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Algorithms and Check-in: Research on the Communication Logic and Cultural Value Alienation of Internet-Famous Cultural-Tourism Art Landscapes

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Abstract

Against the backdrop where digital-intelligent technologies deeply empower the integrated development of culture and tourism, short-video algorithmic recommendation and mass check-in practices have jointly produced numerous internet-famous cultural-tourism art landscapes. Mainly represented by intangible cultural heritage (ICH) performances, immersive art installations and national-trend themed blocks, such landscapes achieve media breakthrough relying on platform traffic and have become a vital form for the communication of art-oriented cultural tourism. Nevertheless, when traffic logic intervenes in the production of physical art spaces, cultural symbol superficialization, aesthetic homogenization, low-brow spectacle and reversed value priorities follow. Grounded in cultural-tourism integration and immersive communication, and sharpened by three critical theories — Adorno's "culture industry", Debord's "society of the spectacle" and Goffman's dramaturgical theory — this paper dissects the complete communication logic from four subjects (platform algorithms, capital-driven development, user check-in practices and local publicity) and analyzes the manifestations and internal generation mechanism of cultural value alienation, explicitly distinguishing aesthetic alienation from cultural alienation. It argues that platform algorithms do not merely distribute content but, through traffic reward-and-punishment mechanisms, "domesticate" creators and scenic operators, forcing physical landscape design to obey a fragmented, spectacle-oriented standard, while check-in behavior is driven by users' impression management and the pursuit of "social currency". Drawing on a contrast between a negative cohort of homogenized "ghost-town" landscapes and positive long-selling cases such as Xi'an Datang Everbright City and Zibo barbecue, alongside the immersive opera block Wuling Never-Sleeping City, it distinguishes the positive effects and alienation risks of traffic-driven communication. The study finds that cultural value alienation results not from a single subject but from the coupling of disciplinary algorithmic traffic, capital profit-seeking, check-in-oriented consumption and the absence of a cultural-evaluation system. To promote sound development, it proposes anchoring local cultural connotations, advancing "algorithm for good", shifting from a single traffic-based assessment to a multi-dimensional evaluation system covering a cultural-authenticity index, tourist revisit rate and negative-publicity rate, and building a multi-agent collaborative governance mechanism.

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Keywords
internet-famous cultural-tourism art landscape; algorithm domestication; check-in; culture industry; society of the spectacle; cultural value alienation; integration of culture and tourism

1 Introduction

1.1 Research Background

At present, China's cultural-tourism industry has entered an in-depth integration stage of "fostering tourism through culture and highlighting culture via tourism". Digital-intelligent technologies and short-video media push art-oriented intangible cultural heritage and local art scenes from traditional theatres into public cultural-tourism spaces. With the popularization of social platforms such as Douyin and Xiaohongshu, algorithm recommendation mechanisms continuously amplify art scenes with strong visual impact. Tourists' check-in photography and UGC secondary creation reconstruct physical cultural-tourism spaces in reverse, hence a large number of internet-famous cultural-tourism art landscapes emerge. These landscapes cover immersive ICH blocks, national-trend art installations, folk-custom live-action performances and red cultural-tourism art scenes. On the one hand, they realize visualized and daily communication of traditional arts and expand paths for living inheritance. On the other hand, prominent problems have emerged: some projects blindly pursue "photogenic" effects, simply piece together cultural symbols and strip away original cultural connotations. Alienation phenomena such as "valuing traffic over culture" and "valuing check-ins over experiences" have appeared, falling into a dilemma where economic value expands while socio-cultural value approaches zero.

A more fundamental tension lies at the heart of this phenomenon. In the image-saturated public space, "being present" increasingly means "being seen to be present": the tourist's photograph, not the cultural experience itself, becomes the object of consumption. As this paper will argue through the lens of the "society of the spectacle", existence has sunk into having, and having into appearing — the check-in image is not a record of cultural immersion but a proof of attendance. Against this contradictory reality, clarifying the communication logic of internet-famous cultural-tourism art landscapes and analyzing the generation mechanism of their cultural value alienation is of outstanding practical significance for avoiding traffic-backfiring risks and realizing high-quality development of art-oriented cultural tourism.

1.2 Literature Review

This paper sorts out existing achievements along three empirical threads and consolidates them with a critical-theoretical foundation.

