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Jianhong Gan, Si Shi, Raffaele Filieri, Wilson K.S. Leung

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1 **Short video marketing and travel intentions: The interplay between**
2 **visual perspective, visual content, and narration appeal**

3
4 Jianhong Gan , School of Business Administration, Faculty of Business Administration,
5 Southwestern University of Finance and Economics, Chengdu, 611130, China

6
7 Si Shi, School of Business Administration, Faculty of Business Administration, Southwestern
8 University of Finance and Economics, Chengdu, 611130, China

9
10 Raffaele Filieri, Audencia Business School, Marketing Department, 8 Route de La Jonelière,
11 44312, Nantes, France

12
13 Wilson K.S. Leung, School of Professional Education and Executive Development, The Hong
14 Kong Polytechnic University, Kowloon, China

15
16 **Abstract**

17 Social media short videos represent a powerful tool for tourism destination promotion.
18 However, little research has investigated their effect on tourist travel intentions.
19 Drawing on the construal level theory and the elaboration likelihood model, this study
20 investigates the interactive effects between visual and verbal framing of promotional
21 tourism short video on travel intention through two scenario-based experiments.
22 Study 1 examined the interaction effect between visual perspective and visual content.
23 The results indicated that the match between first-person (*versus* third-person)
24 perspective and activity-centric (*versus* site-centric) content fosters higher travel
25 intention through enhancing imagery fluency. Study 2 further examined the
26 moderating role of narration message appeal and revealed that first-person perspective
27 with activity-centric content leads to higher travel intention when paired with rational
28 (*versus* emotional) narration messages, with affect intensity playing a significant
29 mediating role. These findings contribute to knowledge on short video marketing and
30 provide valuable insights for tourism marketers.

31
32 Keywords: Tourism short video, Construal level theory, Elaboration likelihood model,

33 Visual perspective, Narration appeal

34

35 **1. Introduction**

36 Along with the pervasive use of mobile smart devices and social networks, short
37 videos on mobile social platforms have become increasingly popular (Vandersmissen,
38 Godin, Tomar, Neve, & Walle, 2014). Short videos shared by travel & tourism
39 organizations on social media platforms like TikTok, Instagram, and Snapchat provide
40 good access for individuals to watch video clips of short duration, from 15 seconds to
41 1 minute (Lu & Lu, 2019). The format and time of short videos well accommodate the
42 contemporary lifestyle of travellers. Short videos are re-shaping people's lifestyles and
43 influencing their travel preferences (Du, Liechty, Santos, & Park, 2020). For example,
44 in 2020, a short video about a young boy named Ding Zhen, with his charming smile
45 and beautiful hometown, attracted explosive interest from TikTok users. With billions
46 of views in just 18 days, Ding Zhen's hometown, a niche county town called Litang,
47 became a hot tourism destination. After that, a series of short promotional videos
48 produced by Litang County attracted more than 1,512 million tourists that year and
49 increased local tourism income by 72.4% (Bytedance, 2021).

50 Tourism researchers have demonstrated the favorable effects of short videos on
51 destination promotion (Kim, Choe, & Lee, 2018; Shao, Li, Morrison, & Wu, 2016).
52 Unlike other marketing videos, short videos must grasp consumers' attention and
53 interest in a very limited time by combining sounds, images, and storylines (Huang,
54 Chen, & Wang, 2012). While previous research on promotional videos mainly
55 discussed their strategic use during the Covid-19 Pandemic (Ketter and Avraham,
56 2021) or the traditional elements in relatively long marketing videos (i.e., narratives,
57 characters, story plot and the like) (Moin, Hosany, & O'Brien, 2020), little research
58 has investigated the role of visual (Mele, Filieri, De Carlo, 2021) and auditory cues in
59 short videos developed for social media platforms.

60 As noted by Huang et al. (2021), short videos rely heavily on shooting operations
61 and key audio-visual elements (e.g., language style, semantic design, and camera
62 angle) to achieve the best effects. Particularly, the visual perspective is regarded as an
63 effective shooting skill that can optimize the presentation of visual content in a short

64 video (e.g., Hur, Lim, & Lyu, 2020; Libby, Shaeffer, & Eibach, 2009; Zhang & Yang,
65 2015). The visual perspective is an image presentation method in which different
66 points of view are presented in the video by changing the visual angles (Hung &
67 Mukhopadhyay, 2012; Zhang & Yang, 2015), which has a great impact on consumers'
68 information processing and meaning construction (Libby & Eibach, 2011; Soliman,
69 Buehler, & Peetz, 2017). Different from other forms of media, such as static photos
70 and broadcasts, short videos rely heavily on manipulating the visual perspective to
71 provide tourists with visual experiences. A video that makes appropriate use of
72 shooting skills can quickly capture audiences' attention and interest (Zhang & Yang,
73 2015), enhancing the promotional efficacy of short videos.

74 Scholars identified two types of visual perspectives: a first-person and a
75 third-person visual perspective (Zhang & Yang, 2015). The first-person visual
76 perspective directs individuals to see an event through their own eyes as part of the
77 audience, while the third-person visual perspective directs individuals to observe the
78 event from an external perspective (Zhang & Yang, 2015). The two perspectives play
79 a different influence on individuals' memory retrieval (Nigro & Neisser, 1983),
80 imagination (Batson, Early, & Salvarani, 1997), emotional state and event
81 representation (Libby & Eibach, 2011). Appropriately used visual perspectives can
82 facilitate viewers' information processing in regards to quickly getting audiences'
83 attention and interest (Hur et al., 2020), which has great potential to impact the
84 promotion effectiveness of short videos. Examining how different visual perspectives
85 in tourism short videos exert diverse impacts on tourists' information processing and
86 evaluation is thus of great value to further understand the power of visual experience
87 in tourism video marketing.

88 Further, studies have argued that the analysis of the persuasiveness of visual
89 perspectives should be extended to different product categories (Hur et al., 2020;
90 Zhang & Yang, 2015). When promoting the tourist destination, different elements of
91 tourist attractions (e.g., recreational activities and destination scenery) serve as key
92 visual content presentations of tourism products in short videos (Xu, Chen, Pearce,

93 Mohammadi, & Pearce, 2021). Thus, in our study, we expect that the effectiveness of
94 visual perspectives depends largely on the visual content being presented in the short
95 video (Filieri et al., 2021). Prior research indicated that different presentations of
96 tourist attractions might influence the information processing styles tourists use to
97 understand those attractions (Byun & Jang, 2015; Hlee, Lee, Koo, & Chung, 2021).
98 Accordingly, recreational activities and destination scenery presented in short videos
99 through appropriate shooting perspectives could better facilitate tourists' imagination
100 of the travel experience in the destination, possibly strengthening their willingness to
101 travel (Xu et al., 2021). While the visual content of tourism videos can be generally
102 categorized as site-centric and activity-centric in terms of destination showcasing
103 (Tussyadiah & Fesenmaier, 2009), it is not clear how different visual perspectives
104 may alter the impacts of different visual content in a short video on tourists' attitude
105 and behavioral intention.

106 Except for the visual elements, narration messages in tourism short videos are
107 alternatively important verbal components because they can convey rich product
108 information and provide important interpretative descriptions of the visual content
109 (Kim & Lennon, 2008; Filieri et al., 2021). Therefore, voice-over narrations as
110 additional audio presentation of messages could offer corresponding audio
111 explanations to the visual content of videos (Kim & Youn, 2017), potentially
112 influencing the promotion effects of tourism short videos. Message appeals, such as
113 rational and emotional appeals, are crucial in determining the communication
114 effectiveness of verbal messages (Wang, Kirillova, & Lehto, 2017; Zhang, Sun, Liu,
115 & Knight, 2014). Specifically, rational appeals focus on concrete and tangible
116 physical features and quantities, while emotional appeals center on the desirability of
117 obtaining or using the product (Kim, Lee, & Choi, 2019). Given that narration
118 messages in tourism short videos serve as important verbal elements that complement
119 visual elements (i.e., content and perspective), how different message appeals
120 moderate the interactive effect between visual perspective and visual content on
121 tourists' behavioral intention deserves further understanding.

