

RESEARCH ARTICLE

The impact of tourism performance experience quality on tourists' perceived value and behavior: A case study of China's "Splendor of Pengcheng "

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ABSTRACT

This study investigates how tourism performance quality influences tourists' perceived value and revisit intention, using the live performance Splendor of Pengcheng at Yunlong Lake, Xuzhou as a case study. Employing mixed methods—textual analysis of 208 online reviews and surveys of 211 audience members—the research identifies performance content, facilities, services, and cultural authenticity as core dimensions of experience quality. Findings reveal that performance content and cultural authenticity significantly enhance emotional value, while service quality most strongly impacts cognitive value, with both dimensions collectively driving revisit intention. Based on these results, we recommend (1) deeper integration of local cultural elements into performance design, (2) optimization of service facilities, and (3) implementation of dynamic pricing strategies to balance tourists' cost perceptions.

Keywords: tourism performance; experience quality; tourists' perceived value; tourists' behavior

1. Introduction

The World Tourism Organization (WTO) defines "tourism" as: tourism is the activities that people engage in outside their place of residence for entertainment, vacation or other purposes. Performing arts refers to performers performing in front of a live audience and conveying artistic expression, mainly live art. It is a time-based art form and is inherently ephemeral^[13]. It has been an art form for centuries as society has developed. To date, cultural elements and components of many local economies can be found in performing arts^[14]. Existing research studies the positive impact of performing arts on adolescent educational attainment, health, social cohesion and national identity^[4]. However, in addition to the products of art itself, another focus area of performing arts should be the study of performing arts audiences. In previous studies, scholars have studied various aspects of the performing arts public, such as the demographic characteristics, types, consumption preferences, psychology, and patterns of consumers who watch performing arts, and explored the impact of consumption motivations on consumer behavior decisions^[17,23,31].

Experiences are “higher mental processes, for example, insight, memory, language, critical thinking, and unique reasoning”^[2]. The quality of tourism experience comes from the quality of marketing services. The concept of “quality” was first introduced into the service field by Finnish scholar Gronrooss in the 1980s,

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and the concept of customer perceived service quality was initially proposed^[8]. In 1996, Otto and Ritchie proposed an experience-based service quality model by comparing the experience quality of hotels, attractions and travel agencies^[19].

The quality of experience is different from the overall quality. It refers to the gap between customer expectations and the performance of products or services, or the difference between the products and services accepted by customers and their ideal products and services^[9]. Scholars' definitions of experience quality include: The perceived quality of service is the customer's overall judgment of the service^[20]. One of the main reasons why tourists come to the destination to seek artistic experience is that now in the era of 'experience economy', they want to pursue a unique exotic cultural experience. Customers often measure the products and services provided by service providers based on subjective feelings^[34]. As an important form of cultural tourism products, tourism performances usually take local culture as the core, integrate various art forms such as stage performances, visual arts, music, dance, etc., and can provide tourists with unforgettable tourism experience quality.

Tourist perceived value is an important research area in tourism studies because it covers various dimensions that influence tourists' experiences and behaviors. Perceived value is usually defined as the evaluation of the benefits obtained during a tourism experience relative to the costs incurred, and it is considered an important determinant of tourists' satisfaction and future behavioral intentions (e.g., revisit intention and loyalty).

There are many types of tourism performances in China, which can be mainly divided into theater performances , live performances , theme park performances , etc. At present, there are not many related studies on China's tourism performances, especially the interaction between tourists' perceived value and their subsequent behavior. "Splendor of Pengcheng" in this study is a representative tourism live performance.

2. Research objectives

The main purpose of this study is to establish a framework based on the perceived value of tourism performing arts tourists, so as to explore the impact of tourism performing arts on tourists' perceived value and behavior. This study has the following three objectives:

RO1: Identify specific factors influencing tourism performance experience quality.

RO2: Examine the impact of experience quality on tourists' perceived value.

