

The Study on Tik Tok Interactive Modes and Future Interactive Video Strategy Development

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ABSTRACT

As the Covid -19 continues to rage, the number of Internet users is increasing rapidly, which makes it extremely urgent to innovate and develop new media. The organic combination of artificial intelligence and mega data has added interactive video, an innovative form of the video presentation, emphasizing the user's decisive role in the direction of video and enhancing user interactive experience. This means that the audience can participate in the video to a certain extent. As of August 2021, Tik Tok APP, a leading representative of the short videos, has more than 600 million daily active users. At present, Tik Tok's interactive video is still in its infancy, and the platform is still lacking in technology, which will inevitably limit the development of the interactive video. Therefore, in order to cater to the development of Interactive video technology on the Tik Tok platform, it is necessary to enrich the research level of Tik Tok. This essay will mainly use case analysis and literature review to summarize the existing interaction modes on new media platforms, which already have interactive videos, and their positive and negative impacts in the process of information interaction on other new media platforms, and author will put forward hypotheses for the future production mode of interactive videos on Tik Tok platform. This paper has proved that video creators can complete interactive video production based on the existing technology of the Tik Tok platform without completely relying on an interactive playback system.

Keywords: *Interactive Video, Interactive Mode, Tik Tok, New Media*

1. INTRODUCTION

MacLuhan showed the theory that "Media is information", which means the innovation of each media technology has brought about the transformation of human thinking mode and living habits[1]. With the arrival of THE 5G era, media technology has undergone profound changes, and media audiences' movie-watching habits and ways are changing, putting forward higher requirements for interactivity and immersion. The interactive video came into being. In the traditional concept, a video is a form of "active transmission and passive watching", and users are passive receivers. An interactive video is a video form in which users can participate in the film and television works and change the plot development according to the different operations of the audience. Interactive video adds the element of interaction with the audience on the basis of the original traditional video. Yuan illustrates that interactive movies give the audience the decision-making power of the plot and the ending of the story[2]. The emergence of the interactive video coincides with the

pursuit of Internet users for interactivity and immersion. Peng (2012) illustrates that interactive video is the product of the development of computer digital technology. The result of audience participation and interaction leads to multi-threaded plot direction, and this multi-threaded non-linear narrative mode allows the audience to see completely different story plots and endings[3]. In 2018, 'Black Mirror: Bandersnatch', an interactive video from Netflix's Black Mirror series, sparked discussion and exploration. In China, Bilibili announced the launch of the "interactive video" function on July 8, 2019. Video creators can make and publish relevant interactive videos by themselves, and users can also interact with videos on the web and the latest version of mobile clients. In 2020, interactive videos on some new media platforms will be improved to varying degrees in both content quality and interactive form, and are warmly welcomed by the market. Obviously, interactive video has become an important development direction of the next new media content, but for the Tik Tok platform, which has more than 600 million daily active users in China, the development of interactive video is still in a blank stage. According to a report by CNNIC: The 47th

Statistical Report on The Development of The Internet in China in 2021 showed that with the rapid development of the Internet, as of December 2020, the number of short video users reached 873 million, accounting for 88.3% of the total Internet users[4]. Imedia showed that in 2018, the number of users of Interactive dramas in China was less than 50 million, and Imedia also said 40.8 percent of respondents are positive about watching interactive videos in the future[5].

According to the needs of Internet users, interactive video is one of the important development directions of the Tik Tok platform in the future, so it is necessary to study it.

Based on the existing cases of interactive video platforms, this paper will explore the positive and negative impacts of interactive video in the current new media environment. The paper's study on the information interaction mode of new media platforms combined with the case provides theoretical guidance for Tik Tok to improve its information service level and information interaction experience. At the same time, the countermeasures and suggestions for improving users' willingness to interact with information are of great significance to the design and development of interactive video and the improvement of the core competitiveness of the Tik Tok platform in the future.

2. ANALYSIS OF THE EXISTING INTERACTIVE MODES OF TIK TOK

2.1. Interactive Video Related Theory and Features

Li (2017) shows that Interaction design is an interactive mechanism between designers and products, which is based on user experience. When designing, we should consider the user's background, experience and feelings in the process of operation, so as to design products that meet the user's needs, and make users happy, logical, effective and efficient[6].

