On the Characteristics and Trends of Chinese Interactive Film and Television under the New Media Technology: The Origin of Buddha's Head in the Bureau of Antiques as an Example

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Abstract: Based on the analysis of the script logic, narrative style, and audience's viewing experience of the first domestic adventure interactive drama "Antique Bureau in the Bureau of Buddha's Head", the characteristics of Chinese interactive film and television under the new media technology are clarified through the perspective of medium, narrative, and audience and combined with cases, and the future development trend of Chinese interactive film and television is discussed. The future development trend of China's interactive film and television is discussed to provide a better understanding of the new interactive film and television industry and to provide a reference for judging its future development direction.

1. Introduction

With the continuous innovation of new media technology, a new form of expression in the film and television industry - interactive film and television - is gradually coming into the public's view, which is different from the traditional film and television presentation methods, and presents characteristics such as the interactive mode of film and tourism integration and non-linear narrative. This interactive mode and narrative method largely deepen the connection between the audience and the work, determine the direction of plot development, character relationship, and fate, and shape the character of the protagonist is given to the audience, the audience is immersed in the plot and get a rich sensory experience. In recent years, domestic online video platforms have been increasing the supply of interactive films and videos, launching interactive dramas, interactive variety shows, interactive short videos, etc., which have attracted strong reactions, and the strong competitiveness of interactive films and videos in the industry has been confirmed. In the new media era, the uniqueness of interactive film and television makes the film and television industry show unprecedented openness in development while facing huge opportunities and challenges, which require solving the problems of technology development and presentation methods, creating a new audio-visual language, opening a breakthrough for the development of the film and television industry and stepping into a brand new field.

2. New media interaction model: gaming immersive experience

Due to the development of new media technology and the continuous integration of the multi-media ecosystem, viewers are no longer just watching things, but expecting to participate and interact, and the demand for immersion is present in many fields. Immersion is the state of filtering out all irrelevant perceptions and becoming fully engaged in a situation. Immersion in film and television means that the viewer's attention is completely drawn to the work and that he or she is fully immersed in the virtual context of the story. The film and television industry responded to the new environment created by this new media technology, and film and television creators began to explore it with an open eye, interactive film and television were born as a result of the integration of virtual reality technology and film and television. Interactive film and television are different from traditional film and television which are limited to the form of watching, setting up a certain attractive plotline in the narrative, arranging tasks with certain values and challenges, using interactive media technology to let the audience interact with the media device, deciding the direction of the plot and the development of the characters' relationship, enjoying and achieving a high immersion experience in the new form of film and game integration.

As a derivative of the novel and drama of the same name, "Antique Bureau of the origin of the Buddha's head" is China's first interactive drama of the adventure genre, a short film of only 20 minutes received a score of 7.9 on Douban, the first real exploration of domestic interactive film and television on this road. Set during the war, the film tells the story of Xu Yicheng, a treasure connoisseur, who leads his disciples to break into their tomb to protect a precious national treasure, the Jade Buddha Head, under the life and death pursuit of the Japanese army. First of all, the setting of the drama is set in a dark and secluded tomb, which is a great distance from reality, allowing the audience to step out of actual life and be in the virtual environment constructed by the plot with the first perspective of the main character. As the whole series of "Antique Bureau" is centered on the Buddha's head, the preciousness of the national treasure makes the task of protecting the treasure important and arduous, and the success of this task is in the hands of the user, who gains a great sense of mission from it and is in the action of protecting the treasure, creating a strong sense of immersion on the whole. Secondly, the film presents an interactive nature with a game style, setting up several levels in the process of exploring the tomb, for example, in the nine palace maze part, the audience needs to memorize the commands recited by the main character Xu Yicheng and then choose in the correct order to break through the maze and enter the next part. The jade identification section requires logical reasoning and observation based on the main character's description of the real jade pendant to find the real jade piece among many similar pieces, setting up levels that are challenging but also give relevant hints for users to complete successfully, leading users to continue to participate and complete the challenge together with the main character. In addition, the interactive operation mode is set to reflect the game's characteristics, not just a simple click to choose, but set up a variety of forms such as up and down sliding, hitting, and guessing riddles. For example, when facing the imminent invasion of the Japanese army by sliding down to press the bomb to block the enemy, in the thrilling process of fighting with the Japanese soldiers head-on, avoiding the enemy's need to quickly slide left and right, continuous click to build up power to shoot off the enemy's guns, with a variety of intensive operation and the Japanese soldiers to fight victory and defeat, and finally out of the tomb. The whole process of immediate feedback on the behavior of the audience controls the development of the plot. The importance of the mission and the variety of operations to fight against the evil forces give the audience a great sense of mission, and the success achieved on the way brings the audience a sense of achievement and enhances the immersion experience.

