





Artificial Intelligence's Role in Utilizing TV Dramas and Movies as Catalysts for the Development of Cultural Tourism in Rural Ethnic Areas

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Abstract. TV dramas and movies are influential informational sources and tourism catalysts, becoming powerful destination marketing and promotional instruments. To examine the influence of TV dramas and films on destination image and their impact on cultural tourism, This study is centered on Yunnan Dali of China, focusing on the visual imagery of TV dramas and movies to enhance destination marketing. The study aims to investigate the interplay between visual media and destination image, explore the link between destination image and tourists' behavioral intentions, and assess the impact of culturally perceived value on decision-making processes in cultural tourism. In addition, the postulation of the theoretical model underwent verification via structural equation modeling (SEM). This investigation validates the affirmative correlation between the visual imagery depicted in TV dramas and movies and the comprehensive impression of a destination, integrating both cognitive and affective aspects. It is essential to underscore the pronounced favorable effects of appreciating natural, recreational, cultural, and affective images. Furthermore, the study reveals that the portrayal of recreational, cultural, and affective images corresponds positively with the perceived cultural value of the destination. This cultural value perception, in turn, exhibits a positive relationship to engaging in cultural tourism activities. The analysis provides robust evidence of the acceptability of the relationships between visual media, destination image, perceived cultural value, and cultural tourism intentions. In conclusion, this study enriches our experiential understanding of the perceived cultural value and the intentions associated with cultural tourism. It contributes to understanding the media's role in promoting cultural tourism and the development of rural ethnic areas, offering valuable insights for sustainable tourism development.

Keywords: TV Dramas and Movies; Visual imagery; Destination image; Cultural tourism; Perceived cultural value; Tourist's behavior intention; Yunnan Dali; Artificial Intelligence

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1 INTRODUCTION

Film-induced tourism has become a potent promotional tool for destinations, boosting tourism demand and substantially impacting destination marketing[1],[28]. TV dramas and movies act as powerful informational sources and tourism catalysts, with certain films contributing to increased destination awareness[1],[46],[58]. Film-induced tourism is vital in rejuvenating regional economies and promoting cultural tourism [10]. Film-induced tourism increases the number of tourists visiting the destination[11],[7]. This is evidenced by the success of the 2023 Chinese television series "Meet Yourself," set in Dali, Yunnan. TV dramas and films have significantly fueled Dali's cultural tourism revival, leading to a 219% increase in visitors during the 2023 Chinese Spring Festival holiday[65]. TV dramas and movies have been proven to drive the expansion of cultural tourism in rural ethnic regions[40]. This generates income for local communities while promoting the sustainable development of their cultural assets [1]. The stimulating effect of TV dramas and movies has been confirmed by numerous studies[5], [3]. Media-represented information sources significantly impact tourists' visual perceptions, and visual imagery plays a crucial role in shaping induced destination images[41]. As the artistic and cultural mediums within entertainment and movie-related travel, TV dramas and movies can be viewed as a subcategory within cultural tourism [28],[40]. Cultural tourism allows individuals to encounter diverse lifestyles from various societies, with researchers asserting that cultural identity and interest are primary motivators for film tourism [19].

Research concerning destination image and tourists' behavioral intentions has been a longstanding and popular subject[14]. Although previous studies have predominantly utilized the target image cognitive-emotional-whole model to examine the impact of destination image on tourists' behavioral intentions, the present research deems the whole image too extensive[14]. In contrast, this study explores cultural perception and cultural tourism behavioral intentions, thus enriching empirical research in this domain. Furthermore, investigating the connection between TV dramas and movie tourism practices is a contemporary subject of considerable scholarly importance[19]. This paper employs a structural equation modeling technique to examine the impact of TV dramas and movies on the behavioral intentions of visitors to culturally rich destinations. The study focuses on the Yunnan Dali tourist destination in China, incorporating the effects of imagery of TV dramas and movies on the destination image and cultural perceived value towards behavioral aspects of visitors within an integrated framework.

This research aims to investigate the impact of visual imagery in TV dramas and movies on destination perception, examine the connection between destination image and cultural value perception and its influence on destination cultural tourism. Yunnan Dali was chosen as the primary site for this focused study, emphasizing how TV dramas and movie productions can enhance destination marketing effectively. This study encompasses three key objectives: (a) to determine the correlation between visual media and tourism destination imagery; (b) to analyze the link between destination image and tourists' behavioral intentions; and (c) to assess the influence of cultural perceived value on cultural tourism decision-making processes. (d) to give practical suggestions for the effective use of media for the sustainable development of cultural tourism in ethnic rural areas. In conclusion, this research conveys a distinctive perspective. It provides valuable recommendations for utilizing media to encourage and offer insights into the sustainable development of non-heritage culture and the cultural tourism industry in rural ethnic areas.

2 LITERATURE REVIEW

2.1 The Role of Film-Induced in Promoting Cultural Tourism

Films and TV series not only enthrall viewers with their compelling narratives and enveloping audio-visual experiences but also arouse travelers' curiosity toward related destinations [51]. Recent evidence suggests that film-induced tourism constitutes the most influential communication medium shaping tourist behavior [1], with TV dramas and movies emerging as primary sources of tourism knowledge and information[10]. As a vital informational resource for shaping tourists' mental imagery of destinations and providing secondary stimuli[14], film tourism generates evocative scenes through visual and auditory cues, thereby augmenting destination images and ultimately playing a significant role in tourists' destination decisions[61],[49].

In assessing the influence of TV dramas and movies on cultural tourism advancement,[19] the notion of film-induced tourism carries substantial relevance and significance[7],[15]. The majority of research contends that "film tourism" encompasses a range of tourist behaviors and activities instigated by films and television series[1],[11],[40],[15]. Film tourism, or film-induced tourism, has found extensive application across diverse research disciplines, such as sociology and psychology[47]. Numerous studies endeavor to elucidate the popularity of film-related sites as tourist attractions[19]. Most researchers investigating this domain categorize film tourism as a subset of cultural tourism[28]. Although the scholarly literature on film tourism has experienced substantial growth in recent years, it still warrants further refinement and expansion. Therefore, this study regards film tourism as a cultural tourism component, alluding to the direct or indirect tourism intentions and behaviors shaped by the potent visual experiences and rich cultural content conveyed through TV dramas and movies.

