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Research Article

Research on the Construction of Tourism Scenarios and the Reshaping of Relationships in Intelligent Media Environments: A Case Study of Short Videos

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A B S T R A C T

With the development of mobile internet technology, the communication ecosystem has undergone significant changes, and the tourism industry's content presentation has gradually shifted from text and images to short videos. This shift has enhanced the efficiency of the tourism supply and demand chain and created an open, interactive, and multi-directional new type of tourism scene for users. This study, based on scene theory and social network theory, explores the production and diffusion process of tourism short videos within the framework of "new media—new scene—new behavior—new impact." Through case studies and in-depth interviews, the research analyzes the construction of tourism scenes and their reshaping of social relationships. The study argues that the construction of short video tourism scenes involves three key elements: place, user activities, and space. Furthermore, new behavior patterns emerge through human-computer interaction, driving multi-dimensional interactions between people and landscapes, people and other people, and people and goods. Ultimately, the diffusion of short videos reshapes social relationships at three levels: between individuals, between individuals and scenes, and between scenes and spaces. This process fosters the integration and complementarity of real and virtual spaces.

INTRODUCTION

The widespread use of mobile devices has profoundly changed lifestyles. According to the 56th "Statistical Report on China's Internet Development Status" by the China Internet Network Information Center (CNNIC), by June 2025, the number of internet users in China had reached 1. 123 billion, with an internet penetration rate of 79. 7% (China Internet Network Information Center. "Statistical Report on China's Internet Development Status," 2025-06-03)[1]. The Cyber Declaration by John P. Barlow underscores the internet as an independent social system with complex characteristics,

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including multiple subjectivities and multi-dimensional space-time[2]. The proliferation of smartphones has made mobile internet access the mainstream, deeply integrating the internet into daily life. The "2025 China Travel Service Industry Development Report" indicates a trend in the tourism industry towards content operation shifting from text and images to short videos. Short video-based scenario communication enhances the efficiency of supply and demand interactions[3]. Platforms such as Douyin (TikTok in China), Xiaohongshu (Little Red Book), and traditional travel apps like Mafengwo are all expanding into this field. The "new, fast, and quirky" characteristics of short videos have become essential tools for tourism marketing, forming a "planting grass—check-in" user behavior model. Short videos, as mobile-based carriers, construct new models of scenario-based communication. This study focuses on tourism short video platforms and their users, analyzing the process of "tourism scene" construction and the evolving relationships between individuals, individuals and scenes, and scenes and spaces.

This research is based on Merton's media scenario theory, which is framed around "New Media - New Scenario - New Behavior - New Impact," and incorporates social network analysis theory. The aim is to explore scenario construction and the reshaping of social relationships by analyzing scenario elements, patterns, and impacts. The goal of this study is to apply media scenario theory and the "Five Forces of Mobile Media" to contribute to short video scene studies. It aims to identify the elements of platform scenario construction, investigate user participation behaviors and motivations, and analyze their impact on social relationships.

From a theoretical perspective, this research aims to:

Focus on the construction of specific field-based scenes and the reshaping of social relationships, thereby filling the gap in existing studies that emphasize marketing and communication models, but lack dynamic perspectives and qualitative depth.

Extend the concept of scene theory into the field of tourism studies from an interdisciplinary viewpoint, introducing the concept of tourism scenes and combining it with social network theory, thereby broadening the theoretical framework of media scenarios and media research.

From a practical perspective, the significance of this study lies in:

Drawing attention to scene-based research in specific fields for scholars.

Providing insights into tourism marketing by analyzing user behaviors and motivations, helping tourism professionals better understand the needs of the digital age.

Supporting the understanding of changes in social relationships in new scenarios, using methods such as technology acceptance models, individual behavior, and psychological studies.

LITERATURE REVIEW

Evolution of Scenario Theory

The concept of "scene" was first introduced by Erving Goffman in The Presentation of Self in Everyday Life. Goffman argued that individuals present themselves in a manner akin to actors on a stage, and they can flexibly change roles depending on the ever-changing social contexts or "scenes" they find themselves in[4]. . Building on this, Marshall McLuhan famously stated that "the medium is the extension of man," proposing that media are extensions of human senses, such as sight, hearing, and touch, which alter the ways we perceive and interact with the world[5]. While McLuhan's argument provides a framework for understanding the connection between media and human perception, it overlooks the role of the "scene" as an intermediary factor in shaping interactions.

Meyrowitz combined Goffman's dramaturgical theory with McLuhan's media technology theory and proposed the theoretical model of "new media – new scene – new behavior – new impact"[6]. . According to this model, the introduction of new media creates new scenes, which, in turn, lead to the emergence of new behaviors that are adapted to these new scenes. Meyrowitz expanded the traditional definition of "scene," asserting that a scene is no longer simply a physical space (such as a stadium, library, restaurant, classroom, or church), but rather a more expansive concept.

Explanation:
1) Dramaturgical theory: This is Goffman's approach to understanding social interaction, where individuals are viewed as actors performing roles, with their behaviors shaped by the context or "scene" in which they are situated.
2) McLuhan's "the medium is the extension of man": McLuhan's well-known phrase means that media serve as extensions of human senses, such as sight, hearing, and touch, influencing how we perceive and interact with the world[7].
3) Meyrowitz's model: This model connects new media to the emergence of new scenes and behaviors, emphasizing how media not only influence communication but also transform the very nature of the

spaces (or "scenes") in which interactions take place[8].

Scenarios in the Internet Age

In recent years, scene theory has been extensively discussed in domestic literature. Representative scholar Peng Lan pointed out that the four basic elements constituting a scene are space and environment, real-time status, life inertia, and social atmosphere[9]. In the article The Content Framework and Dilemma Strategies of Scene Theory, it is argued that the five major technological forces of scenes are becoming the core driving forces behind the development of mobile internet[10]. The study expands from content production to user experience, examining them within a unified system, and centers its research around the "human" aspect, suggesting that "scenes" open new thinking for mobile communication and bring tremendous changes to the information technology industry. The "scene" proposed here refers to the fusion of virtual scenes and application scenes. The former is an abstract space, while the latter refers to a specific place or a real-world space[11].

