Study on the Current Situation of Interactive Video in China and the Development Strategy of Interactivity

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Abstract. In today's multi-media convergence environment, audiences are shifting from a single passive reception of information to a more individualized experience and involvement. The article uses interactive video as the research object, examining its current state of development and the possibility of future development, starting with a definition of interactive video, its current state of development, the characteristics of expression form, and a summary of interactive video's current problems, as well as the results of a questionnaire survey on its possible future development direction and feasibility of research summary.

Keywords: interactive video · interaction method · development countermeasures

1 Introduction

The advent of interactive video is aided by new developments in media technology that keep up with the times and are also linked to changing audience requirements. Interactive video is a relative niche type of video in the field of video communication, having emerged late and developed for a short period in China. It now has a certain communication influence and industry shape, but it is a relative niche type of video in the field of video communication compared to other video types.

2 Background of the Interactive Video

2.1 The Concept of Interactive Video

Interactive video is defined as a new type of video, which aims to bring a new and subversive viewing experience to the audience through plot participation, enhanced feedback, content exploration, and other ways. Interactive video brings viewers closer to the content, improves their sense of engagement and connection, and allows them to control the progress of the film as they watch it.

2.2   The Current Development of Interactive Video in Different Fields

2.2.1   Film and Television Field

Interactive video in film and television can be traced back to the 1967 Montreal World's Fair exhibition of "Kinoautomat," and the Netflix platform's premiere of "Black Mirror: Bandersnatch" on December 28, 2018, made interactive video officially shown in front of people. Viewers will continually make choices for the show's protagonists based on on-screen prompts, and their choices will affect the timeline, narrative progression, and fate of the characters in the story, as well as receiving alternative endings, substantially gratifying the viewer's right to make their own choices.

2.2.2   Game Field

Night Shift, which was launched on the gaming platform steam in 2017, and Detroit: Become Human, which was released in 2018, appear to be more mature than film and television. Today's games place an increasing emphasis on the plot, leading players to watch numerous portions of plot animation, while movies are also attempting to copy games to make the film more interactive. This blurs the barrier between games and movies, whether the interactive film and television interactivity has expanded, or the game's plot will be directed to this result.

2.3   Interactive Video Features

2.3.1   Interactivity Features

First, the conversational interactive video relies on the viewer's awareness of the available alternatives before triggering a jumping relationship between them to complete the interaction process. In "Black Mirror," for example, the protagonist is asked if he wants to discuss his mother's ordeal, at which time the video presents two options and pauses the screen, waiting for the spectator to choose.

Second, when the viewer clicks on one of the interaction points, a corresponding floating window will appear around the interaction point to guide the viewer to the next step or jump directly to the corresponding clip. This interaction model is mostly found in games, which usually have multiple interaction points distributed in different locations on the screen and usually give the viewer a "click here" guidance hint, and when the viewer clicks on one of the interaction points, a corresponding floating window will appear around the interaction point to guide the viewer to the next step or jump directly.

Third, the interactive video format is unique; it differs from standard video in terms of likes, retweets, and other interactive formats in that it emphasizes the audience's leading behavior and engagement in the participation process. At the plot's important branching, the spectator can make decisions concerning the plot's direction. Second, the audience has a high level of involvement in the plot's growth and direction, allowing them to immerse themselves in the fate of the characters and so experience several story endings.

3   User Research

To investigate the user's view on interactive video and future expectations, we conducted research, which mainly chose young people aged 18–25 years old who are more receptive to new things as the experimental subjects. The format was a questionnaire, which focused on four aspects: knowledge of interactive video, reasons for liking it, perceived problems, and future expectations.

A total of 81 responses were received during the survey, 80 of which were valid, with an efficiency rate of 98.7%.

(1) Regarding the degree of knowledge about interactive videos, 86.4% of the participants were more aware of interactive videos and had experience in watching interactive videos, and very few participants said they were aware of the existence of interactive videos but had no experience in watching them actively.
(2) Regarding the reasons for liking interactive videos, 58% of the participants think that interactive videos meet their personalized needs and can see the results that match their ideas, and 21% of the participants said that good video content is the most attractive to them, while 13% of the participants think that some interactive videos feel similar to playing games, and 5% of the participants use interactive videos for profit.
(3) On the question of perceived problems with interactive videos, 38% of participants felt that the format was single and did not want to repeat the single action of clicking on the options, and 33% felt that the range of options and end provided by the producers were too small to meet their psychological expectations, 17% felt that there was a time delay in the jumping of options, which made them easily lose patience, and 10% wanted to see more beautiful video content rather than a simple rotating format.
(4) Regarding the future expectations of interactive video, participants have many different voices. Many participants think that interactive video can be combined with short videos, such as interactive advertising and live interactive selling; some participants think that interactive video can be applied in distance education; the form of interactive video can also be used in job matching; participants also have some expectations for the form in business and medical.