While particular academics have highlighted the dual nature of film tourism[1], encompassing both positive and negative facets[28], it is incontrovertible that film tourism can effectively stimulate local economic growth[47],[33],[16]. Numerous prior studies have asserted that TV dramas and movies function as highly efficacious marketing instruments[28], with their potency in attracting tourists to destinations on the rise[9]. Significant relationships exist between popular media and destination choices, destination image, and tourists' decision-making processes[26]. Kim and Richardson (2003) [31]discovered that once a site becomes featured in TV dramas and movies, the destination's image experiences a positive impact during the viewing timeframe. Beeton (2005)[6] conducted an empirical analysis of the interplay among film tourism destinations, tourists, and local inhabitants and confirmed the role of film and television drama in promoting the local economy. Cultural tourism is construed as a form of tourism primarily attracted to sites such as ruins, artistic and cultural endeavors, and related experiences, catering to tourists' cultural desires[45]. The TV drama "Meet Yourself," filmed in Dali, Yunnan, created a tourism boom in Dali. From January to February 2023, Dali Prefecture received a total of 19.846 million domestic and foreign tourists, a year-on-year increase of 130.71%; the total tourism revenue reached 27.942 billion yuan, a year-on-year increase of 136.75%[65], showcasing the significant impact that popular media can have on travel trends. The show's portrayal of rural life and Dali's stunning landscapes resonated with viewers, resulting in a surge of tourist arrivals in the province. Some researchers have found that certain films and television dramas increase people's awareness of the places they depict and entice tourists. Popular TV dramas and movies have increased the number of visitors to these destinations[58]. Thus, film-induced tourism has played an influential role in promoting cultural tourism.

2.2 The Impact of Visual Imagery on Destination Image in TV Dramas and Movies

TV dramas and movies are crucial sources of information in shaping tourism destination images[1]. Previous research has focused on the structure of stimuli and interpreting tourism activities linked

to films and TV programs[1]. Studies have classified television and movies as secondary information sources, impacting destination image[14]. Gartner (1989) [24] states that TV dramas and movies hold a distinct advantage in creating tourism destination images, including persuasive[48], non-intrusive, market-penetrating, more widespread [24], and superior destination information images compared to other media sources[10],[23]. Media information sources significantly influence destination images, with induced images playing a vital role in image formation[41]. Image evaluation is central to the tourism market and tourists' decision-making processes[56]. Lew (1987) emphasizes the importance of media, especially visual media, as a tool for attracting tourists[35]. Butler(1990)[10] suggests that destination images are three-dimensional, with graphic dimensions being the most critical factors. In psychological aesthetics, visual complexity affects perception and preference judgments[39]. This study defines visual imagery as the overall impressions of attractiveness, uniqueness, and texture of destination descriptions in film and television dramas.

Destination image evaluation and analysis have long been subjects of interest in academic literature[4]. Recent studies consider the image a concept formed by consumers' rational and emotional interpretation, consisting of cognitive evaluations and affective appraisals[4]. The process of TV dramas and movie imagery influencing destination images and related decision-making has yet to be widely researched[23],[62]. However, media serves as a potential source of information, and its role in constructing destination images is a topic of interest for scholars[31]. Television and movies as independent information sources have been acknowledged as crucial due to the intangibility of tourism products and tourists' understanding of the destination[56],[50]. Potential tourists heavily rely on information content and visual effects[56]. Media affect the image of depicted places and influence tourists' perceptions of the destination[60]. TV dramas and movies impact the image of the described places and the information sources used in the travel planning process[7]. It shows that exposure to TV dramas and movies positively impacts cognitive and affective images and influences visitation interest.

The formation of destination images is related to movies' contents and visual imagery [39]. A few studies have confirmed the effectiveness and positive correlation between graphical images and destination images [31]. Visual imagery in TV dramas and movies correlates highly with destination images. While these studies contribute to understanding the influence of media on tourism, only a few empirically investigate the linkage between media visuals and destination images [31]. In the Kenya experience, it was found that media impacts destination cognition. Television documentaries are considered the most influential media in constructing Kenya's organic image[41]. Long Ling(2022) proved the impact mechanism of TV and movies' visual imagery on the attractiveness of tourism destinations, showing that TV and movies' visual imagery has a significant positive impact on destination images [37]. This study is necessary to examine the specific influence and role of TV dramas and movies' visual imagery on destination images through more empirical research.

2.3 Destination Image Impact on Perceived Cultural Value Towards Tourism Intentions

2.3.1 Destination Image and Perceived Cultural Value

Investigating destination Image and tourist behavioral intentions has been a traditional research topic and an enduring area of interest[19]. Tourism scholars have extensively researched destination representation and perception and the effect of destination images on the destination selection process[54]. The concept of destination image has been employed across disciplines such as social and environmental psychology, consumer behavior research, and marketing[14]. Within the realm of tourism marketing, image is construed as "brand image" or "destination image"[3],[31]. Most scholars view destination image as an individual's expectations, impressions, and emotions regarding a particular place, representing the collective assessment of a tourist's psychological and emotional perception of a destination[5],[3],[31].

Embacher and Buttle(1989)[21] recognized the two-dimensional structure of destination images, consisting of cognitive and affective elements. Dann(1996)[18] added the intentional component to the destination image. Baloglu[3] categorized the image of a tourist destination into two types: cognitive and affective. He believed mental image refers to tourists' perception of the destination's attributes or characteristics, such as cleanliness and beauty. In contrast, the affective image refers to tourists' subjective emotions toward the destination, such as tranquility, relaxation, and freedom[3]. Much research uses this structure to measure destination images [4]. Therefore, this study will use a structured research approach to examine the influence of destination images depicted in films and television dramas on audiences' cultural cognition of the destination and their intention to engage in cultural tourism.

