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## Digital Storytelling and Regional Culture Reshaping: The Integrated Development of Online Micro-Short Dramas and Local Cultural Tourism (Postprint)

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### Abstract

**Purpose:** This paper focuses on digital narrative and regional cultural reconstruction, exploring the innovative applications of online micro-short dramas in the integrated development of local culture and tourism.

**Methods:** This paper employs a combined methodology of literature research, observation, and case analysis. By systematically reviewing the logical framework of digital narrative in online micro-short dramas, it conducts an in-depth analysis of narrative content, narrative time and space, and narrative techniques, and combines specific cases to reveal how online micro-short dramas promote the development of local culture and tourism through their unique innovative advantages.

**Results:** Culture and tourism micro-short dramas have played an important role in the integrated development of local culture and tourism, achieving effective dissemination of culture and in-depth development of tourism resources.

**Conclusion:** In the future, the micro-short drama industry still needs to intensively cultivate localized content creation and strengthen awareness of disseminating high-quality content, advancing the deep integration of digital narrative and regional culture, and promoting the sustained prosperity of the local culture and tourism industry.

## Full Text

# Digital Narrative and Regional Cultural Remodeling: A Study on the Integrated Development of Online Micro-Short Dramas and Local Cultural Tourism

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## Abstract

**Purpose:** This paper focuses on digital narrative and regional cultural remodeling, exploring the innovative applications of online micro-short dramas in the integrated development of local culture and tourism. **Method:** Combining literature research, observation, and case analysis, this study examines the logical framework of digital narrative in online micro-short dramas through in-depth analysis of narrative content, spatiotemporal structures, and narrative techniques, revealing how micro-short dramas leverage their unique innovative advantages to promote local cultural tourism development through specific cases. **Results:** Cultural tourism micro-short dramas have played a significant role in the integrated development of local culture and tourism, achieving effective cultural dissemination and deep exploration of tourism resources. **Conclusion:** Moving forward, the micro-short drama industry must deepen localized content creation and strengthen awareness of high-quality content dissemination to promote the deep integration of digital narrative and regional culture, thereby fostering the sustained prosperity of local cultural tourism industries.

**Keywords:** online micro-short drama; local cultural tourism; digital narrative; regional culture

In recent years, bolstered by short-video platforms such as Douyin, online micro-short dramas have rapidly risen to prominence, leveraging their unique appeal of lightweight format, fast pacing, and rich expressive power. As one of China's most dynamic and closely watched emerging audiovisual program types, micro-short dramas have attracted massive investment, though quality varies considerably, drawing widespread attention and criticism. Against this backdrop, how to effectively utilize this program format to achieve both cultural and economic benefits has become a key priority for industry development. In January 2024, the National Radio and Television Administration issued the "Follow Micro-Short Dramas to Travel" creative initiative, providing policy support and directional guidance for integrating micro-short dramas with local cultural tourism industries [1]. In March 2024, during his inspection of Hunan, General Secretary Xi Jinping proposed the integration imperative of "advancing the deep integration of culture and tourism," making "micro-short drama + cultural tourism" a crucial means for high-quality tourism development and opening a new track for the refined development of micro-short dramas. This study examines digital narrative

characteristics and regional cultural remodeling perspectives, summarizing experiences in the integrated development of online micro-short dramas and local cultural tourism, and proposing strategies for the industry to achieve dual harvests in cultural and economic benefits. (This research represents a phased outcome of the Hunan Provincial College Student Innovation and Entrepreneurship Training Program project “Research on Online Micro-Short Dramas Empowering the Integrated Development of Local Cultural Tourism” [Project Number: S202410554073].)

## 1. The Logical Framework of Regional Culture and Micro-Short Drama Digital Narrative

Regional culture represents a unique cultural form accumulated over time within specific geographical areas, encompassing local natural landscapes, folk customs, traditional crafts, dialects, historical memories, and other elements that constitute important expressions of regional social identity. Digital narrative refers to narrative forms that employ digital technologies and media for information expression and dissemination, characterized primarily by multimodal presentation, interactivity, and shareability that break through traditional linear narrative limitations to achieve dynamic content and instantaneous dissemination. The logical framework integrating regional culture and micro-short drama digital narrative constructs an innovative communication model by merging regional characteristics and cultural essence through modern digital technology. Using short-video platforms as the narrative field, online micro-short dramas as the narrative carrier, and local cultural tourism resources as narrative content, this framework demonstrates the dynamic and systematic nature of the narrative process while representing the external manifestation of narrative structure within the context of modern digital technology. Through this architecture, regional culture can be vividly presented in the digital narrative of micro-short dramas, forming deep interaction with audiences and promoting cultural inheritance and innovation.