Wu Sheng believes that "scene" is an application form related to internet behavior, such as gaming, socializing, and shopping[12]. He proposed that a "scene" refers to an application form that can be realized through online payment platforms, which forms a closed-loop application. However, Hu Zhengrong emphasized that time-space elements and situational elements, with the person at their core, collectively create what is known as a "scene. "[13]

The article Scene: The New Force in the Mobile Internet Era—A Semiotic Interpretation of Scene Communication applies theories from communication studies and semiotics to reveal the impact of scenes on people's lives from three perspectives: scenes as the determinant of commodity symbolic value, scenes as the catalyst for the formation of subculture symbolic communities, and scenes as the trigger for mass mobilization[14]. Understanding the laws of scene communication helps to better utilize new media for related activities, providing deeper insights into user needs and facilitating the formulation of marketing strategies that align with users' psychological demands.

Scholars such as Yu Guoming[15], based on previous research, have categorized scenes in the internet age into three types: realistic scenes, virtual scenes, and augmented reality scenes.

Note on terminology:Scene theory: Refers to a theoretical framework used to analyze the role of different environments or contexts (real or virtual) in influencing human behavior, particularly in relation to communication and technology.

Using methods such as the Technology Acceptance Model (TAM), individual behavior studies, and psychological research, this provides support for understanding the changes in social relationships in new scenarios.

Augmented reality scenes : Refers to environments or contexts enhanced with digital elements that blend the physical and virtual worlds.

Semiotics : The study of signs and symbols and their use in communication.

Media Scenario Construction

The study of media scene construction primarily utilizes Meyrowitz's scene theory and the "Five Forces of Scene" proposed by Israel and Scobor for analysis. In the electronic media era, Sun Lin[16], from the perspectives of media ecology and scene theory, analyzed the construction of broadcast scenes and discussed how to construct virtual scenes through audio programs and advertisements in the future. She also offered suggestions and strategies on how to better integrate and involve users in virtual scenes. Additionally, in the realm of electronic media, the study of social network scenes has been explored. Tan Guopeng discussed the process of constructing social network scenes, attempting to identify the impact of the emergence of new scenes on existing social scenes and how audience behavior changes in these new scenes[17]. The one-to-many communication model formed in scenes by electronic media has led to changes in audience identity, which in turn causes a series of behavioral shifts.

In the mobile media era, research has mainly focused on the construction of scenes within mobile social media. First, studies on mobile social network scenes point out that mobile social network scenes are a synthesis of various offline life scenarios, representing a completely new "Internet+ scene" model[18]. Second, in her work Scene Construction of Mobile Social Media under Scene Theory, Fu Xueyan proposed two main points: first, the construction of mobile social media scenes follows the paths of "individualization" and "socialization" for users; second, the construction of scenes in social media involves "weak links" between scenes. People are increasingly relying on the scenes constructed by mobile social media because they provide the latest experiences and ways of participation for users[19]. Zhao Yishen, starting from the relationship between technology and humans behind the mini-program scene, sorted out the "Human—Technology—Scene" research model based on mini-programs and systematically explained the interactive relationships embedded in the model[20].

Additionally, Song Shuping, using WeChat as a case study, proposed six new characteristics of mobile social media scenes and explored the basic elements, invisible elements, and value elements of mobile social media scenes[21]. Song Wanning, using methods from semiotics, narratology, and ergonomics, studied the audience's perceptions of media H5 products and the impact of these products on audience psychology and behavior. She summarized the logic and construction models of media H5 product scenes and researched the differential impact of these scene construction models on the audience. Based on audience responses, she analyzed emotional transmission mechanisms, narrative systems, and narrative strategies.

In general, while there have been many specific case studies on media scene construction, most of the research has focused on the technical aspects. However, there is relatively little research on scene construction from an interactive perspective.

Explanation:
1) Meyrowitz's scene theory: A framework proposed by Joshua Meyrowitz, combining elements of Goffman's dramaturgical theory and McLuhan's media theory, which discusses how media technology changes the "scenes" or contexts in which people interact, and how these changes affect behavior.
2) Five Forces of Scene : A conceptual model by Israel and Scobor to analyze how technological, social, and environmental forces shape the construction and evolution of scenes within media.
3) Media ecology : A field of study that focuses on how media environments influence human perception, understanding, and interaction with the world. It views media as part of an ecosystem that shapes communication patterns and social behaviors.
4) Internet+ scene model: Refers to a model in which traditional physical life scenarios are integrated with internet technologies, leading to new ways of experiencing and interacting with content, often associated with mobile social media.
5) Weak links between scenes:This concept refers to the loose or indirect connections between different scenes in social media, whereinteractions are not necessarily continuous or direct but still influence one another through networks of users and content.

Short Video Scenario Research

The current research on short video scenes mainly focuses on areas such as scene construction, scene marketing, and scene experience.

In the area of short video scene construction, Zhang Tong begins with rural social scenes and argues that short videos, as a new form of media, inevitably bring about changes in rural social scenes and social behaviors[22]. Following this, some scholars suggest that PGC (Professionally Generated Content) short videos, in terms of scene construction, cover multiple scenes, fields, and communities, encompassing life scenes and digging deeper into vertical sectors to seek breakthroughs[23].

In the domain of short video scene marketing, short videos are closely linked to "scenes. " They are reshaping social media marketing approaches, particularly through scene-based marketing in short videos. Researchers analyze this and offer insights that can guide businesses in formulating market marketing strategies[24]. This research primarily explores how short video scene marketing impacts consumers' purchasing intentions.

In terms of short video scene experience, based on theories such as communication theory and phenomenology, scholars study the scene experience process and summarize how "scene thinking" guides the future development of mobile short videos.

Currently, short video scene research tends to focus on a macro perspective and phenomenological summaries, with limited studies on the specific construction and application of scenes within short video platforms. Research on user participation in scene production is still relatively scarce.

Explanation:
1) Professionally Generated Content: Content that is created by professionals or organizations, as opposed to User Generated Content. This content is often more polished and intended for a larger audience.
2) Scene-based marketing: A marketing approach where brands create immersive, context-specific experiences for users, often using short videos to engage them in different "scenes" that resonate with their needs and behaviors.
3) Scene thinking: A conceptual framework focusing on how scenes—specific contexts or environments—shape interactions, experiences, and behaviors. This is particularly applied to how media, like short videos, influence consumer attitudes and decisions.

Existing research mostly analyzes the influencing factors of tourism and media performance from the perspective of scenes. The characteristics of interactivity in mobile devices in the digital media era, among other factors, have driven the scene-based development of the tourism industry. However, there is a lack of research on the intersection between short videos and

tourism scenes, as well as a lack of studies on the media construction of scene evolution. This is where the value of the present study lies.

