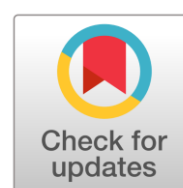




YouTube Tour Videos among Indonesia Youth: During and After Pandemic

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Abstract

Purpose - This study aims at finding how the viewers are assumed by the tour videos and how Indonesian Youth respond the videos in the time of during and after pandemic.

Design/methodology/approach - Qualitative descriptive method was used in this research. The data were taken from two sources of data, i.e. virtual tour videos in YouTube which broadcast travel shows and Indonesian youth who enjoy watching tour videos. The visual images, dialogues, and text from the videos were analyzed using Hall's representation theory. The results of the questionnaires and interviews with informants are analyzed to know how Indonesian Youth viewers respond the tour videos.

Findings/results - The analysis showed that the virtual tour video assumed viewers to have the desire of: (1) navigator to lead the process of searching for information; (2) Freedom to explore the virtual world; and (3) personal experience and engagement. These various representations give the audience options to experience their favored virtual trip. Further, this study found that while the main reasons of why virtual tour presentations can intermediate escapism are nostalgia and impressions of beauty (romantic vibes). In the period after the pandemic, the viewers use travel videos in YouTube mainly as a reference to arrange their trip.

Originality/value - This study offers a culturally unique perspective on how global media sites like YouTube please localized necessity for recreational and mental well-being. In addition, this study also gives new insights into how new behaviors have been formed during the crisis and persist as consumption pattern in the long run.

Paper type - Research paper

Keywords: During and After Pandemic, Anxiety, Youth, Virtual Tour Videos.

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Introduction

Virtual Tourism has been popular in Indonesia since the pandemic. Safety and convenience of exploring destination from home are the reasons of its popularity. Online platforms featuring have made well-known sites like Bali, Lombok, Jakarta Old Town or Borobudur accessible virtually. This innovation is excellent alternative for traveling in spite of physical travel restriction in the pandemic time. In response to this trend, Indonesian Ministry of Tourism and Creative Economy supports this innovation and sees it as a way to sustain tourism industry in Indonesia. In fact, the shift to virtual tourism is also associated with societal changes.

The changes in society's social and economic condition and habits during and after the pandemic have influenced people's health, which includes physical and mental health. While the problems on physical health is observable and widely addressed by society due to the quick spread of the virus, the later health problem become a new concern for many people. Changes at work, at school, and society transformed people's habit and routines and eventually leading to more challenge in mental health. Teguh (2020) conducted a mental health survey of students during the pandemic and found that the student's mental health is related to the parents' occupation and income, academic achievement, and daily economic activities. Specifically, their academic achievement decreased and was affected by the pandemic by up to 9%. The decrease was caused by several factors: (1) academic delay, (2) academic score, and (3) delayed graduation. In the social aspect, the dominant cause, as much as 96%, was from the social activity restriction.

Anxiety is one of the mental disorders experienced mainly by people during and after the pandemic. It includes the symptoms of stress and despair, encouraging people to find their coping mechanisms; students at the university level also suffer from an anxiety disorder. They attempted to diminish their anxiety by shifting their attention to watching videos, especially YouTube, with a particular theme: Virtual Tours (Alam, 2021; Iwa, 2020). According to research conducted by Setyaningrum (2020), the people in Malang experienced a high-stress level during the COVID-19 pandemic. Observing the affected youth tending to watch virtual tour videos, it is necessary to investigate how the anxiety suffered by the youth during the pandemic can be lessened by watching virtual tour videos through YouTube and to know the impact of watching the virtual tour videos. The research also wants to see the extent to which youth are closed to the virtual world after the outbreak period.

Literature Review

The discomfort caused by anxiety drive people to escape from their unwanted situation. In an article, Anna Zeuge (2020) proposed that technology creates a way for escapism, an activity to escape or run away from an uncomfortable thought or situation. The advance of technology, giving more varied choices for the need for an escape, has increased the research on escapism in the context of information systems. However, Zeuge emphasizes that her study was limited to using technology as a medium of escapism since research on the issue has not frequently been conducted. Therefore, she suggested a study on the effects of escapism, leading the current research to investigate the effects of escapism in one of the media from a cultural studies perspective.