RO3: Explore the effect of perceived value on revisit intention.

Based on the research objectives, the discussion proposed here generates at least three important questions, which are as follows:

RQ1: What factors constitute tourism performance experience quality?

RQ2: How does experience quality affect perceived value?

RQ3: How does perceived value influence revisit intention?

3. Literature review

3.1. Tourism performing arts

Performance art products include all kinds of performance activities such as music, opera, and dance. Compared with art collections in museums or galleries and public street art, performance art refers to live

performances that are neither static nor fixed. Performance art is entertainment activities that are spontaneously generated by artists interacting with the audience. It often creates a stimulating and lively atmosphere for tourists to attract tourists [21].

“Tourism performances” are usually various performances, programs and rituals that are performed in theme parks and tourist attractions with the main purpose of attracting tourists to watch and participate. This definition can be understood as the following three meanings: first, tourism performances are aimed at tourists and have a certain degree of interactivity; second, the performance venues are mainly in tourist attractions or scenic spots; third, it is a combination of stage performance art and space art^[15].

3.2. Experience quality measurement

Regarding the measurement of experience quality, it emphasizes the user's perception and satisfaction with the services provided^[26-27]. Recent studies have emphasized the importance of understanding tourists' patterns and preferences to enhance their overall experience in cultural and entertainment environments. Some scholars have developed a tourism performance product quality measurement scale, pointing out that subjectivity, authenticity, culturality, innovation, environmental services, research team, and viewing are quality factors of tourism performance products^[16]. It emphasizes that tourists' experience quality includes escape, peace of mind, and participation^[1]. Based on Ali's research, hedonism was added to verify the quality of island tourism experience^[10]. Studies have shown that the diversity of attractions, performances, and facilities provided by theme parks is directly related to visitor satisfaction^[33].

3.3. Tourists' perceived value

The theory of perceived value in tourism is a key concept in understanding how tourists evaluate their tourism destinations and make travel decisions. The theory argues that perceived value is a multidimensional concept that affects tourists' satisfaction, loyalty, and behavioral intentions. Perceived value in tourism is defined as an overall assessment of the benefits gained from tourism and the costs incurred. It contains cognitive and emotional components, where cognitive value is related to the rational evaluation of quality and price, while emotional value is related to the emotional response generated by tourism^[5]. This duality highlights the complexity of perceived value and its importance in shaping tourists' behaviors and attitudes.

Yu et al. emphasize the importance of understanding perceived value in different cultural contexts, as perceived value varies greatly across different tourist groups^[32]. In addition, the relationship between perceived value and tourist satisfaction has been widely established. Studies have shown that higher perceived value is associated with higher satisfaction, which in turn enhances tourists' intention to revisit a destination^[22,24]. The dimensions of perceived value can be influenced by the specific tourism context. For example, in health and wellness tourism, Gan et al. identified emotional value, perceived sacrifice, and health value as key factors driving tourists' motivation and behavior^[6]. Similarly, in the context of Muslim tourism, Eid and El-Gohary developed a scale to capture the unique dimensions of perceived value relevant to Muslim tourists, including traditional and religious aspects^[4]. This highlights the need to tailor perceived value measurements to the specific characteristics of different tourist groups.

This study integrates the key aspects of tourism perceived value theory and will establish and analyze the relationship model from the cognitive and emotional dimensions .

3.4. Consumer choice theory and tourist behavior

According to Consumer Choice Theory^[25], tourists weigh the quality of performances against costs (ticket prices, time) to maximize utility. Revisit intention, as a core behavioral variable, is directly influenced by perceived value^[30].

Tourist behavior is influenced by complex factors such as satisfaction, engagement, and perceived value. Enhancing these factors can improve tourist experience, increase loyalty, and ultimately enhance the competitiveness of the tourism industry.