Tourism Scenario Concept

The "tourism scene" concept proposed in this article refers to the complex environment or spatial state experienced by users during short video usage. This encompasses aspects such as temporal experience, sensory stimulation, and emotional interaction. Specifically, it manifests in three dimensions: contextualization in terms of time, virtualization in terms of space, and immersion in terms of content. Essentially, it represents the combination of the "field" of virtual existence within short video platforms and the "scene" of the audience's virtual presence in cyberspace. This combination creates a psychological sense of real presence and belonging, simulating a tourism "scene. "

The definition of the short video tourism "scene" is primarily grounded in the views of Robert, Peng Lan, and others, where mobile devices, social media, big data, sensors, and positioning systems form the foundational elements for scene generation[25]. However, in practical applications, the five forces of the scene cannot fully resolve all the issues related to the construction of mobile media scenes. Peng Lan suggests that mobile media scenes consist of space and environment, the real-time status of users, users' habitual behaviors, and social atmosphere. This provides an important reference for understanding the "scene" in the mobile media era[26].

Therefore, tourism "scenes" in this context refer to the online "scenes" created by short videos, which simulate real-life tourism environments while transcending the narrow physical boundaries. The focus here is on the behavioral responses of individuals within these scene spaces, as well as the interactions among people, scenes, and society.

NEW MEDIA: PRODUCTION AND DIFFUSION OF TOURISM SHORT VIDEOS

Media is a man-made environment, often referred to as humanity's "second nature," and has always occupied an important position in human society[26]. Marshall McLuhan's theory that "the medium is the message" is the most well-known and is often considemored the core of his work. However, in reality, media is not only information itself but also the channel, carrier, or intermediary for the dissemination of information. This chapter primarily analyzes the production and diffusion of short videos. Considering the relationship between the production and diffusion of short videos, media development, technological applications, and human needs, this study will explore the reasons behind the production and diffusion of short videos as a new form of media from three perspectives: media evolution, technological application, and human demand.

Media Evolution: Driving Forces of Tourism Short Video Dissemination

Media is not static; it changes over time. Media evolves continuously, and every medium, while new, also carries remnants of older media. The transition from old media to new media is a process of progress, development, and transformation. New media reshapes the relationships between people and the world, between individuals and society, as well as between individuals themselves. This section uses Meroewitz's "scene as an information system" theory to analyze the production and dissemination of short videos as an information system by exploring the characteristics and dissemination patterns of various media representatives across different historical periods.

Oral Media Era

Oral communication is the most fundamental, commonly used, and flexible form of communication for humans. Through oral communication, people exchange ideas, pass on experiences, and share cultural knowledge. In the oral era, information was transmitted through direct dialogue between individuals, with the "medium" being the person themselves. The communicator used their body as a medium to accurately and effectively convey information to the audience. The harmonious relationship between the medium and the message allowed people to live in harmony with themselves, others, and nature.

During the oral media era, people used language to achieve information transmission, filling in the gaps of the concrete with imagination, and constructing mental images of "scenes" through others' descriptions of their experiences. The characteristics of the human body as a medium in this phase include the following:

1) Geographical Spatial Isolation: The underdevelopment of transportation created significant barriers for the human body as a medium, preventing communication between people from different regions. Information could only spread over short distances and within limited timeframes.

2) Information's Ephemeral Nature: People's cognitive processes often take time to form impressions and judgments, but oral communication is instantaneous, making it difficult for people to form systematic un-

derstanding before the information has already dissipated

3) Irreproducibility of Information: The transient nature of oral communication means that it is difficult to preserve information. The duration of information retention depends on the length of the conversation and the individual's memory, making it clear that the oral media era struggled to create an information system.

In this sense, the oral medium made it difficult to achieve widespread dissemination of information.

Print Media Era

After the advent of writing and printing media, people transitioned from an "oral society" to a "visual society," where the mechanical production and mass reproduction of text and images became possible. People no longer depended on physical space and oral communication for interaction and communication; instead, they could extend "communication" to a broader context through text, images, and other media.

Unlike oral communication, print media detached from the body and used intermediaries, such as images and text, to facilitate communication. It was no longer merely a face-to-face interaction but one where intermediaries enabled the flow and dissemination of information. In this case, people could rely on media to share and exchange information.

In print media, text and images serve as forms of visual language. Visual language not only allows people to acquire direct sensory experiences but also helps humans complete communication tasks. For example, a travel scene in a book represents the interaction between the eyes and ears, improving the flow of information across time and space compared to the oral era.

The dissemination of text and images can present information more intuitively through visual means. However, it is still constrained by the single sensory experience of vision and the geographical and temporal distances involved. The characteristics of images and text as media during this stage include:Monodimensional Visuality: In the process of human social development, the primary means by which people perceive and understand the world is through sight, which is the most widely used sensory modality.

Distant but Shared Perception: When browsing magazines or reading books, even if the reader and the author are not from the same era or region, they can still obtain the same information and have similar sensory experiences through images and text.

For example, one interviewee, ZDY, shared: "Before short videos, I liked reading magazines to learn about travel destinations, such as 'National Geographic' and 'Lonely Planet. ' The expert commentary in the maga-zines, paired with beautiful photography, allowed me to experience information through a visual lens. "

Electronic Media Era

The development of electronic media such as telegrams, radio, television, and film has brought significant advancements in information capacity, transmission speed, and quality, breaking the constraints of time and space. The changes introduced by electronic media were not just about the disappearance of physical spatial limitations and speed barriers, but also about the extension of both visual and auditory senses, overcoming the limitations of oral and print media in disseminating information. As one interviewee, LYL, mentioned: "I used to learn about different regions through movies and TV. I really liked the international adventure program 'Survivor. ' With TV and movies, there are no time and space limitations, so I can watch travel and adventure programs filmed in other countries without leaving my home. "Electronic media, by relying on the transmission of sound and images, radically altered the way people receive information and express emotions, breaking the constraints of time and space. The characteristics of broadcast media, television, and other electronic media during this stage include:Sensory Integration: Compared to early media, which were either auditory or visual, the development of electronic media, especially film and television, integrated both auditory and visual elements, creating a more immersive sensory experience. Breaking Temporal and Spatial Barriers: Information transmission was no longer bound by time or space, allowing for a more immediate and widespread exchange of information.