The narrative mode of the video is more focused on continuity. The audience sees a complete and uninterrupted story in the video, while the interactive video gives the audience the right to write the continuation of the story. When watching the interactive video, the audience can tell the story according to their own choice, and turn passivity into an initiative. The narration of the video is no longer completed by the director alone, the director is just a collector of materials, and it is the audience themselves who truly completes the story. In the interactive film 'Black Mirror Bandersnatch', the director gives the audience more than 70 storylines, and the audience connects these "small stories" into a complete movie.

2.2. Existing Modes of Tik Tok Information Interaction

At present, Tik Tok does not have an interactive video playing system of multi-line narration, so there is no content interactive video in this sense at present.

Tik Tok's current interactivity includes the use of new media platforms for users to search, browse, spread text, pictures, voice, video and other digital information, and to reply, forward, comment, like, share and other information. Users can obtain information and knowledge through inquiry and browsing, re-create information and knowledge through creation and sharing, and interact with the Tik Tok platform, video creators and users.

Specifically, the author believes that there are three convenient interaction modes for Tik Tok: full-screen auto-play experience, efficient gesture interaction, and a series of immersive designs.

2.2.1. Full-Screen Autoplay

First of all, the biggest interactive innovation of Tik Tok is full-screen automatic playback, so you can directly access the content when opening the app.

There are many ways to display video content, including entrance type, list type, exhibition hall type and so on, which can be collectively referred to as active trigger type. Users need access to information about the video to anticipate the content and sift through many options, and the click-through rate of the video depends on the attractiveness of the exposed part of the content. However, full-screen playback of Tik Tok video is a passive trigger, which does not require users' thinking and selection. It shortens the operation path and greatly reduces users' acquisition costs.

2.2.2. Efficient Gesture Interaction

Tik Tok has the characteristics of efficient gesture interaction. It can be divided into double click to like the video, slide up and down to switch content, and slide left to enter the creator's personal home page.

Compared with the traditional control interaction, gesture interaction itself is hidden and not easy to discover, and there is a certain learning cost, which requires guidance and education for users. So gesture interaction has always existed as a complementary way of interaction. However, Tik Tok's double click "like" makes this gesture interaction into the main operation function. The reasons are as follows: A. It is easy to learn. If you like it, please double-click; B. Strong feedback. After double-clicking, a plump little red heart appears on the screen; C. Increase the interest, double click again after the double click "like" behavior continues to trigger, meet the love of the video can be the whole screen of the

small love; D. Increase the operation area, and you can click “like” at any position on the screen, not limited to the control position, to increase the interaction efficiency.

Tik Tok combines video content into a video stream, called a “feed”, which is actually defined as “an aggregator of content that gives users continuous consumption.” Users can switch between different video content by simply swiping up. With each swipe, they can get new content, which is simple and efficient.

Another great gesture interaction for Tik Tok is to swipe left to go to your home page and see a good video. Quickly swipe left to see more. This design ensures continuity of content and promotes relationship building.

2.2.3. Immersive Interaction Design

Tik Tok automatically loops the same video directly after playing it. The author guesses that Tik Tok’s video loop is based on the fact that its early content is concentrated in the 15s. The video content starts quickly and ends in a hurry, and the exciting content only lasts for a moment. Sometimes, people cannot help repeating consumption again and again without even realizing it. It makes good use of the psychological “Zeigarnik effect” (meaning that people are more impressed with unfinished things than completed things) to ensure users’ immersive experience of content consumption. If the content is consumed and automatically plays the next content, it may interrupt the user’s current attention, and is not conducive to the interaction and precipitation of the current content.

2.3 The Hypothesis of the Future Development of Tik Tok Interactive Video

Based on the above analysis, there are two hypotheses for Tik Tok’s future development of the interactive video. The first one is, on The Tik Tok platform, whether video creators interact with video content without relying on the platform’s interactive playback system and with the multi-line narrative feature of interactive video, or not.

The second one is whether can the existing interactive video according to Tik Tok’s existing interaction gestures and other interactive video platform advantages do more interactive video games.

