism products. In recent years, relying on its own advantages, Benxi City has actively promoted the implementation of rural painting projects. The "Liaodong Culture and Art Corridor" built in Hanjia Village, Mingshan District has become a benchmark for local rural painting. Through the joint creation of porcelain painting works by villagers and professional calligraphers and painters, a unique rural cultural landscape has been formed, driving the development of rural cultural tourism. However, as cultural tourism consumption has entered the era of "experiential consumption", tourists are no longer satisfied with simple landscape viewing, but pursue immersive, participatory and personalized interactive experiences, eager to deeply understand Benxi's rural culture and obtain emotional resonance through interaction. Nevertheless, the current rural painted cultural tourism products in Benxi generally suffer from serious homogenization, insufficient interactivity and inadequate exploration of local cultural connotations. Most products only exist as "wall decorations" or "landscape displays", lacking in-depth connection with tourists, making it difficult to form sustained attraction and limiting the sustainable development of Benxi's rural painted cultural tourism industry. Based on this, this paper studies the innovation paths of Benxi's characteristic rural painted cultural tourism products from the perspective of tourist interactive experience. Based on the actual development of rural painted cultural tourism in Benxi and combined with local ecological and cultural advantages, it solves the prominent problems in product interactive experience, providing new ideas and methods for the upgrading of Benxi's rural cultural tourism industry and the further promotion of rural revitalization, which has important practical value.

## **II. DEVELOPMENT STATUS OF RURAL PAINTED CULTURAL TOURISM PRODUCTS IN BENXI**

In recent years, with the advancement of the rural revitalization strategy and the upgrading of cultural tourism consumption, relying on its own ecological and cultural advantages, Benxi City has actively promoted the development of rural painted cultural tourism industry, built a number of rural painting projects with certain characteristics, showing distinctive regional features and development trends.

First, regional characteristics are initially highlighted, focusing on local resources to create painting themes. Most rural paintings in Benxi revolve around three core elements: Liaodong landscape, Manchu folk culture and farming memories, forming a painting style recognizable as Benxi. Among them, the thousands-of-meters "Liaodong Culture and Art Corridor" built in Hanjia Village, Mingshan District is the most representative. Hundreds of porcelain painting works created jointly by villagers and professional calligraphers and painters cover flowers, birds, peonies and rural life scenes, becoming a unique local cultural landscape and even a "cultural business card" for Benxi's external exchanges, with some works given as gifts. Some villages integrate elements such as Manchu costumes, Shaman culture and Manchu festivals into painting creation to build Manchu characteristic painting villages; other villages draw landscape paintings relying on mountain ecological advantages, highlighting the natural

beauty of Liaodong countryside.

Second, the distribution is relatively concentrated, forming an initial industrial scale. Rural painting projects in Benxi are mainly concentrated in rural areas such as Mingshan District, Huanren Manchu Autonomous County and Benxi Manchu Autonomous County. Through 10 years of "cultural experiment", Hanjia Village in Mingshan District has developed from initial cultural poverty alleviation to a model of culture empowering rural areas. It has established the "Weili Peasants' Culture and Art School", trained a group of peasant painters, formed an initial development model of "painting + cultural tourism", driving villagers' income increase and rural style improvement. Some villages in Huanren Manchu Autonomous County and Benxi Manchu Autonomous County have also built characteristic painting landscapes relying on folk resources, attracting surrounding tourists and forming certain cultural tourism influence.

Third, the forms are constantly enriched, and product forms are gradually extended. Rural paintings in Benxi have gradually extended from traditional wall paintings to ground paintings, 3D three-dimensional paintings, porcelain paintings and other forms. At the same time, attempts have been made to develop painted cultural and creative products such as painted round fans and painted ornaments, enriching product presentation and added value. Among them, works by peasant painters in Hanjia Village were sold out at Benxi's first peasant painting exhibition and sales fair, with nearly 1,000 yuan in income from round fans alone, demonstrating the market potential of painted products.

However, at the same time, there are still many problems with the current rural painted cultural tourism products in Benxi, especially in terms of tourist interactive experience, which do not match tourists' experience needs and Benxi's regional characteristics, becoming a key bottleneck restricting industrial development.