Research on the integrated cultural-tourism communication of art-oriented intangible cultural heritage. Taking Fengyang Flower-Drum as a case, Zhou Zhongci discusses practical paths for the integration of ICH and cultural tourism, pointing out dilemmas including superficial exploration of cultural resources, broken industrial chains, insufficient innovative talents and ambiguous market positioning; however, focusing on positive living inheritance, his research fails to address cultural alienation under the impact of traffic[1]. Centering on immersive communication of art-oriented ICH empowered by digital-intelligence, Peng Qing warns that ex-

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cessive technologization and commercialization may reduce ICH to mere "technical specimens", yet does not target internet-famous art landscapes nor unpack the alienation chain driven by "algorithms-check-ins"[3]. Sun Wei and colleagues analyze AR/VR digital exhibition and IP building in calligraphy-art communication under red-cultural-tourism contexts but lack a critical perspective on symbol abuse brought by traffic-driven construction[2]. From the audio-visual media perspective, Leng Song and co-authors reveal the role of short videos in reconstructing cultural-tourism consumption patterns, yet emphasize media enabling effects and seldom dissect the negative effects of algorithm logic[4].

Research on internet-famous check-in spots and mediatized landscapes. The theory of media pilgrimage holds that tourists are inspired by online media narratives to visit physical spaces, completing the closed loop of check-in, shooting and re-communication[7]. From the mediatization perspective, internet-famous destinations go through "media representation — embodied contact — action feedback". Some scholars criticize the shift from "sense of place" to "sense of check-in": spaces are simplified as photographic backgrounds, in-depth experience gives way to social currency, and tourists become data labor for platforms[6]. Luo and co-authors confirm that when landscapes pile up visual symbols without original cultural carriers, tourists stay at superficial check-in[9]. Most studies nevertheless take generalized internet-famous cities as objects and rarely target art-oriented landscapes with aesthetic value as the core criterion.

Research related to cultural value alienation. Cultural-tourism studies indicate that driven by traffic economy, projects suffer from symbol patchwork and hollowed-out connotations. Zhong and co-authors argue that IP development tends to extract highly recognizable visual elements, stripping profound historical contexts and producing hollowed-out symbols[10]. However, existing studies mostly remain at phenomenon description, fail to explain the endogenous generation of alienation from complete communication chains, and offer generalized rather than art-specific governance paths.

A critical-theoretical foundation added by this paper. To deepen the above phenomenon-level critique, this paper anchors its analysis on three theories. First, Adorno's concept of the "culture industry" clarifies that the internet-famous landscape is not an organic folk artwork but a standardized cultural commodity mass-produced under the logic of exchange value; its "sameness everywhere" is the spatial expression of industrial standardization. Second, Debord's "society of the spectacle" explains why the check-in image displaces lived experience: the spectacle is "a relationship between people mediated by images", and the cultural-tourism landscape becomes a venue for the accumulation and display of such images. Third, Goffman's dramaturgical theory supplies the micro-foundation of the check-in motive, namely "impression management" performed on the social-media "front stage". Taken together, these three theories transform the description of "cultural value alienation" from a moral complaint into an explainable mechanism.

Research Comment. Existing achievements accumulate rich experience yet leave three gaps. First, positive revitalization and critical discussion of check-in phenomena are mostly separated; specialized research targeting internet-famous art landscapes is insufficient. Second, studies on cultural alienation are dominated by phenomenon description; mechanism analysis explaining how multi-party games among "algorithms-check-ins-capital-local authorities" generate alienation is lacking. Third, countermeasures are mostly general. This paper fills these gaps by importing critical theory and building an explainable alienation mechanism.

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1.3 Concept Definition

Internet-famous cultural-tourism art landscape: physical cultural-tourism art spaces built upon art resources such as painting, traditional opera, folk songs and dances, ICH handicrafts and red-themed arts, relying on algorithm-driven communication via short-video and social platforms as their major path to popularity, and attracting tourists to check in and share. They possess dual attributes of physical material space and media symbol.

Communication logic: the complete operating mechanism covering production, online diffusion, offline practice and secondary online reproduction, containing the four-fold coupling of platform algorithm logic, capital-driven development logic, user check-in UGC logic and local publicity logic.

Cultural value alienation: a value deviation occurring within traffic-oriented communication chains in which landscapes supposed to carry local historical memory, artistic aesthetics and humanistic spirits have their connotations stripped while formal symbols are magnified, and traffic-driven economic value overrides aesthetic and historical-humanistic value.