Mass media, such as television, result from technology that many enjoy. Melvin Seeman (1959) explains that mass media serves to satisfy the need for escapism, which one of the reasons was originated from alienation. Through TV programs, the audience enters the imaginary world. In this case, media functions as a means of fulfillment. Unfortunately, it also means running away from reality or withdrawing.

Several functions of media for society have also been discussed by Elihu Katz and David Foulkes (1962). In their article, "On the Use of Mass Media as "Escape"", they found that media can be a means of persuasion, other than entertainment. For example, YouTube entertains in the form of videos, which became everyone's enjoyment during the pandemic. In that situation, people spend most of their time at home watching videos on YouTube to escape from exhausting routines and problems or to remove boredom. The findings align with the idea proposed by Subudhi et al. (2020), stating that the internet era has brought escapism much closer to the users, mainly due to the time allocated for it. During the pandemic, the internet offers an alternative to online escapism.

Lee et al. (2004) developed an instrument to know the escapism aspect in the tourism sector. In addition, Hoffman (2017) introduced the concept of Facebook escapist as an instrument to investigate escapism activities using Facebook. Users do not use the platform passively. Instead, they are active, influencing their thinking and actions (although less significant). An empirical study on a Facebook group named "Arab Canadians," was conducted by Al Rawi (2019), in which he applied the concept of "imagined communities." The research explains the roles of social media in constructing virtual nationhood. Regarding the findings about escapism behaviors and identity building in virtual media, the consumption of virtual tour videos on YouTube is predicted to influence the identity and identity construction of the

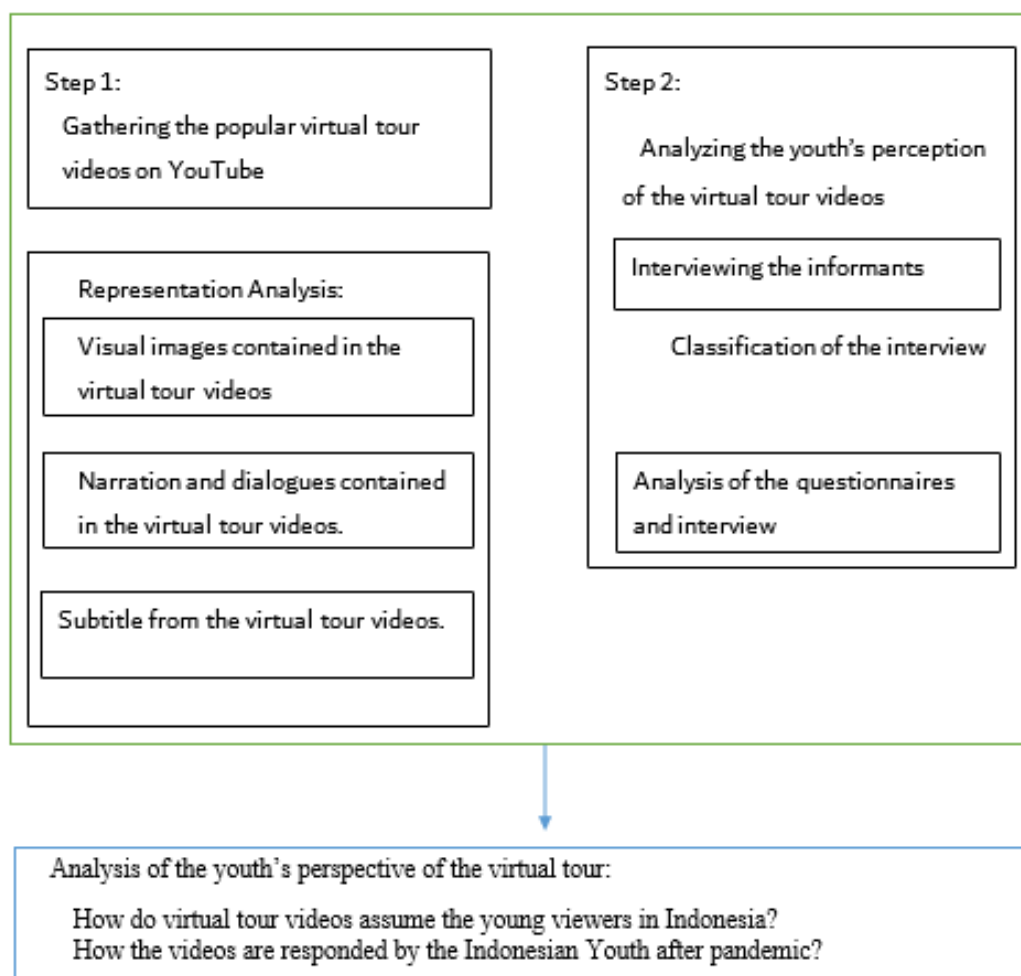
audience. The escapists' preference of genre and contents of the videos provide information about the identity and unfulfilled wishes due to the current situation.

