

# **DISTRACTION OR ENHANCEMENT? ANALYZING NETFLIX USER ENGAGEMENT IN BLACK MIRROR BANDERSNATCH INTERACTIVE NARRATIVE MOVIE**

## *GANGGUAN ATAU PENINGKATAN? MENGANALISIS KETERLIBATAN PENGGUNA NETFLIX DALAM FILM NARATIF INTERAKTIF BLACK MIRROR BANDERSNATCH*

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**Abstract:** This study aims to analyze Netflix user engagement, including perception, experience, and feedback in the interactive movie as a marketing value to explore elements related to engagement with the expectation of providing practical data to optimize interactive features in upcoming streaming digital content platforms. This research uses a qualitative methodology with purposive sampling of users who have watched the movie and is conducted through semi-structured, in-depth interviews with open-ended questions, using the interview protocol. The data were examined through both inductive and deductive coding using thematic analysis, with data saturation occurring in 20 participants. The results show that participants had various perceptions, with a major pattern in having no prior knowledge and being influenced by social factors about interactivity. They were motivated due to various intrinsic and extrinsic motives, with a major pattern of curiosity supported by the interactive feature. Several intrinsic and extrinsic enhancing and distracting elements in user experience led participants to have effects like post-expectation and a major pattern in social impact.

**Keywords:** Interactive Narrative, User Engagement

**Abstrak:** Penelitian ini bertujuan untuk menganalisis keterlibatan pengguna Netflix, termasuk persepsi, pengalaman, dan umpan balik dalam film interaktif sebagai nilai pemasaran untuk mengeksplorasi elemen-elemen yang terkait dengan keterlibatan, dengan harapan dapat memberikan data praktis untuk mengoptimalkan fitur interaktif pada platform konten digital streaming yang akan datang. Penelitian ini menggunakan metodologi kualitatif dengan purposive sampling pada pengguna yang telah menonton film tersebut dan dilakukan melalui wawancara mendalam yang terstruktur secara semi dengan pertanyaan terbuka, menggunakan protokol wawancara. Data dianalisis melalui pengodean induktif dan deduktif menggunakan analisis tematik, dengan kejenuhan data pada 20 partisipan. Hasilnya menunjukkan bahwa partisipan memiliki persepsi yang beragam, dengan pola mayoritas tidak memiliki pengetahuan sebelumnya dan dipengaruhi oleh faktor sosial tentang interaktivitas. Mereka termotivasi karena berbagai motif intrinsik dan ekstrinsik, dengan pola mayoritas berupa rasa ingin tahu yang didukung oleh fitur interaktif. Beberapa elemen intrinsik dan ekstrinsik yang meningkatkan dan mengganggu pengalaman pengguna menyebabkan partisipan memiliki efek seperti ekspektasi pasca-penayangan dan pola mayoritas dalam dampak sosial.

**Kata Kunci:** Naratif Interaktif, Keterlibatan Pengguna

## **INTRODUCTION**

### **Research Background**

Marketing is the key of creating value but a product value is complicated because the need a lot of data to be analyzed for the marketing/product value as how marketing do its functional area such as responsible for driving the organic growth of a firm, using data to generate insights about customers and competitors (Du et al., 2020). Once the value failed to fulfil the consumers demand/expectation then the value itself is just a distraction while a marketing value supposed to be an enhancement. It is of this research discuss about distraction or

enhancement. It is about a product value in the streaming service, a distraction could impact the business performance because a bad marketing value influence the firm/business value (Edeling and Fischer, 2016) and cause a degrading profit for the firm. It is just like what happened to the “Blockbuster” the dominant in the video rental industry that experienced a rapid growth in video rental industry around 1980’s until 1990’s dominating the market of US and International scale but faced a problem since 2000’s due to the increasing competition of an online streaming services such as Netflix which offered a better value to the movie industry which cause the last blockbuster store in earth closed on 2019 (Unglesbee, 2019).

However, in the digital era, the landscape of digital entertainment has experienced significant transformations, with streaming platforms like Netflix leading the charge in spearheading innovative designs. Entertainment tools in the movie industry supposed to be an enhancement instead of a distraction to give users a positive engagement but a user engagement in the digital world is about the quality of user experience and to make them use it longer also frequently (Lalmas, 2012) but most importantly is to avoid the situation that what the graph above shows the bankruptcy of Blockbuster and replaced by Netflix. Even if Netflix is dominating and replace blockbuster on their domination in streaming industry, there is still a question of how Netflix working well or how they work to make and give users the best experience they could ever find in the digital world especially in the online streaming platform.

