

The Key Elements and Theoretical Logic of Tourist Landscape Cultural Perception: An Analysis Based on Grounded Theory

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Abstract. In the current context of the booming tourism industry, the cultural perception of tourist landscapes holds great significance for the development and sustainable development of tourist attractions. This study applies the grounded theory, taking the scenic spot introductions and user review texts on Ctrip as data sources and using Nvivo12 software for analysis. It identifies that the perception of historical and cultural resources and that of geographical and cultural resources are the key dimensions influencing tourists' cultural perception of landscapes, based on which four cultural perception types - "Modern + Humanities", "Ancient + Nature", "Modern + Nature", and "Ancient + Humanities" - are classified and a corresponding theoretical model is constructed. The study also discovers the interactive influence between landscape characteristics and tourists' cognition, as well as the dynamic connection between tourists' cultural perception process of landscapes and their consumption behavior decisions. Moreover, this research expands the theoretical system of tourism culture, refines the action mechanisms of influencing factors, and provides a theoretical basis for the development, marketing, and service improvement of tourist attractions. Meanwhile, in view of the current deficiencies in the cultural brand construction of tourist landscapes, it proposes practical implications like deeply exploring cultural resources, encouraging local residents' participation, strengthening marketing and promotion, and improving service quality.

Keywords: Tourism landscape, Types of cultural perception, Grounded theory, SOR model.

1. Introduction

In the current era of globalization and cultural diversity, the tourism industry has become a crucial force in driving economic growth and promoting cultural exchanges. In recent years, the Chinese tourism market has witnessed vigorous development, with many remarkable phenomena emerging. Zibo barbecue, with its unique street - style charm and innovative marketing models, has suddenly become a popular tourist attraction, attracting numerous tourists and driving the prosperity of local related industries such as catering and accommodation. Xi'an, relying on its profound historical and cultural heritage, has meticulously created a series of "Tang - culture" themed activities, allowing tourists to feel as if they have traveled back in time to experience the grandeur of the prosperous Tang Dynasty. As a result, the number of tourists and tourism revenue have repeatedly reached new highs. Harbin, featuring "ice - and - snow tourism", has successfully reversed the situation during the off - season with novel projects like "Flying Horse Stepping on Ice" and "Penguin Ice - Snow Parade", becoming a popular winter tourism destination. The popularity of these tourist attractions not only brings significant economic benefits to the local areas but also triggers extensive attention and in - depth reflection from all sectors of society on tourism development models.

Upon in - depth exploration of the reasons for the popularity of these attractions, it is not difficult to find that although marketing strategies and promotional efforts are indispensable, the cultural factors behind them are the core elements attracting tourists. Each popular attraction carries unique cultural connotations, which are transformed into special cultural perceptions in tourists' travel experiences. During the tour, tourists are unconsciously influenced by the cultural information conveyed by the attractions. This information covers many aspects such as historical stories, folk customs, and artistic expressions, thus forming unique cognitive and emotional experiences of the attractions. For example, when tourists taste Zibo barbecue, they feel not only the taste of the food but also the local unique food culture and living atmosphere. When visiting the Terracotta Army

and the ancient city wall in Xi'an, tourists seem to be able to touch the context of history and appreciate the cultural charm of the ancient capital with a thousand - year history. When enjoying the ice - sculpture art in the Harbin Ice and Snow World, tourists can deeply feel the local people's love and inheritance of ice - and - snow culture.

For tourists, the cultural perception of tourist landscapes is the core part of the travel experience. Different tourists may have completely different cultural perceptions of the same tourist landscape, which is the result of the combined action of multiple factors. Then, how should this cultural perception be classified? Which elements play key roles in it? And what is its internal theoretical logic? Currently, there are still many gaps and deficiencies in academic research on these issues. Most existing studies focus on the macro - level of tourism culture, lacking in - depth and detailed exploration of the relationship between tourists and cultural perception of landscapes. Therefore, it is difficult to comprehensively reveal the complex mechanisms influencing cultural perception.