The prior studies discussed above shows that many platforms help viewers and users to cope with their anxiety. Given the fact that Indonesia's youth frequently experience mental health (Teguh, 2020) during large scale social restriction in Indonesia, thus it is significant to study YouTube tour videos which have becoming popular among the young viewer during and after the pandemic time.

Method

The research employed the qualitative descriptive method to explain how virtual tour videos on YouTube assume Indonesian Youth and the youth's perception of the videos during and after pandemic. Thus, the research has two steps: investigating the text of the video watched by the youth to know the meaning of the contents and interviewing the youth to know their perceptions and the relation between the consumption activities and the coping mechanism. Therefore, the research processed two types of data: virtual tour videos and transcripts of the interviews and questionnaires. The tour videos were those uploaded to YouTube during the pandemic (since March 2020) and were popular with a minimum viewer of 1,000k. The data from YouTube tour videos were presented in visual images, dialogues, and text, which were analyzed using the representation theory. Meanwhile, the informants include YouTube viewers, as many as 20 teenage viewers of YouTube tour videos. They were selected using the purposive sampling technique. The data from the questionnaires and interviews were analyzed using the escapism theory.

The stages of the research method explained above are presented in the following flowchart:



Result and Discussion

Since the pandemic, a virtual tour has been a topic of discussion, and many videos have been uploaded to YouTube. The pandemic has limited formal, social, and recreational activities, leading people to spend most of their time at home. At the beginning of the pandemic, the government implemented the large-scale social restriction (PSBB), which continued with the micro-scale social restriction (PSMB). One and a half years after the implementation of PSBB, the restriction was still applied to recreational destinations because those places were considered tertiary. Besides, the potential crowd, regardless of outdoor activities, increases the risk of spreading the virus. With this condition, people tended to get bored when they spent their time at home. The internet network and a contemporary media became one of its solutions, in which virtual tours are seen to have replaced real recreation.

The tour broadcast is likely to be favored by its viewers for it provides what the viewer wishes for. Given the restriction for mobility, new model of interaction in the community,

changes of routines, health issues, along with more challenging economic conditions result in uncertainty and anxiety among the youth in Indonesia. This may lead to more serious mental health. To release the tension and anxiety, the tour videos are taken as a source of entertainment as well as a medium for escapism. The analysis on the seven samples of tour videos available in YouTube channels show viewers' desires of a virtual tour activity.

Navigator to Lead the Process of Searching for Information

A video entitled "Virtual Tour #6 Taman Nasional Gunung Merbabu", streamed through YouTube channel, is a virtual tour video of two hours in length. It contains virtual tour sessions and question-and-answer sessions through Zoom meetings presented in turn and without a break. The dominant perspective in the tour video is the educative perspective which intends to provide detailed information about trekking on Merbabu Mountain in Pandemic time.

The educational and informational aspects were included in the question-and-answer session, with the host and three trekkers serving as the resource person. Although the virtual tour does not dominate the video, when the climbers of Mount Merbabu shared their stories, they focused on and emphasized the educational aspects. One of the examples is the repeated explanation that trekkers must obey the rules when climbing and trekking the path. The trekker in this show also generously shares their experiences and tips from their adventure.

In addition to the trekkers who give detailed information and experience to the Zoom participants, there are moderators who lead Zoom live streaming and discussion sessions between the participant and the source person (the trekkers). Throughout the meeting, the participants do not need to navigate the search of information, because the moderators will do it for them. The question-and-answer session contains an educational aspect, added with an interaction aspect. When the participants need to ask a question to the trekkers, the moderator will facilitate both parties. The presence of the moderator who navigates the event and structure of the presentation enable the participant to sit comfortably while absorbing the information needed.