This paper further distinguishes two layers within this concept. Aesthetic alienation refers to the dominance of filters, templates and high-saturation visual effects over artistic judgment — an error in taste and form. Cultural alienation refers to the stripping of local cultural context and the loss of cultural subjectivity — an error in value and substance. The two often co-occur but differ in mechanism and governance: the former is corrected mainly through content quality, the latter through the protection of cultural carriers and community participation. Conflating them, as much prior work does, obscures precisely which problem a given remedy addresses.

1.4 Research Ideas and Methods

Research Ideas: Firstly, sort out the formative foundations and major types of internet-famous cultural-tourism art landscapes. Secondly, deconstruct the multi-coupled communication logic constituted by four subjects. Thirdly, analyze the manifestations of cultural value alienation and excavate its internal generation mechanism, distinguishing aesthetic from cultural alienation. Then carry out comparative empirical analysis with typical cases. Finally, propose mitigation paths.

Research Methods:

1. Literature Research Method: sort out journal papers concerning cultural-tourism integration, ICH communication, media pilgrimage, symbolic consumption and critical theory to build a theoretical analytical framework.

2. Comparative Case Analysis Method: select representative domestic internet-famous landscapes and contrast a negative cohort of homogenized failures with positive long-selling cases to analyze their communication practices, value realization and alienation risks.

3. Text Analysis Method: collect relevant check-in notes and short-video texts on social platforms to analyze user narratives and media images of landscapes.

2 Formative Foundations and Major Types of Internet-Famous Cultural-

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Tourism Art Landscapes

2.1 Time-based Formative Foundations

The prevalence of internet-famous cultural-tourism art landscapes results from superposition of four conditions. First, policy dimension: national authorities promote the "culture + tourism + technology" model and support immersive-experience and digital cultural-tourism projects, laying a policy foundation. Second, technology dimension: AR, VR, holographic projection and audio-optical-electric effects lower the threshold for art-scene construction and realize visualized presentation of art-oriented ICH. Third, market consumption transformation: mass tourism shifts from sightseeing to in-depth experience and micro-vacation, and young groups prefer products with strong visual effects, high interactivity and shareability, providing a consumption-market foundation. Fourth, media transformation: short-video and graphic social platforms restructure communication patterns; part of communication power transfers to algorithms and ordinary users, and media production in turn reconstructs physical spaces.

2.2 Major Types

According to differences in art resources and presentation modes, such landscapes can be categorized into four types. Immersive ICH performance blocks built with local performing-art ICH as the core, such as night-tour blocks themed on traditional opera, flower-drum or folk songs. National-trend art-installation scenes that extract traditional patterns, opera elements and folk-custom symbols into light and sculptural installations prioritizing photogenic effects. Red-themed cultural-tourism art landscapes constructed via sculptures, light-and-shadow performances and scenario reproduction. Digital-art integrated landscapes adopting holographic projection and AR interaction to transform traditional fine arts into digital immersive spaces.

2.3 Expected Cultural Values

Soundly developed landscapes shall undertake three-fold values: artistic-aesthetic value (preserve formal aesthetic perceptions and performing skills), historical-humanistic value (pass down local historical memory and realize living inheritance) and cultural-tourism communication value (expand audiences and drive local industries, achieving unity of social and economic benefits).

3 Multi-Coupled Communication Logic of Internet-Famous Cultural-Tourism Art Landscapes

Internet-famous cultural-tourism art landscapes are not created by single forces. Four sets of logic — platform-algorithm logic, capital-driven-development logic, user-UGC-check-in logic and local-publicity logic — couple and generate feedback loops to jointly accomplish spatial production and communication closed loops. The key to this section is to show not four parallel forces but a dynamic chain in which algorithmic signals reverse-shape the physical space.

3.1 Platform-Algorithm Logic: Domestication through Vision-Prioritized Traffic Allocation

Algorithms of short-video platforms and Xiaohongshu take interaction data such as completion rate, likes,

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comments, reposts and collections as core indicators for traffic distribution. Content with strong visual impact, high-saturation frames and check-in-friendly compositions obtains amplified recommendation, forming a latent aesthetic orientation in which visual symbols "suitable for photography" get priority rewards while complicated cultural narratives are weakened.