Interactive film and television integrate the characteristics of games in the narrative, forming a

new narrative by setting tasks or breaking through levels during the audience's viewing process. While maintaining the artistry of film and television, this cross-media integration provides new ideas for the presentation of film and television and establishes a different viewing experience. The gaming interactive experience brings the audience the pleasure of manipulating the plot, and the attraction of the story plot builds the thrill of immersion. The audience's subjective initiative in turn integrates interaction and immersion.[1] The new interactive mode brings the audience a strong sense of immersion. The new interactive mode brings strong attraction to the audience, allowing a new form of connection between the content and the audience, the audience becomes the main character in the play, in the virtual space created by the film and television drama, to achieve a high sense of immersion and immersion in the viewing experience.

3. A non-linear narrative approach: a personalized multi-logical structure

The narrative structure of traditional movies is usually a linear narrative with a clear cause-and-effect logical structure, and the audience passively accepts the plot design of the movie creator in a one-way manner. Unlike traditional narrative, interactive film and television have their unique narrative structure, without a specific logical structure, showing the characteristics of a non-linear narrative. The interactive narrative structure makes the story text more open and the plot development becomes rich and diversified. The audience realizes the 'humanization trend' of 'one person, one play' when watching interactive drama[2] The audience is allowed to watch an interactive play. Audience members with different personalities intervene in the narrative and make different subjective choices according to their preferences.

The plurality and individuality of the crossover narrative are evident in Antique Bureau of the Buddha's Origin. The film's main vein of protection and Buddha's head guides the overall direction, and different options are set at plot points to make different branches of the plot and different endings. For example, in the early stage of the play, when the disciple's mistake touches the organ of comfort and reproach, in the middle of the road to try to risk the disciple first, treat the disciple's questions to explain or conceal, these choices to determine the relationship between the characters are in the final ending of the ambush, the final choice at the end of the face of danger to save the horse lamp or the disciple's final choice and the combination of the previous audience choice to shape the relationship between master and disciple will eventually lead to three different The ending, if the two have a good relationship and choose to save the disciple, then get a happy ending one - the ice release: Yicheng Xu exhausted out of the cave, the disciple ran and said I came to save you, the two together holding the Buddha's head. If you finally choose not to save the apprentice, you get the ending two - walk alone: Yicheng Xu alone holding the Buddha's head. If the choice ahead leads to the deterioration of the relationship between the characters but finally saved the apprentice, will get the ending three - rebellion: the main character Yicheng Xu alone out of the tomb after the Buddha's head but was snatched away by the apprentice, the apprentice alone holding the Buddha's head. Although the film is short but still has the padding, advancement, and climax, through the choice of plot points and twists to present multiple endings.

In "The Origin of Buddha's Head", the choices of consolation and reproach, who goes first between the disciple and himself, explanation and concealment are all antagonistic, with different emotional tones, and the user shapes the character of the main character Yicheng Xu based on these choices. The audience makes choices based on their personalities to determine the character's personality and the direction of the character's relationship. The audience is stimulated to think and strengthen the experience of empathy with the protagonist. With strong subjectivity, the story is different for each viewer's choice, and the audience brings themselves into the plot to make choices that match their personality characteristics and innermost thoughts, which better meets the different

psychological needs of the rich individual.