The leisure of navigated discussion can also be experienced by the YouTube tour video viewers. This is possible because the interactive Zoom meeting recording is uploaded by the management of Taman Nasional Gunung Merbabu in their YouTube account. As a result, there are more audiences. The YouTube viewers of this video may also experience the similar interactive aspect. Although they were not directly present in the Zoom meeting, the impression is evident. Viewers' comments left in the comment section confirm that watching

the recorded virtual tour makes them feel included in the communities present in the zoom meeting.

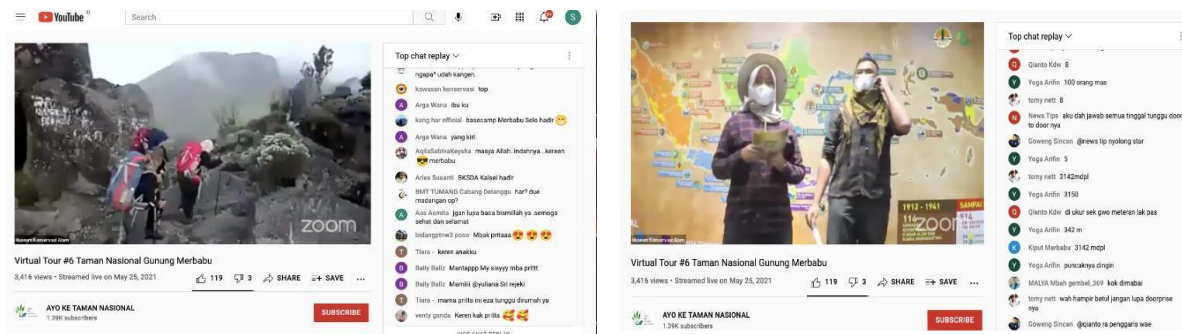


Figure 1. Interactive zoom meeting recording

Source: *Virtual Tour #6 Taman Nasional Gunung Merbabu*

It is necessary to note that there is also a romantic aspect presented in the video in the form of nostalgia. The video was created during the pandemic when Merbabu had been closed for quite a long time. While watching this the video, viewers who like hiking can recall their memories and feel the atmosphere there. The nostalgic impression is evident in the comments on the video and during the zoom meeting.



Figure 2. Scenery and track at the Merbabu National Park

Source: *Virtual Tour #6 Taman Nasional Gunung Merbabu*

The analysis on the presentation of tour show in another sample of YouTube video also suggests that Indonesian Youth viewers demand for guidance when it comes to searching information and enjoying tour shows. A virtual tour video managed by *Sumpah Pemuda* (Youth Pledge) Museum, entitled “Virtual Tour – Jelajah Museum Sumpah Pemuda” demonstrates this necessity. The-fourteen-minutes-video presents visual and audio information about the objects/artifacts of the collections related to the Youth Pledge. The video provides the audience with narration and question-and-answer dialogue sessions between the host and the speakers.



Figure 3. Diorama in Sumpah Pemuda museum

Source: Virtual Tour – Jelajah Museum Sumpah Pemuda

Before the pandemic, museum visitors had more opportunities to see the objects/artifacts. The COVID-19 pandemic which has significantly impacted the tourism industry, leading to a decline in the number of travelers (Škare, et al., 2020; Gössling, et al., 2020). Nevertheless, the tour video enables viewers to virtually visits the sites and observe the museum collection. One of the visible objects in display is an old diorama, despite the small portion.



Figure 4. Interview between the host and the source person

Source: Virtual Tour – Jelajah Museum Sumpah Pemuda

The interactive video show presented informative knowledge to the viewers so they could learn about the history even if they could not visit the museum directly during the pandemic. The talent who did the interview became the audience's representative to select the topic and asked about important information in history. The interviewee explained the information related to the objects relevant to the Sumpah Pemuda (Youth Pledge). The tour facilitates the audience who do not want to read the text and interpret the collections of the museums. The tour facilitated the audience with an explanation without the burden of reading the text or interpreting the meaning of the artifacts stored at the museum. Indonesian, particularly teenagers and students favor learning from various sources, including YouTube

videos (Suparman, 2024). Thus, this virtual tour meets Indonesian Youth preference of learning using technology. The interview conducted by the talent helps to arrange the tour. Even though the talent's movement during the virtual tour has limited the sight through the camera which follows the talent walking down each room of the museum while interviewing the resource person, audience get navigator to lead the site exploration.