A key aspect of tourist behavior is the role of satisfaction in influencing revisit intention. Research has shown that tourist satisfaction is a moderating variable that can significantly influence the likelihood of returning to a destination. For example, Arsyad and Sabar emphasized that the lack of modernization in tourist attractions may lead tourists to recommend these attractions without the intention of revisiting, indicating that satisfaction is crucial for repeat visits^[3]. Similarly, Kurniawan and Maftukhah emphasized that tourist satisfaction is crucial for the competitiveness of tourist destinations as it directly affects the choice of destination and the consumption of services^[12]. This is consistent with the findings of Wang et al., who argued that improving service quality can increase tourists' overall satisfaction, thereby increasing the likelihood of repeat visits and positive word-of-mouth recommendations^[29].

The interaction between perceived value and tourist loyalty is another key factor. Yuliarni's research on staycation patterns showed that perceived value mediated the relationship between tourist satisfaction and loyalty, indicating that tourists with high perceived value were more likely to return^[30]. This was further supported by Wang and Wu's research, who discussed how self-image congruence affects revisit intention, indicating that tourists are more likely to return to destinations that are consistent with their self-perceptions^[28].

Tourist behavior in tourism and related fields is a multifaceted phenomenon that is influenced by a variety of factors. Understanding these dynamics is essential to enhance tourist experience and promote repeat visits. This study explores the relationship between tourism performing arts and tourists' perceived value and tourist behavior, taking the tourism performing arts as the research background.

4. Research methods

4.1. Study area

"Splendor of Pengcheng" is a theatrical performance created to showcase the long history, culture and rich local characteristics of Xuzhou City, Jiangsu Province, China. The first performance will be held in March 2023 at the 5A-level scenic spot of Yunlong Lake in Xuzhou. The lake area has an elegant environment and a wide lake surface. "Splendor of Pengcheng" is set here, with a 3.3-kilometer lake loop as the performance area, which can make full use of the lake surface and natural landscape to bring a more vivid and immersive experience to the audience.

4.2. Study design

The mixed research method is mainly used. First, for RO1, the evaluation of tourists on the tourism performance "Splendor of Pengcheng" of Yunlong Lake in Xuzhou, China was extracted from Ctrip.com in China through the network data collector.

The search was carried out with "Splendor of Pengcheng" as the keyword, and the search results were pre-processed to delete duplicate evaluations and evaluations that were not related to the quality of tourists' experience. Finally, 208 evaluations on Ctrip.com were obtained. The time span of these texts is from March 2023 to July 2024. With the help of ROST CM6.0 software, semantics were analyzed to study the quality of tourists' experience.

Second, for RO2 and RO3, a questionnaire survey was used to analyze the relationship between tourism performance art and tourists' perception and its impact on tourists' willingness to revisit.

4.3. Textual analysis method to determine the components of experience quality of tourism performance art

The software was used to extract the top 30 high-frequency words in online tourist reviews (Table 1). From the perspective of word type, the high-frequency feature words are mainly nouns, verbs, adjectives, etc. Nouns are mainly related to tourism performances, facilities and services, etc., with 16, the largest number; verbs express tourists' activities and behaviors, such as "interaction" and "watching" tourism performances, "experience" and "recommendation" to indicate tourists' behaviors, etc., with a total of 7. Adjectives mainly reflect tourists' feelings about tourism performances, such as "shocking", "wonderful", "worth seeing", etc., which are related to the quality of tourists' experience, with a total of 7 words. High-frequency words indicate that tourists are relatively satisfied with "Splendor of Pengcheng". From the perspective of tourists' experience quality, these high-frequency words can be summarized into 4 themes, including: tourism performance content, such as "Su Shi" and "story"; tourism performance facilities, such as "lighting", "stage", and "on board"; tourism performance services, such as "actors", "interaction" and "fare"; tourism performances and destination culture, such as "Pengcheng", "Yunlong", and "history".