Beyond distribution, the deeper mechanism is algorithmic domestication. The platform is not a neutral pipe: its reward-and-punishment mechanism teaches creators and operators what kinds of content are "profitable". Only material that grabs attention in the first three seconds, features high saturation and delivers a quick reversal earns traffic. Through repeated exposure to this incentive, content producers internalize the standard and reshape their output accordingly; scenic operators, anticipating the algorithm, then design the physical landscape to match it. Thus the algorithm reverse-shapes reality before it reflects it: the space is built so that it can already be captured in the form the algorithm will reward. "Build whatever scenes produce popular pictures" is therefore not a slogan but the operational logic transmitted from the screen back into cement and light. In Debord's terms, the social relation of the spectacle has become a productive force that manufactures the very objects it later displays.

3.2 Capital-Driven-Development Logic: Space Production Oriented Towards Rapid Visitor Attraction

Cultural-tourism development capital prioritizes rapid traffic acquisition and short-term returns. Guided by algorithm signals, investors prefer high-recognizability, striking visual symbols and value the "photograph-friendly attributes" of landscapes. Development tends to prioritize scene shells over cultural-content refinement: substantial funds go to lighting, installations and decorations, while insufficient effort is devoted to excavating historical contexts and craft inheritance. Capital reduces traditional opera, folk customs and ICH into decorative props, pursuing rapid completion and fast monetization with little patience for long-term cultivation. Viewed through Adorno's culture industry, this is the spatial twin of standardized mass cultural production — the local artwork is replaced by a replicable commodity whose "novelty" is itself a formula.

3.3 User Check-in UGC Logic: Secondary Reproduction Driven by Social Currency

From the perspective of media pilgrimage, tourists are "grass-root inspired" on platforms and then visit physical landscapes. Part of tourist behavior becomes content production: tourists shoot and publish, converting landscapes into social currency for self-display within social circles[7]. Check-in-oriented users pay more attention to visual beauty than to complete cultural narratives; massive UGC magnifies visual symbols and filters out complicated humanistic content; and shooting preferences force scenic spots to adjust layouts and add check-in positions, forming a closed loop of "online communication — offline check-in — renewed online release".

The psychological mechanism beneath this loop is impression management. Drawing on Goffman's dramaturgical theory, the tourist performs on the "front stage" of the social-media feed: the landscape is a prop, the photograph a line in a curated self-presentation, and likes a measure of the performance's success. What is consumed is thus split into two goods — the cultural experience itself and the social recognition obtained by posting it — and under the traffic economy the second systematically outbids the first. This is why the check-in is often accompanied by an "absence in presence": the body is on site, but the attention is on the forthcoming image and

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its reception.

3.4 Local Cultural-Tourism Publicity Logic: Leveraging Traffic for Local Popularity Growth

Local cultural-tourism departments hope to improve regional reputation and boost the economy via online popularity, so they support art-oriented projects that can gain traffic. Nevertheless, some authorities tend to follow traffic hotspots, valuing communication popularity yet lacking assessment of internal cultural quality, giving more weight to exposure data and tacitly approving "valuing forms over connotations", forming a one-sided orientation of "traffic equals political achievements".

3.5 Coupled Closed Loop of Four Sets of Logic

The four logics constitute a self-reinforcing circulation: capital develops landscapes according to algorithmic aesthetic preferences; local authorities promote projects for online release; algorithms screen and amplify visualized UGC to attract more check-ins; tourists generate new materials that feed platform traffic heat; such heat in turn incentivizes capital to replicate the same construction mode. This coupled logic enables traditional arts to gain rapid popularity. However, the goals of the four participants diverge — capital pursues profits, platforms engagement, users social display, and authorities arrivals — while art-related cultural and aesthetic appeals are marginalized in the games among stakeholders. This divergence, rather than any single actor, constitutes the logical root for cultural value alienation.

4 Manifestations and Generation Mechanism of Cultural Value Alienation

4.1 Major Manifestations of Cultural Value Alienation

The manifestations can be grouped into the aesthetic layer and the cultural layer. At the aesthetic layer stand symbol superficialization and visual homogenization; at the cultural layer stand value inversion and experience alienation, whose most striking extreme is the low-brow spectacle of "NPC chaos".