To sum up, the sample videos entitled “Virtual Tour#6 Taman Nasional Gunung Merbabu” and “Virtual Tour – Jelajah Museum Sumpah Pemuda” represents the viewers' desire to have someone to guide them to learn any new things they want to know easily. They are attracted to watch YouTube tour videos that feature knowledgeable navigator who can provide them within information, recommendation, and sense of direction during the virtual journey. Besides, the virtual tour, as well as the question-and-answer session, have brought the audience opportunity to share and recall memories about trekking mountains with each other.

Representation of Freedom in Exploring the Virtual World

This study also discloses that Indonesian Youth viewers wish a sense of freedom in their virtual adventure. They are interested in the tour videos that offer the opportunity to explore the sites without any constrain.

In YouTube viewers can enjoy not only numbers but also variations of the videos. With various alternatives, the audience has the freedom to select the videos that interest them. As a consequence, variation is characteristic of the virtual tour videos presented on YouTube. Variation on places, activities, information, and displays have allowed the audience to have different experiences.

“4K Virtual Walking Tour through Culture Center of Ubud, Bali, Indonesia – City Walks” is one of some YouTube videos explaining Ubud. The title reflects the content, which is the natural experience of walking down the areas of Ubud, Bali. The word “natural” literally means no effect is added to the video, either camera techniques or sound. The only edit made for the video is the shift from one location to another in the form of clips without narration or transition.



Figure 5. Shows of the street from different angles in Ubud

Source: 4K Virtual Walking Tour through Culture Center of Ubud, Bali, Indonesia – City Walks

In order to accommodate viewers' freedom to explore the virtual world as the dominant perspective, the video is intentionally made to be blatant and raw, presenting it as it is. There is neither additional effect nor host in the three-hour video.



Figure 6. Shows without a character/host in front of the camera

Source: 4K Virtual Walking Tour through Culture Center of Ubud, Bali, Indonesia – City Walks

Therefore, the viewers are more deliberate in interpreting the video. Through the movement of the camera, viewers assume themselves to walk on the sidewalk, pass by other people strolling along the sidewalk, listening to the noise, and get immersed in the local atmosphere. One of the research informants explained that he had never visited Ubud. Still, he can relate the experience of watching the video to his childhood memories when visiting the traditional market. The experience is categorized as romantic because one of the souvenir vendors presented in the video reminds the informant of the toy seller he visited in the past. A new perspective may always appear, depending on who watches the video. In other words, the viewers' experience varies and differs depending on their perspective.

In conclusion, the dominant perspective of similar videos (where the talent is not present visually and has no additional effect) is freedom of experience. The video is natural

and allows another perspective (other than nostalgia) to be found. Some viewers may recall their past; others may appreciate the video creation technique. Indeed, some others may get a sense of interaction with the video. While the camera moves to the parts of Ubud, the sellers call and converse with the video maker.

A video entitled “Virtual Tour Bali 360” also represents freedom for the audience. The virtual tour about the tourist destinations in Bali was created by the Ministry of Tourism and Creative Industry (Kemenparekraf) to shape the image of Bali, Indonesia, as a suitable tourist destination. The narration contains a general description of Bali Island, including the geography, access to several potential places, history, good quotes, and back sound. The narration produces two effects. First, it helps the audience understand the content in-depth because the narrator has a soft voice, and the information is comprehensive (the audience does not have to think hard). The second effect is the missing information, in which some places are not featured in the video. The limited information is due to the general description of the narration. Besides, the clips do not naturally show Bali as it is because only one or two clips are taken for one destination.