Interactive film and television constructs break the specific cause-and-effect logical relationship and stable narrative structure, and the plot can be randomly combined with multiple permutations. The audience participates in the narrative through interactive choices, and the formation of a new interactive narrative makes the direction of the story not single, but different according to the different choices made by viewers with complex and diverse personalities, and the direction of the story is more open, forming a non-linear narrative with multiple and personal style characteristics, which is a new narrative mode suitable for the new media platform nowadays.

4. Aesthetic needs of the audience: a rich and comprehensive aesthetic experience

In traditional film and television, audiences gain emotional resonance in the audio-visual process, which is a simple appreciation of the work. The aesthetic innovation of interactive film and television shows a uniqueness different from traditional film and television, creating a unique audio-visual enjoyment while triggering sensory sensations in various aspects through interactivity. At the same time, it is "personalized" [3], where the audience is in the main position and participates in the plot from the audience's the first perspective, which greatly enhances the audience's understanding of the work and creates a connection and emotional identity with the characters in the play, satisfying the changes in the audience's aesthetic needs and consumption patterns under the development of new media technology, and having an emotional value It also has a guiding role of emotional value.

Interactive film and television rely on interactive viewing with a strong narrative of gameplay and high-quality images, respecting the subjectivity of the audience and emphasizing audience participation. The audience's participation psychology, aesthetic tendency, and consumption needs are all satisfied in the new media era. For example, when choosing to save the disciple or the horse lamp, the audience will consider the consequences of their choice and imagine how the plot will develop afterward, thus generating aesthetic expectations, of whether the final ending is the same or the opposite. The final ending, whether it is the same as expected or the exact opposite, will have an impact on the aesthetic expectations, which makes the audience's imagination satisfied and presents the characteristics of imaginative aesthetics. Secondly, the film maintains high quality in terms of picture quality, such as the dark and deep layout of the tomb with various mechanisms, and the layout of the Nine Palace Maze, which is rich in Chinese Taoist yin and yang trigrams, creating a fantastic spectacle scene. In addition, the film has the aesthetic characteristics of a game, such as in the "Buddha's Head Origin" which contains a variety of interactive modes such as puzzle-solving and QTE. The audience's visual, auditory, tactile, and even memory and reaction power is also applied to the game interaction, for example, when confronting Japanese soldiers, a series of intense operations need to be carried out in a specific period of time, and when the confrontation fails due to operational errors, a surprise egg will be triggered, and the actors in the play will ask the audience "Are you ok? "The combination of internal and external settings also greatly enhances the fun. The combination of interactive narrative and video generates autonomy, immersion, and interactive experience, which brings the audience comprehensive sensory satisfaction in many aspects and meets the audience's aesthetic tendency of spectacle, satisfying the psychological needs and imaginative consumption needs of the audience under the development of the times.

Interactive drama is like a bridge that connects the audience and the creator, generating spiritual communication and dialogue [4]. Interactive narratives deepen the audience's connection with the content, generate empathic experiences, and express values and emotions, which can sublimate the theme to a metaphysical level. For example, when watching The Origin of Buddha's Head, the viewer takes the first perspective and puts himself or herself in the main character's shoes, blending

himself or herself with the characters in the play and making a choice that fits his or her emotional inclinations, with a strong subjective overtone. The choices made by the audience in the face of completely opposing options will lead to the emergence of endings with different emotional overtones, and at the end of the movie, instead, they reflect on the choices they made, such as the ending of walking alone, where the audience to a large extent will attribute the responsibility for the death of the disciple to themselves, thus creating a sense of guilt and psychological burden. In the end, what the audience experiences is not the experience of winning or losing the game, but rather, while lamenting or sighing over the fate of the protagonist, they will think about it and realize some social reality issues. For example, the difficult choice between profit and friendship, the influence of responsibility and mission, etc., and rise to the metaphysical level, thinking about human nature, the meaning of life and lifetime value, and other fundamental issues.

