

Analysis of the factors influencing the immersion experience of video art expression in slow-paced food short videos for audiences in Chinese first-tier cities

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Abstract. With the rapid development of society, slow-paced food videos are becoming more and more popular among people living in fast-paced first-tier cities. They are taking the time to watch this kind of video to immerse themselves in it for solace. For video creators, How to immerse the audience in the video is the fundamental problem they have been studying. This study is based on the questionnaire method and the regression analysis. The critical contribution of this work is the verification of the form of visual presentation, which creators frequently use in slow-paced food videos. The factors affecting the audience's immersion experience in low-paced food short videos are sorted into three types: time-lapse photography multi-angle camera editing and slow editing. All three are prominent and easy to capture in images, which generate emotional feelings for the audience. In addition, the current user needs are mainly curiosity and mental comfort. Besides, sensory immersion is the main way to immerse.

Keywords: short food videos, image language, immersion theory, perceptual value.

1. Introduction

1.1 Research Background

The rapid development of digital technology and 5G has brought about a surge in the volume of short video users. In recent years, the production concept of artisanal and refined production has gradually been recognized and implemented in the online video industry, and the quality of programs has improved significantly. With the support of quality content, video websites have started to optimize their business models and encourage the output of quality short-form video content through various means to increase the proportion of short-form video content and increase user stickiness. In contrast, in the early days of the professional short-form video app, the vertical segmentation of short-form video has seen the emergence of food short-form video. It has become one of the most popular short-form video genres by its high life coupling and large audience base. However, with the continuous development of society, the accelerated pace of life has prompted people to prefer to use the fragmented time to contact the videos.

Life pressure gradually increased, especially for urban workers, and the pressure of work and life is gradually increasing, prompting people to prefer to spend fragmented time with videos. The slow-paced food videos are usually narrated relatively gently and build up scenes that people aspire to but do not often see in life, such as the quiet countryside or leisurely decorated houses. This kind of video present the preparation and tasting of food in beautiful images, which are highly popular among people who are short of time in the city. Consequently, the slow-paced food video genre has become popular by its calm and slow narrative rhythm and excellent impact. The theme and style of slowing down fast-paced life meet people's inner needs in the fast-paced era. The effective spread of short food videos is based on empirical studies investigating how successful individual creators or programs are in shooting and editing.

1.2 Research Objective

Previous studies have reported on the artistic expression of image language in short videos. However, fewer studies focused on the condition of the food category. Most of them have summarized

the image language of short videos in the food category from the perspective of the individual creators [1] [2] [3]. And the following deficiencies exist.

(1) The study only analyses and summarises the video content, ignoring the audience experience from the creator's point of view, and is not convincing in its analysis of the impact of the images on the audience.

(2) The study of individual IP focuses more on the overall presentation of the image but does not study the specific fragment of the video's image expression and the spread effect it creates based on a single theme.

Therefore This research will focus on the unique features of the visual language of this type of video that distinguish it from other short videos and collect feedback from users to explore the role of visual language design and situational media communication in reconstructing the spatial scene. This paper will also analyze and make hypotheses, test the hypotheses through questionnaires and regression analysis, and draw a correlation between the artistic expression of this type of video and the audience's immersion.

1.3 Importance of Research Question

For example, almost all of Li Ziqi's short videos are narrated by fixed shots. A key issue in slow food short videos is whether the audience can perceive the meaning conveyed by composition and techniques—Rudolf Arnheim against using "Lenovo" and "empathy" to explain the expressive forms of art. The art form was put forward to perform certain emotional factors. Visual brain regions depend on the perception of the style itself and reactions to these styles [4]; therefore, slow-paced food short video audience for this kind of scenario preference factor built by video image language is very interesting. The outcome will provide a paradigm and tendency for the subsequent development of such videos.