Mobile Media Era

As Peng Lan pointed out, the information dissemination in the mobile media era is based on "scenes," with short videos representing the mobile media's scene-based communication[27]. In traditional media eras, information transmission was relatively one-dimensional. For example, oral communication could only transmit sound, while print media conveyed information through visual means. Although electronic media achieved sensory integration, users were generally passive receivers, and their engagement was limited.

In the mobile media era, the dissemination of short video information integrates video, text, sound, and images, providing a multi-dimensional, immersive scene experience.

One interviewee, YXD, shared: "When I use short videos, I feel much more involved compared to learning about travel destinations through movies or TV. Short videos are very appealing to me because they are brief, and the subject matter is often focused on the high-

lights. I can quickly grab my attention, and with just a finger tap, I can like a video, making me feel immersed. "

The characteristics of short video as a medium during this stage include:

Personalization: Users can choose the information they receive based on their own preferences and needs. Interactivity: Users can engage with other users through short video platforms. Connectivity: Various elements and things can be organically combined within the platform. In traditional media, users were passive recipients of information. In the mobile media era, users can actively choose the content they engage with. Additionally, user interaction is no longer limited, with platforms offering comment sections and feedback systems that help meet users' needs and respond quickly. Mobile media can combine various elements, making it highly connective and increasing coverage. Thus, the most prominent features of mobile media are strong personalization and interactivity, followed by connectivity.

Scene Five Forces: the Driving Forces Behind Tourism Short Video Dissemination

In the previous section, the characteristics of information dissemination in media transitions were analyzed. In the mobile media era, information dissemination is based on scene services. As a representative of the mobile media era, short videos also follow a scene-based service model for information dissemination. This section combines the five elements of scene theory proposed by Robert and other scholars in The Coming Scene Era: big data, social media, mobile devices, sensors, and positioning systems, adopting the Scene Five Forces Theory and case studies to explore the technological elements behind the production and diffusion of short videos[28].

Big Data: Linguistic Representation

Currently, there is no unified definition of big data. The globally leading consulting firm McKinsey refers to "big data" as deeply penetrating various industries and becoming a key driver of social production. The information flood brought by big data is gradually changing our lives, travel, learning, work, and thinking.

Big data has four main characteristics: massive volume, speed, diversity, and low value density. Short videos can be upgraded and expanded through big data. Short video platforms first collect and process large amounts of data, establish user profile data systems, and then match real-time scenes through targeted recommendation dissemination. Big data analyzes user behaviors, such as time spent watching short videos, frequency, and other interaction metrics. The

platform then integrates and analyzes users' browsing history, search content, and consumption behaviors, generating models of user preferences and needs. Based on this, and considering the characteristics of short videos, personalized content push strategies are designed for users by utilizing different types of scenes, thereby attracting more potential consumers and improving traffic conversion rates, which in turn boosts platform revenue.

Platform developers can also use data assistants to view real-time data such as accumulated data, open time, new data, and retention data. This helps make decisions to guide users to continue using the platform, expand functional scenes, and improve user engagement. By continuously feeding back data, user preferences are better understood, thus tailoring the content to match those preferences and building user dependency on the platform, leading to stronger user retention.

As digital media advances, "big data" has gradually become the linguistic representation of short videos. What types of short videos do users like? Which short videos are more likely to stimulate user consumption and participation? What presentation styles will become trends in the development of short videos? What constitutes high-quality content? How can quality short video products be produced? These questions can be answered through the observation and analysis of big data.

Social Media: The Bridge of Relationships

Social media is essential in the era of scenes, as it enables us to clarify our preferences, location, and the goals we seek through communication. Social media has undergone several stages—initial, page-based, and mobile internet stages—gradually showing a trend toward platformization and ecological integration, creating a space that connects online and offline lives.

The emergence of social media has broken the previous boundaries of technology and usage scenarios, providing users with channels to express themselves, thus changing the traditional passive way of receiving information. The flow of information becomes bidirectional, with a prominent role in daily life.

Video-based social media platforms, represented by Douyin (the Chinese version of TikTok), are leading the social media market. Users establish virtual relationships with other users through video-based social media. On the one hand, short video producers create and share large volumes of UGC (user-generated content) videos on Douyin, which other users can watch, learn from, and imitate. On the other hand, users interact with short video producers and other users through discussion and interaction on the platform. Short videos em-

body information connectivity, and as a highly social and interactive form of social media, short video platforms satisfy users' demand for real-time information dissemination.

Mobile Devices: Material Carriers

The Coming Scene Era points out that mobile devices are the carriers for experiencing the "super storm" of scenes. Mobile devices differ significantly from desktop computers in terms of compatibility, time management, and screen layout options. The widespread use of mobile phones is mainly due to the development of communication technologies. According to the 2020 Mobile Market Report, the global number of smartphone users will reach 3. 9 billion, a modest increase of 6. 1% compared to the previous year. Short videos were developed only after mobile phones became ubiquitous, and most users report that they access short videos through their mobile phones. The mobile phone serves as the carrier for short video content in this mobile media age, and its advantages lie in its strong interactivity, high computing performance, compact screen design, and intelligence, all of which cater to users' fragmented usage patterns. Both the production and dissemination of short videos rely on mobile devices.

Today, mobile devices, especially smartphones, have become an indispensable part of users' lives. Short video scene services are delivered to users via mobile intelligent terminals, enabling precise real-time interaction. The compatibility of short video applications with mobile phones further consolidates the role of the mobile phone as the carrier for short video content.

Sensors: Instant Push

Sensors are embedded in mobile media, represented by smartphones, and are widely used in short video production, exerting an increasingly significant influence due to the rapid development of technology. As a sensory device, the smartphone primarily helps users perceive the surrounding world and provides them with richer and more diverse content.

For example, when a platform pushes short videos, sensors collect environmental data, forming a recommendation method for short videos based on mobile adaptation algorithms and multi-objective optimization. Users' data can be captured, organized, stored, and applied by the platform in real time and with high accuracy through sensors.

Additionally, sensors, through mobile networks or Bluetooth technology, can accurately sense users' media usage habits and consumption behaviors. The positioning system can capture the real-time location of short video app users, generating a series of data that sensors collect and feed back. This data is then analyzed, processed, and compiled into reports, enabling the platform to enhance the user experience and comfort level.