This study will be structured as follows: In the first part, it will sort out and review the domestic and foreign research achievements related to the cultural perception of tourist landscapes, clarify the contributions and shortcomings of existing research, and lay a foundation for subsequent research. In the second part, it will elaborate on the research design in detail, including the selection of research methods, the process of data collection and collation, and the specific steps of the coding process. In the third part, based on the analysis results of the grounded theory, it will deeply explore the key elements of the cultural perception of tourist landscapes, explain the internal logical relationships among these elements, and conduct analysis by combining with practical cases. In the fourth part, it will summarize the main conclusions of the study, elaborate on the theoretical and practical contributions of the study, put forward practical implications for the development and operation of tourist attractions. At the same time, it will analyze the limitations of the study and look ahead to future research directions, aiming to provide references for subsequent research.

2. Literature Review

Tourism cultural perception, as a key area in tourism research, has received extensive attention from the academic community in recent years. Many scholars have focused on this field, deeply exploring the connotation, formation mechanism, and influencing factors of tourism cultural perception.

From the perspective of connotation, tourism cultural perception is a process in which tourists receive, process and cognize the destination cultural information in the process of tourism. Culture occupies the core position in the tourism industry. It is not only a kind of tourism resources, but also endows tourism activities with rich connotations [1,2,3,4]. The integration of tourism industry and cultural industry is the inevitable trend of industrial development. The unique charm of culture attracts tourists and becomes the key element of tourism attraction [5,6,7,8]. For example, Old Town of Lijiang has attracted a large number of tourists to experience with its unique architectural style, folk customs and other cultural elements of the Naxi nationality, which fully demonstrates the important value of culture in tourism [9,10].

In terms of formation mechanism, scholars generally believe that tourism cultural perception is a complex psychological process, involving tourists' cognition, emotion, behavior and other dimensions. Tourists touch the cultural landscape, folk activities, artistic performances, etc. of the tourism destination through visual, auditory, tactile and other senses, and thus produce cultural perception [11,12,13,14,15]. For example, when tourists visit the Forbidden City, the magnificent palace buildings, rich cultural relics collection and relevant historical explanations make them form a profound perception of the ancient palace culture in China.

There are many factors that affect the perception of tourism culture, including the cultural characteristics of the tourism destination, promotion methods, tourists' own cultural background, tourism motivation, etc. The unique cultural resources of the tourist destination, such as the traditional festivals of ethnic minorities and the special delicacies, can enhance the tourists' cultural

perception intensity; Effective promotion can enhance the popularity and attraction of the tourism destination culture and guide tourists to have specific cultural perception [16,17]; Tourists' own cultural background and tourism motivation affect their focus and understanding of the tourism destination culture. For example, tourists who are interested in history and culture are more likely to be attracted by historical relics such as terracotta warriors and horses and ancient city walls when visiting Xi 'an, and have a deeper perception of the history and culture contained therein [18,19].

The cultural perception of tourists is the core content of tourism cultural perception research, which mainly discusses the cultural perception differences and influencing factors of individual tourists in the process of tourism. The cultural background of tourists plays a fundamental role in their cultural perception. Tourists with different cultural backgrounds have significantly different perceptions and understandings of the same tourism cultural phenomenon due to differences in values, beliefs, lifestyles and other aspects [20,21]. For example, when western tourists experience the traditional temple fairs in China, they may pay more attention to the lively atmosphere and unique performance forms of the temple fairs; However, tourists from China may have a deeper feeling about the cultural connotations of the temple fair, such as folk beliefs and family inheritance. Tourism motivation is also an important factor affecting tourists' cultural perception. Tourists who are motivated by leisure and vacation pay more attention to the environmental atmosphere and life experience of the destination, and their perception of the local culture may focus on lifestyle and folk customs; Tourists motivated by cultural exploration will have a better understanding of the history, culture and artistic heritage of the destination and a more comprehensive and in-depth perception of culture [22,23]. In addition, tourists' interactive experience in the tourism process will also affect their cultural perception. Interaction with local residents and participation in cultural experience activities can enable tourists to better understand the cultural connotation of the tourism destination and enhance the depth and breadth of cultural perception. For example, when participating in the Dai Water Splashing Festival, tourists can feel the hospitality and unique national culture of the Dai people more vividly by splashing water with local residents.