2. Literature Review

2.1 Slow-paced category of short videos

The spread of short videos is slowly expanding in the field of short videos, where "fast" wins, combined with the accelerated pace of life and work. However, nowadays, people are under more and more pressure, especially young people in the modern city; the pleasant and natural slow-paced idyllic life is becoming more and more widely accepted and loved by this group of young urbanites. Zhang Ting believes that short videos are more intuitive and easy to understand than long and complex ones. The video of Li Ziqi is also a good example of the "idyllic lifestyle"[5]. In evaluating the slow-paced videos, Fan Yue also believes that the videos are a snapshot of slow-paced life, real and life-like, easily moving viewers and giving them a strong sense of vicariousness [6].

The rise of short videos has been attributed to the popularity of mobile smart terminals. Based on the usage habits of smartphones, people swipe their fingers when watching and jump to the next video after more than ten seconds of viewing, getting used to a fast-paced and fragmented viewing style. Mei Siyu et al. argue that Li Ziqi's short videos are close to the slow-paced traditional viewing habits and subliminally spread knowledge to improve the image of short videos as fickle and fake video carnivals [7].

2.2 Immersion theory

Csikszentmihalyi believed that when people are fully engaged in an activity, concentrating on the situation and filtering out irrelevant perceptions, they enter a state of immersion, which he called 'mind flow'. In this state, people achieve an extremely pleasurable physical and mental state. He called it 'flow' and argued that one achieves an extremely pleasurable sense of well-being and fulfilment in this state [8].

As applied to film and television, William Lidwell refers to immersive video narrative as immersive narrative, which has become a hot and debated new narrative language [9]. Immersion

uses human sensory and cognitive experiences to create an atmosphere that allows participants to focus on the target scenario created by the designer and forget about the real world.

2.3 Scene Communication Theory

In *The Coming Scene Age: Mobile, Sensing, Data and the Future of Privacy*, Robert Scoble argues that mobile devices, social media, big data, sensors and location systems are the "five forces of the scene" of the mobile Internet, creating a content scene that will help each individual feel more present than ever before [10]. The content scenes created will help each individual feel more present than ever before.

In essence, scenario-based communication is personalized communication in a limited context. In this regard, Peng Lan also pointed out that compared to Internet communication in the PC era, the significance of scenes in the mobile era has greatly developed. The essence of mobile communication is scenario-based services, i.e. the perception of scenarios and the adaptation of information [11].

To illustrate, Wang Xingwan says in his research that the old house is a symbol of the countryside and that when a house built on a mountain is shown in his work, local people will feel very close to it. In contrast, users outside the local community will be full of imagination and longing for this kind of rural house under his worldly camera language [12]. Focusing on creating scene-based content can strengthen the scene-based connection between short videos and users and enrich their scene-based experience. The demand for scene-based production also generates cultural consensus, bringing great significance to cultural dissemination and emotional ties.

3. Theoretical Arguments and Hypotheses

IJsselsteijn et al. classify presence from both a physical and a psychological perspective as "Spatial Presence" and "Social Presence" are two types of presence. Social presence refers to being present with others in psychological space, while spatial presence is the feeling of being present in physical space as if things were in front of you [13]. Immersive video design creates a sense of presence to create a mind-flow effect on the viewer. In the overall loop of artistic creation, content dissemination and audience reception, short-form video content must be fully reconstructed based on the characteristics of media technology, using the advantages of the medium and appropriate video language to reconstruct the sense of reality. Therefore users can have access to truly immersed in the perceptual experience of the video.

From the point of view of video creation, the first thing is to fully mobilize the user's sensory vision and stimulate the user in layers of video content in the multiple constructions of content elements. Furthermore, through the link between the language of the video and emotional expressions, users can find their emotional points in the video in terms of emotional seeking and aesthetic acceptance. Then they can invest in and accept the artistic expression of the video in the context shaped by the video, which results in a high level of interaction. The stronger the sense of empathy and demand, the more likely they will experience the sense of presence brought about by slow-paced food short videos.

3.1 Lens Selection and Creative Techniques

Within a particular theme, the video creator chooses a specific camera technique to present the viewer with the right image to bring the video presentation to life, often depending on what he or she wants the viewer to see. By choosing different scene compositions and camera techniques, the viewer can become more interactive with the food in the picture.