Table 1. High frequency vocabulary list

Serial number	vocabulary	Word frequency	Serial number	vocabulary	Word frequency
1	show	117	16	Watch	22
2	Xuzhou	79	17	Worth a look	20
3	Performance	60	18	stage	20
4	Su Shi	51	19	nice	20
5	worth	48	20	special	18
6	Shock	44	21	Wonderful	18
7	Pengcheng	40	22	recommend	17
8	actor	39	23	On board	17
9	Splendor	37	24	Real scene	16
10	Experience	33	25	Effect	16
11	good	30	26	child	15
12	light	23	27	Visitors	15
13	interactive	23	28	Immersion	15
14	story	23	29	history	14
15	Yunlong	22	30	fare	14

In summary, in the following research hypothesis, the relationship between tourism performing arts and tourists' perceived value and tourists' revisit behavior is constructed from the four aspects of experience quality: performance content, facilities, services and culturality.

4.4. Related variables and indicators of this study

Combining text analysis and literature review, the relevant factors and measurement indicators of this study are as follows:

Table 2. Related variable indicators

Factorization	Measurement standards	
		Performance content (creative design, storyline, interaction)
The quality of experience in performing arts tourism		Performance facilities (stage design, music design, lighting effects, auditorium comfort) Performance services (transportation, performance times, staff services, performance ticket prices) cultural nature of the performance (the content, form, and theme contain elements of local characteristics)
Visitors' perception value	Cognitive Value	I have a new understanding of local culture and history.
	Sentimental Value	It is worth watching the tourist performance.
Visitor Behavior	Willingness to revisit	I would recommend and travel here again.

4.5. Establishing research hypotheses

This paper designs measurement indicators from the perspective of tourists' perception and proposes the following hypotheses:

H1: The quality of tourists' experience of tourism performance arts has a positive impact on their perceived value.

H1a: Performance content has a positive impact on tourists' perceived value.

H1b: Performance facilities have a positive impact on tourists' perceived value.

H1c: Performance services have a positive impact on tourists' perceived value.

H1d: The cultural nature of the performance has a positive impact on tourists' perceived value.

H2: The quality of tourists' experience of tourism performance arts has a positive impact on their perception of emotional value.

H2a: Performance content has a positive impact on tourists' perception of emotional value.

H2b: Performance facilities have a positive impact on tourists' perception of emotional value.

H2c: Performance services have a positive impact on tourists' perception of emotional value.

H2d: The cultural nature of the performance has a positive impact on tourists' perception of emotional value.

H3: Tourists' perceived value has a positive impact on tourists' revisit intention

H3a: Tourists' perceived value has a positive impact on their revisit intention.

H3b: Tourists' emotional value perception has a positive impact on their revisit intention.