3. CASE EXPERIENCE ANALYSIS OF INTERACTIVE VIDEO

3.1. Successful Case Experience of Interactive Video

3.1.1. Increase the Number of Video’s Playtimes

Different options in the interaction will arouse the user’s curiosity, prompting them to watch a branch of the

story and then watch it again, unlocking multiple stories and potentially increasing the number of interactive videos played. On June 20, 2019, iQiyi launched its first interactive TV series, ‘His Smile’, which broke through the traditional single-line narrative mode. The show makes full use of story choices in interactive videos to interact with users. The whole play has 21 choice nodes and 17 endings. By opening the option of plot direction to users, ‘His Smile’ allows users to immerse themselves in the plot characters and make choices according to their personal preferences to unfold the relevant plots. The identity of users changes from “viewer” to “participant” to realize the immersive watching experience. Jiajin (2020) illustrated that about 60 percent of users engage in active viewing, and about 35 percent of them watch multiple endings. Among participating users, the average user interacted 9.5 times and watched 3.5 endings[7].

In addition, “Schemes In Antiques” is also an interactive video released on the iQiyi platform, but in addition to the characteristics of branching plots and multiple endings, it also sets a Quick-Time Event (QTE), which allows the audience to play the leading role and avoid enemy attacks through a series of actions, such as left, right and continuous retention, etc. Let the audience feel the tension of the main character. According to Jiajin in 2020, that means the movie had a 35.5 percent replay rate, which means that 35.5 percent of the audience, after watching the movie, will choose a different scenario to watch the video again[7].

Video creators on Tik Tok are devoting their efforts to creating video content in order to increase the number of video views. Making interactive videos is undoubtedly an effective way to increase the number of video views.

3.1.2. Increase the Users’ Attention

In the mobile, multi-screen era, users have become accustomed to “companion” viewing, where they can do other things at the same time they’re watching a show, Jiajin (2020) showed that the advent of interactive video has helped to bring users back to the show to focus on what they would otherwise miss out on key plot points and control of the story[7].

3.1.3. Combination with Barrage: Increased Interactivity

Bilibili is a barrage platform. The comments suspended in real-time at the top of the video. Barrage of anonymity, timeliness and temporary make it become a kind of special form of comments. Barrage is the audience’s point of view and view, is the complement of video content, sometimes barrage is also the audience emotional expression. Watching the bullet screen can eliminate the lonely feeling of watching the video by oneself. People can discuss with others while watching the video, and get another

experience of the video under the rendering of the collective emotion.

The video creator on Bilibili called “Infiltrated Bacteria C,” whose work “99% of People Don’t Know the Dark Truth about Domestic Violence: What Do You Do In These Situations?” It is a typical interactive video with elements of a bullet screen. In the video, people can communicate with other users through a bullet screen. In this interactive video, users are allowed to participate in and experience the story. In addition to the strong interaction and immersion brought by the interactive video, barrage gives the audience a feeling that “not only I am watching the story of this narrative line, but also other people are watching it with me”, which adds another kind of interaction to the interactive video.

Based on the analysis of the above cases, interactive video has opened up a new mode of interaction, which is in line with the current era of pursuing interactivity. The new direction of interaction has given the video industry more space to think and video creators more creative ideas. At the same time, the interactive video also brings a different sense of immersion to the audience. This kind of immersion is different from the immersion, or more specifically, engagement, of 3D video. 3D video brings the audience a sense of sensory immersion. No matter how realistic the scene is, it is no more than a designed picture. While “interactive video” transforms “other people's stories” into “my stories”, such immersion cannot be replaced by 3D video.

3.2. Current Problems with Interactive Video

Rezk and Haahr (2020) showed that at present, most of the interactive narrative videos on other platforms focus on the form of interaction, but do not pay attention to the content of the video, which leads to the poor narrative of the video[8].

At the end of 2018, Black Mirror was released on Netflix as an interactive film. Before that, Black Mirror was a series in the form of episodes. Unlike previous episodes, Black Mirror Bandersnatch has integrated its main interactive concept into the plot with an innovative interactive experience. However, as the first interactive video on the Internet, there are some shortcomings in the plot design, some of the plots is too simple, more like interaction for the sake of interaction, from the point of view of the story narrative, Black Mirror Bandersnatch plot content is a little too perfunctory. Although an interactive network video is an innovative form, the key to do from the content of the video and the story itself, to make the content more valuable and meaningful. Combining Black Mirror Bandersnatch and several interactive video cases mentioned above, there are several problems in the interactive video on the Internet at present.

