

A Study on the Impact of Intangible Cultural Heritage Tie-dye Experience on Tourism Destination Image Shaping: Take Dali Zhoucheng as an Example

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Abstract: The image of a tourist destination shows the history, culture, and temperament of the destination, which is the key to attract tourists. Based on CIS theory, this study investigates the influence of the Chinese intangible cultural heritage tie-dye experience on the image shaping of Zhoucheng tourism destination from three dimensions: mind image recognition (MI), visual image recognition (VI), and behavioral image recognition (BI). The results of this study show that the tie-dye immersion experience is conducive to shaping cultural visual and behavioral images, but the mind image shaping of historical and artistic values is still insufficient; the tie-dye experience is conducive to shaping the image of Zhoucheng as a tourist destination, which is mainly embodied in the identification of visual and behavioral images; the shaping and promotion of the mind image of Zhoucheng and destinations related to its historical heritage is not in place, and it still needs to be continuously strengthened to enhance the attractiveness of Dali Zhoucheng's attractiveness and core competitiveness in the tourism market.

Keywords: Tourism Destination Image Building; CIS Theory; Tie-dye Experience; Dali Zhoucheng

1. Introduction

"In the era of 'eyeball economy,' a good image of a tourist destination can make the destination stand out among many tourist destinations, attract the attention of travelers, and stimulate the motivation of travelers to travel"^[1]. Therefore, it is crucial to pay attention to the image-shaping of tourism destinations.

"Tie-dye has been developed since the Qin and Han dynasties to the present day traditional folk crafts, in the Zhoucheng Bai people, since the late Ming and early Qing Dynasty has been well inherited and developed, tie-dye crafts set culture, art as a whole."^[2]. "In 2006, the Bai tie-dyeing technique was listed in the first batch of national intangible cultural heritage protection list."^[3]. "In 2007, Zhang Shishen of Zhoucheng, Dali, Yunnan Province, was identified as the national inheritor of tie-dye."^[4]. As a result, many tie-dye workshops have emerged, and a large number of tie-dye artworks and cultural and creative products have been designed and sold, which are highly favored by tourists.

Zhoucheng Village, known as the "hometown of Bai tie-dye art," is located in the northern part of Dali City, is the largest Bai ethnic group Village It belongs to the town of Xizhou in China. As the origin of Bai tie-dye in Dali, Zhoucheng Village has become a tourist destination around Dali, although it has improved its tourist attraction with the help of local cultural and tourism departments and Yunnan University and other institutions of higher learning, but its tourist popularity is still low and the number of tourists is small. As Zhoucheng has not shaped a suitable image for its own tourism destination, it has become an important factor restricting the development of cultural tourism and the inheritance of tie-dye culture.

In view of this, this study relies on the three dimensions of CIS theory: mind image design, visual image design, and behavioral image design; analyzes the current status of Zhoucheng's tourism destination image; summarizes the advantages and shortcomings of the local tourism destination image; proposes corresponding measures for the shortcomings while giving full play to the

advantages in order to shape the tourism destination image in line with Zhoucheng's tie-dye culture; and provides lessons and references to promote the development of Zhoucheng's tourism. This will provide a reference for promoting tourism development in Zhoucheng.

2. Definition of the Concepts

2.1 Travel Experience

"In tourism studies, a tourism experience is the process of traveling to a specific destination where the tourism consumer spends time to visit, tour, entertain, learn, and feel, and the personal experience that results in the integration of mind and body"^[5]. In this paper, tie-dye experience refers to the process of tourists participating in the production process of tie-dye products, experiencing the four processes of tie-dye tying, dip-dyeing, untying, and bleaching and drying, and in the process of communicating with tie-dye craftsmen, learning about the culture of Dali Tie-dye, feeling the charm of Zhoucheng Tie-dye, and obtaining an unforgettable tourism experience.