Symbol superficialization (cultural layer): connotations stripped, arts reduced to backdrops. Landscapes extract only external visual symbols, treating opera facial masks, folk-custom patterns and ICH costumes as decorative props while stripping historical backgrounds and humanistic spirits[10]. Inside some ICH-themed blocks, intangible heritage is reduced to wall patterns and light-and-shadow shapes, without living-skill performance or narrative explanation; arts degrade into photographic backdrops, producing separation between forms and connotations.

Aesthetic homogenization (aesthetic layer): template replication erodes uniqueness. Hit-model construction modes are widely copied. Across regions the landscapes converge — similar national-trend lighting, identical ancient-style installations and standardized check-in positions ignore differentiated characteristics of local arts. This is the "thousand cities in one face" of the culture industry translated into space: a standardized aesthetic template is mass-distributed and overwrites local artistic languages and folk-custom aesthetics.

Low-brow spectacle and "NPC chaos" (both layers): algorithmic incentives degrade public culture. The do-

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mestication mechanism of section 3.1 produces an extreme symptom: to win the attention competition of the "first three seconds", some live-action NPC interactions drift toward border-crossing, vulgar or sensational performances that trade on the shock value of bodies rather than culture. The public cultural space is thereby colonized by the lowest common denominator of the feed. This "NPC chaos" is not an incidental lapse of taste but the logical terminus of a system that rewards stimulation over substance; it concretely demonstrates how aesthetic alienation (the triumph of shock over judgment) collapses into cultural alienation (the loss of the site's meaning).

Reversed value order (cultural layer): traffic overrides aesthetic and humanistic values. Evaluation criteria shift. Instead of artistic-aesthetic standards and depth of cultural interpretation as core yardsticks, view counts, check-in numbers and reception revenue become primary indicators, producing the value inversion of "traffic first, culture second".

Experience alienation (aesthetic-to-cultural layer): check-in squeezes in-depth experience. After entering the space, tourists prioritize finding shooting positions; watching performances, learning art history and experiencing crafts become secondary. Tourists become "guides for cameras", and the experience shifts from cultural immersion to symbol collection. If landscapes provide only photogenic settings without original carriers of meaning, in-depth cultural identification is hard to achieve[9].

4.2 Internal Generation Mechanism of Cultural Value Alienation

Latent domestication of algorithmic traffic: visual indicators override cultural indicators. Platform evaluation systems include only interaction, completion and click-through indicators, with no weight for connotation or aesthetics. Under long-term traffic-oriented guidance, developers abjure abstruse historical narratives and strengthen high-impact visual symbols, pushing superficialization from the communication source.

Short-term profit-seeking of capital: preference for fast-yield visual landscape construction. In-depth revitalization of ICH features long cycles and slow returns; light-and-symbol settings have controllable investment and immediate effects, so capital favors the latter, compressing cultural-content R&D and hollowing out connotations. The problem is aggravated by defective industrial chains: some art-oriented projects suffer weak upstream cultural-creative R&D and broken chains, so they can only stay at symbol patchwork[1][8].

Symbol-oriented demands of check-in consumption: users favor lightweight social materials. Tourists demand image materials for sharing rather than in-depth study, so markets provide lightweight, fragmented symbolic products, marginalizing complicated cultural contents.

Absence of cultural-evaluation mechanisms: prioritizing traffic data over cultural quality. Independent evaluation involving cultural and art experts is absent at approval, acceptance and operational stages. Projects are assessed by tourist volume, revenue and popularity, and hard constraints on cultural accuracy and authenticity are missing, allowing alienation to accumulate.

It should be noted that alienation is not an inevitable fate. Algorithms and check-in practices themselves can serve as powerful tools for popularizing traditional arts. Alienation arises from value imbalance among multiple stakeholders. Traffic itself is neither good nor bad; what matters is establishing effective constraint mechanisms to prevent traffic logic from fully dominating the production of art spaces.

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5 Comparative Case Study: From "Ghost Towns" to "Long Sellers", and Wuling Never-Sleeping City

To ground the mechanism above in evidence, this section contrasts three groups of cases: a negative cohort that shows where the uncoupled traffic logic ends, a positive cohort that shows how traffic can be converted into cultural "retention", and the focal art-oriented case Wuling Never-Sleeping City that sits between them.