In summary, the current research has the following shortcomings: First, many studies have not clearly distinguished the differences between tourism landscape cultural perception and general cultural perception, and have also paid less attention to the uniqueness of cultural perception of different types of tourism landscapes. As a result, the research results lack pertinence and it is difficult to accurately guide the development and operation of various tourist attractions. Second, in terms of the systematicness and integration of research, the current research is relatively fragmented. Different scholars start from their own research perspectives, and the research content lacks coherence and systematicness. A unified and complete theoretical framework has not yet been formed. Moreover, research rarely focuses on the connection between tourism landscape cultural perception and other links in the tourism industry chain, making it difficult to comprehensively reveal the status and role of tourism landscape cultural perception in the development of the entire tourism industry.

3. Research Design

3.1 Method Introduction and Data Collection

Based on the introduction of scenic spots on Ctrip's website and the text of users' comments, the core concept of grounded theory is applied to construct the theoretical logic between scenic spots and tourists' cultural perception by using Nvivo12 software, so as to further measure the degree of landscape cultural perception.

Two types of original texts were used: First, the introduction texts of scenic spots from Ctrip.com. A total of 6,250 introduction texts from 27 cities in the Yangtze River Delta were extracted using Python software, and 5,659 effective samples were obtained after manual review and screening. Second, tourists' perception comments were collected. Based on the number of

effective scenic spots in each city, 540 spots were selected as data for tourists' perception. Duplicate comments were excluded, and 1,569 valid perception comments were obtained. To ensure data quality, additional comments were collected from Qunar.com and TripAdvisor for triangulation.

3.2 Coding Process

Following the grounded technology of procedural coding, this research utilizes Nvivo12 software for open coding, axial coding, and selective coding of scenic spot introductions and tourists' perception comments. This process of labeling, conceptualizing, and categorizing identifies relationships among several factors and constructs a theoretical model from the bottom up.

3.2.1 Open Coding

Open coding involves conceptualizing data to form free nodes, preserving the original meaning of the text while eliminating less relevant nodes with fewer than three occurrences and merging those with similar meanings, forming 64 initial categories, as shown in Table 1.

Table 1 Example of Open Coding

Initial category	Partial original sentence
Folk legend	A1 The water of the West Lake, my tears ... When I was a child, I grew up watching the previous version of the legend of the new White Snake. I was lucky enough to see it. It was good. In autumn, the West Lake had a unique flavor, and there were some lotus leaves and lotus leaves left. The autumn wind was blowing slowly, and it was cool.
Close to nature	A2 When I came here in winter, the spectacular scenery of the ice-capped snow velvet of Tianzhu Peak suddenly gave people a feeling of myriad weather, and the artistic conception of Jiangshan was immediately printed in my heart, which should be a direct description of every tourist's mood.
Famous poems	A4 West Lake is a must-see place for all foreigners who come to Hangzhou. It is well-known. "If you want to compare the West Lake to a fairy, it is always appropriate to wear thick makeup and light makeup." The West Lake has scenery to see all year round, including cherry blossoms and peach blossoms in spring, lotus in summer, phoenix trees beside the lake in autumn and broken bridges and snow in winter. My favorite is the spring and autumn of the West Lake, and the temperature is suitable.
Intangible cultural heritage	Another grand event in the Confucius Temple in winter a9 is the Confucius Temple Lantern Festival, which is famous all over the country. Before the Lantern Festival, when the Confucius Temple lights up, it is also a grand news in the city, so the festival becomes more ceremonial. Putting on lanterns is not only to enjoy lanterns, but also to achieve people's good wishes and blessings, which is the significance brought by putting on lanterns. Currently, the Confucius Temple is brightly lit, as beautiful as the city that never sleeps.
Religious belief	A14 St Paul's Church is the first official Christian chapel in Nanjing. The church is built with brick walls, which is very characteristic of Nanjing.
Characters in film and television works	A29 is well worth brushing for three times and going on. The animated characters are wonderful, and the staff have a good service attitude. Everyone likes the atmosphere here very much. The light show is beautiful, and the winter parade is even more exciting.
Natural resource	A31 One of the few serious underground hot springs in East China is different from hot springs, and the steaming taste is different from that of other private heating. All the supporting bath and massage buffets are one-stop playing cards, especially suitable for wintry weather!
Traffic accessibility	A38 has beautiful scenery, and there are many hot springs nearby to choose from. Farm food is also good. The urban construction is relatively perfect, and the transportation is convenient. It takes more than two hours to run from Shanghai.