The use of fixed and motion lenses is also very flexible in this type of video, with Li Ziqi's short videos almost always using fixed lenses for video narrative. In contrast, Nikki often uses motion lenses such as panning lenses when showing dishes or some of the empty shots. Fixed shots allow viewers to focus on what the filmmaker wants them to notice when watching the video, avoiding being distracted by other factors. It can improve the viewer's cohesion and concentration and set off

the quiet feeling of the food being filmed, thus forming a soothing emotional expression. By showing this quiet and relaxing emotional expression, the scene makes it easier for people to immerse. It is easier to immerse oneself in the quiet atmosphere, which is more suitable for Li Ziqi's video and personal style, unlike Nikki, which is more urban and uses breathable handheld shots to add energy to the video content complementing each other. The use of panning is also used to showcase the food, control the pace and convey emotion through spatial scheduling, and infect the audience.

Two camera techniques are common in this type of video - the rising shot and the time-lapse.

Slow-motion footage is a special technique of visual expression, which is inevitably highlighted in the movement of people or objects. In slow-motion food videos, the state of the ingredients is shown dynamically in slow-motion, fully attracting the audience's attention and stimulating their senses. Emphasizing the details and textures of the food and artistically portraying the freshness of the food allows the audience to have a more authentic food experience.

Time-lapse photography can present a wonderful sight that cannot be seen in real life by presenting the whole picture of the slow change of food in a relatively short period. Whether the growth of a crop from seed to plant in Lee's video or the process of food cooked in the oven, all are presented in just a few seconds, bringing a strange sensory stimulation that makes the audience seem to experience the same length of time as the making food process.

3.2 Selection of scenery and camera angles

Gao Qin thinks that close-ups are mainly used to show the detailed features of people or objects closer to the viewer than close-ups, bringing a special visual experience [14]. To bring out the best in food, the creators of slow-paced food videos often choose a wide range of scenes to present the texture of the food, show the cooking process through flexible camera angles and use camera techniques to enhance the taste of the food.

Food videos are ideal for close-ups to show the lustre and detail, and presenting the finalized food in a large close-up will greatly satisfy the viewer's interest and give them a sense of psychological satisfaction. In addition, the proximity and long focal lengths result in a small depth of field, while the bokeh highlights the subject and draws the viewer's attention to it, and many food bloggers use this form of a shot to present their food. According to classical immersion theory, the core feature of immersion is the high degree of integration between the subjective consciousness of the person and the content of the object, with the attention automatically blocking out all information outside of the object so that all of the person's mind is concentrated on one point [15]. When the only real view on the screen is a close-up of the food, it makes the person's attention very focused and cohesive, making it easier for them to enter a state of concentration.

Immersion also relies to a certain extent on the real sense of immersion from the perspective of the characters. Hence, the angle of the video creator implies that the image contains a specific meaning for the most part. In a slow-paced food video, the cooking aspect of the food is of paramount importance. The use of overhead and first-person perspectives in the handling and processing ingredients is frequent.

The overhead angle is very conducive to illustrating the categories of ingredients to the viewer with clarity and a sense of omniscience from top to bottom. It is also used to show the full colour of the flat dishes. Creators also used a contrasting personal point of view to film. At the same time, the dislocation makes the user feel as if the hands in the video are their own, as if they are in the kitchen making the food themselves. The sense of immersion pulls them in quickly. The immersion of being there quickly draws them into the film's emotion. During the cooking process, the viewpoints characters and the audience outside the drama are combined to present the details and processes of cleaning, reshaping, stir-frying and steaming in a multi-angle manner [16]. Through a wide variety of perspectives, the audience can truly experience the process and final presentation of the food in all directions and at multiple levels, giving them a deeper and more concrete perception.

3.3 Tone selection and image presentation

The internal and external rhythm of slow-paced food short videos are relatively slow. Usually, each short video revolves around a theme to do a small number of dishes, the content narration, the camera itself, the rhythm of the camera movement is relatively slow. The rhythm of post-editing is also much slower compared to other short videos. In this kind of video, 3 to 4s long shots are more common in the film, and the part of ingredients production is relative. The pace of the editing is accelerated. The whole is slow and fast, with a lightness of touch. The use of empty shots is also the finishing touch to this type of video. Empty shots are scenic shots that set the mood, create a mood, express feelings and other artistic effects in the video. Usually, these shots are very delicate and beautiful in the video. The theme of food or related to emotion has a very important role in shaping the sense of immersion.