Interactive film and television respect the subjectivity of the audience and gives them the right to manipulate themselves. The plot setting presents the characteristics of imaginative aesthetics, presenting vivid spectacle story scenes and satisfying the spectacle aesthetics of the audience. Interactivity allows the audience to participate in the development of the fate of the characters in the drama, and in the two-way interaction between the work and the audience, the audience can feel a sense of immersion and empathy when watching the movie. The interaction and immersion of interactive film and television bring audiences rich comprehensive sensory stimulation while establishing a deep emotional connection, and the aesthetic experience brought about is in line with the current aesthetic tendency of audiences in the new media era toward the aesthetics of spectacle, meeting the demand for imaginative consumption and having the aesthetic value of guiding emotional attitudes and values.

5. Development trend and outlook of interactive film and television in China

In the "integrated media era" created by new media technology, digital media makes the recording carrier of film and television more abundant, thus making film and television art present different characteristics from the traditional era, i.e. fragmentation, tuber, individualization, and interactivity.[5] Digital media has made the recording of film and television more abundant, thus making the art of film and television different from the traditional era, i.e. fragmented, tuberous, personalized, and interactive. With the huge advantages of instant and portable media such as cell phones and tablets, the development of film and television needs to broaden the scope of its dissemination with the help of mobile terminals, and interactive film and television with mobile terminals as the medium are full of development opportunities in the present era. The origin of Buddha's Head" is the first real exploration on the road of domestic interactive film and television development, which breaks the interactive way of domestic interactive film and television that is only limited to clicking before, and innovates in the mode and narrative, and achieves a good result of 35.5% replay rate, which has caused a good response in the domestic film and television platform, but also presents many problems in creation and technology, such as the three different endings in "The origin of Buddha's Head". Different endings, if repeatedly re-enter the plot point constantly test will find that the ending is only in the character role of the combination of different arrangements, and did not experience a truly different ending. After "The Origin of Buddha's Head", many interactive movies and TV dramas were launched, such as the interactive drama "Fistful of Fists" and "Ghost Blows Out the Light", etc. It can be found that the creators have solved the problems of plot routines and lagging, and the types of movies and TV and interactive forms have become more diversified to meet the aesthetic needs of more different audiences and develop more potential users, which proves the feasibility of virtual reality in interactive movies and TV. The feasibility of the relationship between technology and film. In this era of opportunities and

challenges, domestic interactive film and television have been constantly striving to develop, constantly reforming and innovating interactivity, and will continue to develop on this path in the future.

The core of the development of domestic interactive film and television is that the creators need to find an optimal way to fully combine the advantages of new media with film and television. On the one hand, technology is fundamental to the innovation of interactive film forms, and while continuously refining technology, we should grasp the "degree" of interactivity, use it to constantly broaden the scope of film and television communication, and explore interactive forms that can fully satisfy the user experience to better serve the content. On the other hand, the story is always the core part of film and television works, and the development of new media technology is always a form of expression of content, and all technology is for better storytelling. It is necessary to reconsider the psychological needs of the audience and repeatedly polish the content and narrative methods that are suitable for interaction. Innovative ways of thinking, operating methods, and narrative. In the future, while maintaining the uniqueness of games and movies, we can achieve a high degree of integration of technology and art and create a new audiovisual language, establish a new narrative system of interactive movies and videos, and achieve a new way of the viewing experience.

6. Conclusion

The interactive film and television, born in the era of new media technology, have renewed the expression of film and television works by combining the interactive mode with games, and the combination of interactivity and narrative makes the viewing experience richer and more diversified, which is a new direction for the film and television industry to explore the innovative research and has broad production prospects. However, domestic interactive film and television are still in the preliminary exploration stage, and their development is facing both opportunities and challenges. Shortly, we will realize a high degree of integration between technology and art, and make interactive film and television a brand new field in the film and television industry.

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