122 Utilizing the construal level theory (CLT) (Liberman & Trope, 2008), the current
123 study first investigates the underlying mechanisms through which matches between
124 visual perspectives (first-person vs. third-person) and visual content (activity-centric
125 vs. site-centric) induce different construal levels (concrete vs. abstract) in processing
126 tourism short videos and jointly impact the promotion effect. Drawing upon the
127 elaboration likelihood model (ELM) (Petty & Cacioppo, 1986), we further uncover
128 how tourists' information elaboration of verbal elements (i.e., narration message) in
129 tourism short videos interacts with construal levels induced by visual elements to
130 produce additive effects.

131 This study is expected to extend the destination promotion literature from the
132 perspective of short video marketing by analyzing different roles played by visual
133 perspectives, visual content, and verbal components. The results also make an
134 important addition and extension to the construal level theory and elaboration
135 likelihood model by empirically verifying the interaction between construal mindsets
136 and information elaborations in influencing tourists' processing of tourism short
137 videos. Our study can also provide treasured implications for marketers in designing
138 effective promotional tourism short videos.

139 **2. Literature review and theoretical background**

140 *2.1. Promotional videos*

141 As an effective visual communication strategy, promotional videos are
142 extensively utilized by destination marketers to attract potential tourists (Hanefors &
143 Larsson, 1993; Shani et al., 2010; Shao et al., 2016; Guerrero-Rodríguez,
144 Stepchenkova, & Kirilenko, 2020). The favorable impact of marketing videos on
145 tourists' travel decisions and destination choices is well established
146 (Guerrero-Rodríguez, Stepchenkova, & Kirilenko, 2020; Shani, Chen, Wang, & Hua,
147 2010). Given that there is a significant decrease in the attention span of internet users
148 (from 12 seconds in 2000 to 8 seconds in recent years; DevriX, 2022), marketers are
149 increasingly producing short videos to grab the attention of internet users who are

150 increasingly bombarded by hundreds of marketing messages and have a very limited
151 time to process them (Wang, 2020). Extant literature mainly defined short video by
152 the length and the supporting medium. For example, Xiao et al. (2019) define short
153 video as “a new type of video that can be shared, forwarded and viewed on social
154 media short video platforms within 3 minutes, mainly using mobile intelligent
155 terminals for shooting and editing” (p. 784-785). Recent research further
156 differentiated short videos from mini-films or most YouTube videos by suggesting
157 that the duration of short videos is usually 1 minute or less (with many even shorter
158 than 30 seconds) to accommodate today’s fast-paced life and are mainly played
159 through mobile applications (Cao et al., 2021). In the tourism context, scholars found
160 that short videos can promote an affordable, fun and beautiful destination image (Li,
161 Xu, Song, & He, 2020; Peralta, 2019). Further, previous studies generally reveal that
162 elements of tourism short videos (e.g., food values and social capital) can promote
163 travel intentions (Kim et al., 2018; Liao, Lin, Chuang, & Xie, 2020).

164 Our literature review identified the key differences between short videos and
165 traditional marketing videos (shown in Table 1). While short videos are limited in
166 length, their content is usually refined and easier to understand, intending to rapidly
167 and fully immerse the audience (Wang, 2020; Zhu, Xu, Zhang, Chen, & Evans, 2020).
168 Except for the content, prior studies also suggested that *production characteristics*
169 (e.g., narrative techniques, scene cuts) of short videos are vital in enhancing their
170 promotional effects (Cao et al., 2021; Liu, Shi, Teixeira, & Wedel, 2018). Unlike
171 traditional marketing videos that are relatively longer and focus mainly on content
172 richness, short videos rely heavily on production characteristics and key audio-visual
173 elements (e.g., language style, semantic design, and camera angle) to quickly grasp
174 audiences’ attention (Huang, Chen, & Wang, 2012). Production characteristics of
175 short videos include multiple features involving visual, acoustic and textual
176 modalities such as visual perspectives and voice-over narration messages (Chen, Hsu,
177 Pearce, 2022; Wang, 2020).

178 **Table 1.**

179 Differences between short video and traditional marketing videos.

	Short videos	Traditional marketing videos
Differences in essential characteristics		
Duration	Generally less than 1 minute, with many even less than 30 seconds (Cao et al., 2021).	Mid-length videos are from 1 to 30 minutes, and longer videos are more than 30 minutes (Zhao, Chen, & Chen, 2022).
Production mode	Produced by ordinary users, professional organizations or professional users using editing tools, special effects tools, with low production cost and high release frequency (Yin, 2023).	Usually produced by professional organizations with professional shooting equipment and a large number of personnel, requiring high production costs and long production time (Yin, 2023).
Consumption scenario	Mainly viewed on mobile devices during the time of moving, resting, etc., which presents a fast-food style and fragmented tendency (Du et al., 2020).	Mainly viewed at fixed locations and equipment such as homes by TV, PCs, cinemas, etc. (Yin, 2023).
Differences in production characteristics		
Visual perspective	Usually utilize easy and concise navigation by a single visual perspective to rapidly grab audiences' attention (Kappel, 2022).	Utilize different visual variations to convey more information to individuals (Jiang et al., 2014).
Visual content	Focus on articulating one major point that goes straight to the subject (Kraus, 2022).	Emphasize plot development, including a variety of characters, grand narratives and storylines (Moin, Hosany, & O'Brien, 2020).
Narration appeal	Use simple, conversational language to directly show how the benefits of your products or services will appeal to audiences' interests (Dimitrov, 2022).	Elaborate rich and in-depth information content to impart a more profound and philosophical significance (Zhao et al., 2022).

180 Visual perspective and visual content are two core visual characteristics of short
 181 videos. Regarding the visual perspective adopted in visualized scenarios, the
 182 first-person and third-person perspectives are broadly considered and discussed in
 183 research (e.g., Hur et al., 2020; Jiang et al., 2014; Zhang & Yang, 2015). The
 184 first-person visual perspective directs individuals to see an event through their own
 185 eyes as spectators in the scenario, while the third-person visual perspective directs
 186 individuals to observe the event from an external perspective, much like an observer

187 (Zhang & Yang, 2015). These two visual perspectives play different roles in
188 influencing consumers' judgments, feelings, and behavioral patterns, which are
189 inherently related to consumers' information processing styles (Libby & Eibach 2011).
190 Specifically, the first-person visual perspective may provide audiences with more
191 sense of immersion than a third-person visual perspective (Wang, 2020).
192 Consequently, the first-person visual perspective may cause individuals to construe
193 the presented information more concretely from its detailed and elemental aspects,
194 whereas the third-person visual perspective causes individuals to more abstractly
195 interpret the presented event and associate it with broader goals and meanings (Libby,
196 Shaeffer, & Eibach, 2009).

197 Visual content is another important visual element of short videos. Previous
198 research conceptualized the visual content of videos as specific objects captured by
199 video frames, such as infrastructure, social environment, natural resources and so on
200 (Pan, 2011; Pan, Tsai, & Lee, 2011). In our research, visual content mainly includes
201 important destination attractions and the surrounding environment captured by
202 tourism short videos, such as activities, landscapes, people, and the like. Research on
203 the categorization of the visual content of videos usually considers the differences in
204 video themes by identifying two major categories, including *activity-centric content*
205 and *site-centric content* (e.g., Tussyadiah & Fesenmaier, 2009). The activity-centric
206 content focuses on different kinds of touristic activities at the destination, which
207 contains contextual bodily movements that can provide rich sensorimotor information
208 (Maglio & Trope, 2012). In contrast, site-centric content mainly presents the
209 landscape and scenery of the destination (Tussyadiah & Fesenmaier, 2009), which
210 contains the symbolic meaning of the sites that stimulate the pursuit of meaning
211 behind these symbolic representations (Tan & Liu, 2021). While both types of visual
212 content attract attention from short video audiences in a timely manner, the degree of
213 embodiment induced by different contents would lead to audiences' different
214 construal levels of information processing (Maglio & Trope, 2012).