5.1 Negative Cases: Homogenized Copycat Landscapes Turned "Ghost Towns"

A wave of projects blindly replicated viral props such as the "sky mirror", the "little Kamakura" crosswalk and the "glass walkway". Because these installations are pure visual symbols detached from any local culture, they could be copied verbatim nationwide within weeks, saturating the feed and instantly losing their novelty. Once the traffic cycle moved on, the sites — with no original cultural carriers or repeat-visit content behind the photogenic surface — fell into empty, abandoned "ghost towns". They are the empirical proof of this paper's core thesis: a landscape built only to be photographed has no reason to be revisited, and aesthetic alienation without cultural substance cannot be sustained.

5.2 Positive Cases: Converting "Traffic" into "Retention"

Two long-selling counter-examples illuminate the other path. Xi'an Datang Everbright City did exploit short-video spectacle — the "Tumbler girl" went viral — but the spectacle was a thin doorway onto a dense, researched Tang-culture experience: costume, music, performance and street narrative were all anchored in a genuine historical context, so visitors converted from photo-takers into culture-consumers and many returned. Zibo barbecue was likewise launched by social-media traffic, yet it endured because the underlying offer was authentic and trustworthy service, city-wide hospitality and a real food-culture, which the platform amplified rather than invented. The difference between 5.1 and 5.2 is decisive for this study: in both cases the algorithm lit the fuse, but only where the fuse connected to an original, repeatable cultural substance did the explosion last. Traffic was the catalyst, not the product.

5.3 Wuling Never-Sleeping City: An Immersive Opera Night-Tour Block

Wuling Never-Sleeping City in Zhuxi County is China's first internet-famous cultural-tourism art landscape built with Shaan-er-huang, a national-level intangible-cultural-heritage opera, as its core. Renovated from old streets, it integrates opera performances, national-trend light-and-shadow effects, NPC interactions and folk-custom bazaars, and has gained popularity on short-video platforms.

From the perspective of communication logic, the project fully reflects coupling of the four logics: algorithms favour gorgeous opera costumes and lighting, bringing traffic to tourist check-in videos; capital builds high-impact opera-themed scenes; tourists check in and feed online popularity; local authorities leverage the project to raise county-level reputation. This project delivers remarkable positive value: Shaan-er-huang, a niche local opera, steps out of theatres and reaches massive young audiences, fulfilling communication and industrial values.

Meanwhile, potential alienation risks emerge within it. To adapt to check-in-oriented communication, plenty of generalized national-trend lighting and internet-famous NPC interactions were introduced; to pursue visual

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spectacle, native opera contents are simplified in partial scenes, and performance durations of original singing styles are compressed. Installations outnumber positions presenting complete opera-history narratives, and most tourist notes focus on "photogenic effects" rather than opera history. The project thus precisely straddles the line illustrated by 5.1 and 5.2: whether it becomes a "long seller" like Datang Everbright City or drifts toward a "ghost town" depends on whether traffic expansion is matched by the deepening of its original Shaan-er-huang substance. The enlightenment is clear — if rooted in native opera and balancing visual scenes with cultural narratives, traffic can empower living inheritance; if visual symbols squeeze native-art contents, projects slide into cultural-value alienation.

6 Mitigation Paths for Internet-Famous Cultural-Tourism Art Landscapes to Avoid Cultural Value Alienation

Targeting the generation mechanism of alienation driven by "algorithms-check-ins-capital", multi-dimensional coordinated efforts covering cultural connotation construction, industrial-chain improvement, media-communication optimization, institutional governance and audience guidance are required.

6.1 Anchoring Cultural Connotations: Dig Deep into Local Art Heritage and Reject Simple Symbol Patchwork

During early-stage development, thoroughly explore historical origins, craft characteristics and humanistic spirits of corresponding arts, and extract culturally-IP resources with genuine local recognizability instead of intercepting visual symbols for patchwork. Invite ICH inheritors, art historians and local cultural-history experts to participate deeply in planning, and integrate complete historical narratives and craft demonstrations into landscape spaces. Balance visual experiences and cultural narratives: besides check-in spots, set up craft performances, cultural explanations and interactive programmes, achieving "both attractive scenes and readable stories" so that arts do not degrade into pure photographic backgrounds.

6.2 Industrial Improvement: Fill Gaps in Chains and Balance Commercial Benefits with Cultural Responsibilities

Draw on industrial-chain ideas from research on Fengyang Flower-Drum. Fill weaknesses in upstream cultural-creative R&D by setting up content teams of art creators, ICH inheritors and designers, and complete the chain of "content creation — landscape implementation — cultural-tourism experience — cultural-creative derivatives". Establish benefit-linkage mechanisms that include cultural-protection effectiveness in enterprise assessment instead of using reception revenue as the sole indicator. Apart from check-in-oriented business, expand in-depth-experience forms such as research-and-study tours, craft activities and opera appreciation, building multi-form co-existence systems.