### 1.1 Short-Video Platforms as Digital Narrative Fields for Regional Culture

As a new type of social application rooted in mobile smart terminals, short-video apps enable users to record short videos (typically under 30 seconds) using smartphones. These videos facilitate rapid editing and beautification, and crucially, unlike traditional recording equipment, they do not require prior uploading to internet platforms for distribution. Short-video apps can seamlessly connect with various social platforms, allowing users to instantly share their creations on social networks upon completion [2]. This provides technical support for documenting and disseminating regional culture while driving diversification in cultural expression and narrative content innovation. Leveraging smartphones, 5G networks, and artificial intelligence technology, users can easily record and publish content related to regional culture. This innovative digital production

method breaks through the professional barriers of traditional cultural documentation, enabling ordinary users to become cultural recorders and disseminators. Local festivals, intangible cultural heritage skills, and dialect folk songs can all be displayed and preserved through short videos. For instance, the Douyin platform has showcased the “Iron Flower” intangible cultural heritage skill—on the verge of being lost—to younger generations, contributing to traditional culture’s inheritance and promotion. Short-video platforms also provide broader expression space for ordinary creators, who endow traditional culture with new meaning through multimodal means such as editing, soundtracking, and visual symbols, deepening cultural symbolic value and enriching artistic expression forms of traditional regional culture. Short-video creator Li Ziqi, for example, uses artistic narrative techniques and aesthetic audio-visual language to transmit the traditional folk customs and handicrafts of northern Sichuan to global audiences.

## 1.2 Online Micro-Short Dramas as Digital Narrative Carriers for Regional Culture

Narrative carriers, as forms of information presentation and communication media, demonstrate diversified narrative forms including text, images, audio materials, and video content. Digital narrative technology relies on digital interactive means, employing flexible and varied narrative strategies to integrate various narrative carriers and apply them diversely, constructing a multi-angle, full-cycle, three-dimensional narrative environment. This greatly enriches the diversity and expression paths of regional cultural communication in the new era, providing audiences with comprehensive and in-depth reading experiences that deepen their identification with regional culture [3]. For example, the micro-short drama *The Torch of Jingyang* employs modern visual art techniques to deeply explore Jingyang cultural elements, traditional crafts, and inheritance protection stories. From the perspectives of intangible cultural heritage inheritors and domestic fashion influencers, it provides audiences with a three-dimensional, rich tableau of Jingyang’s regional cultural characteristics, folk customs, and intangible cultural heritage inheritance, inspiring audience affection and inheritance of intangible cultural heritage culture. Similarly, *Come to Fujian, Be Happy* takes viewers along the No. 1 coastal scenic route through Fuzhou, Xiamen, Zhangzhou, and Ningde, integrating natural scenery, cultural landscapes, culinary culture, and intangible folk customs from nine cities and one district across the province into the drama, creating a joyful, comfortable, and vibrant “Fujian-style life” cultural tourism space. Micro-short dramas present broad vision and profound sentiment through “condensed” length on network platforms, achieving artistic effects that convey grandeur through smallness and expand from micro to macro. Therefore, we must fully utilize digital narrative technology to enhance micro-short drama expressiveness and improve regional cultural influence.