Most prior research has examined the factors influencing destination image and the impact on tourists' behavioral intention as a direct factor measure[4]. In contrast to the prior research, how the destination image impacts cultural perceived value is particularly pertinent to this study. Tourism researchers have explored perceived value, generally defining it as the outcome of a tourist's rational evaluation of their travel experience[27]. Tourists synthesize their perception of a destination's quality to generate their perceived value. The prior study provides a clear definition for this concept of tourists' perceived value, characterizing it as an individual's comprehensive evaluation of the usefulness derived from participating in a specific tourist scenario, which is contingent upon their perceptions of the benefits obtained and the sacrifices made [42],[64]. Some research results indicate a correlation between tourists' perceived value and intention to revisit. Scholars have devised different tourist perceived value scales for various research subjects and tourism contexts[64]. Various scholars have developed scales to measure tourists' perceived value of diverse research subjects and tourism contexts. Cultural perception and cognition are critical in tourist visits[25].

Cultural tourism, considered special-interest tourism, is based on culture as the primary attraction or motivation for travel. It comprises four elements: 1) tourism, 2) utilization of cultural heritage assets, 3) development of cultural industries, and 4) consumption of experiences and products by tourists[45]. Cultural tourism, characterized by rural tourism dominated by local culture and heritage, positively influences the sustainable development of rural ethnic areas, creating more opportunities for tourism growth[45],[54]. Dali, Yunnan, deriving unique competitive advantages from its rich ecological landscapes, ethnic charm, and intangible cultural heritage, has long been favored by Chinese tourists as a top travel destination, with numerous movies and TV dramas featuring it as a backdrop or filming location[8]. This study explores the impressions of tourists from different regions of China on Yunnan Dali and the disparities in culturally perceived value.

2.3.2 The Intention of Cultural Tourism and Rural Development

Popular media representations of destinations can attract individual travel intentions and help establish pull factors for specific destinations by showcasing landscapes, culture, and events[25],[59]. In recent years, research has focused on the impact of destination image on tourists' travel intentions, with numerous studies highlighting the positive influence of TV dramas and movies on audience travel decisions[34],[32]. Behavioral intention refers to a subconscious inclination towards a future decision, while travel behavior intention involves a conscious predisposition towards future actions by tourists [44]. Past literature indicates that intention to revisit a destination and word-of-mouth behavior are the two most common behavioral intention measures [12],[63]. In this study, behavioral intention encompasses the likelihood of visiting or revisiting movie-tourism destinations and recommending cultural tourism to others.

Many studies assess tourists' destination behavioral intention based on travel or personal visit experiences, such as comparing image perception between tourists and non-tourists or first-time and repeat visitors[53]. However, this investigation emphasizes the impact of the imagery of movies

and TV dramas on audiences' psychological cognition. Therefore, this study only measures future behavioral intentions. Urry(1990) [60] argues that individuals travel to witness and experience extraordinary phenomena, chosen based on the anticipated destination expectations. Influenced by movies, television, and travel literature, tourists arrive at a destination expecting a unique culture and landscape different from their hometown [39]. Given the significant influence of movies and TV dramas on people's destination image, tourists from other regions of China may have varying images and cultural cognitions of the same destination, affecting their travel behavior and intentions. Tourism driven by popular media has emerged as a growing research area [15]. Lindsay and Williams (2008)[65] found that the visual impact of movies and TV dramas promotes a preference for specific movie-tourism destinations, thus affecting audiences' travel choices. TV series significantly influence tourism consumption at filming locations, acting as a pulling factor that encourages tourists to visit such places. Television exposure can spark interest, increase tourist numbers, and influence future behavior and intentions.

China's rural areas face challenges of agricultural structural adjustment and rapid expansion. In 2017, China proposed a rural revitalization strategy and integrated urban-rural development to address severe rural issues, acknowledging the significance of cultural tourism in ethnic areas to boost local economies and attract tourists[36]. Incorporating culture into rural tourism bears significant implications and importance[55]. Cultural elements can introduce additional opportunities for tourism development and sustain a unique connection between tourists and destinations[40],[45]. They also offer novel tourism experiences, and cultural tourism can contribute to preserving the cultural heritage of ethnic rural areas, fostering the "sustainability" of rural tourism[55]. In Dali, the cultural tourism sector has capitalized on the popularity of TV and film dramas to establish a film city base and initiate various cultural tourism activities to entice tourists. Fengyangyi Village, where the TV series "Meet Yourself" was filmed, has emerged as a quintessential example of sustainable rural development through cultural tourism in China, serving as a critical model village for rural revitalization in Dali[65]. Yunnan Dali, rich in cultural tourism resources, refines its tourism product supply system while strengthening cooperation in film creation, production, and screening. to enhance the appeal of tourist destinations.

2.4 Yunnan Dali's Touristic Boom by Dramas and Films Induced Tourism

In the competitive landscape of investment and tourism with other Chinese cities, various governmental agencies in Yunnan province have begun leveraging local historical and cultural assets to shape its city brand[17]. In past development plans for China's western regions, tourism has been identified as the primary means for regional economic restructuring, followed by infrastructural construction and ecological conservation. Recognizing the importance of tourism as a leading industry for developing ethnic minority regions in Western China, Dali in Yunnan Province has proactively promoted it[57]. Located in the northwestern part of Yunnan Province, China, Dali boasts abundant natural resources and a diverse cultural and tourist heritage. In recent years, Yunnan Province has continuously advanced the deep integration of culture and tourism, transforming its advantageous tourism resources into product advantages[17]. It has capitalized on new media communication channels, excavating the value of rural areas in ecological leisure, tourist sightseeing, and cultural education. With a model combining film, television, and cultural tourism, Yunnan has become a popular tourist destination in China. Dali in Yunnan has been the filming location for hundreds of movies and television productions[65].