2.2 Destination Image

Before elaborating on tourism destination image design, the concept of tourism destination image needs to be analyzed. "It was first proposed by foreign scholars in the 1970s, and since then, tourism researchers have come up with different understandings of tourism destination image"^[6]. Starting from the interaction between tourists and tourist destinations, some scholars believe that "the image of a tourist destination refers to the comprehensive embodiment of people's various perceptual impressions, views, feelings, and awareness of a tourist destination in a certain period of time and under a certain environment"^[6]. It is also believed that "tourism destination image refers to the comprehensive embodiment of people's various perceived impressions, opinions, feelings, and realizations of the tourism destination in a certain period and under a certain environment". Some scholars believe that "tourism destination image is a system with rich connotations, mainly including two aspects: the launching tourism destination image and the receiving tourism destination image"^[7]. The second is receptive tourism

destination image. To sum up, the image of a tourism destination is the impression and view of the destination that can be perceived by tourists in order to attract tourists to the destination, which has both inner spirit and material support.

2.3 CIS Theory

Corporate Identity System (CIS), known as CIS theory, was formally proposed by Paul Rand in the 1930s^[8]. This theory comprises three parts. The theory consists of three parts, Idea Recognition (Mind Identity, abbreviated as MI), Visual Identity (abbreviated as VI), Behavior Identity (abbreviated as BI). Behavior Identity (B The CIS theory's application to the image of tourism destinations mainly refers to the positioning of tourism destinations based on their own cultural heritage and cultural concepts (Mind Identity), tourism logos, tourism commodities, basic elements, and application elements of tourism destinations, as well as advertisements and publicity (Visual Identity), supplemented by the services of tourism-related industries, the behavior of local residents, and the actions of the government (Behavior Identity). Tourism logos, tourism goods, basic elements, and application elements of tourism destinations and advertising (Visual Identity), supplemented by the services of tourism-related industries, local residents' behaviors, and the government's actions (Behavior Identity) to realize the interaction between tourism destinations and tourists, and to shape the image identity that is in line with the destination itself and can attract tourists.

In this paper, the degree of understanding of tie-dye experience mind image identification (MI) is mainly the historical origin of tie-dye, color symbolism, etc.; visual image identification (VI) is mainly the type of tie-dye products, pattern classification, etc.; behavioral image identification (BI) is the four processes of tie-dye. The mind image identification (MI) of the tourism destination image of Zhoucheng is mainly the local tie-dye culture, Bai folk culture, etc., and visual image identification (VI) is mainly the architectural style, store decoration, etc. of Zhoucheng; the behavioral image identification (BI) is mainly the marketing, infrastructure, etc. of Zhoucheng.

3. Questionnaire Design and Data Collection

3.1 Questionnaire Design

The questionnaire was divided into four sections, based on material collection and field research.

The first part, questions 1-6, focuses on the demographic characteristics of the tourists, which focuses on the personal information of the respondents and identifies the target tourists for the tie-dye cultural experience in Zhoucheng to facilitate the development of targeted strategies at a later stage.

The second part, questions 7-15, is about some simple and basic content of tourists' tourism information collection, choice of outing methods, and conducting tie-dye experience, which provides a shallow understanding of tourism conducting tie-dye experience and facilitates the later stage of providing a basis for the design of the image of the Zhoucheng tourism destination.

The third part is 16-30 questions, totaling 15 questions. The questions were based on the three dimensions of CIS theory - mind image recognition, visual image recognition, and behavioral image recognition—and were designed according to the tie-dye culture of Zhoucheng and the current status of the tie-dye experience in Zhoucheng, with the aim of investigating the level of current tourists' understanding of tie-dye culture in Zhoucheng. The fourth part consists of 31-45 questions, a total of 15 questions, based on the three dimensions of CIS theory - mind image recognition, visual image recognition, and behavioral image recognition—based on the cultural concept of Zhoucheng and the current status quo of the image of Zhoucheng tourist destination to design, with the purpose of investigating the degree of current tourists' perception of the image of Zhoucheng tourist destination.

The questionnaire consisted of 45 questions, which can be seen in the Appendix.

3.2 Questionnaire Collection

The questionnaire samples were mainly from tourists who participated in the Zhoucheng tie-dye experience across the country. The survey was mainly conducted by field distribution of questionnaires, which were collected from February 29, 2024, to March 2,

2024, with 251 questionnaires distributed and 216 valid questionnaires retrieved.