### 1.3 Local Cultural Tourism Resources as Digital Narrative Content for Cultural Tourism Micro-Short Dramas

Narrative content constitutes a unique interpretation of the real world, comprising substantive content, linguistic expression, and specific narrative actions [4]. As digital narrative content for cultural tourism micro-short dramas, local cultural tourism resources encompass natural landscapes, historical sites, folk customs, traditional crafts, culinary culture, and other cultural elements that constitute core regional culture content. In micro-short drama narratives, local cultural tourism resources are often artistically presented through symbolic methods, transforming core elements of local culture into recognizable visual symbols and narrative themes. These cultural symbols become key elements in meaning construction through plot development, character shaping, spatial creation, and prop utilization. For instance, *Summer in Dali* uses the Cangshan Mountains and Erhai Lake in Yunnan's Dali as its backdrop, combining natural scenery, folk activities, and modern youth travel stories to endow regional culture with more emotionally appealing narrative forms. Second, local cultural tourism resources serve not merely as narrative backgrounds but as key drivers of cultural plots. Creators integrate cultural contexts such as local festivals, traditional crafts, or culinary production into storylines, forming deep embedding between tourism resources and narrative logic. For example, *A Dream Pillow of Star River* combines plot development with Suzhou's intangible cultural heritage, Suzhou-style living, and ancient city preservation and renewal "Suzhou solutions," demonstrating the exquisite beauty of contemporary Suzhou's "double-sided embroidery" and using "small" forms to communicate the "great" value of Chinese stories.

## 2. Digital Narrative Strategies for Cultural Tourism Micro-Short Dramas

As an emerging digital communication form, cultural tourism micro-short dramas combine local tourism resources with modern narrative language through compact narrative structures and visual content presentation, forming a new track for micro-short drama development and creating new paths for regional cultural dissemination. Their digital narrative strategies present the unique charm of regional culture and enhance audience immersive experiences through comprehensive design of content, spatiotemporal structures, and techniques, achieving the leap of tourism resources from local to global and injecting new vitality into regional cultural dissemination and innovation.

### 2.1 Narrative Content: Expression of Cultural Symbols through Localized Narrative

Localized narrative emphasizes close association with specific locations, enhancing narrative authenticity and impact by setting story backgrounds in particular places or scenes. This approach focuses not only on physical location charac-

teristics but also on regional culture, historical background, and emotional experiences that locations carry. Cultural tourism micro-short dramas can significantly enhance audience aesthetic experiences by integrating historical stories, folk legends, or local customs into plots. For example, *Waiting for You for Three Thousand Years* recreates a historical story, selecting the scene of the male and female protagonists' first encounter as an entry point and skillfully incorporating the “bearing thorns to ask for punishment” allusion to vividly demonstrate Handan' s profound cultural heritage as the “Capital of Chinese Idioms and Allusions” [5]. Natural landscapes form the foundation of landscape narrative in cultural tourism micro-short dramas, while contextualized narrative of cultural landscapes can highlight the historical depth and social significance of regional culture. “Landscape narrative” employs storytelling approaches for landscape design, reconstructing site historical senses and evoking memories of related matters [6]. For instance, micro-short dramas set against Xi' an' s ancient city walls demonstrate the interweaving of history and modern life through characters' activities on the walls, endowing cultural landscapes with dynamic narrative functions.

Furthermore, symbolic expression of cultural resources can empower cultural tourism micro-short dramas to create cultural IPs. By extracting representative elements from regional culture—including natural landscapes, historical sites, folk traditions, and specialty cuisine—and transforming them into visual symbols or narrative cores, these dramas can construct clear cultural memory points. *We from Different Directions*, for example, skillfully integrates plot development with Xi' an' s urban landscape, fully displaying attractions such as Xi' an City Wall, the brilliant nightscape of Tang Dynasty All Day Mall, the beautiful scenery of Tang Paradise, and the unique charm of Xi' an Film Studio area, vividly presenting the extraordinary appeal of Shaanxi' s characteristic cultural tourism attractions [7].

## 2.2 Narrative Spatiotemporality: Balancing “Fast Pace” and “Slow Living”

In narratology, narrative spatiotemporality refers to the temporal and spatial structure of events in narrative and their modes of representation. Micro-short dramas attract audiences through compact narratives and rapid plot transitions; however, when applied to cultural tourism, they must deeply explore and convey the core values and spiritual connotations of local culture. Excessive emphasis on dramatic plot may leave audiences discussing only the storyline with minimal attention to cultural tourism; conversely, merely showcasing tourism elements while deliberately weakening plot may reduce the work to a promotional video, or worse, resemble “inserted advertising” that fails to engage viewers.

*My Way Home Has a Breeze* excels at balancing fast pace with slow living, allowing audiences to experience both plot tension and the beauty of leisurely life. The drama combines healing slow living with intangible cultural heritage cuisine culture, demonstrating the protagonist' s self-growth. Its well-paced rhythm

and layered plot reversals satisfy audiences while bringing Sichuan lifestyles and numerous intangible cultural heritage cuisines into public view. *Your Island Has Arrived* constructs a “slow living” narrative space within “fast-paced” storytelling, revealing urban white-collar burnout in fast-paced life and launching a slow-paced journey through island travel. Through island scenery, slow lifestyles, and residents’ leisurely states, it provides contrast to modern urban fast-paced life and anxiety.