215 In addition to visual elements, the voice-over narration represents one of the

216 most important verbal interpretations of the short video. The narration message plays
217 a role similar to the audio caption of films, which provides essential information to
218 move the story along and appeal to the audience (Bernard, 2011). Research on such
219 verbal message appeals suggested that rational and emotional appeals are most
220 commonly used to communicate either utilitarian or hedonic purposes of products or
221 services to motivate consumers (Gong & Cummins, 2020; Zhang et al., 2014).
222 Rational appeals introduce fact-based information to persuade consumers through
223 logic and analytical thinking, whereas emotional appeals attempt to persuade
224 consumers by stirring their emotions and inner feelings connected to the product (Yoo
225 & MacInnis, 2005). Studies have shown that the persuasion of message appeals (i.e.,
226 rational and emotional) depends largely upon specific contexts such as product or
227 service type (Liebermann & Flint-Goor, 1996; Zhang et al., 2014) as well as
228 consumer characteristics regarding consumer involvement and knowledge (Rhee &
229 Jung, 2018; Trivedi, Teichert, & Hardeck; 2020). However, little research has
230 investigated the effectiveness of narration message appeals when matched with
231 different visual characteristics in short videos, especially in the tourism context.

232 2.2. *Construal level theory*

233 The construal level theory (CLT) explains how individuals form mental
234 construals by traversing different psychological distances, and that, in turn, guides
235 their prediction, evaluation, and behavioral intention (Liberian & Trope, 2008). As
236 advocated by the CLT, individuals employ concrete (low-level) construal and abstract
237 (high-level) construal to represent psychologically near and distant events,
238 respectively (Trope & Liberman, 2010). According to the CLT (Trope, Liberman, &
239 Wakslak, 2007), when individuals are psychologically distant from an event or object,
240 they think more abstractly and focus on the broader perspective. On the contrary,
241 when they are psychologically close to an object or event, they think more concretely
242 (at low construal levels); that is, they take a narrow perspective and focus on the
243 events or objects in greater detail.

244 Among different types of psychological distances, social distance occupies a

245 core place in explaining different construal levels between an individual (the self) and
246 his/her social network (the others) (Trope & Liberman, 2010). The distinction
247 between self and others has been typically discussed and evidenced in research on the
248 first-person (actor) vs. third-person (observer) perspective (Libby et al., 2009;
249 Swallow, Kemp, & Simsek, 2018). Specifically, a first-person visual perspective as
250 the self-view involves a more direct interaction with the environment or social targets
251 (Libby & Eibach 2011), thus reducing psychological distance and implying a lower
252 construal level in information processing. In this situation, the object (i.e., the
253 destination) appears psychologically closer to an individual who mentally represents it
254 in concrete terms. In contrast, a third-person visual perspective as the other-view
255 could increase the psychological distance and elicit higher construal levels. In this
256 case, the destination is perceived as psychologically distant, and individuals use
257 abstract cues to mentally represent the object.

258 Previous studies also suggested that people's different construal levels influence
259 evaluation and preference for elaboration cues (Shmueli, Benbasat & Cenfetelli,
260 2016). For instance, Yan and Sengupta (2011) found that consumers relied more on
261 price to evaluate product quality when thinking abstractly about it (i.e., utilizing
262 high-level construals). In contrast, they relied more on product-specific attributes
263 when thinking more concretely about the product (i.e., low-level construals). Similarly,
264 in tourism studies, Kim, Kim, Kim, and Magnini (2016) indicated that people who
265 arrange a distant trip (i.e., high-level construal) evaluate abstract messages more
266 favorably, while they prefer concrete ones when scheduling a near-location trip
267 (low-level construal).

268 *2.3 Interaction effect of visual perspective and visual content on travel intention*

269 This study draws on the theoretical arguments of construal level theory (CLT) to
270 explain how tourists respond to first-person and third-person visual representations in
271 short promotional videos about tourist destinations. According to the CLT, when an
272 object is far away from individuals' direct experience, they will be more likely to
273 abstractly construe that object (Trope & Liberman, 2010). A first-person visual

274 perspective in a video reduces the distance between the object represented and the self,
275 with the tendency to construe events concretely, whereas a third-person visual
276 perspective indicates a greater focus on a broader meaning, with the tendency to
277 construe events abstractly (Libby & Eibach 2011). Consequently, when viewing a
278 destination from a first-person perspective in short promotional videos, tourists would
279 perceive it as psychologically proximal and imagine themselves as internal actors,
280 thus inducing low-level construal. On the contrary, when viewing the destination from
281 a third-person perspective, tourists would perceive it as psychologically distant and
282 imagine themselves as external observers, thus inducing high-level construal.

283 Further, different types of visual content can also impact tourists' psychological
284 mindset (e.g., concrete or abstract). On the one hand, the embodied cognition theory
285 suggests that the visual content central to embodiment cognition would activate
286 audiences' simulations of potential actions in preparation for situated action (Barsalou,
287 2008; Wilson, 2010). Accordingly, activity-centric content in short videos could lead
288 to a more situational and concrete experience, encouraging tourists to process
289 information more concretely (i.e., using low-level construals). On the other hand,
290 previous research associated the scenery and landscape of destinations with the
291 symbolic meaning of the sites (Gieling & Ong, 2016). Thus, as abstract symbols or
292 representations, site-centric content would encourage consumers to engage in more
293 abstract thinking and a higher level of construals when processing video information.

294 The CLT suggests that individuals favor information, experience and events that
295 correspond to their mental representation when making decisions (Trope & Liberman,
296 2010). That is to say, promotional video content that matches consumers' construal
297 levels would elicit more favorable evaluations and be more persuasive (Tsai & McGill,
298 2011; Wang & Lehto, 2020). According to the CLT, matching messages with the same
299 construal can facilitate audiences' message processing and result in more favorable
300 outcomes (Wang & Lehto, 2020). Therefore, in the context of tourism short video, we
301 expect that a consistent construal level (high or low) induced by both visual
302 perspective and visual content can facilitate tourists' imagination of the travel

303 experience and thus enhance their travel intention. Therefore, we argue that the
304 congruence between first-person (*versus* third-person) visual perspective and
305 activity-centric (*versus* site-centric) content is expected to generate higher travel
306 intention because they both induce a low-level (*versus* high-level) construal when
307 processing short video information. Accordingly, we hypothesize as follows:

308 H1a: Promotional videos presenting activity-centric content using a first-person
309 perspective (*versus* third-person) will foster higher travel intention.

310 H1b: Promotional videos presenting site-centric content using the third-person
311 perspective (*versus* first-person) will foster higher travel intention.

312 Imagery fluency pertains to the extent of the ease with which people develop
313 mental images when processing information (Chang, 2013). When making purchasing
314 decisions, consumers struggle to imagine the product or consumption experiences will
315 have an impact on their judgments and behavioral intentions (Flavián, Gurrea, & Orús,
316 2017). Accordingly, it has been demonstrated by some studies that imagery fluency is
317 a potent psychological mechanism that can explain the persuasiveness of visual
318 advertising strategies (e.g., Chang, 2013; Orús, Gurrea, & Flavián, 2017). When
319 watching short videos, tourists develop mental imagery based on moving images and
320 content. Individuals are likely to experience a higher sense of mental fluency when
321 processing information that is compatible with their mental state (Reber, Schwarz, &
322 Winkielman, 2004). In other words, a congruent processing style evoked by the visual
323 perspective and visual content would lead to more fluent mental imagery and thus
324 result in more favorable behavioral outcomes (White, MacDonnell, & Dahl, 2011).
325 Specifically, potential tourists would experience a higher level of imagery fluency
326 when watching activity-centric content matched with a first-person visual perspective
327 and site-centric content matched with a third-person visual perspective, resulting in
328 higher travel intention. Thus, we hypothesize as follows:

329 H2: The congruity effect between visual perspective and visual content on
330 tourists' travel intention is mediated by imagery fluency.

331 *2.4. The elaboration likelihood model*

332 The elaboration likelihood model (ELM) has established the central and the
333 peripheral routes as two information-processing approaches that individuals may
334 undertake when processing advertising messages (Petty & Cacioppo, 1986). When
335 individuals are highly involved with a purchase, they adopt the central route of
336 information processing, that is, they carefully scrutinize the quality of the arguments
337 embedded in a message to make judgments. In low-involvement decisions,
338 individuals rely on the peripheral route, that is, they do not spend much effort and rely
339 on simple and intuitive heuristic-based cues to form judgments.