4. Data Analysis

4.1 Visitor Demographic Characteristics

Table 1. Demographic Characterization Chart (N=216)

| | | number of people | percentage |
|----------------------|---|------------------|------------|
| gender | male | 43 | 19.9 |
| | women | 173 | 80.1 |
| (a person's) age | Under 18 | 12 | 5.6 |
| | 18-25 years | 100 | 46.3 |
| | 26-35 years | 75 | 34.7 |
| | 36-45 years | 15 | 6.9 |
| | 46-55 years | 9 | 4.2 |
| | 56+ | 5 | 2.3 |
| education attainment | High school and below | 17 | 7.9 |
| | specialized training school | 27 | 12.5 |
| | university undergraduate course | 135 | 62.5 |
| | Graduate students and above | 37 | 17.1 |
| careers | Career/civil service/government workers | 23 | 10.6 |
| | Professional and technical staff | 31 | 14.4 |
| | Service workers | 4 | 1.9 |
| | freelance | 36 | 16.7 |
| careers | company employee | 11 | 5.1 |
| | schoolchildren | 100 | 46.3 |
| | (sth. or sb) else | 11 | 5.1 |
| monthly salary | Less than \$2,000 | 93 | 43.1 |
| | 2001-4000 | 7 | 3.2 |
| | 4,001-6,000 yuan | 10 | 4.6 |
| | 6001-8000 yuan | 27 | 12.5 |
| | 8001-10000 yuan | 29 | 13.4 |
| | 10001 and above | 50 | 23.1 |
| domicile | Within Dali Prefecture | 35 | 16.2 |
| | Yunnan Province (except within Dali Prefecture) | 85 | 39.4 |
| | outside the province | 96 | 44.4 |

As shown in Table 1, it was found that nearly half of the female students went to Zhoucheng for tie-dyeing, with a monthly income of less than 2,000 yuan; the vast majority of tourists were between the ages of 18-35; 70 percent of the tourists had a higher education of bachelor's degree or above, and there were tourists from inside and outside of the province, with an even source of customers.

4.2 Reliability Testing

4.2.1 Reliability test

This test mainly focused on the two scale items in the third and fourth parts of the

questionnaire (16-45 questions), the degree of understanding of the tie-dye experience, and the overall image of Zhoucheng cognition of the two scales to perform the reliability test, as shown in Table 2. The result is that the Cronbach's alpha coefficients of the various dimensions and scales are all higher than 0.7, which indicates that the questionnaire scales of the internal consistency of the questionnaires are good, the reliability of the status of the questionnaires is good, and the next data analysis can be carried out.

Table 2. Scale Reliability Statistics

| dimension (math.) | Cronbach Alpha | item count (of a consignment etc) |
|-------------------------------------|----------------|-----------------------------------|
| Tie-dye experience concept image | .808 | 5 |
| Tie-dye Experience Visual Identity | .741 | 5 |
| Tie-dye Experience Behavioral Image | .899 | 5 |
| Zhoucheng overall concept image | .834 | 5 |
| Zhoucheng overall visual identity | .754 | 5 |
| Zhoucheng overall behavioral image | .754 | 5 |
| Scale as a whole | .921 | 30 |

4.2.2 Validity test

In this questionnaire, the third part (16-30 questions) and the fourth part (31-45 questions) are scale questions; therefore, so the 16-45 questions need to be tested for validity, as shown in Table 3. In addition, the questionnaire scales used in this study were not known dimensions or maturity scales; therefore, an exploratory factor analysis was used. The result is that the KMO sampling suitability quantities for both scales and the scale as a whole are >0.8 , and the significance of Bartlett's test of sphericity is <0.05 , which indicates that the values of the current scale are suitable for exploratory factor analysis.

