

Preface

Recently, immersive entertainment experience has entered the public consciousness around the world. Consumers could experience an unparalleled sense of presence in immersive entertainment. As a result, immersive experiences naturally became a popular entertainment leisure for young consumers. From well-known immersive theater, immersive performances, immersive new media art, immersive reality entertainment, and virtual reality theme parks to emerging forms such as immersive magic show, and immersive restaurants and bars with massive commercial potential.

This book studied the newly emerged business format of immersive entertainments experience, mainly focusing on offline forms, which have been proved to contribute a lot to the upgrading of modern culture and tourism industry development. With solid theoretical research on interactive digital narrative and immersive experience etc., it defined the immersive entertainment. Based on comprehensive analysis of immersive entertainment industry development at home and abroad, the research team initiated a thorough investigation of status quo of immersive entertainment in Shanghai. By deep interviewing with professionals, operators and consumers in the immersive entertainment industry, it aims to explore the reasons behind the popularity of immersive entertainment experience and the booming immersive industry, introduce typical formats and classification methods of immersive experiences, compare common development models in the immersive entertainment industry, identify development bottlenecks, and discuss future trends and suggestions in the immersive entertainment industry.

This book is the collaborative effort of researchers led by Chen Liying's research team. Chen Liying established the research framework for the entire project and oversaw the final manuscript and revisions. Tao Tingfang contributed a lot to the original idea and framework of the book. Zhangjing was responsible for the initial draft of Chapter 4, 5, 6. Yin Weihua was responsible for the Shanghai immersive entertainment development. Guan Xu was responsible for international cases and experiences. Chen Liying was responsible for Chapter 1, 2, 3, 7 and the initial draft of Chapter 8, as well as supplementing some case studies. Ma Yingjie was responsible for the technological path of Chapter 7.