340 The ELM has been widely applied to examine persuasion strategies and
341 consumer information processing (Cyr, Head, Lim, & Stibe, 2018; Filieri and McLeay,
342 2014; Kokkinaki & Lunt, 1999). For example, based on the ELM, Gardial and Biehal
343 (1991) noted that consumers process differently factual and feeling-based claims in
344 advertisements. Electronic word-of-mouth literature reveals that consumers use both
345 the systematic (i.e., argument quality) and the peripheral route (i.e., source credibility,
346 product ranking) to process online review messages (Filieri & McLeay, 2014; Zhang,
347 Zhao, Cheung, and Lee, 2014). In tourism research, the ELM is also widely used to
348 figure out travelers' processing of online travel information, such as the design
349 characteristics and information quality on the destination website (Tang, Jang, &
350 Morrison, 2012), and travel-related social media information characteristics (Filieri
351 and McLeay, 2014; Hur, Kim, Karatepe, & Lee, 2017).

352 *2.5. The moderating role of narration message appeal*

353 As an important verbal cue in short videos, voice-over narration can deliver
354 crucial messages which greatly influence individuals' judgment (Casais & Pereira,
355 2021). The rational appeal of the narration message provides factual evidence to
356 present product/service functions and advantages, while the emotional appeal is
357 associated with the fulfillment of psychological, social, or symbolic needs when
358 purchasing or using the product/service (Liebermann & Flint-Goor, 1996). Previous
359 research indicated that rational appeals usually serve as systematic cues which require

360 analytical and rational thinking to process, whereas emotional appeals serve as
361 heuristic cues which rely on affective associations or simply intuitive inferences to
362 form judgments (Pallak, Murrioni, & Koch, 1983).

363 Previous work has examined the influence of individuals' construal levels on the
364 extent of required information elaboration (Shmueli, Benbasat & Cenfetelli, 2016).
365 Scholars found that distant future events that enhance abstract thinking (i.e.,
366 high-level construal) would impair individuals' performance on analytical tasks
367 because the latter require relatively concrete processing (i.e., low-level construal)
368 (Förster, Friedman, & Liberman, 2004). In other words, when individuals are in the
369 mindset of high-level construal, they prefer to process heuristic information that relies
370 more on intuitive thinking, while in the low-level construal, they rely more on
371 systematic information to form analytical judgments. Similarly, Zhang, Jeong, Olson,
372 and Evans (2020) suggested that self-referenced information constituting a low-level
373 construal could induce more detailed elaboration of information, whereas
374 other-referenced information constituting a high-level construal would reduce
375 systematic elaboration of information. Accordingly, based on the CLT and ELM, we
376 expect that tourists who watch short tourism videos with a first-person perspective
377 and activity-centric content utilize low-level construal and thus prefer narration
378 message appeals with systematic cues (i.e., rational appeal) to form evaluations.
379 Meanwhile, when tourists watch tourism short videos with a third-person perspective
380 and site-centric content, they are in a high-level construal mindset and rely more on
381 narration message appeals with heuristic cues (i.e., emotional appeal) to process video
382 information. The fit between tourists' construal levels and informational cues (i.e.,
383 narration message appeals) could enhance the persuasiveness of marketing
384 information (Hernandez, Wright, & Rodrigues, 2015). As also noted by Kim et al.
385 (2019), advertising images evoking low-level construal would result in more
386 favorable evaluations of rational appeals. In contrast, advertising images evoking
387 high-level construal would result in more favorable evaluations of emotional appeals.
388 Based on the above, we propose the following:

389 H3: The congruity effect between visual perspective and visual content on travel
390 intention is moderated by narration appeal.

391 H3a: Tourism short videos with first-person visual perspective and
392 activity-centric content will exert a stronger impact on travel intention when presented
393 with rational narration appeal (compared with emotional appeal).

394 H3b: Tourism short videos with third-person visual perspective and site-centric
395 visual content will exert a stronger impact on travel intention when presented with
396 emotional narration appeal (compared with rational appeal).

397 2.6. *The mediating roles of recollection and affect intensity*

398 According to the ELM, different information elaboration cues would induce
399 varying information processing routes; thus, we expect that the above moderation
400 effect would influence travel intention through different underlying mechanisms.
401 Specifically, we propose that recollection serves as the underlying mechanism through
402 which low-level construal (i.e., first-person visual perspective with activity-centric
403 content) matching with systematic information processing (i.e., rational appeal) would
404 enhance travel intention. Meanwhile, affect intensity serves as the underlying
405 mechanism through which high-level construal (i.e., third-person visual perspective
406 with site-centric content) matching with heuristic information processing (i.e.,
407 emotional appeal) would enhance travel intention.

408 *Recollection* involves memory retrieving specific contextual details about a prior
409 event (Kim & Youn, 2017). As previously noted, tourists would usually adopt a
410 concrete construal mindset with systematic cues to capture the features of the
411 destination in a tourism short video that uses a first-person visual perspective,
412 activity-centric content and rational narration appeal (Liberman & Trope, 1998; Trope
413 et al., 2007). As a result, such systematic processing makes the detailed and factual
414 cues in short videos more easily accessible, enhancing tourists' memory of detailed
415 information after watching the video (Kim & Youn, 2017). Individuals' travel
416 intention would be enhanced when related information about specific tourism
417 experiences is vividly recalled from memory (Kim & Youn, 2017).

418 H4a: When a rational narration message is presented, the congruity between
419 first-person visual perspective and activity-centric content enhances travel intention
420 through recollection.

421 *Affect intensity* relates to the magnitude or strength with which people experience
422 their emotions in response to stimuli (Larsen & Diener, 1987). As previously
423 discussed, tourists would usually adopt an abstract construal mindset following a
424 peripheral route (heuristic processing) to process information about the destination if
425 the tourism short video uses a third-person visual perspective, site-centric content and
426 emotional narration appeal (Liberman & Trope, 1998). Consequently, heuristic
427 processing enables the emotionally charged stimuli in the short video to further
428 enhance tourists' emotional experience and affect intensity towards the destination
429 (Moore & Homer, 2000; Zhang et al., 2014). Moreover, increased intensity of
430 affection is found to strongly stimulate individuals' impulse desire to visit the
431 destination (Kang, 2020). Based on the discussions above, we propose the following:

432 H4b: When an emotional narration message is presented, the congruity between
433 third-person visual perspective and site-centric content enhances travel intention
434 through affect intensity.

435 **3. Study 1: The congruity effect between visual perspective and visual content**

436 Study 1 was designed to test H1 and H2. A between-subjects design with 2 visual
437 perspectives (first-person vs. third-person) \times 2 visual contents (activity-centric vs.
438 site-centric) was employed in the experiment.

439 *3.1. Developing stimuli and pretest*

440 Based on a between-subjects 2×2 factorial design, we manipulated the visual
441 and content perspectives of four versions of tourism short videos about a local tourism
442 destination (see Appendix A for details). The duration time for each video was 52
443 seconds, which is in line with the average duration time of most promotional tourism
444 short videos. In order to avoid the potential bias of participants' previous knowledge
445 of destinations, a fictitious destination name was used in the short video.

446 Additionally, we executed a pretest by recruiting 191 participants to assess the
447 successful manipulation of the stimuli before the formal experiment. The short video's
448 visual perspective and visual content were examined by a 5-point bipolar scale (from
449 1 = 'first-person' to 5 = 'third-person'; from 1 = 'activity-centric' to 5 = 'site-centric').
450 Similarly, respondents were also asked to evaluate the perceived credibility and
451 familiarity of the video content (from 1 = 'not credible/familiar at all' to 5 = 'very
452 credible/familiar'). The results indicate a significant mean difference between the
453 first-person and third-person visual perspectives ($M_f = 1.83$, $M_t = 4.20$; $t = 12.71$, p
454 $< .001$). A significant difference also occurred between the activity-centric videos and
455 site-centric videos ($M_a = 1.67$, $M_s = 4.01$; $t = 13.27$, $p < .001$); thus, the manipulation
456 was successful. In addition, the perceived credibility of short videos was high ($M = 4$),
457 and all groups revealed insignificant differences ($F = .88$, $P > .05$). Perceived
458 familiarity with video content across all groups was also not significant ($F = .79$,
459 $P > .1$).