### 2.3 Narrative Techniques: Immersive and Interactive Narratives Enhancing Dissemination Effects

Cultural tourism micro-short dramas employ immersive and interactive narrative techniques to enhance story expressiveness and experiential quality while significantly strengthening audience participation and local cultural dissemination. Some dramas focus on immersive narratives to create realism and 代入感 (sense of substitution), using high-definition visuals, three-dimensional camera transitions, and Foley techniques to highly restore local natural landscapes, historical sites, or folk activities through visual and auditory means, enabling audiences to “be present” and perceive local culture and storylines. Audiences can immerse themselves in virtual environments through VR devices, interact with characters, and explore unknown plot scenes. Additionally, they can use portable mobile devices to scan specific patterns to activate AR effects, making characters and scenes “leap” beyond screens and seamlessly integrate into real-life spaces.

*Handan Dream: AI, Don’ t Leave Me*, for example, cleverly integrates artificial intelligence technology with museums, not only revitalizing museums in innovative forms but also fully demonstrating technology’ s enormous potential in promoting cultural dissemination and artistic creation, thereby significantly enhancing dissemination effects and influence [8]. Interactive narrative emphasizes audience active participation and feedback, further strengthening dissemination and cultural implantation effects through interactive design. At cultural tourism attractions, interactive links combining micro-short drama plots can be cleverly designed to allow tourists to personally participate in plot development, thereby experiencing immediate enjoyment and pleasure from interactive feedback. To recreate the classic scene from *Love in the Tea Garden* where the male and female protagonists pray and make wishes under a tree, the thousand-year-old camphor tree in Guyan Painted Village has been carefully created as a landmark attraction. The crew specifically installed fences under the camphor tree and provided “wish ribbons” for tourists, especially couples, to pray, thereby continuing the immersive experience and emotional resonance generated while watching the drama [5].

### 3. Effects of Online Micro-Short Dramas Empowering Regional Cultural Remodeling

Remodeling regional culture through transformation represents complex and arduous work. To establish an appropriate cultural core, we must first deeply understand the original state of regional culture, major contradictions faced in local economic and social development processes, and the overall quality of local populations as foundations for cultural core formulation. Additionally, we must highlight the uniqueness of regional culture that differentiates it from other areas, stimulating internal groups' pride and enthusiasm for their distinctive culture and prompting them to actively pursue and inherit it. Simultaneously, we must ensure external audiences can deeply perceive and recognize the unique value and characteristics of this regional culture, thereby enhancing its cultural influence and recognition [9]. As an important form of cultural dissemination and consumption in the digital age, online micro-short dramas provide new media pathways for regional cultural remodeling and regeneration through their rapid dissemination power and diversified narrative methods.

#### 3.1 Cultural Characteristics: Embodying “Local Culture” Features and Highlighting Cultural Tourism Brands

Cultural tourism micro-short dramas differ from entertainment-oriented micro-short dramas by skillfully integrating local customs and tourism characteristics through audio-visual expression of unique cultural landscapes and natural resources into specific characters and storylines. The audio-visual shaping of cultural brands and regional personalities forms the foundation for cultural tourism short dramas' popularity, bringing new promotional opportunities and development space for cultural tourism brands nationwide.

As an audio-visual network model deeply integrating online film/television with short videos, micro-short dramas possess unique advantages in activating tourism resources. For regions with limited resources, micro-short drama industry involvement undoubtedly serves as a “shot in the arm.” *A Dream Pillow of Star River*, which introduces the production process of the intangible cultural heritage project Suzhou fans, strengthens the “Elegant Suzhou” cultural tourism image. Similarly, *Flying Youth* vividly displays the picturesque rural scenery and charming river views of its filming location, Caocun Town, with local residents invited to participate in performances, fully demonstrating the area' s unique charm and extraordinary appeal [5]. During the 2024 Spring Festival, Caocun Town received nearly 200,000 tourist visits, achieving over 30% growth compared to the same period in 2023 [10]. This distinctive local cultural character not only enhances recognition of local tourism resources and highlights local cultural tourism brand value but also effectively promotes market-oriented development of local cultural tourism.