Table 3. Scale Validity - Exploratory Factor Analysis

| | KMO Sample Suitability Quantity | Bartlett's test of sphericity significance |
|----------------------------------|---------------------------------|--|
| Tie-dye experience concept image | .724 | .000 |
| Tie-dye | .733 | .000 |

| | | |
|-------------------------------------|------|------|
| Experience Visual Identity | | |
| Tie-dye Experience Behavioral Image | .779 | .000 |
| Zhoucheng overall concept image | .816 | .000 |
| Zhoucheng overall visual identity | .648 | .000 |
| Zhoucheng overall behavioral image | .704 | .000 |
| Scale as a whole | .894 | .000 |

4.3 CIS Analysis of Tourists' Perception of Tie-dye Experience and Zhoucheng Tourist Destination Image

4.3.1 Tie-dye experience CIS scale analysis

Table 4 shows a statistical chart of visitors' knowledge of the three main images of the tie-dye experience, with values from 1-5 representing visitors' perceived level from low to high.

A comparison of the three major image perceptions shows that tourists have a better understanding of the visual image recognition (VI) and the behavioral image (BI) of tie-dye, with mean values above 4 points and a small perceptual bias. Tourists have a lower understanding of the mind image (MI) of tie-dye, with a large bias. Specifically:

From the point of view of the degree of understanding of the mind image (MI) of tie-dye, tourists have a higher degree of understanding of the origin and history of tie-dye products, with a mean value of more than 4 points; a lower degree of understanding of the fables and legends of tie-dye, with a mean value of less than 3 points; and with a larger standard deviation of more than one, tourists have a greater difference in their perception of the fables and legends of tie-dye. Therefore, the tie-dye experience in follow-up training should focus on explaining and publicizing the morals and legends of the tie-dye concept image.

From the point of view of the degree of understanding of tie-dye visual images (VI), tourists have a high degree of understanding of tie-dye colors, dyes, patterns, and product raw materials, with a mean value of more than 4 points, and a relatively low degree of understanding of tie-dye butterfly ornamentation, with a mean value of 3.5 points

and a large standard deviation. Therefore, the tie-dye experience follow-up in the process should focus on the butterfly decoration of explanation and promotion.

From the perspective of tie-dye Behavioral Image (BI) understanding, tourists'

understanding of all four processes of tie-dye is high, and the standard deviation is low, which indicates that tourists have a good understanding of the craft and process of tie-dye during the tie-dye experience.

Table 4. Descriptive Statistics of Dimensions of Understanding of Tie-dye Experience

| | average value | (statistics) standard deviation | measured variable | average value | (statistics) standard deviation |
|----------------|---------------|---------------------------------|---|---------------|---------------------------------|
| Mind image | 3.8 | 0.73 | Dali tie-dye is mainly a handicraft of the Bai and Yi ethnic groups. | 4.64 | 0.708 |
| | | | Tie-dye appeared in the Han Dynasty, Dali tie-dye flourished in the Tang and Song Dynasties. | 4.15 | 0.861 |
| | | | Blue and white colors signify serenity, peace and calmness. | 3.46 | 1.103 |
| | | | The combination of green and white means "green and white, open and honest". | 3.43 | 1.123 |
| | | | The Rise of Dali Tie-dye is Related to the Transmission of the Art by the God of Meigetsu Dyeing | 3.32 | 1.051 |
| Visual image | 4.3093 | 0.58 | Tie-dye colors are mainly blue and white, but also green, yellow, etc. | 4.6 | 0.734 |
| | | | Tie-dye dyes are mainly "earth indigo", and the raw material is <i>Panax quinquefolium</i> . | 4.5 | 0.818 |
| | | | Tie-dye fabrics are mainly cotton and linen | 4.48 | 0.795 |
| | | | Tie-dye patterns are characterized by symmetry and balance | 4.41 | 0.784 |
| | | | Butterfly motifs are the main tie-dye pattern | 3.56 | 1.001 |
| Behavior image | 4.4926 | 0.63 | Tie-dyeing process has four processes: tying, dipping, untying and drying. | 4.69 | 0.642 |
| | | | Tie flowers mainly have folding, folding, squeezing, sewing, rolling, handful of other methods | 4.62 | 0.677 |
| | | | Depending on the desired color shade of the fabric, the number of dipping times will be determined. | 4.45 | 0.77 |
| | | | The degree of rinsing depends on the desired color of the fabric. | 4.38 | 0.843 |
| | | | Tie-dye using the cold-dye method | 4.32 | 0.832 |

4.3.2 Scale analysis of perceived image of Zhoucheng tourist destination

Table 5 shows the statistics of tourists' perceptions of the three major images of

Choucheng as a tourist destination, and the values from 1-5 represent the degree of perception of tourists from low to high.