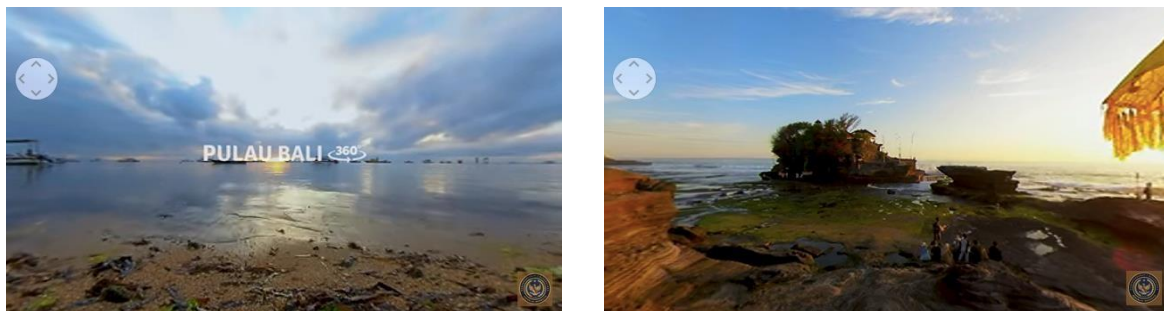


Figure 7. Video was taken using a 360° feature

Source: Virtual Tour Bali 360

Nevertheless, the presentation technique has two positive effects. First, the 360° feature allows the audience to observe all angles of the place. Hence, the audiences feel like they are in the tourist spot being displayed. Second, the beauty of tourist destinations in Bali was carefully selected and taken from the best view. It has the potential to trigger the nostalgic sense of the audience who has never been to the places and is eager to visit the places they have never been in. The display serves as a persuasion leaving a positive impression on the audience so that they are encouraged to visit Bali.

The video titled “Bromo 360 Virtual Tour”, 7.52 in length, also represents the freedom of experiencing for the audience. The video shows the situation in Bromo Mountain with classical music, back sound, the narrator’s voice, and the sounds of nature. These have allowed

the audience to feel they are present in the location. The video employs a 360° camera technique, where the audience can observe the scenery of Bromo Mountain in a 360° horizon. The scenery includes the sky and the desert around the mountain. Besides enjoying the scenery, the audience is invited to enjoy the trip to Bromo Mountain. Hence, the audience can feel the excitement of taking the jeep and passing the beautiful routes while listening to the movement of the car wheels and the winds. After arriving at the desert, the audience can hear the hoof beats, other running jeeps, and other visitors talking to each other. The display technique and the natural sounds allow the audience to have a virtual experience of the mountain.



Figure 8. The building is gorgeous, but the information is limited

Source: Bromo 360 Virtual Tour

The positive aspect of the video is that the audience can feel, experience, and enjoy the beauty of Mount Bromo. Further, the video creates an imagination about Bromo, supported by natural sounds, musical instruments, and narration. This way, the audience reaches the sense of being away from reality or escapism. According to Aldwin (1987), escapism is related to emotional factors that include several aspects, such as fantasizing about an achievement, daydreaming, and imagining a better time and place than the individual's actual condition.



Figure 9a. Scenery of from above

Source: Bromo 360 Virtual Tour



Figure 9b. Tourism activities in Mount Bromo

Source: Bromo 360 Virtual Tour

However, the video display also posed opposing sides. The information about the places in the videos could be more extensive, such as the name and the location. Although the video is attractive and well-arranged, the audience does not find the information about the destination's name and location. The focus is on the beauty of Bali's natural tourist destinations and buildings. Besides, it does not inform the audience about potential difficulties accessing the locations.

The pandemic has limited people from going outside their homes. On the other hand, the video of the *Bromo 360 Virtual Tour* offers freedom for the audience, allowing them to observe the virtual surrounding, the trip, and the natural sounds in Bromo Mountain. The boundless sky is seen from below lets the audience feel the immense universe. The camera between the jeep's wheel clearly shows the vehicle's speed passing the desert areas around Bromo. Yang et al., (2021) explain that 360° tour video allows the audience to feel the sensation like the one experienced by a real tourist. The video creates an immediate impression of reality.



Figure 10. A boundless desert
Source: Bromo 360 Virtual Tour



Figure 11. A broad street serves as a metaphor of adventure
Source: Bromo 360 Virtual Tour

Personal Experience and Closeness

The talent's experience is interesting to know. The experience lets the audience know what they can do in the location and what to anticipate. The video entitled "Yuk Liburan Virtual Naik Cruise #1" illustrates a new tour experience: taking a cruise in Singapore. Newness is one significant aspect of the video. The talent has never had the experience, and the excitement is shared with the viewers while introducing a new alternative of vacation rarely known by the Indonesians. The talent shared the experience in the video, like telling stories to a friend.



Figure 12. The talent showed the swimming pool facilities and children's playground above the cruise ship.