Performance activities	A42 Nanjing Confucius Temple Scenic Area is free and open, and Dacheng Hall is charged, which is not within the scope of Nanjing Annual Card. Every year, Qinhuai Lantern Festival will set up Dacheng Hall exhibition area, and the lantern festival will also combine some educational ideas of Confucius and famous sayings of the Analects of Confucius to learn more.
Regionalism	A59 Nanjing Science and Technology Museum includes the main hall of Science and Technology Museum, science and technology cinema and other related supporting facilities. The main venue consists of a permanent exhibition hall, a non-permanent exhibition hall and an international conference exchange lecture hall. There are more than 350 exhibits, of which more than 70% are participatory projects.

3.2.2 Axial Coding

Axial coding is the process of inductively categorizing and constantly comparing to connect initial category codes together. This process involves selecting and constructing the content of main categories and linking primary conceptual categories with secondary ones to reorganize the data and establish logical relationships between the categories. The initial categories are synthesized to form 18 sub-categories and 6 main categories, as shown in Table 2.

Table 2 Axial Code

Principal category	Subcategory	Initial category of open coding extraction	Subcategory connotation
Historical origin	Historical allusion	Fairy tales, folk legends, historical events	There are more than 630 allusions, legends and fairy tales based on scenic spots, including lake legends, such as the Legend of the White Snake, the Butterfly Lovers and the Legend of Jigong.
	Establishment idea	Close to nature, protect nature, keep fit, publicize local culture, commemorate martyrs, convey artistic ideas, relax and accompany family.	The purpose of the establishment of scenic spots, such as commemorating great men, having had major historical events, being close to nature and protecting the environment, etc.
	Associated event	Famous poems, words, paintings, historical events after the establishment.	Famous events after the establishment of scenic spots, such as Tengwang Pavilion, which gained worldwide fame due to the Preface to Tengwang Pavilion written by Wang Bo, a poet from the early Tang Dynasty.
Cultural value	cultural heritage	Intangible cultural heritage and tangible cultural heritage	The cultural heritage of scenic spots includes both tangible and intangible elements, such as Republic of China-era architecture in Nanjing and the kitchen stove painting exhibition hall in Jiaying, Zhejiang (the kitchen stove painting is intangible cultural heritage).
	Spiritual heritage	Outlook on life, values, world outlook and religious beliefs	Spiritual heritages such as ideas, concepts and world views conveyed through scenic spots, such as Zen in temples and revolutionary spirit conveyed by red revolutionary base areas.