6.3 Communication Optimization: Advance "Algorithm for Good" and Weaken Check-in Monopolization

First, promote moderate optimization of platform algorithms in the direction of "algorithm for good". Besides likes and collections, incorporate indicators of content authenticity and cultural-science-popularization value

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into recommendation weighting; down-weight or annotate content that overuses filters or misleads visitors, so that the reward structure no longer prizes spectacle alone. Introduce editorial curation and expert recommendation as supplements to algorithms, supporting contents that interpret art history and crafts in depth. Second, push local authorities and scenic spots to build all-media matrices that output not only check-in guides but also popular-science contents of art history, inheritor stories and craft explanations, reversing the tendency of all communication to tilt toward "photogenic effects". Third, use short-videos and live-streaming to expand influence while actively outputting in-depth cultural contents.

6.4 Institutional Governance: Shift to Multi-Dimensional Evaluation and Build Multi-Agent Collaborative Supervision

First, replace the single traffic-based yardstick with a multi-dimensional evaluation system. When local governments assess cultural-tourism projects, exposure volume and visitor count must no longer be the only criteria; an integrated index should be established that includes a cultural-authenticity index (rated by expert review of original carriers and narrative depth), a tourist revisit rate (measuring whether the site holds value beyond the first photograph) and a negative-publicity rate (capturing vulgar "NPC chaos", false advertising and visitor complaints). Full-cycle evaluation should be conducted at approval, construction and operation phases, with these indicators acting alongside tourist-volume and revenue indicators to constrain excessive symbol-oriented construction institutionally.

Second, construct a multi-agent collaborative governance mechanism with clear responsibility boundaries: governments hold the bottom line (policy guidance, supervision and assessment); platforms control the algorithm ("algorithm for good" and content authenticity weighting); enterprises prioritize content and original carriers; and ICH inheritors and local communities safeguard the cultural core, with guaranteed discourse rights in project implementation. Smooth public-feedback channels so that deviations in cultural expression are discovered in time. Only when each actor's duty is specified can the divergent goals of the four logics (section 3.5) be realigned around culture rather than traffic.

6.5 Audience Guidance: Foster In-Depth Cultural-Tourism Aesthetics and Promote Transition from Check-in to Cultural Immersion

On the one hand, scenic spots can output art-cultural knowledge through guided tours, on-site explanations and mini-program-based digital interpretation, guiding tourists beyond photographic check-ins toward craft-experience and story-learning. On the other hand, carry out popular-science communication via new-media platforms to foster public aesthetic cognition of traditional arts and push tourists from pure symbolic-image collection toward in-depth cultural immersion, gradually shifting the social-currency incentive away from "appearing" toward "understanding".

7 Conclusion

Algorithms and tourist check-in practices jointly shape internet-famous cultural-tourism art landscapes. Digital-intelligent media open new channels for popularizing traditional arts, enabling numerous niche local arts and ICH forms to enter public tourist horizons and offering new possibilities for living inheritance. Nevertheless,

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in-depth intervention of traffic logic in physical-art-space production may endogenously trigger cultural-symbol superficialization, aesthetic homogenization, low-brow spectacle, value inversion and shallow experience. Sharpened by the culture-industry, society-of-the-spectacle and dramaturgical perspectives, this paper shows that these problems arise from the coupling of algorithmic domestication, capital profit-seeking, impression-managed check-in consumption and the absence of a cultural-evaluation system — not from any single subject — and that aesthetic alienation and cultural alienation must be diagnosed and treated separately. Traffic is not inherently antagonistic to traditional culture. The core is to uphold the priority of cultural connotations. Only by anchoring local-art heritage, improving industrial chains, advancing "algorithm for good", replacing traffic-only yardsticks with a multi-dimensional evaluation system, and building multi-agent collaborative governance, can internet-famous cultural-tourism art landscapes achieve the transition "from internet-famous popularity to long-term cultural prosperity", truly realizing "fostering tourism through culture and highlighting culture via tourism" and serving as effective carriers for the living inheritance of fine traditional Chinese arts.

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