Source: Yuk Liburan Virtual Naik Cruise #1

In the video, the talent provided an honest opinion about the place and admitted the mistake made during the tour. Besides, the talent addressed the audience as Bobors, a name to indicate closeness. The experience of taking the cruise was told from the talent's perspective, convincing the audience about the information about the cruise. However, since the video is only the first part of a serial, some information is left out to build the audience's curiosity, encouraging them to watch the following videos.

An interesting point in the video is the chronological scenes, making the video easier to follow. The talent shared the experience from the beginning to the end of the trip. The talent has the full authority to provide tips and information about the cruise, added with some comments, feelings, and personal views. It is somewhat subjective because it is about personal experiences.



Figure 13. The talent shows his activities in exploring the facilities provided at the cruise.

Source: Yuk Liburan Virtual Naik Cruise #1

Based on the experiences, the talent introduced the viewers to alternative holidays. A talent is a brand ambassador for tourist destinations, providing valid information in the video. Further, interactivity is one of the strategies to maintain the audience's engagement in the narration. In the video, the talent shared the stories yet involved the audience by addressing them as "Boboers," which has become common during the digital era as a replacement for "followers." The address also indicates closeness. Although the audience is new to the talent, they are "treated" as followers close to the influencer or talent.

Nevertheless, the limited perspective caused by the individual's experience becomes the weakness of this type of tour video. A person's experience is different from another. Hence, the audience needs to watch other similar tour videos for comparison.

Virtual Tour and Perspective During and After Pandemic

Mental health during the pandemic has not become the primary concern of the government. Yet, many people voluntarily turned to the internet, either social media or YouTube channels, to entertain themselves. Indeed, YouTube channels provide tour videos about many tourist destinations, either the popular or the rarely reviewed ones. Tour videos has been attracting many people since the pandemic because they could decrease boredom while staying at home without interacting with others.

The seven videos being the research objects revealed three main perspectives: the presence of navigator to lead the search for the information, freedom of experiencing the virtual world, and personal experience and engagement. Besides videos, the research also employed questionnaires to prove that tour videos helped the informants relieve their anxiety during and after the pandemic periods. The questionnaires completed by the informants indicate changes in internet consumption patterns. The majority of informants were not

specifically eager to watch virtual tours. However, due to the pandemic, they shifted their interest to tour videos. Based on the survey results, some informants stated that after watching the tour videos, they felt happy, motivated, and relaxed. Some others claimed they felt like being in a real place by watching the virtual tour videos. Admiration is another impression created by virtual tour videos.

The audience has their reasons for watching the tour videos. Many of them admitted that watching the videos satisfied their longing for traveling. The pandemic has forced people to restrict their outdoor activities for work, study, or vacation. The policies of activity restriction taken by the government have prevented people from taking any trips. Health protocols following the standards of the WHO have been implemented for several activities in public areas. Various appeals have been made so that people stay at home. School activities were made online, and office activities were limited only to fundamental sectors. The rest were conducted from home, known as work-from-home (WFH). Further, some trading activities have shifted their mode online. People's mobility during the pandemic has been highly restricted. The policy imposes good purposes, which are people's safety and health. Nevertheless, psychological effects are inevitable when all activities and mobility are restricted.

Boredom is a common psychological condition that appears due to the pandemic. Before the pandemic, people visited tourist destinations to relax and refresh their minds. However, the pandemic has prevented people from doing so. They could not take a walk or climb a mountain. Further, they could not visit the city park, museums, or cultural destinations because the facilities were closed.

Auspiciously internet technology offered solutions to the problem. People can access various kinds of entertainment through the videos provided on YouTube. Tour videos are one available entertainment, and they are accessible through YouTube channels. Watching virtual tour videos on YouTube can be an alternative to decrease boredom and desire to travel.

The survey conducted on adolescents aged 19-23 found that the informants prefer watching tour videos on YouTube because it can satisfy their longing for traveling. Tour videos let the audience feel like they are visiting the real destination while physically they stay where they are. This is called immersion. The activity is supported by a good quality video, with a 360° feature, or the content presented in the video, such as about natural beauty. This effect is possible through watching virtual tour (Irwan, & Novianti, 2021; Ngurah et al., 2023) Besides, interactivity is one aspect desired by the people.