### 3.2 Cultural Inheritance: “Audio-Visual Creation” of Tourism Resources and Innovative Expression of Cultural Heritage

Cultural tourism micro-short dramas transform tourism resources into story scenes with narrative tension through “audio-visual creation,” using story characters as carriers to convey the deep connotations and emotional contexts of historical culture. Such works not only vitalize the essence of historical heritage but also rejuvenate its cultural vitality within contemporary society. On one hand, network micro-short dramas use high-definition imaging, drone aerial photography, and immersive sound technology to authentically reproduce scene details of local tourism resources, providing powerful technical support for visual cultural dissemination. On the other hand, through story-based plot design and character development, micro-short dramas embed traditional cultural elements into narrative frameworks, integrating them into audience emotional experiences in more accessible ways.

Using modern digital technology as a means, cultural tourism micro-short dramas achieve innovative expression of traditional culture’s modern transformation through diversified visual language and regionalized narrative content. For example, *Seeing Dunhuang Again* uses three-dimensional animation technology to vividly restore the “flying apsaras” image from Dunhuang murals, demonstrating their graceful dance and lively expressions, enabling audiences to visually experience the aesthetic and vitality of this cultural symbol. Simultaneously, *Seeing Dunhuang Again* uses personal stories to carry cultural inheritance, narrating the story of a young artist who becomes attracted to Dunhuang’s cultural charm through accidental encounters, deepening audience understanding of Dunhuang’s cultural connotations. This plot design combines individual growth with cultural inheritance, transmitting Dunhuang’s unique value and contemporary significance through the protagonist’s exploration and insights.

### 3.3 Cultural Innovation: Integrating Modern Creative Expression to Stimulate Local Cultural Vitality

General Secretary Xi Jinping pointed out: “The integration of culture and technology not only gives birth to new cultural formats and extends cultural industry chains but also gathers large numbers of innovative talents. It is a sunrise industry with great prospects [11].” Cultural tourism micro-short dramas achieve modern transformation and innovative expression of traditional culture through integrating digital technology and cross-media narrative methods. Using cutting-edge technologies such as AIGC, metaverse, and 5G to break media boundaries and create immersive, interactive cultural experiences stimulates new vitality in local culture. This innovation not only reshapes traditional cultural forms but also expands new dissemination paths and spaces for long-term local cultural development, endowing it with sustained vitality and broad influence in the digital age.

AIGC technology can participate in micro-short drama script generation, scene

construction, and character development, improving creative efficiency and reducing costs. Traditional script creation often relies on screenwriters' personal experience and creativity, whereas AIGC technology can automatically generate scripts that meet market demands and audience preferences based on large amounts of script data and audience preference analysis. In *Chinese Mythology*, for example, AIGC technology was used to excavate and reconstruct ancient Chinese mythological stories, generating scripts that retain traditional cultural essence while possessing modern appeal. Additionally, using AIGC technology, creators can quickly construct realistic virtual scenes, presenting complex visual effects without actual filming. In *Sanxingdui: Future Apocalypse*, AIGC technology was used to replicate and imagine mysterious scenes from ancient Shu civilization, delivering shocking visual experiences to audiences.

#### 4. Implications for the Integrated Development of Online Micro-Short Dramas and Local Cultural Tourism

As an important carrier for cultural tourism promotion and cultural dissemination in the digital age, online micro-short dramas provide innovative path choices for developing and disseminating local tourism resources. Their development practices in narrative content, spatiotemporality, and techniques offer important implications for integrated local cultural tourism development.