Table 5. Descriptive Statistics of the Dimensions of the Overall Image Perception of Choucheng

| | average value | (statistics) standard deviation | measured variable | average value | (statistics) standard deviation |
|------------|---------------|---------------------------------|---|---------------|---------------------------------|
| Mind image | 3.512 | 0.88 | Zhoucheng is known as the town of white tie-dyeing art. | 4.7 | 0.63 |
| | | | The local atmosphere is calm and rustic | 3.96 | 0.779 |
| | | | Zhoucheng is known as "the living fossil of Bai culture". | 3.06 | 1.239 |

| | | | | | |
|-------------------|--------|------|--|------|-------|
| | | | Zhoucheng is "the home of the Butterfly Spring." | 2.98 | 1.317 |
| | | | Zhoucheng has memories of the old tea-horse road | 2.87 | 1.505 |
| visual image | 4.2454 | 0.52 | Tourist commodities are mainly tie-dye, Bai ethnic dresses, silver jewelry | 4.67 | 0.602 |
| | | | The tourist symbol is tie-dye | 4.6 | 0.682 |
| | | | Tasteful food with local flavor | 4.05 | 0.856 |
| | | | The overall environment is clean and tidy | 3.99 | 0.75 |
| | | | There are some differences from the neighboring Bai villages | 3.93 | 0.747 |
| image of behavior | 4.2472 | 0.57 | Residents have a warm and friendly disposition | 4.64 | 0.624 |
| | | | Local operators are polite and friendly to their customers | 4.56 | 0.713 |
| | | | Prices are fair and reasonable | 4.12 | 0.774 |
| | | | Tourism signage is clear and easy to understand | 4.04 | 0.888 |
| | | | Roads are in good order and not congested | 3.88 | 0.801 |

A comparison of the three image perceptions shows that, in general, tourists' perception of Zhoucheng's visual image (VI) and behavioral image (BI) is high and the deviation is low, while tourists' perception of Zhoucheng's mind image (MI) is low and the deviation is large. It indicates that when tourists visit Zhoucheng, they perceive the visual image of Zhoucheng and the behavioral image of the locality better, but they do not perceive the mind image of Zhoucheng as a tourist destination, and there is a large gap in perception among tourists. Specifically:

From the perception of the mind image (MI) of Zhoucheng, tourists' perception of Zhoucheng's reputation as "the hometown of white tie-dyeing art" is high, higher than 4 points, but tourists' perception of Zhoucheng's local history and culture is lower than or equal to 3 points, including Zhoucheng's white folk culture, Butterfly Springs culture, and Zhoucheng's Tea and Horse Trail culture, and there is a large difference in the perception between the visitors (standard deviation is greater than 1). The difference in perception between tourists was large (the standard deviation was greater than 1). This shows that tourists in the Zhoucheng tour process are less exposed to historical and cultural content, and publicity is not in place.

From the visual image (VI) perception of Zhoucheng, tourists have a better perception of Bai ethnic national costumes, silver jewelry, tie-dye products, and Zhoucheng food, all of which are greater than four points, and a lower perception of Zhoucheng's environmental hygiene and differences from neighboring Bai ethnic villages. Therefore, Zhoucheng needs to strengthen its management of urban hygiene, improve the tidiness of the environment, and create its own characteristics.

From the perception of the Behavioral Image (BI) of Zhoucheng, tourists have a high perception of the warmth and friendliness of Zhoucheng's residents, the civilization and politeness of local operators, reasonable prices, and tourist signs, all of which are above four points, but the perception of Zhoucheng's road traffic is poor. Therefore, Zhoucheng needs to manage local roads to ensure smooth access for local and tourist vehicles.