### **III. ANALYSIS OF EXISTING PROBLEMS AND CAUSES OF BENXI'S RURAL PAINTED CULTURAL TOURISM PRODUCTS FROM THE PERSPECTIVE OF TOURIST INTERACTIVE EXPERIENCE**

To deeply understand tourists' needs and satisfaction with the interactive experience of Benxi's rural painted cultural tourism products, this paper conducted a survey on tourists visiting painted villages such as Hanjia Village in Mingshan District and painted villages in Huanren Manchu Autonomous County through questionnaires and interviews. A total of 300 questionnaires were distributed, 286 valid questionnaires were recovered, with an effective recovery rate of 95.3%. Meanwhile, 50 tourists, 20 local villagers and 10 cultural tourism operators were interviewed to comprehensively sort out the problems in interactive experience of Benxi's rural painted cultural tourism products and analyze their causes combined with Benxi's regional characteristics.

#### ***A. Existing Problems***

##### ***Single interactive experience form, lack of depth and diversity***

At present, the interactive experience forms of Benxi's rural painted cultural tourism products are generally single, lacking depth and diversity, which is inconsistent with the development concept of "culture empowering rural areas" in Hanjia Village. Most painted villages only provide basic interactive projects such as simple painting DIY and landscape check-in. Painting DIY mostly provides fixed templates and materials, allowing tourists to only mechanically imitate, lacking personality and innovation. Although the "Liaodong Culture and Art Corridor" in Hanjia Village, Mingshan District has characteristics, it only focuses on work display without designing interactive projects related to porcelain

painting creation and rural painting culture, making it difficult for tourists to deeply experience the charm of rural painting. Landscape check-in only sets basic check-in points without interactive tasks combined with Benxi's Manchu folk customs and Liaodong landscape culture, making it hard to stimulate tourists' enthusiasm for participation. In addition, most interactive experience products are short-term experiences, lacking long-term and systematic interactive projects, which cannot meet tourists' in-depth experience needs and lag behind the concept of "checkable, interactive and communicable" of mature domestic painted cultural tourism projects.

***Insufficient exploration of local cultural connotations, lack of emotional resonance in interactive experience***

Benxi has rich resources of Manchu folk culture, farming culture and Liaodong landscape culture. However, the current exploration of these local cultures by most rural painted cultural tourism products only stays on the surface, lacking in-depth interpretation and presentation, resulting in interactive experience products lacking cultural connotations. Some paintings in Manchu characteristic villages only show the appearance of Manchu costumes without creation combined with Manchu historical legends, folk rituals and Shaman culture, and interactive experience projects are not designed around Manchu culture, making it difficult for tourists to understand the deep connotation of Manchu culture during the experience. Although the paintings in Hanjia Village contain rural life elements, interactive experiences are not fully designed combined with local farming culture and villagers' painting learning process, making it hard to generate emotional resonance and cognitive improvement for tourists. Some landscape-themed paintings only focus on landscape aesthetics without exploring Liaodong regional cultural stories behind landscapes, failing to reflect Benxi's regional characteristics.

***Insufficient pertinence of interactive experience, difficulty in meeting the needs of different groups***

The current interactive experience products of Benxi's rural painted cultural tourism products are not designed differently according to the needs of different tourist groups, lacking pertinence. Research experience products for teenagers are not rich enough, and painting research projects are not designed combined with Benxi's Manchu culture and farming culture, making it difficult to meet their learning and exploration needs. Interactive experience products for middle-aged and elderly tourists lack comfort and convenience, and supporting rest facilities in painted villages such as Hanjia Village are insufficient, making it hard to attract middle-aged and elderly tourists to participate. Interactive experience products for parent-child groups lack fun and education, failing to meet the common needs of parents and children. Interactive experience products for foreign tourists do not highlight Benxi's regional characteristics, making it difficult for tourists to feel the unique charm of Benxi's countryside. There are obvious differences in experience satisfaction among different groups, affecting the overall competitiveness of products.

