

Research on the Community Communication Mode of "New Interaction" under the Screen—Based on Randall Collins' Interactive Ceremony Chain Theory

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Abstract: In today's information society, the theory of interactive ceremony chain proposed by Randall Collins can be effectively applied to analyze the combination and development of "new interaction" community-on-screen groups. Users' viewing seems to have evolved from "information acquisition" to "shared viewing", "integration into the group", and "becoming bosom friends". This is achieved through the synchronization and timeliness of the barrage, which creates a "space-time" viewing community with others, and allows communication with thousands of "bosom friends". Using the focus group method in combination with the actual situation of bilibili's animation area, this paper explores the mechanism of "how to connect" and "how to connect" from the perspective of interactive ceremony chain. However, due to the large number of users and competition for commercial interests, the stability of the on-screen community has also brought many troubles. It is worth considering a suitable way to optimize and guide the community.

1. Introduction

Sociologist Randall Collins has proposed the theory of interactive ritual chains, which states that every face-to-face interaction between people is a ritual practiced by participants who share a common belief[1]. During these interactions, people accumulate emotional energy and connect with symbols. To create an interactive ceremony, four elements are necessary: two or more people gathering in the same place, setting boundaries for outsiders, focusing on common objects, and sharing emotional experiences.

Although on-screen video interactions, such as those used in games and animation videos, have not yet become the mainstream of online video playback modes, some large domestic network video operators have begun to explore this new model on a large scale. For example, in September 2012, Tudou.com launched the on-screen video access portal "Doubao". In 2013, LeTV began to establish in-depth cooperation with the two major domestic on-screen video websites, Bilibili and Aclay. Some programs of iqiyi.com also introduced on-screen functions.

This paper applies the theory of interactive ceremonial chains to explore and differentiate two

research questions. The first question analyzes the effect of the interaction mechanism between users and the emerging video playback form of barrage. The second question explores the significance of the barrage video itself. By answering these questions, this paper aims to provide optimization suggestions for a good emerging barrage community and promote the stability and development of the subcultural community.

2. Problem Raising and Research Design

RQ1: Why participate in "on-screen interaction" (what factors drive users to participate in this behavior)?

RQ2: What is the propagation effect after participating in the "on-screen interaction"?

The focus of this study is in the analysis of the subjective participation of users in the process of "bullet screen interaction". Therefore, the focus group interview method will be used to discuss the various research issues in detail. Considering that the bullet screen culture actually originated in the ACG culture, after observation, the main bullet screen is mainly animation and games. Therefore, the interviewees in this study are all from an undergraduate animation society of our university. A total of 10 interviewees (4 women and 6 men) with experience in using the bullet screen were selected.

During the focus group interview, this interview involved a total of 36 small issues. The interview materials were filed, imported into the Nvivo 8.0 software, and encoded. There are two main types of encoding: free nodes and tree nodes. After filtering the nodes, 3 tree nodes and 19 child nodes were finally determined. The tree node is the main concept reflected by the two research questions in this paper. The nine sub-nodes are extracted from the interview questions with the interviewees, and mainly involve the user's on-screen use motivation, psychological appeal and use meaning. The specific analysis hierarchy is shown in the Table 1.

Table 1: Specific analysis hierarchy

Tree Node	Subnode (9)	Node Material Source	Number Reference Points
Focus	bullet screen use points of interest	2	4
	Media Tendency Purpose	3	3
	Purpose of the on-screen release	3	2
Segmentation	Factors Affecting User Release Bounce Screen	2	2
	Reasons for prompting users to post a barrage	3	4
	Psychological segmentation of on-screen users	2	6
emotional direction	Motivation for the use of the bullet screen	2	3
	The emotions carried by the bullet screen	2	3
	he inner appeal of using the bullet screen	3	4

3. Discussion: Analysis of the Elements of the Interactive Ceremony of the "Barrage Group"

This interview focuses on the three elements of the interactive ceremonial chain theory, excluding the first element of "common presence" consensus [2]. The discussion mainly revolves around the three major mechanism elements of the barrage as an "interactive cultural community".

3.1 Quasi-synchronization: concentration of focus

Collins proposed that "the strongest happiness of human beings comes from devoting themselves

to simultaneous social interaction." [3]This assertion shows that individuals can generate emotional energy such as group identity and connection in the atmosphere of common concern, and promote community communication by participating in the ceremony to experience things. After classifying 13 free nodes, it was found that the reference points of 8 free nodes are performing the task of watching the same focus content. Many interviewees also emphasized that the barrage can give people an emotional experience of "watching together". Although Collins' theory emphasizes the experience of people's physical presence offline, the "pseudo-synchronization" of the barrage function provides a new way for users to watch. Users in front of the screen can participate in video discussions by firing the barrage, and they can have a conversation even if they do not watch the video at the same time, giving users a virtual sense of common presence.