Positioning System: Connecting and Supporting

The positioning system has long been inseparable from short videos. Through the use of positioning systems, people can overcome the limitations of physical space. When combined with sensors, it can push information relevant to the user's current time and location, prompting active responses and enabling interactive engagement within the "scene. "

By analyzing the current development of the mobile internet, and considering the characteristics and needs of the mobile internet era, mobile media, represented by short videos, must account for the user's real-time location. On this basis, the term "location-based services" (LBS) emerged, which refers to services based on data such as spatial location or environmental conditions needed for people's daily lives. By using location perception and analysis, LBS provides auxiliary decision-making support services, reflecting the changes and needs in various aspects of the user's behavior throughout the process.

The positioning system has been widely applied in various short video platforms, connecting to mobile short video apps. These apps use location-based technologies to capture the user's physical geographic location and then connect to third-party service providers' APIs to retrieve short video content near the user's physical location, such as videos related to tourist attractions or commercial districts. The use of positioning systems in short video apps is centered around the user, improving efficiency and enhancing the user experience.

Short video platforms all adopt positioning systems, allowing users to access short video information based on their geographic location or self-identified position. Platforms like Douyin (TikTok), Mafengwo, Kuaishou, and Xiaohongshu automatically query location information when the system is used, and with authorized logins, the system pushes short videos based on the user's location.

Human Needs: the Driving Force Behind the Dissemination of Tourism Short Videos

The advent of the mobile internet era has led to the continuous development of new media technologies, with the five forces of scene theory providing technical support for short videos. However, human psychological needs also play a crucial role in the production and diffusion of short videos, which cannot be overlooked. Drawing inspiration from Maslow's Hierarchy of Needs,

the author argues that the needs for self-expression, self-presentation, and social interaction are core elements driving users to engage with short videos. This section analyzes the reasons for the diffusion of short videos from three perspectives: self-expression, self-presentation, and social interaction, using interview data.

Need for Self-Expression

Short videos have innovated the way people express themselves—using dynamic formats such as video and sound to present oneself to others. Traditional forms of expression, such as dialogue, text, and images, are static, whereas short videos offer a more diverse form of expression: transitioning from one-way transmission to two-way interaction, from closed to open, from simple to complex, and from unimodal to multimodal. Video-based self-expression is more direct and comprehensive, facilitating the transformation of "unknown" areas into "open" spaces, improving communication efficiency, promoting self-awareness, and fostering harmonious social relationships.

One interviewee explained: "I generally post short videos to express my enjoyment of life. It's like replacing text and pictures. For example, when I went to Sanya for vacation and saw the blue sea for the first time, describing it with words seemed insufficient. Photos didn't convey the feeling, but videos allowed me to show it from multiple angles, including the sound of the waves. " (Interviewee hll)

Another interviewee said: "The main purpose of posting short videos on Douyin is to record life. I think if you record a day of your travel journey through video, it's also an expression of how beautiful your life is right now. " (Interviewee ccy)

Users participate in short video dissemination to express themselves and share their creations. As a new form of communication, short video transmission is primarily based on "human-machine" interaction. Short video dissemination breaks the linear narrative model of electronic media, realizing fragmented, interactive, and personalized modes, providing more space for free expression of thoughts in the new era and offering audiences a diversified aesthetic experience. Users can fully leverage their strengths through short videos, enabling positive empowerment in communication and social interactions.

Need for Self-Presentation

Short videos are a completely new medium, characterized by significant mimetic features and autonomy, providing users with a stage to showcase their personal creativity and imagination. The content dissemination focuses more on user experience and is centered on "people. " The dissemination channels employ various methods of promotion, achieving full audience coverage.

First, in the internet age, young people, driven by the desire to express their individuality, have a strong urge to showcase themselves. Short videos offer a platform for this expression, allowing them to gain attention and recognition. The widespread use of smartphones and the development of camera functions have lowered the threshold for shooting videos. Now, anyone can shoot, upload, and share videos simply with a mobile phone.

Second, users show a preference for different forms of information. Video is more engaging than images, and images are more engaging than text. One interviewee noted: "Douyin is a platform for showcasing daily life, so I like to record my daily activities. For example, on the Qixi Festival, my boyfriend and I usually go traveling to celebrate, and I would record it on Douyin because it was a happy and beautiful day. I want to capture the memories. " (Interviewee cnn)

Another said: "I'm more of a sharing-type personality, so I often shoot short videos and post them on Xiaohongshu. It's not about showing off, it's just about sharing the joyful moments in my life with others. " (Interviewee cnn)

Users shoot videos of tourist destinations and share and forward them as part of their self-presentation needs. This act of sharing itself belongs to the domain of communication. Short videos are changing the traditional ways of information dissemination, offering users a new experience. Uploading videos allows other users to experience the content, reaching people worldwide and exposing them to things they might not have encountered otherwise, thereby extending visual perception.

Need for Social Interaction

The emergence of short videos has altered traditional social interaction models, as users now rely on short video media to fulfill their social needs. Short videos create new social interaction pathways, enhance emotional exchanges in interpersonal communication, expand the space for social activities, and enrich the content of interpersonal communication.

One interviewee shared: "On Xiaohongshu, I post travel short videos both to showcase my life and because I want people to like my posts. Getting likes and comments from others gives me a sense of fulfillment. " (Interviewee yxd)

Another stated: "I think the most important reason for uploading travel short videos is to gain others' appreciation. If someone comments, likes, or follows my video, I feel really happy. " (Interviewee ty)

Short videos have surpassed their role as entertainment tools and become instruments for people to connect socially and derive social pleasure. The rise of video-based socializing has created a social environment that mirrors real life, innovating social practices and bringing about a truly shareable culture. People use short videos selectively to disclose their life situations, changing traditional modes of communication and fostering participatory social interaction, where emotional connections are formed through shared experiences. Users create and share short videos to gain recognition and respect from others, showing that short videos, as products of technological development, have a significant impact on communication and social interaction.

Chapter Summary

This chapter first draws on the concept of "scene as an information system" proposed by Merowitz to analyze the background of the rise of short videos from the perspective of media evolution. In the era of oral media, people conveyed information through direct conversation; the medium was the person itself. In the print media era, society transitioned from an "auditory society" to a "visual society," with books and images as the dominant media. In the electronic media era, television and radio broke through spatial distance and time constraints, extending visual and auditory experiences. In the mobile media era, short videos combine video, text, sound, and images to present comprehensive scenes, with the most notable feature being interactivity and connectivity, unlike any previous era.