460 *3.2. Measurement, data collection, and sample*

461 The measurement of imagery fluency was composed of three items adapted from
462 Chang (2013) (Cronbach's alpha = .81). Travel intention was measured using three
463 items from Alvarez and Campo (2014) (Cronbach's alpha = .80). A 5-point Likert
464 scale (from 1 = strongly disagree to 5 = strongly agree) was used for items'
465 measurement (see Appendix D for details).

466 We recruited 470 participants through a leading research participants'
467 recruitment organization (Credamo). Participants were randomly assigned to one of
468 the four experimental groups and were asked to watch a short video promoting a
469 tourism destination before filling out the survey. The participants' demographics show
470 that female and male respondents accounted for 60% and 40%, respectively. Among
471 them, 34.9% of the respondents were between 18 and 24 years old, from 25 to 29
472 years old (28.9%), and between 30 and 39 years old (28.3%). Regarding travel
473 frequency, about 38.5% of participants travel 3-5 times every year. In addition, more
474 than half of the respondents (50.9%) spend 1-2 hours watching short videos on mobile

475 social platforms daily.

476 3.3. Results

477 3.3.1. Manipulation checks for the main study

478 Independent samples t-tests were performed for manipulation checks. Regarding
479 the manipulation of the visual perspective, the results showed that a significant mean
480 difference occurred between the first-person visual perspective and the third-person
481 visual perspective ($M_f = 1.76$, $M_t = 4.41$; $t = 25.62$, $p < .001$). For the manipulation of
482 the visual content, the results suggested a significant difference between the
483 activity-centric videos and site-centric videos ($M_a = 1.82$, $M_s = 4.31$; $t = 25.93$, p
484 $< .001$). Additionally, participants perceived the video to be highly credible ($M =$
485 4.43), and no significant difference existed regarding participants' perceived
486 credibility ($F = 1.93$, $P > .05$) and familiarity ($F = 1.15$, $P > .1$) of short videos across
487 all scenarios. Thus, the findings confirmed that the manipulations were successful.

488 3.3.2. Interaction effects between visual perspective and visual content

489 The two-way analysis of variance (ANOVA) shows a significant interaction
490 effect between visual perspective and visual content on potential tourists' travel
491 intention ($F(1, 466) = 20.13$, $p < .001$) (see Table 2). As also shown in Fig. 1, when
492 viewing activity-centric content, respondents reported higher travel intention in
493 response to first-person visual perspective as against third-person visual perspective
494 ($M_{f-a} = 4.19$, $M_{t-a} = 3.86$; $F(1, 230) = 11.97$, $p < .01$). Conversely, when viewing
495 site-centric content, respondents reported higher travel intention in response to the
496 third-person visual perspective as against the first-person visual perspective (M_{t-s}
497 $= 4.01$; $M_{f-s} = 3.74$; $F(1, 236) = 8.27$, $p < .01$). Therefore, these findings support the
498 hypotheses H1a and H1b.

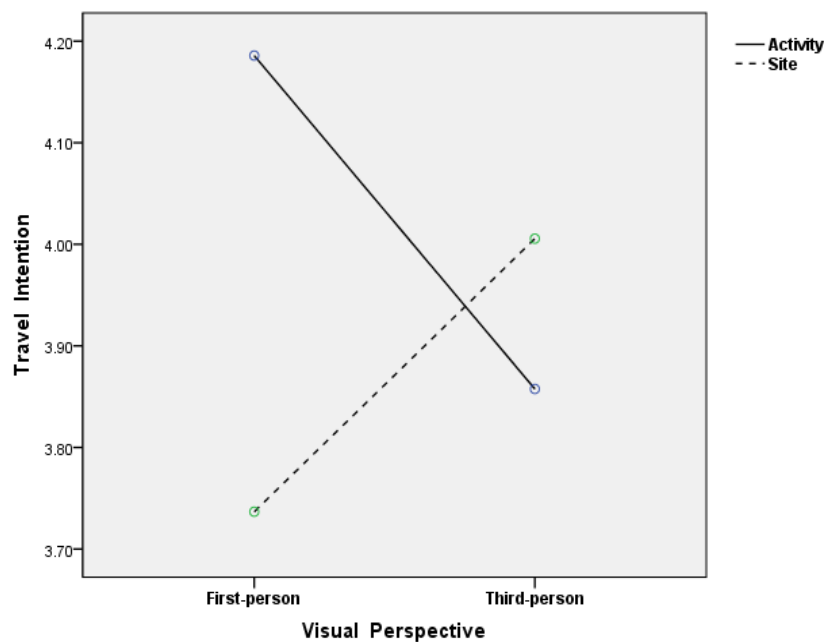
499 **Table 2**

500 ANOVA results of study 1.

Source	Df	Sum of squares	Mean Square	F	Sig.
--------	----	----------------	-------------	---	------

Visual perspective	1	0.105	0.105	0.202	0.653
Visual content	1	2.675	2.675	5.138	0.024
Visual perspective×Visual content	1	10.479	10.479	20.129	< .001
Error	466	242.595	0.521		
Total	470	7586.155			
Corrected Total	469	256.140			

501



502

503 **Fig. 1.** Interaction effect between visual perspective and visual content on travel
504 intention.

505 *3.3.3. Mediation analysis through imagery fluency*

506 Further, this study utilized a bootstrap approach to conducting the mediation test
507 of imagery fluency (Hayes, 2013; 5000 bootstrap samples, PROCESS Model 4). In
508 addition, travel frequency was used as a control variable. As predicted, imagery
509 fluency mediates the interaction effect of visual perspective and visual content on
510 travel intention (indirect effect = 0.08; 95% CI = 0.04 to 0.13, not including 0). This
511 result supports H2.

512 *3.3.4. Discussion*

513 As demonstrated in Study 1, results support our prediction that the congruity

514 between visual perspective and visual content increases the message effectiveness of
515 short videos. While some studies suggest that the first-person perspective is more
516 impactful than the third-person perspective (or vice versa) (e.g., Fiorella, Van Gog,
517 Hoogerheide, & Mayer, 2017; Wang, 2020), our study reveals the presence of
518 boundary conditions under which visual perspectives exert diverse effects with
519 different visual content. In other words, our study reveals that the adoption of a
520 specific visual perspective in video shooting can exert a greater influence on tourists'
521 travel intentions. Furthermore, Study 1 also validates our hypothesis that visual
522 messages congruent with audiences' construal levels increase imagery fluency,
523 facilitating mental constructions of meanings presented in short videos, which in turn
524 enhances travel intention.

525 **4. Study 2: Moderating role of narration message appeal**

526 Study 2 intended to test hypotheses H3 and H4. In line with Study 1, we applied
527 a between-subjects experimental design with 2 (first-person with activity content
528 *versus* third-person with site content) × 2 narration message appeal (rational *versus*
529 emotional), creating four experimental scenarios.

530 *4.1. Developing stimuli and pretest*

531 The same manipulations for visual perspective and visual content from Study 1
532 were utilized. For the manipulation of the narration message appeal of the short video,
533 we followed the approach used by Kim et al. (2019) (see Appendix B for details).
534 Specifically, before the experiment, a pretest involving 191 respondents was
535 conducted to verify the manipulation validity. The narration appeal was assessed by a
536 5-point bipolar scale that encoded 1 as 'rational' and 5 as 'emotional'. Results showed
537 that rational and emotional narration message appeal generated a significant
538 difference ($M_r = 2.61$, $M_e = 3.48$; $t = 4.42$, $p < .001$).

539 *4.2. Measurement and data collection*

540 The measurement of recollection (Cronbach's alpha = .68) comprised three items

541 developed by Sheen, Kemp, and Rubin (2001). Four items from Shiv and Fedorikhin
542 (1999) were used to measure affect intensity (Cronbach's alpha = .83). The three items
543 of travel intention (Cronbach's alpha = .82) from Study 1 were utilized to measure
544 respondents' behavioral intention. A 5-point Likert scale (from 1 = strongly disagree
545 to 5 = strongly agree) was used to assess these items (see Appendix D).