Movie or a streaming industry is playing a pivotal role in the economy (Ioanid et al., 2023) while a streaming platform like Netflix that reliant on external partners and focused on the technology are making them a major economic driver (Fagerjord and Kueng, 2019). Those who give the best entertainment feature are those who can give the best user experience to the consumer because streaming a movie is about to have a comfortability and satisfaction. Streaming industries are doing their best from creating the best price of their product for people to afford to the best satisfaction on the options, quality and feature of the movie to be watch through the streaming experience. Each streaming companies are likely to have their own uniqueness just like Netflix that produce the best movies and series of originally production.

Not only the number of the subscriber and Netflix original movie that makes them unique but also one of the innovative formats that has gathered impressive consideration is the intelligent storytelling. It is where watchers are engaged to shape the story trajectory through their choices. Among the examples of this genre are Black Mirror: Bandersnatch, an interactive narrative movie released by Netflix in December 2018. Interactive Narrative in the movie provides a special feature where a Netflix user able to interact with the movie and able to decide where this movie going based on their own preferences with the existing options that can lead to a different ending of the movie depends on the users’ choices in each part of the movie.

Black Mirror Bandersnatch is not the only interactive movie Netflix provides since there’s more options for the users to watch but Black Mirror Bandersnatch is the most success interactive movie in Netflix so far with over 70 million viewers compared to several interactive movies in Netflix. With this Interactive movie Netflix supposed to gain a new user engagement such as positive feedback by providing such feature to the users. It is pretty rare to find research about interactive feature, some research only about the cinematography such as the interactive elements, plot structures and audience receptions (Wang, 2023). It is important to research the implementation of interactive narrative in the black mirror Netflix movie with its user engagement to being more prepared to the next era in entertainment industry and provides better interactive movie in streaming platform which has more potential in the upcoming spatial computing era where people are able to experience another level of immersivity and interactivity through devices.

### Research Objectives

1. Analyze the factors that pushed users watched the "Black Mirror: Bandersnatch"
2. Analyze the factors of Distracting and Enhancing user experience also Feedback in "Black Mirror: Bandersnatch"

## THEORETICAL REVIEW

### Interactive Narrative

Ahmed (2018) studies the nuances of interactive narrative in digital media. He offers a theoretical framework that tackles the particular difficulties presented by interactive storytelling, which are frequently left out of classic narrative theories. In contrast to the product-centered viewpoint that is common in non-digital media, Ahmed emphasizes the significance of the system (the digital artifact) and process (user engagement with the system). In order to provide a more precise description of the structure of interactive digital storytelling, he adds



terminology like *protostory*, narrative design, and narrative vectors. By bridging the gap between theoretical ideas and realistic design, this framework seeks to make interactive storytelling relevant and effective in engaging users.

### User Engagement

O'Brien (2016) examines the theoretical underpinnings of user involvement and dissects the concept using fundamental ideas like meaning, clarity, and breadth. She introduces the two main theoretical frameworks that have shaped the field of user engagement research: John Dewey's Philosophy of Experience and Mihaly Csikszentmihalyi's Flow Theory. O'Brien compares the usefulness and applicability of several models and metrics for gauging user involvement. Rather of offering a single, cohesive theory, the chapter highlights areas of agreement and disagreement in the conceptualization of user interaction and provides unifying hypotheses and open questions to direct further research.

### Movie Plot

Martin (2018) elaborates 2018 movie's place in the newly popular interactive storytelling genre as well as how it affects programmatic advertising, product placement, and data mining. She draws attention to the way "Bandersnatch" turns viewers from being passive recipients into active participants, enabling the collection of intricate data about viewer preferences and actions. This change makes it possible to give tailored information and target advertisements, highlighting how viewers' roles are changing in the digital world and how interactive media can have an impact on marketing tactics.