***Imperfect operation services, affecting interactive experience effects***

The operation services of most Benxi rural painted cultural tourism products are relatively imperfect, seriously affecting tourists' interactive experience effects. Most painted villages lack professional operation teams and interactive guides, so tourists cannot get timely solutions to problems during the experience and it is difficult to deeply understand the cultural stories and creation processes behind the paintings. Supporting service facilities lag behind, lacking perfect rest areas, toilets, cultural and creative sales areas, etc. The transportation connection in core painted villages such as Hanjia Village is not convenient enough, further affecting tourists' experience. Promotion methods are relatively single,

mostly relying on short video platforms with limited coverage, making it difficult to attract more different types of tourists to experience, lagging behind the "professional operation, multi-party promotion" model of mature domestic painted cultural tourism projects.

### ***B. Cause Analysis***

#### ***Insufficient innovation awareness and insufficient attention to interactive experience***

Most developers of Benxi's rural painted cultural tourism products have insufficient innovation awareness and insufficient attention to tourist interactive experience, still staying at the level of "emphasizing painting, neglecting experience". In the product design process, they mainly focus on the aesthetics of painted landscapes, ignoring tourists' interactive needs, and do not deeply think about how to improve tourists' sense of participation and satisfaction through interactive experience, resulting in interactive experience products lacking innovation and attractiveness, making it difficult to form core competitiveness. At the same time, some developers rely too much on traditional operation models, lack grasp of the upgrading trend of cultural tourism consumption, fail to adjust product directions in a timely manner, and cannot meet tourists' immersive and participatory experience needs.

#### ***Inadequate exploration of local culture and lack of professional support***

Most developers of Benxi's rural painted cultural tourism products lack professional cultural research and artistic creation talents. The exploration of Benxi's local culture mainly relies on local villagers' oral accounts and simple literature research, making it difficult to deeply explore the deep connotations and core values of Benxi's Manchu folk customs, farming culture and Liaodong landscape culture. At the same time, some painting creators lack in-depth understanding of Benxi's regional culture, making it difficult to deeply integrate local culture with painting creation and interactive experience products, resulting in products lacking cultural connotations and regional characteristics, and difficult to trigger tourists' emotional resonance. In addition, the lack of cooperation with professional cultural institutions and art colleges makes it difficult to obtain professional guidance and support, further restricting cultural exploration and product innovation.

#### ***Insufficient market research and inaccurate grasp of tourist needs***

Before the development of Benxi's rural painted cultural tourism products, most developers did not conduct sufficient market research, with narrow research scope and insufficient depth. They did not fully understand the demand differences of different tourist groups, and could not accurately grasp tourists' interactive experience needs, cultural needs and emotional needs. Insufficient research on the experience preferences of different groups such as teenagers, parent-child groups and middle-aged and elderly groups leads to lack of pertinence in interactive experience products. Insufficient exploration of tourists' understanding and needs of Benxi's local culture makes it difficult for interactive experience products to fit tourists' cognitive and emotional needs and improve tourists' experience satisfaction.

#### ***Limited operation team capacity and insufficient capital investment***

Most operators of Benxi's rural painted cultural tourism products are local village collectives or small cultural tourism enterprises, lacking professional cultural tourism operation, service and management talents, with obvious deficiencies in the operation, guidance and service of interactive experience products. At the same time, the project lacks stable financial support, and capital investment is mainly concentrated in the painting creation link, with insufficient investment in the design of interactive experience projects, improvement of supporting facilities and training of operation teams, making it difficult to optimize and upgrade operation services and interactive products, thus affecting interactive

experience effects. In addition, the cooperation between operators and local villages and professional institutions is not close enough, making it difficult to fully integrate resources and improve product quality and operation level.

#### **IV. INNOVATION PATHS OF BENXI'S RURAL PAINTED CULTURAL TOURISM PRODUCTS FROM THE PERSPECTIVE OF TOURIST INTERACTIVE EXPERIENCE**

Based on the above analysis of problems and causes, from the perspective of tourist interactive experience, focusing on four aspects: interactive form, cultural connotation, product pertinence and operation service, combined with Benxi's regional characteristics of Liaodong landscape and Manchu folk customs, this paper puts forward innovation paths for rural painted cultural tourism products, to create Benxi's characteristic rural painted cultural tourism products with interactivity, culture, innovation and pertinence, improve tourists' sense of experience and satisfaction, and promote the high-quality development of Benxi's rural painted cultural tourism industry.