The dissemination of short videos is influenced by both technological advancements and human needs. Technological development creates a favorable environment for the production and dissemination of short videos. In today's age of information overload, media producers must focus on the needs of a large user base. Short videos are driven by users' needs for self-expression, self-presentation, and social interaction, which are central to their spread.

Finally, the chapter introduces the development of a short video tourism scene construction model based on human-machine interaction, as outlined in the previous chapter. This model, centered on the user, analyzes the "scene" construction elements for short video platform design and examines the demand characteristics of different types of users to propose methods for realizing short video scene construction.

NEW SCENE: ELEMENTS OF TOURISM SCENARIO CONSTRUCTION

The diffusion of short videos is further rooted in user demand. Based on Maslow's hierarchy of needs, three types of demand can be summarized:Self-expression needs are reflected in externalizing travel experiences through short videos. Respondents stated that short videos "show multiple perspectives of travel experiences, replacing text and images. "

Self-presentation needs are expressed through the creation of social images using refined editing and labeled content to gain social recognition.

Social interaction needs are met through likes, comments, and other interactions, fostering a sense of belonging and creating a network for social dissemination. These three types of needs, interacting with the Five Forces of the Scene, drive content diffusion.

The integration of media scenario theory and social network theory reveals the production and diffusion mechanism of tourism short videos: the Five Forces of the Scene form the technological foundation, while user needs provide the internal driving force. The "technology-humanity" dual-track model highlights the role of short videos in reconstructing the tourism communication ecosystem.

NEW BEHAVIOR: TOURISM SCENARIO CONSTRUCTION MODES

Peng Lan proposed that a scene consists of space and environment, real-time user status, lifestyle habits, and social atmosphere[29]. Using methods such as the Technology Acceptance Model (TAM), individual behavior studies, and psychological research, this provides support for understanding the changes insocial relationships within new scenarios[30]. Based on this, short videos construct the "field" of tourism scenarios, offering space for growth and dissemination channels. This section focuses on the "human" core, analyzing the functions of tourism short video scenes, with cases and interview texts to examine the three types of interaction modes: individual-to-landscape, individual-to-individual, and individual-to-product. It discusses the evolving relationships within the interaction between virtual online scenes and real-world user scenes.

Based on the distinction between "field" (action domain) and "scene" (interactive relationships), and with "human" as the connective link, tourism scenarios can be mapped to three types of platforms: Douyin and Kuaishou as entertainment domains, focusing on individual-to-landscape interaction; Xiaohongshu as a life service domain, focusing on individual-to-individual interaction; and Mafengwo and Qiongyou as tourism

Table 1 | Classification of Tourism Scene Modes

Representation Platform	Characteristics of "Stage"	Characteristics of "Scene"
Karaoke, Mahjong	Entertainment Field	Interaction with the body and surrounding scene
Xiaohongshu	Life Service Field	Interaction with the body and individual products
Honeybee, Labor	Tourism Business Field	Interaction with individual products and scene

Notes on specific terms:Xiaohongshu (小红书): This refers to the Chinese social media platform known as "Little Red Book" or "RED," which focuses on lifestyle, product reviews, and social sharing. Honeybee, Labor (马蜂窝): The term "Honeybee" here refers to a popular Chinese travel platform (Mafengwo), and "Labor" could be pointing to a related field or aspect of tourism, possibly focusing on work or effort in tourism services.

marketing domains, focusing on individual-to-product interaction.

Individual-to-Landscape Interaction Mode: This mode constructs a simulated virtual tourism world through videos, text, and music, enabling the virtual presentation of tourist destinations and users' "on-site" experiences. The presentation method uses sensory participation to simulate physical space. Short videos rely on technological means to restore visual effects, shapes, and scenes of tourist destinations, integrating visual, auditory, and tactile elements to create a coherent sensory experience. Respondent lyx stated: "The simulated content in short videos is engaging, and interactions like likes activate the sense of participation, providing a deeply immersive experience."

Individual-to-Individual Interaction Mode: McLuhan's "tools shape people" theory reveals how technology reshapes communication. Short video platforms use their social attributes to build virtual interaction scenarios, with actions like likes and comments replacing traditional face-to-face communication, creating an interactive space for like-minded travel enthusiasts. Respondent cjm mentioned, "I like a bungee-jumping blogger's video to express my admiration for their courage. " Respondent fy also noted, "Likes are convenient and simple. I often like content I enjoy but rarely comment. It gives me a sense of participation. "

Individual-to-Product Interaction Mode: This mode is "user-centered" and enhances user experience and identity through the creation of atmosphere, ultimately leading to consumption behaviors and forming a unique "marketing scene" for short videos. Tourism short videos often feature natural landscapes as backgrounds, with products integrated naturally into the scenes. For example, Mafengwo's "Play Army" series highlights off-road vehicles in a video shot in Tibet, using viewers' fascination with "the isolated Tibet" to achieve high views and increase product exposure. The essence lies in the combination of the platform's virtual "field" and the audience's virtual "presence" in the "situation," creating a psychological perceptual space that fosters a sense of real existence and belonging[31].

New Impact: Reshaping Social Relationships through Tourism Scenarios

In The Rise of the Network Society, Manuel Castells discusses how the internet reshapes interpersonal connections through "electronic villas" (Manuel Castells, The Rise of the Network Society, 2nd ed. , Social Science Literature Press, 2003). Short videos impart new economic and relational significance to spaces (Wang Jianlei, "Space Reproduction: A Value Interpretation of Online Short Videos," Modern Communication: Journal of China Communication University, 2019 (7): 5). Real-world tourism scenes, as material experiences, interact with the multi-layered, relationally intertwined virtual scenes in short videos, continuing to impact real-world society.

This section, relying on in-depth interviews and social network theory, categorizes the relationships between individuals, individuals and scenes, and scenes and space. User behavior and psychological needs drive the formation of diverse scene models, promoting the deep integration of online virtual scenes with offline real-world scenes[32]. Paul Erdr and Alfred Reilly's single link connects all nodes" theory affirms the "global village" effect generated by network space interpersonal relationships. The short video platforms studied are open, with users holding dual identities as both scene consumers and producers. This "production-dissemination" relationship (as opposed to a confrontational one) constitutes the core characteristic of relationships between individuals. The core manifestation of this is the hybrid interaction of virtual and real communication. Short video technology compensates for the communication deficits of the electronic media era, creating an online communication platform.