3.2.1. The Video Format Is Larger Than the Video Content

The interactive video that exists on the Internet today is similar to games. Audiences’ attention to interactive video lies in “playing” rather than “watching”, which has been separated from the essence of video and transformed into a game, and the difference between the game and the platform of “playing” is only different. Because it’s similar to a game and doesn’t require a lot of computer knowledge, it makes it possible for ordinary people to make it, and it attracts a lot of people to make it and watch it. Similar to games, interactive video is destined to be entertaining. From the perspective of the audience, at least when the interactive video is still a new thing, it is inevitable to be entertaining. The audience does not pay attention to the central idea and artistic shooting techniques of the video, and instead of “appreciating” the video, they are more likely to “play” the video. They are eager to know the follow-up story and seek a freshness, which reduces the charm of the video works themselves.

3.2.2. Single Interaction Mode

Currently include Bilibili, Netflix, iQIYI platform, only in the form of interactive video choice, namely branch structure, the plot choice on Bilibili also introduced the “probability” trigger mechanism, for instance, clicking on the button in the plot were 50% more likely hit the enemy, but even if the introduction of the mechanism, still but it is still a choice. The purpose of interactive video is to let the audience participate, let the audience interact, just multiple-choice questions obviously cannot meet the requirements of interactive video.

3.2.3. High Platform Requirements

The Black Mirror series can be played on any video player and can be viewed and downloaded online, but the interactive Black Mirror: Bandersnatch is available only on Netflix and is not available for download. iQIYI’s homemade interactive video His Smile can only be viewed on the mobile app, not the web app. Bilibili only provides video creators with more than one million fans with the right to produce and publish interactive videos, which is not popular enough.

Besides, the current interactive video is still in its infancy, and the technology platform is still lacking. Not all new media video platforms support the production and viewing of interactive video, which will inevitably limit the development of the interactive video.

4. SUGGESTIONS FOR INTERACTIVE IMPROVEMENT OF TIK TOK PLATFORM IN THE NEW MEDIA ENVIRONMENT

Although the Tik Tok platform play system does not support video broadcast about the plot interaction, currently it can use Tik Tok existing interactive mode, namely “Swipe the video to the left and enter the creator’s home page” interaction gestures, to complete the story with the user’s interaction, trill video creators can also according to the method of interactive video production. For example, at the end of a video, the creator can make two options for the next plot direction. If the audience is interested in this video, they can swipe left to enter the creator’s home page and choose the video corresponding to the plot line they like to watch.

Tik Tok platform can learn from major platforms of existing interactive playback systems to build interactive playback systems in the future and absorb the advantages of all parties. On the basis of supporting story interaction, it integrates the existing interactive gestures of the Tik Tok platform, the barrage design of Bilibili, and the ‘Quick-time event’ of the IQiyi platform to enhance the functionality of the platform’s own interactive playback system.

5. CONCLUSION

Technology enables content, and new technology will provide greater imagination for the expression of interactive film and television. Now China has entered the age of 5 g, 5 g technology characteristics of the high bandwidth and low latency, in the process of interaction and watch the film and television production, make its smoothness and experience are improved greatly. Therefore, in the long run, the development prospect of interactive video is very broad.

As a brand new video type in the future of Tik Tok, the development of interactive video requires great changes in the creative aspect, production aspect, production aspect, development aspect and finally broadcast aspect. In this reform, it is more important to use the existing technology to tell good stories and present better and more diversified content forms, so as to gradually cultivate users’ habits and cognition, and then adapt to the further development of technology. The author also mentioned two hypotheses in this paper The case analysis has basically confirmed the first hypothesis from the theoretical level. With the existing technological means of Tik Tok, the video creators can make interactive videos with Tik Tok platform attributes without relying on the interactive playback system for technological integration and narrative innovation. As for whether such interactive videos will be recognized by users and whether Tik Tok will create a brand new interactive playback system combining its own advantages with the

advantages of interactive technologies on other platforms in the future, further practical research is still needed in the future research field.

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