This is due to the fact that on-screen interaction is not limited by the strict limitations of time and space, and there is greater elastic space in autonomous selection. Suppose that the publisher is alone, by following a topic and publishing a barrage, he can obtain a "breakthrough space-time interaction" with other barrage players present. Secondly, there is a certain similarity between the users who publish the barrage in the same video. Users with similar preferences are gathered in a virtual space that can be freely discussed, which promotes the discussion of the topic. At this point, prompted by the same focus, on-screen users have gathered, forming a stable, continuous and lively "virtual family".

3.2 Separation: the starting point for setting up barriers for outsiders

Collins mentioned that during the formation of the chain of interactive rituals, setting limits on outsiders on the site can reduce the spread of noise and impurities, thereby ensuring the continuity of interactive rituals and the stability of the spread field. Therefore, in order to minimize noise interference, ensure the purity of the group, and enhance group unity, restrictions are placed on outsiders-especially for the more niche and resistant subcultures, and bilibili provides users with two barriers.

Before users officially participate in video interaction, they need to cross the first barrier-formal users who have successfully passed a series of assessment tests can use multiple functions to participate in the interaction. The exam is divided into two links. First, users must pass the "bullet screen etiquette test" to test their understanding of the basic specifications for the use of the bullet screen at bilibili. After entering the circle, users can participate in various types of video interactions in a targeted manner. This is the second barrier established-the establishment of a small video-based community, with obvious high-context cultural characteristics. People inside the group can communicate through this symbol, but it is difficult for people outside the group to understand the meaning of these symbols. This separating property is a good consolation for the unity of the bullet screen group.

3.3 Emotional direction: Entry resonates with interaction

Six of the 10 respondents thought that watching the content of the barrage could largely stimulate their emotions in a way that allowed them to integrate into the group. Collins once said that "a person gets sufficient emotional energy from participating in group interactions", which shows that users can emit certain emotional resonance in group interactions. It can be seen that in the on-screen video, users can fully perceive the behavior, emotions and even values of other users through various on-screen barrages and comments, and strengthen emotional resonance in the process of outputting ideas and responding to others. The barrage of real emotion is the response to the content made by heart and the expression of emotions after watching the video content. The shared emotional state brought by them promotes the emotional state of the individual, so that the

individual can obtain an emotional experience beyond the independent viewing process and harvest more emotional satisfaction.

4. Analysis of the Effect of Barrage on Community Building

4.1 Enhancing the Sense of Community Solidarity

Under the construction of the interactive ceremony chain, users generate a sense of group solidarity - a sense of attachment to the groups gathered at this time. Even if many users were not part of the same group or were not aware of the group's existence before clicking on the video, when a large number of barrages expressing praise or derogation emerged, the common opinion resonated strongly. Users unconsciously generate emotions such as enthusiasm, confidence, initiative, etc., and actively participate in interactions. They strengthen the identity of the group under the field of common opinions and naturally become members of groups like "X Party," "X Chef," "X Black," and others. For example, "Black Talia" co-edited videos often feature groups like "Arthur/Eyebrow Party," "Wang Yao Chef," "Juvenile JUMP All-Star Concept," which ignite into the editing of "Fire Shadow Chef," "Family Tutoring Party," "Death Chef." Work lovers send response barrages like "King is the Dragon, Glorious Millennium," "as long as there are leaves flying, fire will burn" to infect more and more users to join them. In combination with classic pictures and moving music, users with the same intentions are urged to join this group to participate in interaction and gradually form a more cohesive group in the increasing sense of group solidarity.

4.2 Gathering Individual Emotional Strength

Usually, the emotional experiences that people gain through one interaction, such as excitement and stimulation, are short and personal. However, the long-term accumulation in multiple interaction ceremonies will translate into confident, cheerful, and enthusiastic long-term emotional energy, which promotes the interaction to proceed again. In fact, different types of emotional energy will be produced in the context of ceremonial interaction: low-level emotional energy is expressed as passive and hesitant in the face of interaction, intermediate emotional energy is expressed as facing others and sometimes moving away, and high-level emotional energy is generally expressed as individual firmness, self-confidence, and active interaction with others. Under normal circumstances, most users only get low- and middle-level emotional energy, that is, they focus on watching videos and barrages without participating in comment interaction or responding only to interested content, and will not spend much effort on interaction. However, there are also some users who are actively active in the on-screen and comment areas, have heated discussions with UP owners and other users, and fight back against questioning words. For example, in the "Juvenile JUMP All-Star Consciousness" burning clip, there are discussion barrages for "which teenager is the most combustible" - most of them are distributed at the top and lower ends of the video, packaged with eye-catching bright colors and arrow symbols.