##### 4.1 Excavating Regional Cultural Resources to Enrich Micro-Short Drama Narrative Content

The key and fundamental foothold for promoting refined micro-short drama development is to meticulously create a batch of high-quality, influential, and leading content works. Content is the core of micro-short dramas and the key to attracting audiences [12]. Many previous micro-short drama works have drawn material from fast-paced online “feel-good” literature, resulting in serious content homogenization and lack of creative impetus [13]. More seriously, some works excessively render human desires and conflicts, resolving them through simple, direct means that inadvertently create audience dependency [13]. Recently, as audience aesthetic demands have continuously improved, significant shifts have occurred in micro-short drama creation trends. A batch of high-quality micro-short dramas reflecting social realities, promoting mainstream values, and showcasing regional customs have emerged, such as *Flying Youth* depicting college students returning home to promote rural revitalization, *Guangdong Night Melody*, *Food Light Honey Journey* portraying youth entrepreneurship, *A Dream Pillow of Star River* and *My Way Home Has a Breeze* focusing on local intangible cultural heritage inheritance, and *The Echo of Hemudu's Bone Whistle* exploring the origins of Chinese civilization and historical cultural inheritance [14]. These works skillfully integrate rural revitalization practices, intangible cultural heritage protection, major archaeological discoveries, and other realistic themes with local stories in content selection, genre setting, and plot construction, transmitting positive energy through uplifting narrative styles and fully

demonstrating the unique charm and profound heritage of local culture. Micro-short dramas should be based on authentic regional culture, further excavating local history, customs, languages, and intangible cultural heritage while avoiding formalistic, label-based expressions. They should focus on cultural elements with local characteristics and recognizability—such as specific folk festivals, architectural styles, culinary culture, or natural landscapes—to shape distinctive regional images. When excavating traditional cultural resources, they should combine contemporary audience values and aesthetic needs, focusing on dialogue and integration between traditional culture and modern life.

#### **4.2 Combining Regional Cultural Characteristics to Optimize Micro-Short Drama Narrative Spatiotemporality**

Narrative spatiotemporality design constitutes a crucial link in cultural tourism micro-short dramas, directly influencing audience experience depth of cultural and tourism resources. The rich cultural connotations of local tourism resources provide broad narrative space for micro-short dramas. In constructing narrative spatiotemporality, emphasis should be placed on reflecting the “locality” of regional culture, combining local historical backgrounds, geographical features, and folk customs to create narrative scenes with cultural symbolic significance. Simultaneously, by combining fast-paced content advancement with slow-living emotional experiences, narrative spatiotemporality balance can be achieved, enabling audiences to sense cultural depth while completing emotional investment within limited time. For example, using a journey as a clue to showcase local scenery, cuisine, and cultural activities within a short timeframe enhances narrative compactness while highlighting the profound implications of local culture.

#### **4.3 Utilizing Emerging Communication Technologies to Innovate Micro-Short Drama Narrative Techniques**

The continuous upgrading of AIGC technology and its deep integration with micro-short dramas has formed new productive forces in content creation, opening new development space for the micro-short drama industry and establishing it as an emerging force in digital content [15]. To fully leverage the role of online micro-short dramas in depicting new-era Chinese urban and rural landscapes and promoting cultural tourism integration, we must regard digital technology and artistic expression as the foundational framework for constructing Chinese story audio-visual narratives, activating the dual driving forces of both to enhance digital narrative artistic presentation. At the production level, online micro-short dramas are actively exploring integration paths with new media such as games and VR, while the widespread integration of artificial intelligence technology will also make production processes more professional, large-scale, and efficient, further broadening creative and imaginative boundaries. Additionally, by introducing artificial intelligence technology to assist creators in outline construction, data search, and storyboard design for time-linear content, small production teams can efficiently construct high-quality documentary

work shooting plans and narrative structure frameworks [16]. Meanwhile, multiple forces—including online audio-visual platforms, long/short drama producers, film studios, and MCN agencies—are actively integrating into the network micro-short drama industry chain, while local cultural tourism departments collaborate with professional institutions, fully utilizing their respective expertise in regional culture excavation and video content creation to jointly promote high-quality development of online micro-short dramas [17].

With the rise of video platforms, the integration of online micro-short dramas and tourism industries is becoming an emerging trend, demonstrating enormous development potential and commercial value. Successful “online micro-short drama + cultural tourism” projects have achieved the effect of “shaping tourism through culture and highlighting culture through tourism,” bringing new vitality to the cultural tourism industry and new opportunities for industrial win-win outcomes. In the future, online micro-short drama creation must continue enriching narrative content, optimizing narrative spatiotemporality, and innovating narrative techniques to promote audience value transformation from content consumption to cultural tourism consumption, thereby forming a logical closed loop of mutual complementarity, promotion, and energy transmission between micro-short dramas and cultural tourism development [18]. Through comprehensive optimization of emotional narrative, technological integration, and communication strategies, micro-short dramas will become important media for promoting regional cultural inheritance and innovative development.

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