546 We recruited 458 participants through Credamo. Participants were randomly
547 assigned to one of the four experimental groups and were asked to watch a short video
548 promoting a tourism destination and then complete the survey. Specifically, 62.7% of
549 the participants were female compared to 37.3% male; respondents were aged 18-24
550 years old (42.6%), 25-29 years old (27.1%), and 30-39 years old (23.1%). In addition,
551 53.1% of participants go on holiday 1-2 times every year, and over half of them
552 (53.5%) spend 1-2 hours watching short videos daily.

553 *4.3. Results*

554 *4.3.1. Manipulation checks*

555 The results of the independent samples *t*-test show a significant mean difference
556 between first-person and third-person visual perspectives ($M_f = 2.06$, $M_t = 4.41$; $t =$
557 21.03 , $p < .001$). For visual content, activity-centric and site-centric content also
558 present a significant difference ($M_a = 1.92$, $M_s = 4.39$; $t = 24.65$, $p < .001$). For the
559 narration message appeal, rational and emotional narration appeal induced a
560 significant difference in mean values ($M_r = 2.43$, $M_e = 3.69$; $t = 10.23$, $p < .001$).
561 Lastly, the short videos were perceived as highly credible ($M = 4.21$), and there were
562 no significant differences concerning the perceived credibility of short videos across
563 all scenarios ($F = .85$, $P > .1$). Perceived familiarity with video content across all
564 groups was also not significant ($F = 1.42$, $P > .1$). Thus, the findings confirmed that all
565 manipulations were successful.

566 *4.3.2. Moderating effect of narration appeal*

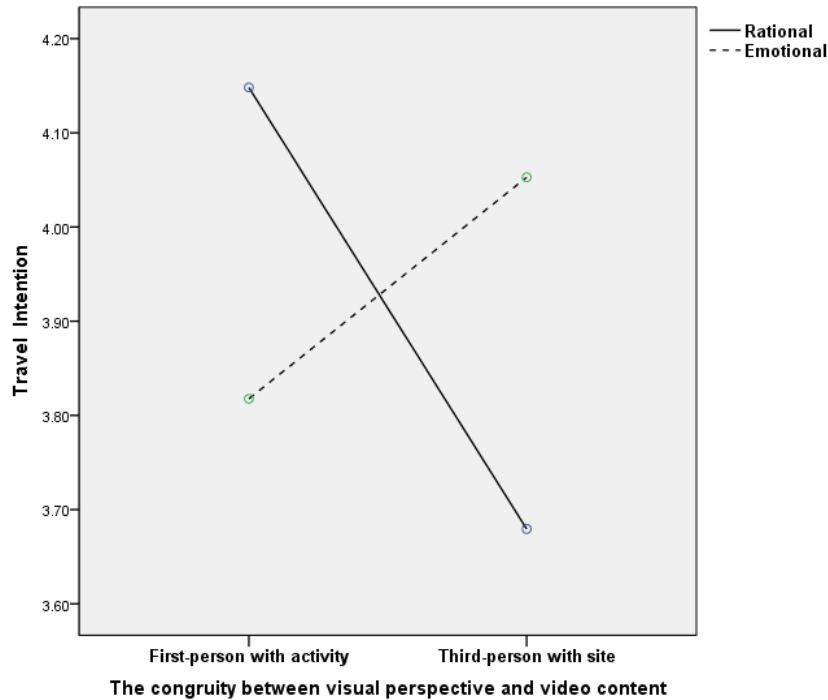
567 A two-way analysis of variance (ANOVA) was conducted to examine the
568 interplay between narration message appeal and the congruity between visual

569 perspective and visual content. Consistent with our expectations, a significant
 570 interaction effect was observed ($F(1, 454) = 26.48, p < .001$), supporting H3 (see
 571 Table 3 and Fig. 2). Results suggest that when showing activity-centric content using
 572 a first-person visual perspective to participants, rational (vs. emotional) narration
 573 messages induce a higher travel intention ($M_{f-a-r} = 4.15, M_{f-a-e} = 3.82; F(1, 232) =$
 574 $11.93, p < .01$). On the contrary, when participants were exposed to site-centric
 575 content using third-person visual perspective, emotional (vs. rational) narration
 576 messages fostered a higher travel intention ($M_{t-s-e} = 4.05, M_{t-s-r} = 3.68; F(1, 222) =$
 577 $14.50, p < .001$). Hence, H3a and H3b were supported.

578 **Table 3**

579 ANOVA results of study 2.

Source	df	Sum of squares	Mean Square	F	Sig.
The congruity between visual perspective and visual content (CPC)	1	1.549	1.549	2.893	0.09
Narrational appeal	1	0.051	0.051	0.094	0.759
CPC×Narrational appeal	1	14.175	14.175	26.477	< .001
Error	454	243.065	0.535		
Total	458	7339.395			
Corrected Total	457	258.476			



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Fig. 2. Interplay between narration appeal and the congruity between visual perspective and visual content on travel intention.

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4.3.3. Mediation analysis of recollection and affect intensity

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In addition, this study utilized a bootstrap method to separately detect recollection and affect intensity as two distinct mediation paths (Hayes, 2013; 5000 bootstrap samples, PROCESS Model 4). In addition, travel frequency was used as a control variable. In the emotional narration condition, the congruity effect between visual perspective and visual content on travel intention was significantly mediated by affect intensity (indirect effect = 0.34; 95% CI = 0.15 to 0.53, not including 0), thus validating H4b. However, contrary to our expectation, in the rational narration condition, the congruity effect between visual perspective and visual content on travel intention was not significantly mediated by recollection (indirect effect = 0.02; 95% CI = -0.09 to 0.14, including 0), thereby rejecting H4a.

594

4.3.4. Discussion

595

596

Study 2 shows that the congruity effects between visual perspective and visual content on travel intention were significantly moderated by narration message appeal.

597 Taken together with the results from Study 1, Study 2 revealed that rational and
 598 emotional narration message appeals could strengthen the congruity effect of visual
 599 perspective and visual content on travel intention. More importantly, findings provide
 600 preliminary evidence for the interaction effect between construal levels and
 601 information elaboration cues. Further, mediation analysis (Table 4) showed that when
 602 the narration message was emotional, affect intensity significantly mediated the
 603 congruity effect between visual perspective and visual content on travel intention.
 604 However, we found that when the narration message was rational, recollection did not
 605 mediate the congruity effect between visual perspective and visual content on travel
 606 intention. It is possible that, due to the short-time orientation and the entertaining
 607 nature of tourism short videos, tourists may mainly focus on immediate pleasures and
 608 therefore lack enough time or cognitive capacity to retrieve detailed information from
 609 memory (Holmes, 2021).

610 **Table 4**

611 The mediating effect of imagery fluency, recollection, and affect intensity.

Mediator	Indirect effect	BootSE	95% CI		Results
			BootLLCI	BootULCI	
Imagery fluency	0.0819	0.0241	0.0363	0.1317	H2 supported
Recollection	0.023	0.0581	-0.0874	0.1401	H4a rejected
Affect intensity	0.3362	0.0959	0.1525	0.5275	H4b supported

612 **5. Conclusion and implications**

613 *5.1. General Discussion*

614 Through two experimental studies, this research examined the effects of tourism
 615 short video visual presentation strategies on tourists' travel intention toward the
 616 destination. Study 1 confirmed that the promotion effect would be enhanced when the
 617 visual perspective matches visual content in producing the same construal level
 618 utilized by tourists. While past research implicitly suggested that potential causal
 619 relationships may exist between the presentation of tourism attractions and

620 individuals' mindsets (e.g., Byun & Jang, 2015), this study empirically demonstrates
621 that different ways of presenting attractions in tourism short videos lead to tourists'
622 diverse construal levels. Further, based on the CLT and cognitive fit theory, we extend
623 prior literature by uncovering how visual perspectives can be used to facilitate
624 individuals' abstract or concrete processing of visual content in order to produce
625 greater promotional effectiveness. The mediating role of imagery fluency further
626 confirms the previous notion that when individuals can easily generate imaginations
627 of the journey to the destination, their visit intention would be enhanced (Chang,
628 2013).