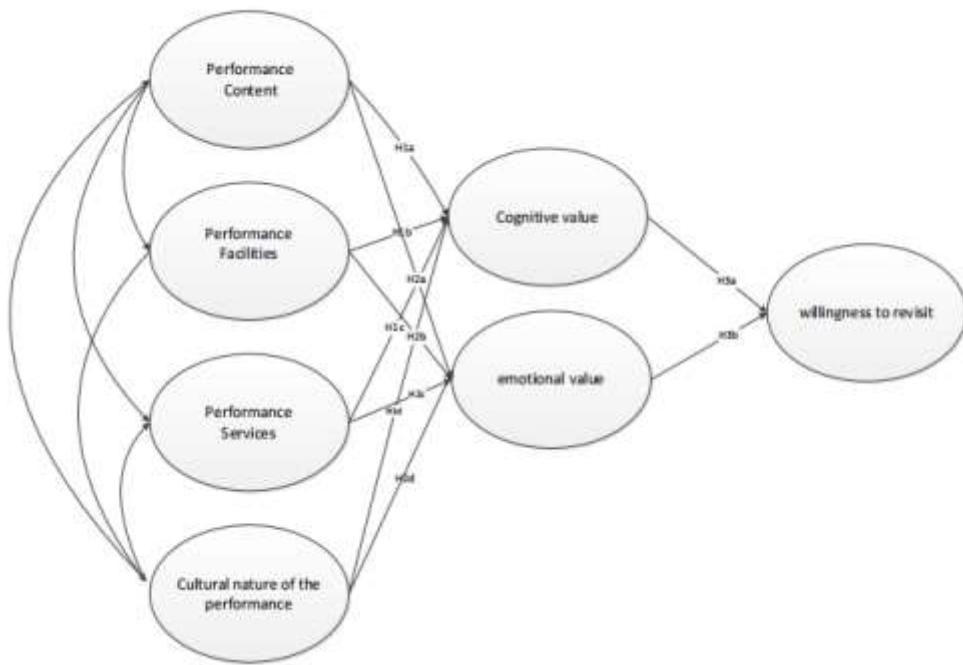


Figure 1. Research hypothesis model diagram

4.6. Questionnaire design

This study uses quantitative research methods, including questionnaire surveys. The data comes from people who have watched "Splendor of Pengcheng" more than once. The program can select a certain number of people for sampling research. After selecting the respondents, the investigators first ask the respondents whether they are willing to fill in the questionnaire. If they agree, they will be asked to fill in the prepared questionnaire. The questionnaire design is controlled within 15 minutes. The content is mainly the measurement of the quality of tourism performance art experience and the perceived value of tourists. Finally, SPSS 27 is used for statistical data.

4.7. Sampling design

The standard used in the sampling design is the view of Gorsuck^[7]. He believes that the size of the sample should ensure that the ratio of measurement questions to respondents is above 1:5, preferably 1:10. This study plans to have about 30 questions, so the overall research sample should be more than 150. From September to October 2024, a convenience sampling of 211 audience members (all having watched the performance at least once) was conducted at the venue, achieving a 95.9% response rate. All participants provided informed consent.

4.8. Analysis methods

Reliability and Validity Analysis: Cronbach's α coefficient was used to test reliability, and KMO and Bartlett's spherical test were used to test validity.

Descriptive Statistics: Mean analysis was used to understand the overall situation of each variable.

Correlation Analysis: To analyze the correlation between tourism performance quality, tourists' perceived value, and revisit intention.

Path Analysis: To test the causal relationship between variables, using SPSS 27 statistical software.

5. Data analysis

5.1. Analysis of basic demographic characteristics of tourists

The basic demographic characteristics of tourists in this survey include: gender, age, occupation, education level, average monthly income, place of residence, etc. See Table 3 for details.

Table 3. Analysis of basic demographic characteristics of tourists (N=211)

	Options	Frequency	Percentage (%)
gender	male	95	45.02
	female	116	54.98
age	Under 18 years old	24	11.37
	18-25 years old	36	17.06
	26 - 30 years old	34	16.11
	31 - 40 years old	22	10.43
	41 - 50 years old	46	21.8
	51 - 60 years old	25	11.85
Education	61 years old and above	24	11.37
	primary school	0	0
	junior high school	66	31.28
	high school	58	27.49
	University	68	21.23
	master	19	9
Profession	PhD	0	0
	Civil servants	14	6.64
	Public institution staff	52	24.64
	Enterprise personnel	63	29.86
	Individual business owners	19	9
	Farmers/Workers	21	9.95
Place of residence	Retired personnel	25	11.85
	other	17	8.06
	Xuzhou City, Jiangsu Province	30	14.22
	Other cities in Jiangsu Province	34	16.11
	Outside Jiangsu Province	146	69.19
	Foreigners who are not Chinese nationals	1	0.48
Personal monthly income	3000 yuan and below	41	19.43
	3001-5000 Yuan	63	29.86
	5001-10000 Yuan	76	36.02
	10,000 yuan or more	31	14.69

From the table above, we can see that: in terms of gender, women account for the highest proportion of 54.98%, and men account for 45.02%. In terms of age distribution, 21.80% are "41-50". In terms of education, there are relatively more "college graduates" in the sample, accounting for 32.23%. In terms of

occupation, "enterprise personnel" account for the highest proportion of 29.86%. Among the sources of tourists, tourists from outside Jiangsu Province account for 69.19%, indicating that most participants are from outside Jiangsu Province. In terms of personal monthly income, most samples are "5001-10000 yuan", accounting for 36.02%.