	Social culture	Promote employment, promote local economy, help agriculture and help the poor.	Promote local product sales, local cultural heritage, and boost local employment.
Landscape characteristics	Propaganda slogan	Television advertising, publicity copy, media platform	Advertising slogans promoting scenic spots, such as Tianzhu Mountain in Anhui Province: a thousand peaks compete for attention, and a pillar stands out.
	Brand IP	Characters in film and television works, mythical characters and intellectual property rights	Scenic spots can establish commercial intellectual property rights based on their commercial image, such as the animation IP of Shanghai Disneyland.
	Activity design	Characteristic activities, publicity and mode of activities.	Through design, the characteristics of natural or human resources of scenic spots are highlighted. For example, Zhouzhuang town combines modern lighting with its ancient towns, creating a vivid picture of nightlife in an ancient water town.
Geographical condition	Space location	Geographical location, maximum space capacity and guest capacity	The geographical and spatial location of the scenic spot plays a key role in its accessibility and appeal.
	Resource endowment	Natural resources and human resources	The natural and human resources where the scenic spots are located are coupled, such as Tianmu Lake Yushui Hot Spring standing on the mountain, surrounded by surrounding mountains and dense bamboo sea.
	Traffic conditions	Transportation, accessibility, parking lot in scenic spots	Traffic conditions of the scenic spot's geographical location include travel mode, accessibility, convenience, etc.
Establishment process	Construction consumption	Capital consumption, manpower consumption and material consumption	The consumption of resources such as manpower and material resources consumed by architectural attractions.
	opening hours	Time-consuming construction and putting into use	The period when the scenic spots were first established and opened to the outside world.
	Construction process	Investment budget, fund raising, development and construction process	The process of scenic spot construction, such as the initial construction, destruction, renovation and reconstruction of scenic spots.
Facility service	Infrastructure	Maximum facility capacity, tour guide signs, drainage works, power supply works, communication works, convenience facilities,	Scenic spots include physical facilities and natural landscapes, such as cable cars in Huangshan and cruise ships in Suzhou.

		play facilities and equipment.	
	Play activities	Entertainment activities, performances, special cultural activities, traditional festivals.	In the scenic spots, tourists can participate in the play activities and get the experience, such as the roller coaster project in Disneyland and the art exhibition in the art museum.
	Facility layout	Regional division, planning and design, maximum facility capacity	The overall facilities layout of scenic spots, including the original layout of natural landscape, the display of humanistic landscape and the layout of facilities and equipment. For example, museums are arranged in time series.

3.2.3 Selective Encoding

Selective coding, the third stage, extracts the core category and systematically and analyzes its relationship with other categories. The canonical relationship structure of the main categories is listed in Table 3. By comparing the categories formed through the three codes, the core category “Yangtze River Delta tourism landscape perception” is determined, and tourists’ landscape perceptions are divided into two dimensions: historical resource perception and geographical resource perception.

Table 3 Examples of Canonical Relationships

Typical relational structure	Connotation of relationship structure
Historical Origin-Historical Perception	The historical allusions behind the scenic spots, the concept of establishment, the concept of related events and the time of occurrence are the direct factors for tourists to have a historical perception of the scenic spots.
Cultural Value-Historical Perception	The cultural heritage, spiritual heritage and social and cultural values contained in scenic spots are indirect factors for tourists to have historical perception of scenic spots.
Landscape Features-Historical Perception	The propaganda slogan, brand IP and the image of the scenic spot reflected by the activity design are indirect factors for tourists to have a historical perception of the scenic spot.
Geographical Conditions-geographical Perception	The spatial location, resource endowment and traffic conditions of scenic spots are the direct factors for tourists to have spatial perception of scenic spots.
Establishment Process-Geographical Perception	The construction consumption, open history and construction process of scenic spots are indirect factors for tourists to have spatial perception of scenic spots.
Facilities Services-Geographic Perception	The structural elements of scenic spots reflected by infrastructure, play activities and facilities layout are indirect factors for tourists to have spatial perception of scenic spots.

3.3 Saturation Test

To test the theoretical saturation of the model, 20 recent tourist reviews were randomly obtained from Ctrip.com. Additionally, Nvivo12 software was used to search all coded samples. Results indicate that the key elements of tourists’ landscape perception and their logical relationships are encompassed within the core category, and no new primary or secondary categories were identified, indicating the coding is approaching saturation. Four representative texts are provided as evidence.