4.3.3 Relevance analysis

Based on the data in Table 6, the correlation analysis shows that except for the correlation $P > 0.05$ between the image of tie-dye experience behavior and the overall mind image of Zhoucheng, the correlation between the two is not significant. The rest of the correlation between the degree of understanding of tie-dye experience and the

overall tourism destination image of Zhoucheng $P < 0.05$, indicating that the correlation is significant; that is, a high degree of understanding of tourists' tie-dye experience

implies that tourists have a high perception of the overall tourism destination image of Zhoucheng.

Table 6. Statistical Chart of Scale Correlation Analysis

| | Tie-dye experience concept image | Tie-Dye Experience Visual Identity | Tie-dye Experience Behavioral Image | Tie-Dye Experience Scale | Zhoucheng overall concept image | Zhoucheng overall visual identity | Zhoucheng overall behavioral image | Zhoucheng Overall Scale |
|-------------------------------------|----------------------------------|------------------------------------|-------------------------------------|--------------------------|---------------------------------|-----------------------------------|------------------------------------|-------------------------|
| Tie-dye experience concept image | 1 | | | | | | | |
| Tie-Dye Experience Visual Identity | .449** | 1 | | | | | | |
| Tie-dye Experience Behavioral Image | .308** | .781** | 1 | | | | | |
| Tie-Dye Experience Scale | .632** | .635** | .766** | 1 | | | | |
| Zhoucheng overall concept image | .683** | .295** | 0.088 | .264** | 1 | | | |
| Zhoucheng overall visual identity | .462** | .618** | .574** | .572** | .477** | 1 | | |
| Zhoucheng overall behavioral image | .364** | .438** | .402** | .442** | .382** | .670** | 1 | |
| Zhoucheng Overall Scale | .670** | .287** | .143* | .319** | .883** | .538** | .571** | 1 |

Note: ** indicates $P < 0.01$, * indicates $P < 0.05$.

4.3.4 Multiple linear regression analysis

"Regression analysis is the process of analyzing the specific form of the correlation between phenomena and determining their causal relationships. The value of the coefficient of determination R^2 indicates how well the regression equation fits the sample observations. If $R^2 = 1$, the fit is perfect; if $R^2 = 0$, the independent variable is completely unassisted with the variance of the dependent variable. Significance ($P < 0.05$) in the ANOVA table indicates that at least one of the dependent variables can significantly affect the independent variable; significance ($P < 0.05$) in the coefficients^a table implies that the dependent variable significantly affects the independent variable, and a P-value > 0.05 , indicating that the dependent variable cannot significantly affect the independent variable. Observe the value of the unstandardized coefficient β . A positive value of β indicates that the two are positively correlated and a negative value of β indicates that the two are negatively correlated"^[8].

Table 7. Statistical Chart of Regression Analysis of the Questionnaire

| | β | P |
|--|---------|-------|
| (Constant) | 1.44 | 0 |
| Tie-dye Experience Concept Image Recognition | 0.383 | 0 |
| Tie-dye Experience Visual Identity | 0.268 | 0.001 |
| Tie-dye Experience Behavioral Identity | 0.011 | 0.869 |
| R^2 | 0.481 | |
| F | 67.359 | |
| P | <0.001 | |
| Dependent variable: tourism destination image of Zhoucheng | | |

Based on the data in Table 7, in this multiple linear regression analysis, the three dimensions of tie-dye experience, tie-dye experience concept image recognition, tie-dye experience visual image recognition, and tie-dye experience behavioral image recognition were used as independent variables, and Zhoucheng's overall tourism destination image

was used as the dependent variable for regression analysis. The result is that the fit of this multiple linear regression model is good, $R^2 = 0.481 > 0.4$, which means that the results of this operation can truly and reliably reflect the influence of the image recognition of the concept of the tie-dye experience, the image recognition of the visual image of the tie-dye experience, and the image recognition of the behavioral image of the tie-dye experience on the image of Zhoucheng's tourist destinations; and the regression equation is significant, $F=67.359$, $P<0.001$, which means that at least one of the three variables can significantly influence the dependent variable. At least one of them can significantly influence the dependent variable, Zhoucheng tourism destination image.