5.2. Reliability and validity analysis

To ensure the reliability and accuracy of the quantitative data, especially the attitude scale, as well as the rationality of its design, the reliability and validity of the 23 questions were analyzed.

Table 4. Reliability analysis table

Sample size	Number of projects	Cronbach 's Alpha
211	23	0.97 1

Table 5. Validity analysis table

KMO value	0.9 8 2
Butt spherical value	3775.034
df	253
p-value	0.000

In Table 4, the reliability coefficient value is 0.971, which is greater than 0.7, indicating that the reliability quality of the research data is very high^[18]. In Table 5, the KMO value is 0.982, which is higher than 0.8. The data can be effectively extracted, which also shows that the validity of the questionnaire is good^[11].

5.3 Evaluation and analysis of factors affecting the quality of tourism performance art experience, tourists' perceived value, and willingness to revisit

This part adopts the Likert scale method to assign grades of 1, 2, 3, 4, 5, 6, and 7 to the measurement indicators, and then uses spss27 statistical software to analyze them to obtain quantitative results.

(1) Mean analysis

Table 6. Measurement table of tourism performance art experience quality factors (N=211)

	Measurement indicators	Mean	Layer Mean	Overall mean
Performance content	A1 has good creative themes	5.61	5.38	5.42
	A2 has rich plot	5.21		
	A3 Interactive	5.33		
Performance Facilities	B1 Good stage design	5.36	5.39	
	B2 Music Design	5.41		
	B3 good lighting effect	5.5		
	B 4 Seat comfort	5.29		
Performance Services	C1 Convenient transportation	5.45	5.44	
	C2 Performance time is suitable	5.19		
	C3 staff good service	5.64		
	C4 Ticket price is reasonable	5.49		
Cultural nature of the	D1 Content reflects local culture	5.53	5.47	

	Measurement indicators	Mean	Layer Mean	Overall mean
performance	D2 shows local culture	5.45		
	D3 embodies the spirit of protecting our homeland	5.45		

Table 6. (Continued)

As can be seen from the table above, the total mean of the experience quality of tourism performance art is 5.42, and tourists have a good experience; from the four dimensions of performance content (5.38), performance facilities (5.39), performance facilities (5.44), and performance culture (5.47), performance culture > performance facilities > performance facilities > performance content. Although the difference in the mean is not large, it also shows that the creative design of performance content, especially the plot, needs to be further strengthened.

(2) Correlation analysis

Table 7. Correlation measurement table between tourism performance quality and tourists' perceived value

	Respondents' perceived value	Respondents' emotional value
Performance content	0.812**	0.840**
Performance Facilities	0.815**	0.838**
Performance Services	0.849**	0.838**
Cultural nature of the performance	0.795**	0.801**

** $p < 0.01$

As can be seen from the above table, the correlation coefficient values show a strong positive correlation, indicating that there is a positive correlation between tourists' perceived value and the performance content, performance facilities, performance services, and cultural nature of the performance.

Table 8. Correlation measurement table between tourists' perceived value and tourists' willingness to revisit

	Respondents' willingness to revisit
Cognitive Value	0.818 **
Sentimental Value	0.819 **

** $p < 0.01$

From the table above, we can see that we use correlation analysis to study the correlation between revisit intention and cognitive value and emotional value, and use the Pearson correlation coefficient to indicate the strength of the correlation. Specific analysis shows that: positive correlation between revisit intention and cognitive value and emotional value .