4   The Existing Problems of Interactive Video Interactivity

4.1   The Substance is of Poor Quality, and the Formality is Severe

The interactive video employs novel interactive methods to provide consumers with a new viewing experience, but the video content remains the essential component of interactive video, therefore it's crucial to distinguish between the two. It's possible for some manufacturing teams to "Interact for the sake of interactivity" if the technical support and manpower for interactive videos aren't yet complete. The strong form of interaction is greater than the script's content, in the tale branch on late technology can't keep up, the plot of numerous chain development and lack of story quality, and other phenomena the interactive video market form than content performance. Extraneous and

pointless interactive options will merely disrupt the original narrative rhythm, reduce the viewer's immersion, and even provide a fragmented viewing experience, causing audience discontent and user loss.

4.2 Single Interaction Mode, Lack of Immersion

Except for a few interactive works that feature interactive methods such as viewpoint switching and screen information exploration, the majority of interactive video works so far have solely used selected triggering mechanisms as a kind of interaction. Furthermore, because interactive video production technology is still in its infancy, interactive options will appear with a lag of a few seconds, disrupting the narrative coherence of film and television works and reducing the shocking experience of audiovisual continuity brought to the audience by video works.

The audience's demand for interactive video is increasing as technology advances, and they are no longer happy with the involvement provided by "choice" alone; a single kind of interaction will inevitably result in a lack of user immersion.

4.3 Restricted Viewing Platform and Poor Dissemination Effect

Interactive video has its unique way of interaction, and the interactive technologies supported by different platforms are different from each other, which also limits the use of the platform by users. For example, the interactive works of domestic platforms such as Aiqiyi Tencent, and Bilibili, can only be viewed on this website and cannot be played across platforms, the dissemination range is greatly reduced.

Because interactive films are constructed with distinct branching episodes to fit individual demands, there is no way to better actualize the group's interactive viewing experience, which has a significant impact on the scope and effect of interactive video distribution. In comparison to living streaming, short films, and other video formats, interactive video's creation mode raises the industry's bar, and there are very few high-quality videos. As a result, interactive videos' influence, visibility, and popularity are still limited, and user stickiness must be enhanced.

5 The Future Development of Interactive Video Strategy and Direction of Exploration

5.1 Improve the Quality of Works and Depth of Content

According to the current survey of users who watch interactive videos, most users are drawn to them because of their interactive nature, but without content as a foundation, interactive films struggle to gain traction. To encourage the industrialization of interactive video and achieve long-term sustainable development, it is vital to focus on content, which must be paired with distinctive interactive forms, to generate long-term stable and high-quality interactive works.

To improve the quality of the work, everything from the script selection to the creation of the most appropriate interactive video way to shoot the script topics, such as adventure,

love, reasoning, and other types, can help the audience watching the plot achieve a rapid self-role into, and thus more stimulate the user to branch the desire to continue watching the plot.

5.2 Accelerate Technological Innovation

Interactive video will inevitably be supported by constant technological innovation if it is to develop gradually over time. With its massive broadband, high speed, and low latency capabilities, the more mature 5G technology is revolutionizing the output and dissemination of media content today. In the 5G era, it may be possible to break through more sensory experiences and broaden the application scenarios for interactive video viewing, which can solve the streaming platform compatibility problem on the one hand and enable viewers to obtain more personalized image content on the emotional exchange with the image narrative, on the other hand, bringing a truly immersive experience. Second, AI technology is transformed into an exclusive AI scriptwriter for interactive videos, based on the diverse needs of current outstanding interactive video works, scientific analysis of the branching direction of interactive videos, and the creation of intelligent scripts that are more suitable for users' emotional expression and acceptance, easing some of the creators' pressure.

5.3 Cultivate Talents and Keep up with the Market

Traditional video experiences, such as screenplay writing, recording procedures, and other characteristics, can be applied to the development of the interactive video. Because scarcity of talent resources will lead to a drop in the quality of work, it is vital to cultivate good professional talent and supply talent resources for the long-term stable output of interactive video to support the industrialization of interactive video.

As a new video form, interactive video can not only better attract the audience's attention with the development dividend of a short video, but it can also update technical innovation and content production by combining the communication characteristics of a short video, thus leveraging the market dividend and communication influence of a short video to promote the popularity and visibility of the interactive video industry and normalize interactive video into the lives of the public.

6 Conclusion

Interactive video's application breadth is now limited to the disciplines of film, television, and games, but its unique ability to connect with consumers gives it a lot of potential and space. While interactive video may not be able to match the immersion of traditional cinema and gaming production, it will have new changes and development in the setting of "Internet +." The whole video industry must work together to establish interactive video as an industry. "Interactivity" is the most prominent aspect of the industrial growth of interactive video, whether from the standpoint of script creation, plot setting, business model, or user feedback, therefore content production should not be overlooked for interactivity.

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