Light and shade have a great impact on the presentation of the image, especially for food presentation. For example, side light can enhance the distribution of shadows on the food, which helps to increase the three-dimensional sense of depth. Presenting the full picture of food with scattered light can increase the food gloss, colour and lustre, making the food look delicious. And in the video is also often found to use the flow of light and shadow to add dynamics to the static food picture, making the picture more. The use of light flow is also often found in videos to add dynamics to static food images, making them richer.

For example, Li Ziqi's videos focused on traditional Chinese cuisine, with a strong sense of coolness and a wide range of modal colours, low in saturation and brightness. In contrast, Nikkei's videos have a modern, Japanese style, with more bright yellow colours and low saturation and high brightness. Each creator's style matches the colour palette, giving a unique and personal expression and enhancing the user's impression and feeling.

Based on the research and arguments above, the following two hypotheses are formulated:

1) Lens Selection and Creative Techniques

H1: Fixed shots can positively influence the immersion of users of slow-paced food short videos

H2: Panorama shot can positively influence the immersion of users of slow-paced food short videos

H3: Slow motion can positively influence the immersion of users of slow-paced food short videos

H4: Time-lapse photography can positively influence the immersion of users of slow-paced food short videos

2) Selection of scenery and camera angles

H5: Close-ups can positively influence the immersion of users of slow-paced food short videos

H6: Overhead shots can positively influence the immersion of users of slow-paced food short videos

H7: POV footage can positively influence the immersion of users of slow-paced food short videos

H8: Multi-angle camera editing can positively influence the immersion of users of slow-paced food short videos

3) Tone selection and image presentation

H9: Slow-paced editing can positively influence the immersion of users of slow-paced food short videos

H10: Empty-camera images can positively influence the immersion of users of slow-paced food short videos

H11: The use of light in food images can positively influence the immersion of users of slow-paced food short videos

H12: Unique image tones can positively influence the immersion of users of slow-paced food short videos

4. Method

4.1 Research Design

A questionnaire that included the three perceptions—Lens Selection and Creative Techniques, Selection of scenery and camera angles and Tone selection and image presentation—was developed to test the hypotheses. This research required enthusiastic participants with slow-paced food short videos in Chinese first-tier cities to assess the items on a 5-point Likert scale (1 = Strongly disagree, 5 = Totally Agree). It took image language as the independent variable and the audience's immersion feeling as the dependent variable for regression analysis. Questions are divided into three parts. All these questions are to verify whether these image languages are observed by the audience and affect the audience's sense of immersion.

4.2 Data Collection

The experimental scene of the study was set in the online watching environment of a research company (Credamo) in China. Young people, current university students between 18 and 30, were selected as the test sample. The survey is limited to people who answered 3-5 (Totally Agree, Partially Agree, and Neither Agree or Disagree). Part of the data was deleted due to the short answering time or other unqualified situations. According to the research design, a total of 178 questionnaires was eventually collected for this study, with 150 valid questionnaires.

The sample characterization is shown in Table I. The sample is mainly composed of females (66%) as respondents. The main audience group is between 18 and 40 years old, and students account for 40%.

Table 1. Sample Characterization

Category	Options	Frequency	Percentage
Age	Under 18 years old	0	0
	18 to 30 years old	92	0.6133
	31 to 40 years old	52	0.3467
	41 to 50 years old	6	0.04
Gender	Male	51	0.34
	Female	99	0.66
City	Beijing	83	0.5533
	Shanghai	67	0.4466
	Students	60	0.4
Occupation	Commercial or service industry personnel	6	0.04
	Professional and technical staff	27	0.18
	General clerical staff	27	0.18
	Administrative staff	15	0.1
	Individual business people	1	0.0067
	Various types of managers	13	0.0867
	Private business owners	1	0.0067

As for the viewing habits and preferences of the users, it can be concluded that they prefer to watch during meals (56%) or before going to bed (58%). Regarding viewing reasons and preferences, it can be concluded that learning how to make food (21.3%) and satisfy their curiosity about strange food (20.5%). In comparison, their preferred style is delicate and beautiful (18.4%), innovative (19.1%) and healing (18.5%).