"The emotional energy gained by a person participating in a group interaction makes him not only an enthusiastic supporter of the group but also a leader among them. As a result, some users who have an active creative desire may be promoted from users to UP owners (creators), continuously improving the quality of their works and accumulating advanced emotional energy in proactive interactions such as collecting ideas, listening to suggestions, etc., and becoming the "leader" of the interactive ceremony chain. Specifically, general users will improve their self-identity and initiative in topic construction due to effective attention to suggestions, while UP creators will actively participate in creation under the impetus of "one click and three connections" (likes, coins, collections), and obtain higher self-identity and realistic energy from emotional

cognition and realistic guarantee. This means that when the creative content of the UP master (creator) is effectively evaluated, it will produce higher self-identity and thus continue to create more actively. When the creative content gets more interaction, it will earn more salary returns, stimulate creative enthusiasm, improve the quality of the work, and provide users with more interactive resources.

4.3 Symbolization: The Unique Symbols of the Group are Obvious

In fact, people can reawaken the individual's sense of identity and identity through symbolic accumulation, which makes the group symbols various "stalks" contained in video tags and videos, and are symbols shared by group members but isolated by people outside the group. For example, "Huozi Forever God" will be repeatedly mentioned in the interaction among members of the group playing the "Battle Double Pamish" mobile game. The meaning it represents is not "praise Huozi Brother" in the common sense, but rather refers to the ridicule and satire caused by the fact that the intensity of the role of "Fire Brother" is very different from the propaganda, and the level of attack is greatly reduced. This kind of symbols can only be known by people in the circle, empathize with and actively participate in the interaction, communicate each other's experiences during the round-trip interaction, and may give the symbol a new understanding. For example, although the character of "Huozi Brother" is not high, the appearance is high, and the image is full, it is an indispensable facade for this game to attract female players. Therefore, the meaning of group symbols has been continuously enriched by the people in the circle, and the people in the circle have a deeper sense of identity with the group symbol culture.

The cultural capital accumulated over a long period is an important material within the construction of a solid group, and it is also an important carrier of the culture outside the group and in the communication circle. When the high-topic content formed by cultural capital successfully "out of the circle" through channels such as opinion leaders and network dissemination, they will truly face the public domain outside the group and become symbolic symbols known to all circles, successfully publicizing other cultural capital in the circles. For example, the handwriting "(Black Triangle) Pinch at You" produced by the master of up "Defeated Mai City" has triggered a large number of secondary creations such as real human stars, anime characters, and provincial anthropomorphology due to simple and rude lyrics, magical brainwashed compilations, and vivid and funny pictures. "Black Triangle" has become a common barrage and popular comment for many similar second-generation works, and "Black Triangle" (a combination of anthropomorphic characters in China, the United States, and Russia) has quickly become popular and has become a popular label in the Black Tallia circle.

5. Conclusion

From the perspective of the interactive ceremony chain, the on-screen video of Bilibili actively cultivates a stable subcultural community. The UP master serves as the starting point of the interactive ceremony chain, providing a common focus for on-screen users. Barrage users actively participate in barrage interaction behavior, publishing various high-emotional energy barrage and comments, and driving ordinary users to participate. This promotes the continuous enrichment of emotional energy and symbol resources, the deepening of group identity, and the formation of group symbols and moral standards. This, in turn, prompts UP masters and barrage users to perform their respective duties and actively interact with each other. Based on this, the on-screen culture effectively promotes the healthy development of on-screen video and the dissemination and sharing of sub-culture in the community construction of animation areas.

In fact, bullet screen culture not only influences the development of subculture, but also allows

users to exchange thoughts and feelings through emotional bullet screens. Popular science bullet screens help users understand details such as cultural relics and the history of the War of Resistance against Japan. Users also carry out youthful interpretation and reconstruction of mainstream culture in various humorous and funny "stalks", expressing their real feelings and novel ideas to their peers. Other video websites such as iQiyi, Tencent, Youku, and other platforms are also constantly optimizing their on-screen systems to spread culture. Although the bullet screen functions of these platforms are not as sound and intelligent as Bilibili's, they have also promoted the spread of high-quality film and television dramas such as "Awakening Age" and "Shanghai Love" to a certain extent. For example, the praise of Chen Yannian, Chen Qiaonian, and other revolutionary ancestors in "Awakening Age" has created a sincere and touching emotional atmosphere.

Therefore, bullet screen culture is a vital part of mainstream culture and subculture dissemination. Inspired by the theory of interactive ceremonial chain, we should make rational use of on-screen culture to promote the positive development of on-screen video and promote cultural communication and integration in a good community communication structure.

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