629 Based on the findings of Study 1, Study 2 further investigated whether the
630 congruity effect between visual perspective and visual content on travel intention was
631 moderated by narration message appeal. The results confirmed the moderating role of
632 message appeals in message persuasiveness, as suggested by prior literature (Lwin,
633 Phau, Huang, & Lim, 2014). We also provided empirical evidence to support the
634 notion that there is a possible interacting effect between individuals' construal levels
635 and information elaboration routes (Zhang et al., 2020). The examination of two
636 distinct mediators provided further understanding of the mechanisms underlying the
637 moderated effects. The results demonstrated that when emotional narration appeal
638 (heuristic cue) is introduced in the tourism short video, affect intensity plays a key
639 role in translating the impact of high-level construal processing on travel intention.
640 Meanwhile, these results jointly reveal that emotional cues can play a critical role in
641 influencing tourists' intention to visit a tourist destination through a tourism short
642 video, which can provide hedonic and emotionally immersed experiences associated
643 with the destination (Cao et al., 2021).

644 *5.2. Theoretical implications*

645 The present research makes several important theoretical contributions. First, our
646 study makes a worthwhile development to the CLT (Trope & Liberman, 2010) and
647 extension in the context of destination promotion through tourism short videos. While
648 most of the previous studies examined how construal levels are associated with the

649 framing of textual messages (e.g., Hernandez et al., 2015; Wang & Lehto, 2020), we
650 examined how different visual framing strategies in tourism short videos elicit
651 tourists' different construal levels and jointly impact their travel intention. We extend
652 extant literature by empirically demonstrating that the effectiveness of tourism short
653 video promotion depends largely on how visual perspectives and visual content could
654 match individuals' mindsets to produce congruent construal levels of information
655 processing.

656 Second, based on an integration of theoretical frameworks, including the CLT
657 and ELM, this study instructs a more holistic sight of how different visual and verbal
658 components of short videos interact to produce combined effects. The results
659 regarding the interplay between construal levels and information elaboration cues
660 contribute to understanding how individuals rely on different routes (central or
661 peripheral) of information elaboration to form judgments with abstract or concrete
662 mindsets. Moreover, while previous studies on visual elements in short videos
663 primarily consider individuals' visual perception of pictured objects in the aspect of
664 senses (e.g., Fiorella & Mayer, 2018; Wang, 2020), our research deepens the
665 understanding of visual effects by associating it with individuals' elaboration on
666 verbal cues.

667 Finally, this research provides a deeper understanding of the underlying
668 mechanisms through which the interactions between visual and verbal elements in
669 tourism short videos produce favorable effects. We highlighted the key role of
670 imagery fluency in explaining how congruent construal levels induced by visual
671 perspective and visual content enhance tourists' travel intention, providing a deeper
672 understanding of the underlying mechanism of the interaction of visual elements
673 (visual perspective and visual content). While prior literature mainly investigated that
674 imagery fluency was produced by information content alone (e.g., Flavián et al., 2017;
675 Orús et al., 2017), we contribute to this line of research by showing that imagery
676 fluency is largely dependent on the match between visual perspective and content.
677 Another thing worth noting is that this study throws the spotlight on the mediating

678 role of affect intensity, enhancing our understanding of the underlying mechanism of
679 the interaction between the abstract construal mindset (induced by the third-person
680 perspective and site-centric content) with heuristic cues (i.e., emotional narration)
681 leading to favorable travel intention. These findings enhance our understanding of the
682 intense emotions generated by exposure to affect-laden stimuli, which may be an
683 important predictor of message persuasion (Moore & Homer, 2000; Zhang et al.,
684 2014).

685 *5.3. Managerial implications*

686 Several valuable implications are also offered to advertisers, destination
687 managers, and short video practitioners, especially in the tourism sector. First, our
688 results suggest that destination marketers should carefully design the short
689 promotional video in terms of their visual and verbal elements to enhance their
690 effectiveness. It is important to note that short videos must make good use of shooting
691 techniques to attract tourists' attention at first glance. Specifically, the visual
692 perspective should be considered an artistic and representational tool that can
693 significantly affect tourists' cognitive and emotional reactions. This study shows that
694 destination marketers should clearly determine pertinent content display with distinct
695 visual perspectives. According to our results, when presenting tourists with
696 activity-centric content (e.g., roller-coaster riding or swimming), the utilization of
697 first-person visual perspective by showing individuals' body parts (e.g., hands or feet)
698 can help to visualize video content from tourists' own eyes and rapidly capture their
699 attention, thus resulting in better promotion effects. Meanwhile, in situations where
700 site-centric content (e.g., lakes or buildings) is presented, advertisers should adopt the
701 third-person shooting strategy by placing tourists in the position of a spectator to
702 appreciate the tourist destination.

703 Furthermore, given the key mediating role played by imagery fluency, marketers
704 can optimize the display format of tourism short videos to help tourists better imagine
705 and comprehend visual content by creatively applying various filming skills such as
706 long and short lens, zoom lens, depth of field techniques, as well as over-the-shoulder

707 angles. Beyond this, marketers should also ensure an imagery match between contents
708 and other visual cues such as color, design layouts or filters. In addition, using
709 familiar images and words, popular hashtags, easy-to-read font, or high-quality
710 pictures may be an effective way to improve imagery fluency, thus enhancing tourists'
711 engagement with the short video.

712 Finally, destination marketers should be cautious about the message appeals
713 embedded in narration. If marketers want to present tourism activities that are shot
714 from a first-person visual perspective, using rational narrations to introduce the
715 tourism destination is likely to be effective. Specifically, rational narrations should
716 involve more functional and practical information to enhance audiences' systematic
717 evaluation of the utilitarian benefits of the destination. In contrast, if marketers want
718 to showcase tourism scenery that is shot from the third-person visual perspective,
719 using emotional narrations is most likely to be effective. For example, marketers can
720 try to catch audiences' interest by appealing to emotional cues, such as
721 empathy-inducing fairy tales, in an attempt to help tourists develop emotional bonds
722 with the destination from heuristic cues. In addition, given the key mediating role of
723 affect intensity, practitioners could creatively utilize acoustic elements (e.g., sound
724 effects) to enhance tourists' emotional responses when watching the short video.

725 *5.4. Limitations and directions for future research*

726 Even though meaningful theoretical and managerial implications are discussed
727 above, a few limitations remain and could be addressed by future studies. Firstly, our
728 study mainly focused on a single visual perspective for each short video. Given that
729 previous studies argued that presenting information from different perspectives can
730 convey more information to consumers (Jiang, Adaval, Steinhart, & Wyer, 2014),
731 further research might consider how the integrated usage of first-person and
732 third-person perspective influences consumers' decision-making, especially in the
733 travel and tourism context. Second, in the present research, we only considered two
734 major visual content types: activity-centric and site-centric. Follow-up studies are
735 motivated to explore the effects induced by other types of visual content when

736 combined with different visual perspectives. It would also be valuable to explore the
737 different impacts of horizontal and vertical designs of short videos on promotional
738 effects. Future research is also suggested to explore the different effects of diverse
739 contents involved in narration messages. Third, while we focused on the mainstream
740 promotional tourism short videos nowadays, there still exist other types of tourism
741 short videos (e.g., pure scenery videos and vlogs generated by tourists). Future studies
742 are thus suggested to examine the appropriate shooting strategies for different types of
743 tourism short videos. Last but not least, the current study only utilizes a sample from
744 one geographical location, which may prompt concerns about external validity.
745 Nowadays, short videos have gained global popularity, and thus cross-cultural studies
746 are encouraged to enhance the generalizability and validity of research findings.
747

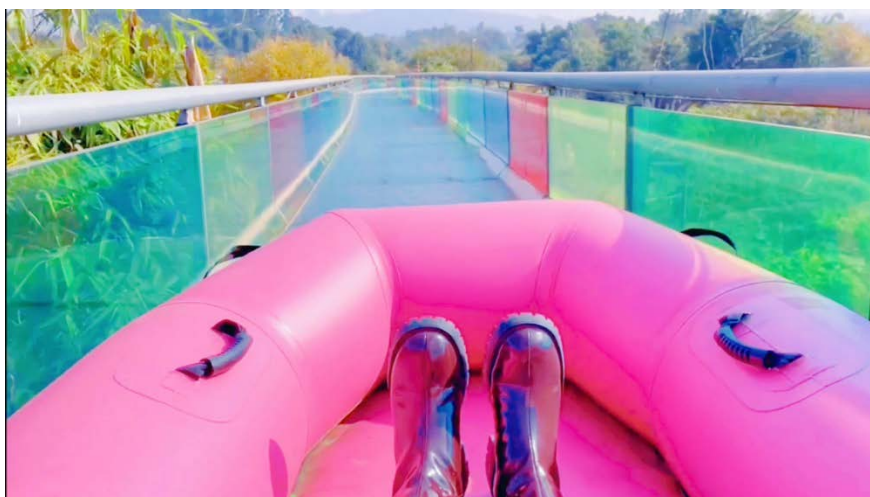
748 **Appendix A. Manipulation for visual perspectives and visual content**

749 Figures A1-A4 present examples of the four short video frames with different
750 visual perspectives (first-person vs. third-person) and visual content (activity vs. site)
751 used in Study 1. Full videos can be accessed through links provided in Appendix C.