The Chinese TV series "Meet Yourself," which takes the life of Dali's rural areas in the new era as its creative theme and was filmed on location in Dali, contributed to a vibrant recovery of Dali's cultural tourism industry after achieving widespread popularity. Many audiences recognized, loved, and visited Dali due to the series[65]. The village of Fengyang Yip belongs to the critical villages built for the "Dali Haixi National Village Revitalization Demonstration Park." The shooting of the TV

series "Meet Yourself" was an introduction to a film and television project under the plan of "Art Changes the Village." The series' popularity domestically and internationally introduced Dali to a broader audience, contributing significantly to the revival of Dali's cultural tourism[66]. In early 2023, the famous Chinese TV series "Meet Yourself" sparked a tourism boom in Yunnan Dali, exemplifying the successful integration of film and television with cultural tourism development. "The New York Times" recognized "Meet Yourself" as the sole Chinese-produced drama in its "Outstanding International Drama in 2023" list[43]. According to data from the Yunnan Provincial Department of Culture and Tourism website, during the Spring Festival holiday in 2023, Yunnan ranked second nationwide in tourist arrivals, with 42.393 million visitors, representing a year-on-year growth of 219%. The tourism revenue reached 38.4 billion yuan, securing the first position in the country. Dali received 4.2393 million tourists during this period[65].

In conclusion, Dali's film and television works have significantly contributed to the growth of the tourism industry. The region's rich tourism resources have made it a sought-after subject and location for film and television productions. As a successful example of the practical application of film and television tourism, Dali offers valuable insights for other rural ethnic regions seeking to develop film and television tourism. By learning from Dali's experience, these regions can harness the power of film and television to bolster their local tourism industries, preserve their cultural heritage, and foster new economic growth and development opportunities.

2.5 Hypotheses and Model

This study, through summarizing literature data, established its research model based on the "new three-dimensional structure" of destination image proposed by Baloglu and McCleary (1999): cognitive image, affective image, and overall image[3]. The model of this study integrates three research domains: the imagery of TV dramas and movies, destination image, perceived cultural value, and the intention of cultural tourism. It regards destination image as an intermediate variable to explore the influence mechanism of the imagery of TV dramas and movies on potential tourists' perceived cultural value and the intention of cultural tourism, as shown in Figure 1.

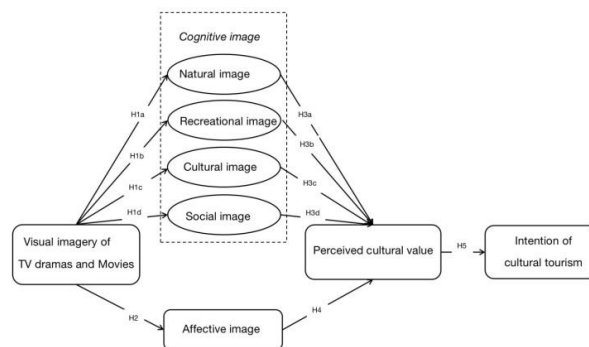


Figure 1: Research model.

The model aims to elucidate the mechanisms underlying the impact of TV dramas and movie imagery on destination images ((including cognitive and affective images), the influence of destination images on cultural value perception, and the effect of cultural value perception on cultural tourism intention. Thus, the study tests the following hypotheses:

Hypothesis 1(Visual imagery of TV dramas and movies → Cognitive image)

Hypothesis 1a(H1a): Visual imagery of TV dramas and movies significantly influences the natural images of that destination.

Hypothesis 1b(H1b): Visual imagery of TV dramas and movies significantly influences the recreational images of that destination.

Hypothesis 1c(H1c): Visual imagery in TV dramas and movies significantly influences the cultural images of that destination.

Hypothesis 1d(H1d): Visual imagery of TV dramas and movies significantly influences the social images of that destination.

Hypothesis 2(Visual imagery of TV dramas and movies → Affective image)

Hypothesis 2(H2): Visual imagery of TV dramas and films significantly influences the affective pictures of that destination.

Hypothesis 3(Cognitive image → Perceived cultural value)

Hypothesis 3a (H3a): Natural images of a destination significantly influence the perceived cultural value of that destination.

Hypothesis 3b (H3b): Recreational images of a destination significantly influence the perceived cultural value of that destination.

Hypothesis 3c (H3c): Cultural images of a destination significantly influence the perceived cultural value of that destination.

Hypothesis 3d (H3d): Social images of a destination significantly influence the perceived cultural value of that destination.

Hypothesis 4(Affective images →Perceived cultural value)

Hypothesis 4 (H4): Affective images of a destination significantly influence the perceived cultural value of that destination.

Hypothesis 5(Perceived cultural value →Intention of cultural tourism)

Hypothesis 5 (H5): A destination's perceived cultural value significantly influences the intention of cultural tourism.

3 METHODOLOGY

Data Collection and Analysis

To explore how visual media influences the destination image of Yunnan Dali among mainland Chinese tourists and how it impacts their perception of cultural value and travel intentions, a survey was administered throughout mainland China, employing "Yunnan Dali" as the empirical research subject. The survey questionnaire was designed in three sections. The first section encompassed a screening question and personal characteristics of watching TV dramas and movies. As for the screening question, "Have you watched any movies or TV dramas related to Yunnan Dali?" participants who had not watched any TV dramas or movies related to Yunnan Dali were excluded. Personal characteristics associated with watching TV dramas and films comprised questions such as "Number of viewings" and "Degree of liking." The second section formed the core of the questionnaire, consisting of pertinent questions concerning latent variables involved in the research model. Based on the previous scales' summary and research foundation, this study made appropriate modifications considering the situation in Dali, Yunnan. It designed 32 measurement items for eight significant variables: Visual Imagery of TV Dramas and Movies, cognitive image, affective image,

perceived cultural value, and intention of cultural tourism. The third section documented the demographic characteristics of the respondents, including gender, education level, occupation, monthly income, age, and place of residence information. Relying on the variables and dimensions examined in prior studies, this research employed a Likert five-point scale (1 indicating strongly disagree and five indicating strongly agree) to gather data and construct a preliminary questionnaire. This questionnaire was in Chinese, and respondents also completed it in Chinese. Table 1 displays the dimensions of the questionnaire items and the sources of measurement items for this study.