Although users are physically absent, they communicate emotions and information through interaction. For example, respondents mentioned that "watching travel short videos, with exchanges in the comment

section with bloggers and other users, makes me feel part of a real travel community, and even if we have never met, we can form emotional resonance. " This type of interaction breaks the physical limitations of traditional tourism socializing, forming a new relationship model of "weak connections and strong interactions," where users gather based on shared travel interests and maintain connections through light actions like likes, comments, and shares. This model is flexible and sticky.

NEW INFLUENCE: RESHAPING SOCIAL RELATIONSHIPS THROUGH TRAVEL SCENARIOS

In The Rise of the Network Society by Manuel Castells, the "everyday life in the electronic villa" reveals how the Internet reshapes the ways in which interpersonal relationships are connected[33]. Short videos as a form of media give new economic and relational significance to space. The real-world travel scene, as a material experience in the world, interacts with the virtual scenes in short videos, which are multifaceted and relationally intertwined, continuously influencing real-world society[34]. This section, based on in-depth interviews and social network theory, summarizes the relationships between individuals, individuals and scenes, and between scenes and spaces.

Hybrid Interaction of Virtual and Real Worlds

On one hand, short video users experience interaction without being physically present in the scene. Leveraging a powerful technological foundation, short video platforms supplement the communication gaps left by electronic media, creating new platforms for online interaction. These platforms enable users to connect with one another, creating space for human interaction. One interviewee stated, "When watching travel short videos, I may be a viewer, but I can interact with others, which makes me feel that I'm not just a passive observer" (interviewee FY). Another interviewee said, "As a user, I see myself as a participant in the travel scene, and I often engage in discussions with others by commenting on posts in Xiaohongshu" (interviewee CSQ). The core interface of short video platforms, which includes features such as likes, comments, and sharing, allows users to enter semi-closed, contextual spaces where they can freely express their opinions or interact with creators and other users, thereby creating a virtual presence. Through participation in content creation, users can express themselves, enhancing their sense of presence on the platform, which motivates them to share content and achieve dissemination goals.

On the other hand, video producers actively participate in social interactions through physical presence. Randall Collins argues that face-to-face co-presence is a necessary element for interactive rituals, as it allows for mutual influence through bodily presence. Many interviewees are both users and producers of videos. Among them, two-thirds of short video producers reported actively participating in video production. One interviewee remarked, "I like the videos by Kiki, the blogger. She always appears on screen, and I really enjoy her style, not just because of the beautiful videos, but also because of the warm and talented impression she gives" (interviewee CCY). Another interviewee mentioned, "The popularity of Ganzi Tibetan Autonomous Prefecture on Douyin was largely due to Ding Zhen's good image and handsome appearance, which attracted attention to the place where he lived. I feel that short videos with real people on screen provide more authenticity and immersion than purely scenic videos" (interviewee LTT). These interviews suggest that the physical presence of the producer in short videos strengthens the sense of "being there" and fosters a deeper connection between the creator and the audience, facilitating the continuation of interaction.

Merging of Roles: Producer and Receiver

The construction of short video travel scenes has shifted the traditional roles of users as receivers of information. In these contexts, users function as both producers and receivers. This transformation can be understood in two main ways. First, when users view travel videos that they like, they often share them, thus becoming active disseminators of content. One interviewee said, "When I see a travel scene I like, especially those filmed from multiple perspectives, I often share it with my friends and family" (interviewee CY). Another interviewee mentioned, "I like to share videos of travel bloggers, such as those from Russia featuring the aurora. I share them with my girlfriend, and we plan to go see it together someday" (interviewee LN). Secondly, some users, after receiving significant attention for their shared content, become video producers themselves. As one interviewee noted, "Before using Xiaohongshu, I would post daily travel videos. Once I received more than 10,000 likes on one post, I started posting more frequently, and with increasing followers, businesses began contacting me for collaborations" (interviewee TY). Such changes show how user roles in short videos are becoming more dualistic, with users no longer merely passive recipients but active participants in the dissemination of content.

Strong and Weak Social Connections

As Harold Innis suggests, "Media have spatial and temporal biases. " Short videos reflect this dual bias, as they transcend the boundaries of time and space. The emergence of short video travel scenes has created a new social network structure. On one hand, short video interfaces allow for easy sharing across other social media platforms (such as WeChat), helping users strengthen offline "strong relationships" by sharing videos with close friends and family. On the other hand, by watching other users' travel experiences and interacting with them through likes and comments, users expand their social circles, establishing "weak connections. " As Castells has noted, "Media are the organizational glue of society," indicating that short videos connect people with distant, unfamiliar social relations. "Weak relationships" refer to interpersonal connections that are either direct or indirect but lack clear boundaries or formal structures. These are relationships characterized by shallow acquaintance, low intimacy, and infrequent communication, such as those formed by likes on social media. Short video platforms facilitate these weak relationships by enabling users to engage with content creators and other users who share similar interests. One interviewee stated, "If the travel video is beautifully shot and the copywriting is good, I will generally like such videos" (interviewee CCM). Another said, "When I see a travel short video that interests me, I will like and comment, asking about the location or experience of the activity" (interviewee ZDY) .

Sense of Place in Interpersonal Interaction

Digital media has greatly promoted the realization of localized, personalized communication, enabling users to interact with other communicators through images, text, and sound anytime and anywhere. Network media has disconnected people from local places, but mobile media in the form of short videos has reintroduced the "local. " One interviewee remarked, "As a person from Changsha, I often watch travel short videos tagged with Changsha on Xiaohongshu. I typically like and comment on them, perhaps due to my emotional connection to my hometown" (interviewee TY). Another said, "As someone from Xi'an, I often share or post travel videos about local landmarks, both to showcase my city and to share with friends abroad" (interviewee FY). Most interviewees expressed that they engage in behaviors such as sharing, liking, and commenting on local travel videos, using short videos to express their emotional attachment to their hometowns. This behavior not only provides a visual experience for other users but also helps them feel the cultural impact of the same region, strengthening social ties.

CONCLUSION

In the era of intelligent media, short videos and the tourism scenes co-constructed by users present characteristics of multiple scene juxtaposition and the coexistence of multiple relationships, shaping a new social lifestyle. This study, based on the "New Media—New Scene—New Behavior—New Influence" framework of media scene theory, explores the construction of the tourism "scene" in short videos, the representation of "scenes," and the reshaping of social relationships.