##### ***A. Innovate interactive experience forms and enrich interactive levels***

Taking tourist interactive experience as the core, innovate interactive experience forms and enrich interactive levels, realize the transformation from "passive viewing" to "active participation" and "in-depth immersion", and build a diversified interactive experience system combined with Benxi's regional characteristics.

Create immersive interactive painted landscapes. Combined with 3D three-dimensional painting technology, light and shadow technology, etc., build 3D three-dimensional paintings themed on Liaodong landscape and Manchu folk customs in the trails, squares and other areas of painted villages in Mingshan District and Huanren Manchu Autonomous County. Tourists can interact and take photos with painted landscapes to create an experience effect of "walking in the painting". At night, through light projection, the painted landscapes present dynamic effects, carry out "night painting experience" activities, combined with Benxi's mountain night scenery, create new scenes of rural night tours.

Develop personalized interactive experience projects. Optimize existing painting DIY projects, combined with Benxi's Manchu folk customs, farming culture and landscape characteristics, provide diversified creative materials and customized templates, encourage tourists to carry out personalized creation combined with local elements. Develop interactive games such as "painting treasure hunt" and "rural cultural puzzle solving", integrate painted landscapes with Benxi's Manchu folk knowledge, farming culture and landscape legends to improve interactive fun. Cooperate with Hanjia Village's "Weili Peasants' Culture and Art School" to carry out "face-to-face with peasant painters" activities, allowing tourists to learn painting skills and porcelain painting creation from peasant painters and deeply experience rural painting culture.

Build a long-term interactive mechanism. Combined with Benxi's rural cultural activities, carry out normalized activities such as "Benxi Rural Painting Culture Festival" and "Manchu Folk Painting Creation Competition" to attract tourists to experience repeatedly. Establish a tourist feedback mechanism to collect opinions and suggestions in a timely manner and optimize interactive products. Combined with the tourist season, launch seasonal projects such as "landscape painting outing experience" in spring and "farming painting harvest experience" in autumn to enhance the sustainable attraction of products.

##### ***B. Deeply explore Benxi's local cultural connotations and strengthen emotional and cognitive***

***interaction***

Benxi's local culture is the core competitiveness of rural painted cultural tourism products. Only by deeply exploring the connotations of Benxi's Manchu folk customs, farming culture and Liaodong landscape culture, and deeply integrating local culture with interactive experience, can we trigger tourists' emotional resonance and cognitive improvement.

In-depth exploration of local cultural resources. Set up a professional cultural research team, cooperate with local villagers and cultural scholars to deeply explore Benxi's resources such as Manchu folk customs, farming culture, Liaodong landscape culture and red culture, sort out core connotations and characteristic elements, integrate them into painting creation and interactive experience product design, making paintings a "speaking carrier of Benxi culture".

Create characteristic cultural theme interactive products. Focusing on Manchu folk culture, develop projects such as "Manchu folk painting experience" and "Shaman culture interactive performance" to let tourists feel the charm of Manchu culture. For farming culture, develop projects such as "farming painting experience" and "agricultural product painting packaging DIY" to let tourists understand farming knowledge. For Liaodong landscape culture, develop projects such as "landscape painting sketching" and "landscape legend sharing session" to improve tourists' cognitive experience.

Strengthen cultural communication and cognitive interaction. Set up cultural explanation boards beside painted landscapes to introduce the Benxi cultural stories behind them. Arrange professional commentators to explain rural culture and Manchu folk customs. Develop cultural and creative products such as Manchu costume painted ornaments and Liaodong landscape painted round fans, allowing tourists to take Benxi's rural culture home and realize long-term cultural communication.

***C. Base on differences in tourist needs and create targeted interactive products***

According to the demand differences of different tourist groups and combined with Benxi's regional characteristics, carry out differentiated product design to meet the experience needs of different groups and improve the overall competitiveness of products.