<i>Variables</i>	<i>Items</i>	<i>Source</i>
<i>Visual Imagery of TV dramas and movies</i>	<i>Attractive and has excellent acting skills of actors Vivid and beautiful images Stunning scenery and landscape of Dali, Yunnan The culture and history of Dali, Yunnan are attractive</i>	<i>[5,39]</i>
<i>Cognitive image</i>	<i>Natural image Yunnan Dali has unique natural landscapes. Yunnan Dali has beautiful scenery, pleasant air, a comfortable climate, and beautiful natural scenery. Yunnan Dali's environment is clean and tidy. Yunnan Dali is a scenic filming location and a unique vacation destination with rural ethnic customs.</i>	
	<i>Recreational image Yunnan Dali has local ethnic cuisine; Yunnan Dali offers ethnic shopping experiences; Rich and diverse ethnic festivals and activities in Yunnan Dali; Yunnan Dali has abundant entertainment facilities and activities.</i>	
	<i>Cultural image Yunnan Dali has a rich intangible cultural heritage landscape; Yunnan Dali has abundant intangible cultural heritage handicrafts; Yunnan Dali has distinctive historical and cultural sites; Yunnan Dali has unique local customs and traditions.</i>	<i>[11,61-64]</i>
	<i>Social image Familiar with Yunnan Dali; Yunnan Dali is considered safe; People in Yunnan Dali are friendly and polite; Yunnan Dali has a high cost-performance ratio for tourism.</i>	
	<i>Affective image Feeling the tranquility and healing of the countryside in Yunnan Dali; Feeling pleasant and relaxed in Yunnan Dali; Feeling comfortable and enjoyable in Yunnan Dali; Feeling spiritually uplifting and excited in Yunnan Dali.</i>	
<i>Perceived cultural value</i>	<i>can improve my understanding of the destination culture; can experience the unique culture of the destination; The culture of Yunnan Dali is preserved and intact; The culture of Yunnan Dali is recognized;</i>	<i>[45,65]</i>
<i>The intention of cultural tourism</i>	<i>I am willing to share and spread Yunnan Dali's culture and history with others;</i>	<i>[49,66,67]</i>

I am willing to purchase cultural products from Yunnan Dali;
I will choose Yunnan Dali as a destination for cultural tourism in the future;
I am willing to recommend Yunnan Dali for tourism to others;

Table 1: Sources for the questionnaire items.

The survey questionnaire was conducted from April to May 2023. The questionnaire was distributed and collected online, targeting the entire mainland China region. A total of 518 questionnaires were collected, with 87 invalid questionnaires excluded. This resulted in 431 valid questionnaires, yielding an effective rate of 83.2%. This study analyzed the basic information of the 431 research samples.

4 ANALYSIS

4.1 Descriptive Statistics

As shown in Table 2, 235 respondents (54.5%) were female, and 196 (45.5%) were male. The largest age group was 30 to 39 years old (43.9%), followed by 18 to 29 years old (35.7%) and 40 to 49 years old (17.9%). The majority of respondents were from the middle-aged group. One hundred thirty-five respondents (31.3%) had an undergraduate degree, and 117 (27.1%) had a master's degree or higher, indicating that most respondents had a good educational background. In terms of occupation, most of them were students (28.8%), followed by professionals (14.8%) and business managers (12.1%). As for monthly income level, 33.9% of the respondents had a monthly income of \$200 to \$400, 21.1% had a monthly income of \$401 to \$700, and 18.3% had a monthly income of \$701 to \$1100, indicating that the majority of respondents belonged to the low to middle-income group. In terms of residential areas, 199 respondents (46.2%) were from the southern region of mainland China, followed by the eastern region (18.1%) and the northern region (10.7%).

In terms of the number of TV dramas related to "Yunnan Dali" that they have watched, 293 respondents (68%) have watched "1-3" dramas, while 92 respondents (21.3%) have watched "4-6" dramas. As for the level of liking towards the TV dramas related to "Yunnan Dali," most respondents expressed "liking." Among them, 104 respondents (24.1%) indicated "moderate liking," 136 respondents (31.6%) indicated "quite liking," and 181 respondents (42%) indicated "very much liking." Not only have the respondents watched TV dramas related to "Yunnan Dali," but approximately 97% also expressed varying liking, indicating the popularity of TV dramas related to "Yunnan Dali" among the respondents.

<i>Variables</i>		<i>Frequency</i>	<i>Percentage (%)</i>
<i>Gender</i>	<i>Male</i>	<i>196</i>	<i>45.5</i>
	<i>Female</i>	<i>235</i>	<i>54.5</i>
<i>Age</i>	<i>18-29</i>	<i>154</i>	<i>35.7</i>
	<i>30-39</i>	<i>189</i>	<i>43.9</i>
	<i>40-49</i>	<i>77</i>	<i>17.9</i>
	<i>50-59</i>	<i>11</i>	<i>2.6</i>
	<i>60 or older</i>	<i>0</i>	<i>0</i>
<i>Education level</i>	<i>Junior high school</i>	<i>35</i>	<i>8.1</i>
	<i>High school</i>	<i>56</i>	<i>13.0</i>
	<i>Junior college/vocational school</i>	<i>88</i>	<i>20.4</i>
	<i>Undergraduate degree</i>	<i>135</i>	<i>31.3</i>

	<i>Postgraduate degree</i>	117	27.1
<i>Employment status</i>	<i>Student</i>	124	28.8
	<i>Government/Organization cadres/civil servants</i>	20	4.6
	<i>Corporate managers</i>	52	12.1
	<i>General employees (office/office workers)</i>	34	7.9
	<i>Professionals (e.g., doctors/lawyers/journalists/teachers, etc.)</i>	64	14.8
	<i>General workers (e.g., factory workers/manual laborers, etc.)</i>	22	5.1
	<i>Commercial service industry workers</i>	46	10.7
	<i>Self-employed/contractors</i>	11	2.6
	<i>Freelancers</i>	23	5.3
	<i>Agricultural, forestry, and fishery workers</i>	0	0
	<i>Retired</i>	0	0
	<i>No occupation at the moment</i>	3	.7
		<i>Others</i>	32
<i>Monthly income (US Dollar)</i>	<i>200 to 400</i>	146	33.9
	<i>401 to 700</i>	91	21.1
	<i>701 to 1100</i>	79	18.3
	<i>1101 to 1400</i>	44	10.2
	<i>1401-2800</i>	45	10.4
		<i>More than 2800</i>	26
<i>Permanent place of residence</i>	<i>North China</i>	46	10.7
	<i>East China</i>	78	18.1
	<i>Central China</i>	41	9.5
	<i>South China</i>	199	46.2
	<i>Southwest China</i>	48	11.1
		<i>Northwest China</i>	19

Table 2: Demographic characteristics of respondents(n=431).