4.3 Data analysis

The questionnaire was distributed on a large scale, and SPSS27.0 and other data analysis software was used to analyze the data collected by the questionnaire. Descriptive analysis, reliability analysis,

effect analysis, and correlation analysis for analysis were used in this paper. The reliability analysis of the questionnaire is to investigate the reliability of the questionnaire measurement, which refers to the internal consistency of the measured results.

5. Result

5.1 Reliability and Factor Analysis Result

In order to ensure the accuracy of empirical data, Cronbach's α value was used to test its reliability. A total of 150 sample data were collected. The reliability test result, namely, the reliability value of the overall scale, was $0.781 > 0.7$, indicating that the scale in this questionnaire had good reliability for analysis.

Table 2. Reliability Analysis

Cronbach's Alpha	N of Items
0.781	12

The validity test of the scale is to prove better than the questionnaire is suitable for this empirical study. Factor analysis can test the validity to see whether the scale structure classification is reasonable.

Table 3. KMO and Bartlett's Test

Indicators	Numerical values
Sample size	150
KMO values	0.7411
Bartlett's spherical value	425.58
Bartlett's spherical test degrees of freedom	149
Bartlett's sphericity test p-value	0

From the above table, the KMO value of 0.7411 is greater than 0.7, Bartlett's spherical test $P = 0 < 0.05$. Therefore, the Bartlett sphericity test has significance.

5.2 Descriptive Data

The questions are presented in Table II, showing the percentage of each image language selected by the respondents and demonstrating how much the image's language impacts them.

Table 4. Descriptive Data of Images Language

Image Language	Totally Agree	Partially Agree	Neither Agree nor Disagree	Partially Disagree	Strongly disagree
Q1	23. 33%	58. 67%	14%	4%	0%
Q2	36.67%	45.33%	12%	6%	0%
Q3	43. 33%	52%	4%	0. 67%	0%
Q4	31. 33%	56. 67%	10%	1. 33%	0. 67%
Q5	54%	42%	4%	0%	0%
Q6	30. 67%	47. 33%	18%	3. 33%	0. 67%
Q7	28. 67%	54%	12. 67%	4. 66%	0%
Q8	44%	47. 33%	6. 67%	2%	0%
Q9	30. 67%	51. 33%	14%	4%	0%
Q10	36. 67%	46. 66%	9. 33%	6. 67%	0. 67%
Q11	35. 33%	56. 67%	7. 33%	0. 67%	0%
Q12	36%	57. 33%	6%	0. 67%	0%

5.3 Regression Data

The visual image language factors affecting user immersion analyzed in the main text of this paper were all verified to be positively communicated to the audience. In the regression analysis, they were planned into three models according to the classification of image language, Q1-Q4 for lens immersion, Q5-Q8 for angular immersion and Q9-Q12 for picture immersion, with the user mind-flow effect coefficient as the dependent variable and the visual image language coefficient as the independent variables for regression analysis.

The data can be concluded that in the three models, Q4, Q8 and Q9, the p-value test is less than 0.05, the coefficient regression values are significant. Therefore H4, H 8 and H 9 are valid. In conclusion, using time-lapse photography, multi-angle switching shooting, and slower editing rhythm will significantly influence users' immersion in watching such videos. Compared with other photography techniques, these images are more exaggerated and more likely to appeal to non-professional audiences.