At the new media level, the study elaborates on the production and dissemination of short videos from three aspects: the background of media transformation, the "Five Forces of Scene" technological elements (big data, social media, positioning systems, sensors, mobile devices), and the core user needs (self-expression, self-presentation, and social interaction).

At the new scene level, the study first conducts a case analysis of the platform homepage, shooting interface, core functions, etc. , followed by the analysis of the "field" construction logic through video, text, and sound symbols. It also focuses on the "spatial layout" strategies of the camera angles, visuals, and editing.

At the new behavior level, based on platform functions and user behaviors, three types of interaction modes are distilled: visually sensory-oriented individual-landscape interactions, socially-oriented individual-individual interactions, and marketing-oriented individual-product interactions. The study analyzes the differences in these modes in terms of presentation styles and dissemination mechanisms.

At the new influence level, the study reviews the changes in social structure from three dimensions: the relationship between individuals is reflected in the interaction of real and virtual identities, the elimination of boundaries between sender and receiver, the strength and weakness of interpersonal connections, and the emphasis on a sense of place. The relationship between individuals and scenes is marked by role differentiation, with users participating in a non-ritualistic, fragmented manner, seeking substitute satisfaction. Producers, on the other hand, create connections between the real and the virtual and guide social interaction within the scene. Finally, the relationship between scenes and social relationships is characterized by the fusion of virtual and real spaces, and the functional compensation of virtual reality for the physical world.

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Appendix A: Selection of Tourism Short Video Platforms

Serial Number	Name	Type	Function	Types of 'Scene' and 'Setting'
1	Douyin	UGC	Video presentation	Entertainment spaces are constructed through the visual interaction between individuals and media landscapes.
2	Xiaohongshu	PUGC&UGC	Lifestyle Sharing Community	The realm of life services is constructed through visual or consumer interactions between individuals and service providers, based on media visual technology.
3	Hornet's Nest	OTA	Tourism Marketing Services	The field of tourism marketing is constructed around the visual or consumption interactions between individuals and service providers, based on media visual technology.
4	Budget travel	OTA	Tourism Marketing Services	The field of tourism marketing is constructed around the visual or consumption interactions between individuals and service providers, based on media visual technology.
5	Kuaishou	UGC	Video presentation	Entertainment spaces are constructed through the visual interaction between individuals and media landscapes.

Note: Based on iResearch's "2021 China Online Travel Report" and the platforms commonly used by users in preliminary interviews, five short video platforms were selected.

Appendix B: Respondent Information Form

Serial Number	Name Alias	Age	Gender	Level of Education	Industry
1	cjm	25	Female	Master's degree	Student
2	cyc	23	Female	Bachelor's degree	Employee
3	csq	30	Male	Bachelor's degree	Employee
4	tyn	38	Female	Master's degree	Manager
5	lyx	35	Male	Bachelor's degree	Manager
6	ty	24	Male	Master's degree	Student
7	ccy	23	Female	Bachelor's degree	Employee
8	lcg	19	Male	Bachelor's degree	Employee
9	cnn	28	Female	Bachelor's degree	Teacher
10	hll	29	Male	Specialized subject	Employee
11	xy	30	Male	High School	Teacher
12	zy	40	Female	Master's degree	Employee
13	fy	43	Male	High School	Manager
14	yhs	37	Female	Specialized subject	Employee
15	ln	19	Male	Bachelor's degree	Employee
16	yxd	28	Male	High School	Teacher
17	zdy	40	Female	Master's degree	Employee
18	wwn	18	Male	Specialized subject	Student

Note: When selecting interviewees, differences in education, age, industry field, and geographical location were comprehensively considered to enhance representativeness.

Appendix C Semi-Structured Interview Guide

Dimension	Serial Number	Content
1. Demographics	1. 1 Gender	What is your gender?
	1. 2 Age	How old are you?
	1. 3 Education	What is your highest level of education?
	1. 4 Occupation	What is your occupation?
	1. 5 Frequency	How often do you use short videos?
2. Daily Usage	2. 1 Usage Frequency	How often do you watch tourism short videos? What situations lead you to watch them?
	2. 2 Access Method	What platforms do you usually watch tourism short videos on?
	2. 3 Device	What device do you generally use to watch short videos?
	2. 4 Other Aspects	Are there any other related habits or conditions?
3. Short Video Tourism Awareness	3. 1 Conceptual Understanding	How do you understand tourism short videos? What examples can you give?
	3. 2 Influence	How do tourism short videos influence your decisions or behaviors?
	3. 3 Purpose	What is the primary reason you watch tourism short videos?
	3. 4 Scene & Environment	How do you feel when watching short videos about tourism destinations? What kind of environment or atmosphere do they create for you?
4. Usage Effects	4. 1 Behavior	Have tourism short videos influenced your travel-related decisions? If so, how?
	4. 2 Perception of Virtual Environment	Do tourism short videos help you better understand the destinations or locations they feature?
	4. 3 Social Impact	Do these videos change how you interact with others?
5. Future Trends	5. 1 Development	What do you think the future of tourism short videos will look like?
	5. 2 Impact	How do you think the development of tourism short videos will influence the tourism industry?
	5. 3 Behavior	Will you continue to engage with tourism short videos in the future? Why or why not?
6. Social Behavior	6. 1 Interaction Behavior	Do you interact with tourism short video creators or other viewers in the comment section or other interactive spaces? How do you usually interact with others?
	6. 2 Participation	Do you actively participate in any activities related to tourism short videos (e. g. , voting, commenting, sharing)?
	6. 3 Personal Role	What role do you see yourself playing when watching tourism short videos (e. g. , passive viewer, active participant)?
	6. 4 Expanding Communication	Do tourism short videos help you expand your social circle or interact with others who share the same interests?
	6. 5 Related Communication	Do tourism short videos lead you to discuss or talk about them with others, either online or offline?
7. Economic Behavior	7. 1 Spending Behavior	Have tourism short videos ever influenced your travel spending decisions? If so, how?
	7. 2 Payment Activities	Have you ever spent money on services or products related to tourism destinations promoted by short videos (e. g. , booking travel, purchasing products featured in the videos)?
	7. 3 Impact on Consumption	How do tourism short videos impact your consumption of travel-related services or products?
8. Other Dimensions	8. 1 Psychological Effects	How do tourism short videos affect your psychological state (e. g. , excitement, inspiration, desire to travel)?
	8. 2 Other Effects	Do tourism short videos have any other impact on your behavior or perceptions that you would like to mention?