4.2 Reliability and Validity Analysis

To verify the validity and accuracy of the collected data, this study tested the reliability and convergent validity of the established measurement model by AMOS23.0. It is widely recognized in the field of social sciences that if Cronbach's $\alpha > 0.7$ and the Composite Reliability (CR) > 0.7 , it indicates that the measurement items of the latent constructs have good internal consistency. In this study, AMOS 23.0 software will be used for confirmatory factor analysis to validate the model, and overall scale reliability is found to be good. These values indicate the high reliability of the eight latent variables. Next, the composite reliability (CR) is used to test the internal reliability and quality of the data for the eight latent variables, while the average variance extracted (AVE) is used to test discriminant validity and convergent validity to assess the validity of the various indicator variables reflecting each factor. According to the data in Table 4, the composite reliability values for all eight latent variables are more significant than 0.7, indicating good reliability of the scale's latent variables. Furthermore, the AVE values are all greater than 0.5, meaning that the convergence validity of the various latent variables meets the statistical measurement standards. Additionally, each item's factor loading on its corresponding variable is above 0.6, and the p-values are all less than 0.001, indicating statistical significance. The specific results are shown in Table 3.

<i>Variables</i>	<i>Items</i>	<i>M</i>	<i>SD</i>	<i>Factor loading values</i>	<i>Alpha</i>	<i>CR</i>	<i>AVE</i>
<i>Visual Imagery of TV dramas and movies</i>	<i>VI1</i>	3.6845	1.12176	.825	.852	.847	.580
	<i>VI2</i>	3.7935	1.11504	.765			
	<i>VI3</i>	3.8074	1.17831	.724			
	<i>VI4</i>	3.6891	1.17368	.729			
<i>Natural image</i>	<i>NI1</i>	3.5592	1.14144	.628	.811	.813	.522
	<i>NI2</i>	3.4756	1.14881	.721			
	<i>NI3</i>	3.5800	1.11124	.758			
	<i>NI4</i>	3.4478	1.16995	.774			
<i>Recreational image</i>	<i>RI1</i>	4.0046	1.12889	.883	.894	.894	.679
	<i>RI2</i>	3.9930	1.12165	.792			
	<i>RI3</i>	4.0186	1.11214	.779			
	<i>RI4</i>	4.0812	1.14136	.837			
<i>Cultural image</i>	<i>CI1</i>	3.7865	1.25231	.794	.852	.852	.591
	<i>CI2</i>	3.7401	1.23974	.770			
	<i>CI3</i>	3.6079	1.22639	.721			
	<i>CI4</i>	3.7146	1.21032	.788			
<i>Social image</i>	<i>SI1</i>	3.9513	1.04099	.870	.821	.830	.553
	<i>SI2</i>	4.2831	.92945	.658			
	<i>SI3</i>	3.9977	1.07940	.774			
	<i>SI4</i>	4.3457	.89895	.651			
<i>Affective image</i>	<i>AI1</i>	3.8167	1.16989	.846	.906	.907	.709
	<i>AI2</i>	3.9304	1.17128	.779			
	<i>AI3</i>	3.9118	1.12338	.852			
	<i>AI4</i>	3.7425	1.16979	.888			
<i>Perceived cultural value</i>	<i>PCV1</i>	3.5313	1.15066	.845	.907	.903	0.700
	<i>PCV2</i>	3.6473	1.16778	.829			
	<i>PCV3</i>	3.5916	1.15952	.822			
	<i>PCV4</i>	3.6914	1.15331	.850			
<i>The intention of cultural tourism</i>	<i>ICT1</i>	3.4571	1.28403	.872	.918	.918	.736
	<i>ICT2</i>	3.3225	1.32434	.878			
	<i>ICT3</i>	3.2506	1.27127	.847			
	<i>ICT4</i>	3.2506	1.27310	.834			

Table 3: Test results of reliability and convergence validity.

* Note: M=mean; SD= Standard Deviation; CR = Composite Reliability; AVE = Average Variance Extracted.

Correlation analysis can perform inter-variable analysis for VI, NI, RI, CI, SI, CI, AI, PCV, and CTI, finding the correlation coefficient r to explore the degree of correlation between variables and dimensions. The commonly used correlation coefficient indicates the degree of correlation between variables. At the same time, a correlation coefficient greater than 0 indicates a positive correlation, and less than 0 indicates a negative correlation. Using SPSS25 software, the obtained Pearson correlation coefficient is shown in Table 4: VI, NI, RI, CI, SI, CI, AI, PCV, and CTI have a significant positive impact ($P < 0.01$).

<i>VI</i>	<i>NI</i>	<i>RI</i>	<i>CI</i>	<i>SI</i>	<i>CI</i>	<i>AI</i>	<i>PCV</i>	<i>CTI</i>
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VI	1								
NI	.298**	1							
RI	.305**	.298**	1						
CI	.362**	.259**	.269**	1					
SI	.178**	.183**	.198**	.150**	1				
AI	.438**	.668**	.692**	.683**	.535**	1			
PCV	.326**	.334**	.306**	.326**	.154**	.438**	1		
CTI	.178**	.231**	.288**	.365**	.124**	.402**	.358**	1	
CTI	.183**	.298**	.306**	.326**	.142**	.416**	.263**	.184**	1

Table 4: Correlation analysis.

* Note: VI=Visual Imagery of TV dramas and Movies, NI=Natural image, RI=Recreational image, CI=Cultural image, SI=Social image, AI=Affective image, PCV=Perceived cultural value, CTI=cultural tourism intention.

4.3 Structural Equation Model Analysis

This study used the AMOS 23.0 statistical analysis software to test and analyze the structural equation model constructed for the research hypotheses. After assessing reliability and validity, 431 data points were imported into the AMOS structural equation model. Structural equation model analysis was performed to find the relationship between the visual imagery of TV dramas and Movies, destination image, cultural perceived value, and intention of cultural tourism. The fit of the calculated structural model ($\chi^2/df=1.618$, GFI=.901, NFI=.901, IFI=.964, TLI=.960, CFI=.964, RMSEA=.038) was shown to correspond to the acceptable level of fit set by the study (Table 5).