Text 1: Moganshan Scenic Area, located west of Deqing County, Huzhou City, Zhejiang Province, covers an area of about 4 square kilometers. Major scenic spots include Jianchi,

Qingliang Pavilion, Xuguangtai, Dicuitan, Dakeng, and Mogan Lake. The area boasts high forest coverage, with more than 180 peaks, the highest being Tashan at 720 meters above sea level. The scenic area also offers summer villas, resorts, and homestays, providing good options for viewing and accommodation during summer.

Text 2: The image of Bao Gong’s impartiality is deeply rooted in public consciousness. Since ancient times, Bao Gong has been highly admired. The Bao Gong Temple, built before the Ming Dynasty, was primarily constructed to commemorate Bao Gong. During the Qing Dynasty, Li Hongzhang invested heavily in its renovation.

Text 3: I visited the Humble Administrator’s Garden in the afternoon and spent two hours exploring. The scenery is remarkable; it is, after all, one of the four famous gardens in China. I particularly enjoyed its “borrowed scenery” technique. The park features a variety of buildings that harmoniously complement the landscape, making it highly recommended. Renting an interpreter is an option; however, note that the duration should not exceed one hour to avoid high costs.

Text 4: The scenic spot is conveniently located near the city, just a short drive away. I bought a package ticket for 110 yuan, which was cost-effective. The route offers views of mountains and rivers, and some sites have very vivid names. The spot also features glass rafting and a sightseeing elevator. Visitors can enjoy continuous performances during the boat ride, adding interest to the experience.

4. Tourism Landscape Cultural Perception of the Key Elements and Logical Interpretation

According to the perception of historical and cultural resources and the perception of geographical and cultural resources, tourists' perception of landscape culture is divided into "modern+humanistic", "ancient+natural", "modern+natural" and "ancient+humanistic" four types, as shown in Table 4 below.

Table 4 Classification of Perceived Landscape Culture

Cultural perception classification		Geographical perception of cultural resources		Historical perception of cultural resources		Case
		Humanities	Nature	Ancient	Modern	
Geographical perception of cultural resources	Humanistic perception				Modern Humanities: Modern landscape produced by human influence after 1949.	Shanghai Science and Technology Museum, Tianyige Museum, etc.
	Natural perception			Ancient Nature: Ancient natural scenery that existed before 1949.		Xuedou Mountain, Suzhou Creek, etc.
Historical perception of cultural resources	Modern perception		Modern Nature: Natural scenery with modern			Century Park, Chenshan Botanical Garden, etc.

			characteristics was developed after 1949.			
	Ancient perception	Ancient Humanities: Ancient landscape produced by human influence before 1949.				Lu Xun's hometown scenic spot, Chen Yun's former residence, etc.

To explore how tourists' perceptions of landscape culture influence the distribution of homestay businesses more deeply, this research adopts the S-O-R model (Stimulus-Organism-Response Model), dividing the process that influences consumer decision-making into three main stages:

Stage 1: Perception and Information Acquisition. Tourists use online platforms such as Ctrip and Qunar to comprehensively understand the cultural resources of scenic spots and the attributes of homestay products. The abundant information provided by digital platforms helps tourists form perceptions of landscape cultural resources. This cultural perception is influenced not only by the characteristics of the landscape itself but also by the cognitive processes of the tourists. For example, although faux-ancient architecture is modern in construction, it can still evoke tourists' perception of ancient culture; conversely, the use of modern elements can give traditional landscapes a contemporary feel. This process highlights the importance of digital cultural dissemination, as tourists gradually build awareness and interest in destination cultural resources through browsing online information.

Stage 2: In the second stage, that is, the stage where the organism (O) is stimulated and produces a response (R), if the above - mentioned information content can meet the tourists' preferences, then the stimulus will become a promoting factor. When the landscape cultural information received by tourists is consistent with their own interests, values, etc., it will strengthen their positive attitude towards the landscape and further trigger the consumption motivation to go and experience it. For example, a tourist interested in history and culture, after seeing the information about the rich historical culture and wonderful exhibition activities of the Palace Museum, will become more determined to visit it. Consequently, they will engage in consumption behaviors such as purchasing tickets and arranging travel itineraries to experience the cultural charm of the Palace Museum in person.