(3) Path Analysis

Table 9. Summary of model regression coefficients for the impact of tourism performance art, tourists' perceived value, and tourists' willingness to revisit

X	→	Y	Unstandardized path coefficients	SE	z (CR value)	p	standardized β
Performance content	→	Cognitive Value	0.240	0.066	3.626	0.000	0.238
Performance Facilities	→	Cognitive Value	0.172	0.074	2.316	0.021	0.167
Performance Services	→	Cognitive Value	0.374	0.074	5.042	0.000	0.384

X	→	Y	Unstandardized path coefficients	SE	z (CR value)	p	standardized β
Cultural nature of the performance	→	Cognitive Value	0.143	0.063	2.284	0.022	0.148
Performance content	→	Sentimental Value	0.318	0.062	5.105	0.000	0.320
Performance Facilities	→	Sentimental Value	0.256	0.070	3.668	0.000	0.252
Performance Services	→	Sentimental Value	0.222	0.070	3.176	0.001	0.231
Cultural nature of the performance	→	Sentimental Value	0.143	0.059	2.423	0.015	0.150
Cognitive Value	→	Willingness to revisit	0.440	0.054	8.175	0.000	0.455
Sentimental Value	→	Willingness to revisit	0.451	0.055	8.252	0.000	0.459

Table 9. (Continued)

Note: → indicates path influence relationship

The results show that:

Performance content, facilities, services, and cultural nature all have significant positive impacts on cognitive value and emotional value, supporting H1 and H2. Among them, performance services have the most significant impact on cognitive value (standardized path coefficient 0.384), and performance content has the most significant impact on emotional value (standardized path coefficient 0.320).

Both cognitive value and emotional value have significant positive impacts on revisit intention, supporting H3. Emotional value has a slightly higher impact on revisit intention (standardized path coefficient 0.459) than cognitive value (0.455).

6. Discussion

This study explores the impact of tourism performance experience quality on tourists' perceived value and revisit intention through a case study of Splendor of Pengcheng. The results show that experience quality, including performance content, facilities, services, and cultural nature, positively affects tourists' cognitive and emotional value, which in turn promotes revisit intention. These findings are consistent with previous studies^[22,30], confirming the important role of perceived value in linking experience quality and tourist behavior.

From the perspective of Consumer Choice Theory (document 4), tourists' perceived value is a trade-off between the benefits obtained from the performance (such as cultural experience, emotional pleasure) and the costs incurred (such as ticket prices, time, transportation). The high mean score of "ticket price is reasonable" (5.49) in performance services indicates that the performance's pricing strategy aligns with tourists' cost expectations, which may be an important reason for the positive impact of services on cognitive value.

The relatively low mean score of performance content (5.38) suggests that there is room for improvement in plot richness and creativity. Although performance content has a significant impact on emotional value, its potential to drive deeper emotional resonance has not yet been fully tapped. In addition,

the cultural nature of the performance, while significant, has lower path coefficients compared to other factors, indicating that the integration of local culture (such as the history of Yunlong Lake and Pengcheng) can be further strengthened to enhance its uniqueness.

7. Conclusion and recommendations

7.1. Conclusion

Through data analysis, the following conclusions were obtained:

First, most of the tourists who watched "Splendor of Pengcheng" were not from this province, but from other places.

Second, from the results of text analysis and mean analysis, it can be concluded that performance content, performance facilities, performance services and their cultural nature are important aspects of the quality of tourism performance art experience.

Third, the results of the correlation analysis show that tourism performance art is related to tourists' perceived value and their willingness to revisit.

Fourth, it can be concluded from the path analysis results that tourism performance arts have a positive impact on tourists' perceived value and tourists' perceived value has a significant positive impact on tourists' willingness to revisit.

Furthermore, this study found that the experience quality of tourism performances (including performance content, facilities, services, and cultural authenticity) positively influences tourists' perceived value, which in turn positively affects revisit intention. From the perspective of Consumer Choice Theory, this implies that when evaluating the "Splendor of Pengcheng" live performance, tourists weigh the benefits derived from experience quality (such as emotional satisfaction gained through rich performance content, comfortable experiences enabled by well-designed facilities and quality services, and the unique cultural appeal perceived through cultural authenticity) against the costs incurred (such as ticket prices, time, transportation, etc.).