Goodness-of-fit measure	Values	Good fit criteria	Acceptable fit criteria	Acceptable Standards
<i>c2/df</i>	1.618	≤ 3	≤ 5	Acceptable
GFI	.901	≥ 0.9	≥ 0.8	Acceptable
IFI	.964	≥ 0.9	≥ 0.8	Acceptable
TAG	.960	≥ 0.9	≥ 0.8	Acceptable
CFI	.964	≥ 0.9	≥ 0.8	Acceptable
NFI	.910	≥ 0.9	≥ 0.8	Acceptable
RMSEA	.038	≤ 0.05	≤ 0.08	Acceptable

Table 5: Fitting indicators of the model.

4.4 Hypotheses Testing

The empirical findings corroborate the subsequent assertions: Visual imagery, as portrayed in TV dramas and movies, exerts a meaningful positive impact on various aspects of the cognitive image, encompassing natural, Recreational, cultural, and social photos, supported by the regression coefficients of 0.407, 0.394, 0.460, and 0.219, respectively (all achieving significance at the 0.05 level), thereby validating hypotheses H1a to H1d.

Moreover, visual imagery shows a substantial positive effect on the affective image, as indicated by a regression coefficient of 0.419, supporting Hypothesis H2. Meanwhile, the Recreational and Cultural aspects within the Cognitive Image hold significant positive correlations with the Perceived

Cultural Value (noted by the regression coefficients of 0.71 and 0.268, respectively, both reaching significance at the 0.05 level), thus verifying Hypotheses H3b and H3c. However, both natural and social images fail to display a noteworthy positive influence on the perceived cultural value, as suggested by their regression coefficients of 0.057 and 0.006, respectively (falling short of the 0.05 significance level); therefore, H3a and H3d still need to be validated.

In addition, a compelling image exerts a marked positive impact on perceived cultural value, supported by a regression coefficient of 0.241, thereby validating Hypothesis H4. Furthermore, the perceived cultural value is positively associated with participating in cultural tourism, indicated by a regression coefficient of 0.221, confirming Hypothesis H5. Table 6 provides a synopsis of the results obtained from the hypothesis testing.

	<i>Estimate</i>	<i>S.E.</i>	<i>t</i>	<i>p</i>	<i>Result</i>	
<i>H1a</i>	<i>Visual Imagery of TV Dramas and Movies → Natural image</i>	<i>.407</i>	<i>.045</i>	<i>6.637</i>	<i>***</i>	<i>Supported</i>
<i>H1b</i>	<i>Visual Imagery of TV Dramas and Movies→ Recreational image</i>	<i>.394</i>	<i>.055</i>	<i>7.320</i>	<i>***</i>	<i>Supported</i>
<i>H1c</i>	<i>Visual Imagery of TV Dramas and Movies→ Cultural image</i>	<i>.460</i>	<i>.056</i>	<i>8.161</i>	<i>***</i>	<i>Supported</i>
<i>H1d</i>	<i>Visual Imagery of TV Dramas and Movies→ Social image</i>	<i>.219</i>	<i>.045</i>	<i>3.931</i>	<i>***</i>	<i>Supported</i>
<i>H2</i>	<i>Visual Imagery of TV Dramas and Movies→ Affective image</i>	<i>.419</i>	<i>.055</i>	<i>7.786</i>	<i>***</i>	<i>Supported</i>
<i>H3a</i>	<i>Natural image→ Perceived cultural value</i>	<i>.057</i>	<i>.070</i>	<i>1.074</i>	<i>.283</i>	<i>Not supported</i>
<i>H3b</i>	<i>Recreational image → Perceived cultural value</i>	<i>.171</i>	<i>.048</i>	<i>3.393</i>	<i>***</i>	<i>Supported</i>
<i>H3c</i>	<i>Cultural image → Perceived cultural value</i>	<i>.268</i>	<i>.053</i>	<i>5.009</i>	<i>***</i>	<i>Supported</i>
<i>H3d</i>	<i>Social image → Perceived cultural value</i>	<i>.006</i>	<i>.061</i>	<i>.122</i>	<i>.903</i>	<i>Not supported</i>
<i>H4</i>	<i>Affective image → Perceived cultural value</i>	<i>.241</i>	<i>.049</i>	<i>4.736</i>	<i>***</i>	<i>Supported</i>
<i>H5</i>	<i>Perceived cultural value → Intention of cultural tourism</i>	<i>.221</i>	<i>.061</i>	<i>4.210</i>	<i>***</i>	<i>Supported</i>

Table 6: Results of hypotheses tests.

5 CONCLUSIONS

5.1 Discussion and Theoretical Contributions

Numerous previous studies commonly believe that TV dramas and movies have a powerful influence on the destination image of tourism and can affect tourists' behavioral intentions. This study is set against "Dali, Yunnan" in China. A structural equation research model investigates the relationships between visual imagery in TV dramas and movies, destination images (including cognitive and affective images), cultural perceived value, and cultural tourism intention. The research results empirically support the positive relationship between visual imagery of TV dramas and movies and destination image (cognitive image and affective image), especially with significant positive impacts on a natural, recreational, cultural, and affective image. Secondly, the research results also indicate that the recreational, cultural, and affective pictures in the destination image have positive

relationships with the perceived cultural value of the destination, and perceived cultural value has a positive relationship with the intention of cultural tourism.