5. Conclusions and discussion

5.1 Conclusions

This study, grounded in grounded theory, analyzes multi - source interview data from diverse tourists across different tourist attractions, including natural and cultural landscapes. Through coding processes, it identifies historical - cultural and geographical - cultural resource perceptions as key dimensions, categorizing cultural perception into four types like "modern + humanistic" (e.g., Shanghai Science and Technology Museum) and "ancient + natural" (e.g., Xuedou Mountain). This model offers a solid theoretical base for further research.

It offers a new perspective on tourism culture theory expansion, exploring industry - specific cultural perception. Due to the influence of regional culture, historical heritage, and personal experience, there are significant differences in cultural perception among different tourism

landscapes. For example, traditional Chinese ancient towns differ from modern theme parks, enriching tourism cultural perception research.

The study refines the mechanism of factors affecting cultural perception, highlighting the interaction between landscape characteristics and tourists' cognition. Landscape features directly impact tourists, while individual factors like cultural background also play a role. For an ancient temple, different tourists focus on different aspects based on their interests. This interaction model improves the theoretical framework.

Based on the SOR model, a dynamic link between tourists' landscape culture perception and consumption behavior is discovered. During information acquisition, tourists form initial perceptions, which, if meeting their interests, trigger consumption motivation. Post-consumption experience feedback then affects subsequent perception. This dynamic cycle reveals the mechanism of tourism consumption behavior, guiding scenic spots to optimize design and service for sustainable development.

5.2 Practical Enlightenment

Tourism culture brands hold great significance, embodying local culture, shaping cultural images, and presenting substantial economic value. Nevertheless, numerous tourist attractions are currently lacking in cultural brand building. Some fail to fully explore their unique historical or cultural resources, failing to shape a distinct cultural perception, while others struggle with brand promotion, limiting the spread of characteristic culture and hindering related industries.

To tackle these issues, several practical measures are recommended. Local tourism and cultural departments, along with scenic area developers, should delve deep into regional cultural characteristics. Instead of relying on the overused "ancient town" model, they can transform historical stories behind relics into engaging cultural experience projects. Integrating various cultural resources, organizing special events, and developing cultural-creative products can enhance brand appeal and drive coordinated industry growth.

Local residents within scenic spots should actively engage in tourism development. They can utilize government-issued preferential policies and think beyond traditional business models, such as creating brands with local characteristics based on traditional handicrafts. This way, they not only gain economic benefits but also become carriers of local culture, fostering a win-win situation.

Effective marketing and promotion of tourism culture brands are essential. Scenic spots should employ modern communication means and tailor strategies to tourists' needs. Using social media and collaborating with travel platforms can expand the market and boost popularity. Maintaining a consistent brand image is also key to enhancing tourist satisfaction.

Lastly, high-quality tourism services are crucial. By training practitioners, improving infrastructure, and diversifying tourism products, scenic spots can create a comfortable environment and meet various tourist demands, thus enriching the overall cultural experience for visitors.

5.3 Research Limitations and Prospects

This study on the cultural perception of tourism landscapes has made some achievements, but also has several limitations. The research sample mainly focuses on popular tourist attractions and tourists in specific areas, resulting in limited coverage. This might cause the results to fail in fully reflecting the cultural perception differences among tourists from various scenic spots and regions. In terms of research methods, although grounded theory can effectively explore theoretical logic, qualitative methods lack sufficient quantitative analysis, making it hard to precisely measure the influence of each factor. Besides, the dynamic changes of the external environment are neglected.

Future research should expand the sample size to include more types of scenic spots and diverse tourists. It should combine quantitative methods to build models for in-depth analysis. Additionally, it needs to consider the impact of policy adjustments, cultural trends, and emerging technologies. With the application of VR and AR, exploring new characteristics of tourists' cultural

perception is crucial. Also, studying cross - cultural differences can help tourist attractions create international brands and promote sustainable development.

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