### Model of complex entertainment experiences

The Model of Complex Entertainment, paints a picture of entertainment as a rich tapestry woven from enjoyment. Imagine diving into your favorite movie or game not just for fun, but driven by a mix of personal desires and the allure of the content itself. This model suggests that what draws us in isn't just what's on screen or in the game. It's like a recipe for the perfect entertainment dish, where every ingredient influences how much we enjoy the final flavor and it posits that media entertainment is a multifaceted process involving cognitive, emotional, and social dimensions. It suggests that entertainment experiences arise from the interplay between an individual's personal attributes, such as their motivations and emotions, and the specific characteristics of the media content. This model emphasizes the dynamic nature of entertainment, where enjoyment is influenced by how well the media content meets the individual's psychological needs, such as escapism, mood management, and social interaction. Furthermore, the theory highlights the importance of context, including situational factors and the social environment, in shaping entertainment experiences (Vorderer et al., 2004).

### Previous Research

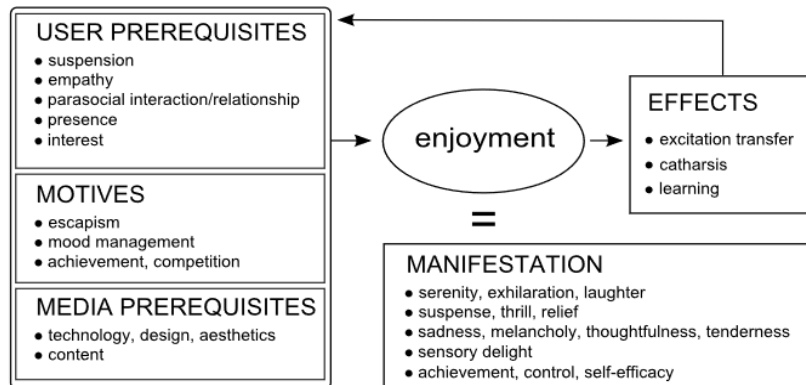
Kolhoff and Nack (2019) performed a qualitative analysis with 169 Netflix subscribers that had watched the episode. The key findings show (1) participants are initially engaged because of curiosity and the novelty value, and desire to explore the narrative regardless of satisfaction, (2) perceived agency is limited due to arbitrary choices and the lack of meaningful consequences, (3) the overall experience is satisfactory but adaptations are desirable in future design to make full use of the potential of the format.

Zhe and Lee (2020) analyzed the contributory factors and effect mechanism of users' reuse intention for gamified interactive movies and offer specific concepts to improve the reuse intention from the interactive film production and operation perspectives. Upon integrating the Flow theory and Technology Acceptance Model (TAM) and separating the intrinsic and extrinsic motivations of key factors based on Stimulus-Organism-Response (S-O-R), the research builds an empirical analysis model for users' reuse intention with cognition, design, attitude emotional experience and conducts an empirical analysis on 425 pieces of valid sample data applying SPSS22 and Amos23. The results show that user satisfaction and flow experience impact users' reuse intention highly and perceived usefulness, perceived ease of use, perceived enjoyment, remote perception, interactivity, and flow experience have significant positive influence on user satisfaction experience.

Cannavò et al. (2024) aimed to understand to what extent watching an immersive movie from a specific POV could impact the narrative engagement (NE), i.e., the viewers' sensation of being immersed in the movie environment and being connected with its characters and story. Two POVs that are typically used in CVR, i.e., first-person perspective (1-PP) and external perspective (EP), are investigated through a user study in which both objective and subjective metrics were collected. The user study was carried out by leveraging two live action 360° short films with distinct scripts. The results suggest that the 1-PP experience could be more pleasant than the EP

one in terms of overall NE and narrative presence, or even for all the NE dimensions if the potential of that POV is specifically exploited.

### Conceptual Framework



**Figure 1. Complex Entertainment Model**

*Source : Vorderer et al. (2004)*

## RESEARCH METHOD

### Research Approach

This research employs a qualitative research approach which aligns with the methodology proposed by Sun et al. (2023) and did by qualitative research due to the demand of the research is about to find the what are the things behind user engagement of interactive feature of black mirror Bandersnatch which means this research needs to explore and analyze users perspective. Qualitative research methods, such as interviews and focus groups, are suitable for exploring users' perspectives and experiences, with a greater interest in participants' perspectives and experiences than in quantitative research (Denny and Weckesser, 2022).

### Social Situation

The social situation of population in this research would be a Netflix user from variety of genders, generations and background who used Netflix and have already watched black mirror Bandersnatch once as minimum even if they didn't finish the movie. The Number of target research respondents is predicted to be saturated around 20 respondents in a consideration all of the needs and scope of the research Sampling Technique.