When the performance content is engaging and culturally authentic, it generates strong emotional value for tourists, making them perceive the costs as justified. Excellent service quality enhances cognitive value, allowing tourists to feel that the services received match or even exceed the costs paid. According to the principle of utility maximization, when tourists perceive that the benefits obtained from the performance outweigh or equal the costs incurred, their perceived value increases, leading to a higher likelihood of revisit intention. This aligns with the study's conclusion that perceived value positively influences revisit intention.

7.2. Recommendations

According to the analysis results, the following countermeasures and suggestions are put forward:

First, we need to strengthen the content creation of tourism performances and improve the conversion rate of local cultural resources. The performance content of "Splendor of Pengcheng" in this study mainly includes: the rich culture of "Pengcheng", Su Shi's deep affection for Xuzhou, and Su Shi's spirit of serving the people. The study shows that the performance content has the greatest impact on the emotional value of tourists. In the creation of future performances, the following two points should be emphasized: First, carefully explore local cultural customs and evaluate the feasibility of transforming them into performing arts cultural elements. In the creation process of the performance, local residents can be mobilized to participate in depth. Local residents themselves are an important part of regional culture, and the regional culture to be performed is also an important part of the lives of local residents. Therefore, the recognition of

the performance content by local residents is crucial. In addition, when local residents participate in the performance of the performance content, they will convey their own understanding of regional culture within the framework of the director based on their regional plot, and enhance the cultural temperature and thickness of the performance. Second, when creating content, it is necessary to carefully package, polish and interpret unique elements, and creatively process cultural elements to enhance the experience of tourists. The main creative staff needs to make reasonable adjustments based on market feedback after cultural production. Whether the regional culture is appropriate and in line with the preferences of tourists still needs to wait for further market testing, and timely adjustments need to be made based on feedback, so as to promote the development of live performances in a more mature direction. Therefore, in the content creation of tourism performing arts, it is necessary to increase the exploration of regional culture and carefully select cultural symbols.

Second, we need to strengthen infrastructure construction and service capabilities to improve satisfaction. As a tourism product, the performance facilities and services of tourism performing arts are the first and last parts that tourists come into contact with, and they accompany the entire performance process. Therefore, the quality of performance facilities and services directly affects the satisfaction of tourists. For the optimization of performances, we can start from the following aspects in future development: First, the site selection of performance venues should take into account its accessibility and whether the transportation is convenient. Tourism performing arts performances emphasize the "interactivity" with tourists, so it is necessary to set a reasonable audience capacity to ensure the safety and viewing experience of tourists. Second, through the well-equipped service facilities, meet the potential needs of tourists in watching live performances. For example, the interpretation system of the performance can be configured to enhance the viewing experience and understanding of the theme of tourists. From the perspective of performance services, when pricing the tickets for the performance, it is necessary to adjust according to market feedback and circumstances, or set different price strategies at different nodes.

Third, the government should play a leading role. In the performing arts industry, local governments, tourism performing arts companies, scenic spots and other relevant persons in charge must strengthen communication and collaboration. The government should coordinate and lead the cooperation between various departments and provide support, use government-enterprise cooperation to encourage enterprises to create boldly, stimulate the vitality and creativity of more performing arts creation teams, continuously improve and enhance the quality of performances and services, and increase tourists' perceived value and revisit rate.

The limitation of this paper is that the specific indicators of the experience value of tourism performance art are not set very comprehensively, and the research object is "Splendor of Pengcheng" in Xuzhou, Jiangsu Province, which is a tourism performance art, and the scope is relatively narrow. The research area and content will be further expanded in the future.

Conflict of Interest

The authors declare no conflict of interest.

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