Tie-dye experience mind image recognition can significantly and positively influence the image of Zhoucheng tourism destination ($\beta=0.383 > 0$, $P=0 < 0.05$); tie-dye experience visual image recognition can positively and significantly influence the image of Zhoucheng tourism destination ($\beta=0.268$, $P=0.001 < 0.05$); and tie-dye experience behavioral image recognition cannot significantly influence the image of Zhoucheng tourism destination ($\beta=0.011$, $P=0.869 > 0.05$). Finally, the following regression equation was derived for the variables:

Zhoucheng Tourism Destination Image = $1.44 + 0.383 \times \text{Tie-dye Experience Mind image Identity (MI)} + 0.268 \times \text{Tie-dye Experience Visual Image Identity (VI)} + 0.011 \times \text{Tie-dye Experience Behavioral Image Identity (BI)}$

5. Main Findings of the Study

5.1 Tie-dye Experience is Conducive to Shaping Cultural Visual and Behavioral Image Strengths, but Mind Image Shaping, such as Historical and Artistic Values, is Still Lacking

Visitors' experience of tie-dyeing techniques and making their own works will undoubtedly greatly enhance their depth of knowledge and the emotional resonance of this traditional craft. By making tie-dye work with their own hands, tourists have a deep visual memory of the materials, dyes, colors, and patterns of tie-dye composition, which is conducive to

shaping the visual image of tie-dye. At the same time, tourists can deeply participate in the four core processes of tying, dipping, removing threads, and bleaching and drying during the tie-dye experience, thus gaining an intuitive and in-depth understanding of the Dali tie-dye craft, and the behavioral image of tie-dye is also set up during the production process.

5.2 Zhoucheng Well Shaped Visual and Behavioral Image as a Tourist Destination, Mind Image Needs to be Improved

As a village far away from the city, Zhoucheng is less commercialized and has simple folklore. Local operators and villagers are more enthusiastic and friendly, which can make tourists feel the quiet atmosphere of the place and the simple disposition of Bai compatriots. Therefore, the visual and behavioral images were well-shaped.

However, tourists are less aware of the deep history and culture of Zhoucheng, and outside the Bai folk culture, the business culture of the ancient tea-horse road and the Butterfly Spring culture are poorly publicized in the local area.

5.3 The Concept of Tie-dye Experience and Visual Image-Making Have a Positive and Significant Effect on the Overall Image-Making of Zhoucheng Tourist Destination

Through the analysis of correlation and multiple linear regression, the conceptual and visual images of the tie-dye experience can significantly and positively influence the overall image of the Zhoucheng tourist destination, and the degree of influence of the mind image of tie-dye is greater than that of the visual image.

6. Suggestion

6.1 Digging Deep into the Tie-dye Culture Heritage, Vigorously Publicize the Concept of Tie-dye Culture Image

Experts and scholars in the fields of Dali Bai folk culture, tie-dye culture research, and other related fields are encouraged to conduct in-depth research on the historical origins of Dali tie-dye, its developmental lineage, its regional characteristics, and its connection

with folk life and festive ceremonies in order to sort out the deep historical connotations of tie-dye culture. These research results should be publicized in the form of academic papers and documentaries so that the public can understand the cultural connotations of tie-dye more comprehensively. At the same time, the managers of Zhoucheng should refine the core values contained in the tie-dye process, such as the spirit of innovation, craftsmanship, the concept of environmental protection (e.g., the use of natural plant dyes, Banlangen), and aesthetic concepts (e.g., butterfly decorations and the art of choosing bird and flower patterns), and integrate them into the construction of the concept of tie-dye culture.

6.2 Make Full Use of Zhoucheng's Cultural Resources, Make Thick Cultural Connotations, and Strengthen the Concept of Image-Shaping

Zhoucheng's current culture, in addition to tie-dye culture, includes Bai folk culture, the ancient tea-horse road business culture, butterfly spring culture, and other characteristics of the culture. Zhoucheng's mind image should be shaped around the three main cultural connotations to build a comprehensive cultural system and improve Zhoucheng's mind image recognition system." Zhoucheng's mind image recognition system should be perfected".

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