One of the most critical contributions of this study is the development and validation of a theoretical model that incorporates TV dramas and movie imagery, destination image, and cultural value perception as variables. This model elucidates the underlying mechanisms that govern the impact of visual media on destination image, the influence of destination image on cultural value perception, and the effect of cultural value perception on cultural tourism intention. Furthermore, most studies affirm the positive impact of television and movies on tourist destinations, and research on the overall image of destinations and destination marketing is extensive. However, further improvements are needed regarding the study of the influence of visual imagery in TV dramas and movies on the behavior of tourists. This study highlights the importance of visual imagery in shaping destination images and influencing tourists' behavioral intentions. It demonstrates that media-represented information sources significantly impact tourists' visual perceptions, which play a crucial role in shaping induced destination images and the subsequent decision-making processes of potential visitors. The research findings indicate that visual imagery in TV dramas and movies significantly positively impacts cognitive and affective images, primarily cultural, recreational, cultural, and affective. However, its impact on the social image is relatively small. This suggests that people easily perceive the destination images of nature, entertainment, culture, and emotion through visual imagery in TV dramas and movies. Still, they are less concerned about the social image of the destination. This finding underscores the need for destination marketers and tourism planners to carefully consider the portrayal of their destinations in visual media, as these images can have a lasting impact on tourists' perceptions and travel decisions.

In addition, this study also investigates the influence of perceived cultural value on destination cultural tourism, thereby providing a more comprehensive understanding of the interplay between visual media, destination image, and perceived cultural value in driving the sustainable development of cultural tourism in ethnic rural areas. The research findings show that the recreational and artistic photos in the cognitive images of the destination perceived by tourists from TV dramas and movies have a significant positive impact on perceived cultural value. Tourists perceive the recreational and artistic photos of the destination visually and form a strong perception of cultural value. Therefore, in creating and marketing films and TV shows, the cultural and recreational aspects should be emphasized to build the cultural tourism image of the destination. By examining how cultural value perception affects tourists' intentions to visit culturally rich destinations, this research offers valuable insights for destination marketers and tourism planners seeking to develop effective strategies for attracting and engaging visitors.

Finally, this study demonstrates that TV dramas and movies act as powerful informational sources and catalysts for tourism, with specific productions contributing to increased destination awareness and demand. This research offers valuable theoretical contributions to the study of film-induced tourism and its impact on promoting cultural tourism and the development of rural ethnic areas. As the field of film-induced tourism continues to evolve and expand, further investigations into the complex interplay between visual media, destination image, cultural value perception, and the sustainable development of cultural tourism in rural ethnic areas will be essential for ensuring the long-term success and sustainability of this growing industry.

5.2 Practical Implications

The practical implications of this research are significant for various stakeholders involved in the cultural tourism industry, particularly in rural ethnic regions. This study contributes to the theoretical understanding of film-induced tourism and its impact on promoting cultural tourism and the development of rural ethnic areas. Still, it also offers practical guidance for stakeholders involved in the cultural tourism industry. By understanding the correlation between visual media

and tourism destination imagery, destination marketers, tourism planners, and policymakers can effectively use film and television productions to enhance destination marketing, attracting more visitors and boosting local economies.

Moreover, the study provides insights into the influence of culturally perceived value on cultural tourism decision-making processes. By examining the relationship between destination image and tourists' behavioral intentions, this research enables tourism professionals to develop targeted strategies for promoting cultural tourism in rural ethnic regions. These strategies include creating tailored marketing campaigns, leveraging popular TV dramas and movies to showcase unique cultural attractions, and collaborating with media producers to ensure an accurate and appealing destination representation.

Additionally, this research offers valuable recommendations for media utilization and the sustainable development of the cultural tourism industry. It highlights the importance of fostering a strong and consistent destination image that aligns with the desired perception of the destination through TV dramas and movies, as well as the need to differentiate from competing destinations by showcasing distinct cultural elements and experiences.

This research serves as a stepping stone for future studies to further explore the complex interplay between TV dramas, movies, and cultural tourism in rural ethnic areas. With a deeper understanding of the factors driving the success of film-induced tourism and the strategies for promoting sustainable cultural tourism development, scholars and practitioners alike can work together to create a thriving and resilient cultural tourism industry that benefits both local communities and the global tourism market.

5.3 Limitations and Further Research

Although this study offers theoretical and practical contributions to the existing literature and the tourism market, it is crucial to recognize its limitations and the necessity for further research. Firstly, the limited sample size and the fact that respondents are primarily from the southwestern region of China restrict the generalizability of the findings to other potential tourists from the different areas. Secondly, the internet samples collected through online surveys may need to represent the general population accurately, necessitating caution in extrapolating the results. Thirdly, investigating individual factors affecting destination image and cultural value perception is limited, particularly regarding audience viewing characteristics. Accurately measuring the impact of personal experiences and individual viewing characteristics on destination image requires additional research. Fourthly, measuring cultural tourism intention has limitations, needing more in-depth comparative analysis between visited and unvisited tourists and considering film or television drama lifespan. Further comparative research between destinations is required to enhance the study's universality.

Further studies could delve into the psychological and sociological factors that influence tourists' decisions to engage in film-induced cultural tourism and the long-term impacts of film-induced tourism on tourists' perceptions of and attitudes toward the cultures and traditions of rural ethnic areas. By considering these various aspects, future research can provide a more comprehensive understanding of the factors that drive the success of film-induced tourism and contribute to developing more effective strategies for promoting cultural tourism and the sustainable development of rural ethnic areas. First, focus on content beyond the media, bridging the gap between film tourism experiences and artistic creation. Comparative studies should be conducted on interactions between residents and various types of tourists, such as first-time and repeat visitors or tourists of different nationalities. Second, strengthening and differentiating destination images is essential since film and television drama imagery significantly influence destination image formation and should align with the destination's ideal image for effective marketing. Identifying elements to be showcased based on the destination image is crucial for reinforcing and differentiating the image from other locations.

Third, destination images in ethnic rural areas should focus on target markets and actively develop distinctive cultural industries to differentiate themselves from competitive destinations. Finally, future research should continue to expand the experiential scope and explore sustainable development strategies for cultural tourism in more rural ethnic regions. Integrating artificial intelligence with TV dramas and movies can transform cultural tourism in rural ethnic areas. By leveraging AI for content creation, personalized recommendations, and immersive experiences, the entertainment industry can contribute to these regions' economic and social development. A thoughtful and culturally sensitive approach is paramount as we navigate this intersection of technology, entertainment, and tourism. AI can amplify the voices of rural communities, preserve cultural heritage, and foster a more profound understanding of diverse cultures, making cultural tourism not just a form of entertainment but a powerful tool for positive change.

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