For teenagers, develop research products such as "Benxi Rural Painting Research Camp" and "Manchu Culture Painting Exploration", combine painting creation with cultural learning to cultivate artistic literacy and cultural cognition. Set up fun games such as "Manchu culture painting puzzle" to enhance participation enthusiasm. Cooperate with local primary and secondary schools and universities to carry out research practice and build a painting research base.

For middle-aged and elderly tourists, create comfortable and convenient products such as "Benxi Rural Painting Sightseeing Tour" and "Manchu Folk Culture Experience", focusing on the comfort and culture of experience. Improve rest areas and convenient facilities, carry out simple and easy-to-operate painting experience courses for middle-aged and elderly people to meet participation needs.

For parent-child groups, develop products with both fun and education such as "parent-child painting DIY" and "rural parent-child check-in" to enhance parent-child relationship. Combined with farming and Manchu folk elements, develop parent-child experience projects to let children understand rural culture and cultivate practical ability.

For foreign tourists, launch "Benxi Characteristic Painting Experience Package", including Manchu folk painting, landscape painting, porcelain painting creation and other projects to fully show the charm of Benxi's countryside. Design a painting check-in route to connect core scenic spots such as Hanjia Village in Mingshan District and painted villages in Huanren Manchu Autonomous County to improve foreign

tourists' sense of experience and cognition.

#### ***D. Optimize the operation service system and improve interactive experience effects***

Perfect operation service is an important guarantee to improve tourists' interactive experience. Combined with the actual development of Benxi's rural painted cultural tourism, optimize the operation service system and improve service level.

Strengthen team building. Introduce professional cultural tourism operation, service and management talents, and conduct systematic training for the existing team. Invite professional painters, cultural scholars and operation experts to provide guidance and optimize interactive product design and operation. Strengthen cooperation with local universities and cultural institutions to carry out talent training and build an operation mode of "professional leadership, multi-party collaboration".

Improve supporting service facilities. Improve facilities such as rest areas, toilets, cultural and creative sales areas and catering areas in each painted village. Set up professional guides to provide interactive guidance and cultural explanation services. Optimize transportation connection and open tourist special lines from urban areas to painted villages. Support characteristic homestays and farmhouses to build an integrated service system of "painting + accommodation + catering".

Innovate promotion methods. Integrate online and offline resources. Online, release painted landscapes, interactive projects and cultural stories through short video platforms, WeChat official accounts, etc., and carry out live broadcast promotion. Offline, hold painting culture festivals and folk activities, cooperate with travel agencies and tourism platforms to expand customer sources. Combine painting with other Benxi tourist resources such as Guanmen Mountain and Wunu Mountain to create characteristic tourist routes and enhance overall attraction.

Increase capital investment. Actively strive for government funds related to rural revitalization and cultural tourism development, guide social capital participation to form a diversified capital investment mechanism. Explore profit models such as cultural and creative sales and interactive experience charges to ensure the sustainable development of the project. Focus on investing in interactive project design, supporting facility improvement, operation team training and other links to improve product quality and experience effects.

### **V. CONCLUSION**

From the perspective of tourist interactive experience, this paper studies the innovation of Benxi's rural painted cultural tourism products and draws the following conclusions: relying on local ecological and cultural advantages, Benxi's current rural painted cultural tourism products have formed certain regional characteristics and industrial scale, but generally have problems such as single interactive experience form, insufficient exploration of local cultural connotations, lack of pertinence and imperfect operation services, making it difficult to meet tourists' immersive and participatory experience needs. These problems are mainly caused by insufficient innovation awareness, inadequate cultural exploration, insufficient market research, limited operation team capacity and insufficient capital investment. From the perspective of tourist interactive experience, innovating interactive experience forms, deeply exploring Benxi's local cultural connotations, basing on differences in tourist needs and optimizing the operation service system can effectively solve existing problems, realize product innovation, improve tourists' sense of experience and satisfaction, promote the high-quality development of Benxi's rural painted cultural tourism industry, and help Benxi's rural revitalization.

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