Table 5. Coefficients of Lens Selection and Creative Techniques

Number of samples	R-side	Adjusted R-side	F-value	AIC value	BIC value
150	0.0972	0.0723	3.9027	294.5217	309.5749
Parameter name	Coefficient	Standard error	t-value	P-value	[0.025 0.975]
Intercept term	2.5894	0.4952	5.2287	0	1.6106 3.5682
Q1	0.0807	0.0743	1.0858	0.2794	-0.0662 0.2276
Q2	0.0521	0.0639	0.8164	0.4156	-0.0741 0.1784
Q3	0.1258	0.0915	1.374	0.1716	-0.0551 0.3066
Q4	0.181	0.079	2.2906	0.0234	0.0248 0.3372

Table 6. Coefficients of Selection of scenery and camera angles

Number of samples	R-side	Adjusted R-side	F-value	AIC value	BIC value
150	0.081	0.0556	3.194	297.193	312.2461
Parameter name	Coefficient	Standard error	t-value	P-value	[0.025 0.975]
Intercept term	2.7399	0.5454	5.0237	0	1.662 3.8179
Q5	0.12	0.0934	1.2843	0.2011	-0.0647 0.3046
Q6	0.0098	0.0656	0.1498	0.8811	-0.1199 0.1396
Q7	0.0479	0.0733	0.6533	0.5146	-0.097 0.1929
Q8	0.2121	0.0794	2.6721	0.0084	0.0552 0.3689

Table 7. Coefficients of Tone selection and image presentation

Number of samples	R-side	Adjusted R-side	F-value	AIC value	BIC value
150	0.1045	0.0798	4.2323	293.2956	308.3487
Parameter name	Coefficient	Standard error	t-value	P-value	[0.025 0.975]
Intercept term	2.6881	0.5052	5.3204	0	1.6895 3.6867
Q9	0.2238	0.0702	3.1881	0.0018	0.085 0.3625
Q10	0.0127	0.0631	0.2018	0.8404	-0.112 0.1374
Q11	0.0873	0.0901	0.9689	0.3342	-0.0908 0.2653
Q12	0.0947	0.0901	1.051	0.295	-0.0834 0.2728

6. Discussion and Conclusion

According to the above analysis, we can get the audience preference of slow-paced food short videos. First, the audience wants to learn methods of making food in videos, as well as to satisfy their curiosity about strange food, and pay more attention to the content of the videos than the presentation

effect, which shows that audiences are more interested in the aesthetics of videos. It is important to pay attention to the audiovisual presentation and achieve a new theme, stand out, and convey emotions. On the basis, we concluded that a warm and emotional audiovisual atmosphere is also crucial. In terms of video graphics, time-lapse photography, multi-angle switching, and slower editing rhythms positively and significantly influence audiences' immersion, which means that exaggerated and novel camera expressions and the overall video presentation have a stronger impact on user immersion. Although slower-paced, users are more inclined to watch in fragments like short videos. In such videos, the content is more attractive to the audience, so the details of the image presentation are often easily overlooked by the audience. There is also the possibility that the audience is not sufficiently video literate and understands less of the image representation. At the same time, impressive exaggerated and visually presented shots, easily perceived visual image expressions have higher possibility to be received by audiences and resonate more easily with the senses.

Therefore, on an overall level, creators should be responsible for the content and the creation; video is a way of expression, and their professionalism is indispensable. They should seek interesting ways of expression on a professional basis to create high-quality content while at the same time cultivating aesthetics and creating personal IP to avoid homogenized content. On the level of video images, creators should focus on grasping similar multi-angle all-round displays. The detailed application of lenses and the use of colour tones are not the main factors affecting the immersion and preference of users. However, they can help creators to avoid homogenization and even stand out from the crowd of related videos. In terms of choice of footage and colour palette, creators should not blindly follow the trend but be stylistic and relevant to their audience so that they are more likely to be liked. The above creative suggestions will make it easier to achieve a peaceful, harmonious and simple visual expression that suits the audience's choice and emotional needs when watching slow-paced food videos during meals or before going to bed.

This research only summarises and verifies the factors influencing users' immersion in the visual aspect of slow-paced food videos but lacks the auditory element, artistic expression, etc. This paper's limited collection of questionnaires does not allow for a sufficient sample size to support a complete factor analysis. The user group involved in watching such videos is wide. So analysis based on the data in this paper only has certain limitations, for example, the hypothesis of this study is a one-way relationship between two specific objects. It does not consider the interactions between variables, but the factors influencing user immersion are comprehensive, so future research on audience immersion in short videos could start with this aspect. In addition, the variables of visual image language that influence the user immersion of such video audiences are yet to be further explored.

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