752 For manipulation of the visual perspective, the first-person condition was shot
753 from the actor's perspective, facilitating participants to feel that they are actually
754 experiencing these tourism activities or sites. In the third-person condition,
755 participants were treated as observers, and the short video presented them with
756 someone experiencing the tourism destination.

757 For the manipulation of visual content, the activity-centric condition mainly
758 presented tourism activities that require high involvement of tourists, such as roller
759 coaster riding and swimming. The site-centric condition mainly presented sightseeing
760 tourism attractions such as architecture, flowers and sculptures. To minimize the
761 impact of differences in attractions presented in activity-centric and site-centric short
762 videos, we chose to show the same attractions in both conditions with different
763 perspectives.

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Figure A1. Example of a first-person perspective with activity-centric content



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Figure A2. Example of a third-person perspective with activity-centric content

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Figure A3. Example of a first-person perspective with site-centric content

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Figure A4. Example of a third-person perspective with site-centric content

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788 **Appendix B. Manipulation for narration message appeals**

789 The rational narration appeal mainly describes the functional aspects of the
790 tourism destination and/or potential utilitarian benefits using factual data (e.g. 1km
791 long glass waterslide with fully transparent glass design). The emotional narration
792 appeal mainly describes the emotional fulfillment that the destination would bring to
793 tourists (e.g. exciting and pleasant experience with a glass waterslide). Before
794 developing the voice-over narration, we created both a rational narration script and an
795 emotional narration script for short videos. To avoid bias towards voice narration, we
796 followed previous studies to use simulated human voices from the video editing
797 software to convey narration messages more correctly and clearly (Kang & Gretzel,
798 2012). Full videos can be accessed through links provided in Appendix C.

799 **1. Rational narration for activities:**

800 The destination offers plenty of attractions to keep you entertained all day. The
801 1km-long transparent Glass Waterslide is extremely fast, while the professional slide
802 design can keep the water off your clothes. With the help of a height difference, you
803 can take the Ziplining to get a great view of the park. Named after colorful shapes and
804 lines composed of seven colors, the Rainbow Slide provides various gameplay of
805 spinning, downhill sliding, and crashing from its formation on the slope of the hill.
806 Besides, the 360-degree Roller Coaster raises your heart rate back and forth slides.
807 Come to take a cruise along the artificial Watercraft Loop, you can enjoy the blue
808 ocean at closer quarters under the guidance of experienced drivers. If you want a
809 relaxing time, going for a swim in the spacious pool with a constant water
810 temperature and clear water is a good choice. You can also go to the animal paradise,
811 engage in animal feeding and learn about the living habits of different animals.

812 **2. Emotional narration for activities:**

813 This is a paradise full of fun because all attractions here are unique and creative. The
814 Glass Waterslide can bring you great joy as if you are walking through a jungle, and
815 such a wonderful experience will let all the troubles from life and work go away. You

816 can also experience the novelty of flying through the air when taking Ziplining with
817 fast speed and full excitement. Painted with seven colors, the Rainbow Slide makes
818 you just feel like being surrounded by colorful clouds, which is so heart-pleasing and
819 a feast for your eyes. The Roller Coaster takes you straight up into the clouds, which
820 is extremely exciting and challenging. After a cruise on the Watercraft, you will
821 experience the endless fun and the thrill of moving about freely and quickly. Then
822 please enjoy a good swimming time, relax your body and mind, and embrace the
823 refreshingly cool water world. In the animal paradise, you can enjoy an intimate time
824 with rabbits, goldfish and many other animals, which brings you a sense of romance
825 and innocence of childhood.

826 **3. Rational narration for sites:**

827 You can appreciate the beautiful scenery here. In the animal paradise, you can see
828 alpacas, camels and a pond of goldfish with various colors such as red, gold and white.
829 In addition, a garden covering 3,000 acres was planted with all kinds of flowers, such
830 as roses, chrysanthemums, garden sage, and so on. Different flowers bloom in
831 different seasons, thus you can visit here at any time without the need to worry about
832 missing the flowering. Some of the flowers are used not only for ornamental purposes
833 but also for medicine. The next site is the Sail Lane, which is composed of tens of
834 thousands of sails and reaches a height of 30 meters, covering a large area that can
835 accommodate nearly 100 people. Named after a cluster of swings decorated with
836 strips of colorful ribbons, the Colorful Swing is also known as a tourism attraction.
837 Lastly, next to the scenic gates, you can see a marble sculpture carved into a rose fairy
838 standing still there.

839 **4. Emotional narration for sites:**

840 Welcome to the fabulous and fantastic world. There is an animal paradise where you
841 can say hello to these cute and lovely animals and calm down to feel the harmony
842 between man and nature. It is a fairytale castle filled with a variety of flowers, such as
843 beautiful lilies, fascinating chrysanthemums and romantic garden sage. Walking in the

844 park is like being in a sea of flowers, more interestingly, every shot you take here is a
845 perfect frame so that you can make your friends envious when sharing these pictures
846 on your Wechat Moments. When you go to the Sail Lane, it is said, “when the sails
847 are there, the gods are there; when the sails blow every time, it is a chanting prayer
848 with blessings.” As the colorful streamers flutter in the wind like colorful waves, the
849 Colorful Swing brings you a sense of refreshing coolness and delightfulness. The
850 story of Snow White reappears here, encountering the rose fairy in childhood
851 memory!

852

853 **Appendix C. Available materials online for all experimental scenarios**

	Scenarios	Online link
Study 1	First-person with activity	https://b23.tv/i4a7NYZ
	Third-person with activity	https://b23.tv/LcDnImT
	First-person with site	https://b23.tv/pqXnVYr
	Third-person with site	https://b23.tv/UwrmpL4
Study 2	First-person with activity with rational narration	https://b23.tv/e7VhI4l
	First-person with activity with emotional narration	https://b23.tv/1neYQnj
	Third-person with site with rational narration	https://b23.tv/5yAez2F
	Third-person with site with emotional narration	https://b23.tv/Snbd0pm

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855

Construct, items	Source
<i>Imagery Fluency</i>	
It was not difficult for me to imagine the depicted video scenes in my head	Chang (2013)
It was easy for me to generate mental images the video presented	
It was quick for me to generated images of the video scenes	
<i>Recollection</i>	
As I remember the contents of the short video, I feel as though I am living the experience	Sheen et al. (2001)
As I think about the contents of the short video, I can actually remember it instead of just knowing it	
As I remember the contents of the short video, I feel that I travel to the time of the event as a participant rather than an observer	
<i>Affect Intensity</i>	
I could generate a desire to approach the destination	Shiv and Fedorikhin (1999)
I felt a strong, overwhelming urge to enjoy the beautiful scenery at the destination	
I felt an impulse to enjoy the beautiful scenery at the destination	
My emotion was aroused when I was watching the short video	
<i>Travel Intention</i>	
I plan to visit this destination in the near future	Alvarez and Campo (2014)
I am willing to choose this destination for my future holidays	
Compared other similar destination, I would rather visit this destination	

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