An unexpected condition may cause a person to feel discomfort or depression. Xiong, et al. (2020) found out that the unpredictable conditions and its consequences significantly contributed to emotional discomfort. Hettich, et al. (2022) discussed how stressors, like health outcomes, financial losses, and public health restrictions contributed emotional distress which eventually led to the risk of psychiatric illnesses such as depression. These findings support the idea that unexpected circumstances during the pandemic might cause suffering or even increased rates of depression. Similarly, monotonous activities may lead to boredom. As an escape, a person requires an activity to remove the discomfort. Ninety-six percent of informants participating in the survey agreed that watching virtual tour videos can help them achieve a comfortable feeling. Although they cannot visit the tourist destination directly, the tour videos can experience the holiday vibes. Besides, the tour videos provided on YouTube can be a means of refreshment after staying at home for such a long time. Watching tour videos provides the audience with new tourist destinations.

New experiences can be achieved through virtual tour videos. Based on the representation analysis of the data, the tour videos on YouTube offered unique perspectives. Due to different perspectives, the important information presented to the audience is more varied, yet some are similar. Indeed, a person may have a different experience from another, especially if the person has or has yet to visit the tourist destination being watched. It is supported by the results of the survey. The informants stated that they received more detailed information about a tourist destination, such as access, transportation, situation, and potential activities. Besides, a good presentation, including content, narration, and 360° video, provided a new experience to the audience.

The impression after the youth watched the virtual tour videos is interesting to investigate. In particular, it is related to the youth's mental health during the pandemic. The youth responded differently to the activities. Some of the informants admitted that they were temporarily entertained. It implies that the virtual tour helped the audience to decrease the mental burden during the pandemic. Virtual reality enjoyed through the YouTube videos provided the audience space to escape from uncomfortable conditions/anxiety. Yang, et al. revealed that engagement with virtual environment helps lighten stress. It further provides entertainment and a way to escape from the stressing conditions (2021). Surprisingly, some of the informants stated that the virtual tour videos encouraged them to do the traveling. It implies that enjoying virtual tours allows the audience to do many activities previously enjoyed before the pandemic. Other informants supported that the virtual tour gives a nostalgic sense

of the holiday before the pandemic. It indicates that the youth perceive their experience before the pandemic as more memorable than they have in the present.

Healing is a positive effect that the informants mentioned after watching the virtual tour videos. It implies that the youth need a new experience different from their daily routines. Immersion is one idea claimed by the informants. The effect can bring an audience to feel the atmosphere of the place presented in the video. Further, the effect helps the youth to remove the burden they feel in real life.

In after pandemic time, the habit of consuming tour videos remains. Some informants reveal that they watch tour videos as reference to arrange their adventure. From the tour videos they watch they learn the do/don't. The recommendation given in the video is valued so that they can arrange a more balanced itinerary. The tips given by the talent or the navigator will help viewer to arrange their reasonable budget, anticipate the worst case might happen during their adventure, decide the accommodations, and even the route they can take to make a memorable journey. In short tour video is the main medium of entertainment as well as source of information.

Conclusion

Virtual reality has now become an inseparable part of the real world. Indeed, it is an extended reality of the organic environment. There is a changing trend in people's interest in selecting entertainment on YouTube channels. The interest has shifted to videos presenting tourist destinations. The results of the survey showed positive effects of virtual tour videos. Virtual reality enjoyed through the videos on YouTube has provided space to escape from anxiety due to organic reality. Immersion in the virtual environment has refreshed the mind, satisfied the eagerness to travel, increased hope, and provided new information.

Each person wants a different experience in enjoying a trip. The analysis showed that virtual tour videos uploaded to YouTube channels represent the characteristics of a particular tourist destination in Indonesia and provide the experience of traveling. Each virtual tour video offers a different experience from various perspectives. As a result, when watching a video, each audience gets a new experience (if they have never been to the place being presented). Indeed, an audience may get a different experience from the one he previously had in the same tourist destination. In other words, the virtual tour videos present alternative experiences to the audience through a virtual tour that imposes different perspectives.

Three categories of representation of the samples of virtual tour videos were discussed in the research. The first the inquire to have navigator to direct the search for information. The second is the freedom to experience the virtual tour. The third is a personal experience and closeness. Nostalgic and romantic aspects become a significant point that interests the audience of the virtual tour videos on YouTube. Although it is temporary, exploring the activities on YouTube helped the audience achieve an extent of satisfaction that release them from discomfort and anxiety during and after the pandemic. Recommendation and reference are the also the reasons of youth Indonesian viewers to watch tour show.

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