### Sampling Technique

The sampling technique is a purposive sampling as it is unlikely to be randomize due to the specific criteria of the target respondent for the interview. Purposive sampling is valuable in situations where random selection isn't feasible due to constraints such as limited resources, time, or workforce availability (Etikan, 2016). Additionally, it's particularly beneficial when the research objectives don't require making broad generalizations about the entire population.

### Research Instrument

Research variables will be gauged through semi-structured interviews, aligning with indicators related to the research variable. Employing narrative inquiry and content analysis, interviews will delve into participants' stories, discerning individual experiences and content patterns linked to the indicators for comprehensive understanding. This approach facilitates a qualitative exploration, capturing nuanced insights and uncovering underlying themes within participants' narratives, thereby enriching the research findings with contextual depth and personal perspectives. By delving into the intricacies of individual experiences, the study aims to provide a holistic understanding of the phenomena under investigation and contribute to the existing body of knowledge in the field.

Type of Data and Data Source

Both primary and secondary data sources are utilized in this study. Primary data are collected directly from the respondents through online/offline interview. These Interview are designed to gather firsthand insights into users' experiences, and engagement with black mirror Bandersnatch interactive movie. Secondary data, sourced from previous relevant research, academic literature, reports, and online databases.

Data Analysis Method

To do data analysis in this research there are several steps. The steps to analyze qualitative data involve: 1) Familiarization: Understand data diversity and context. 2) Data Reduction: Summarize and condense data that important 3) Thematic Analysis Coding: Identify key themes and concepts through inductive and deductive coding. 4) Data Display: Present selected segments that illustrate concepts. 7) Drawing Conclusions: Make meaningful statements about the data's implications (Mezmir, 2020).

RESULT AND DISCUSSION

Result

In this research, data saturation was achieved through a thorough process involving 20 in-depth interviews. Each interview was meticulously conducted to ensure a comprehensive understanding of the research topic, with a focus on gathering rich and varied insights. The sample size of 20 participants was deemed sufficient to reach a point where no new information was emerging, thus confirming data saturation. This approach allowed for a detailed exploration of the study's subject matter and provided a robust basis for the analysis and conclusions drawn.

To uphold the principles of confidentiality and data protection, the study employed stringent measures to anonymize participant information. All personal data has been safeguarded through the use of pseudonyms, ensuring that individual identities remain protected. The pseudonyms used include AK, ALY, CC, EZ, FH, AM, GEN, LEA, LOV, NAT, NET, NUG, SEB, STF, TIT, WIS, AS, CG, IQ, and JS. By anonymizing the data in this manner, the research guarantees that participants' personal information is not disclosed, thereby respecting their privacy and maintaining the ethical standards of the study

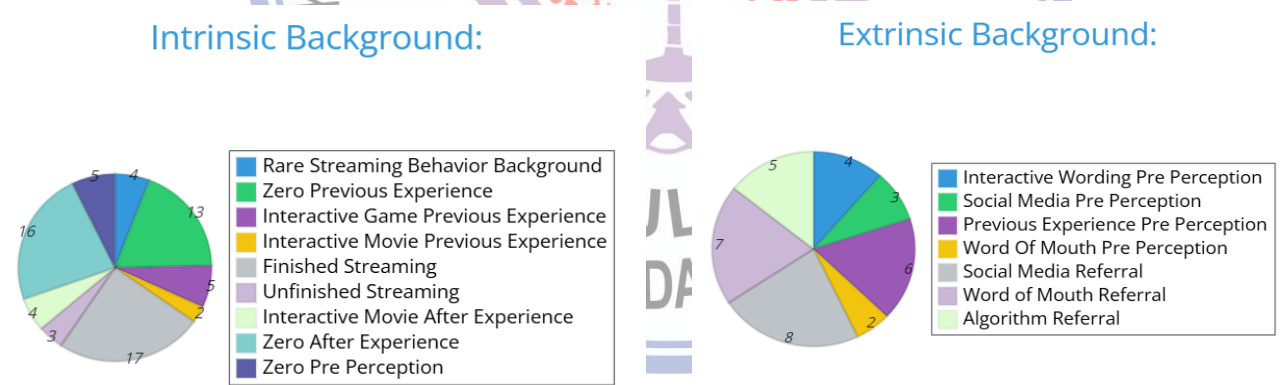


Figure 2. User Streaming Background  
Source: Interview Result (2024)

Users' Perceptions of Interactivity

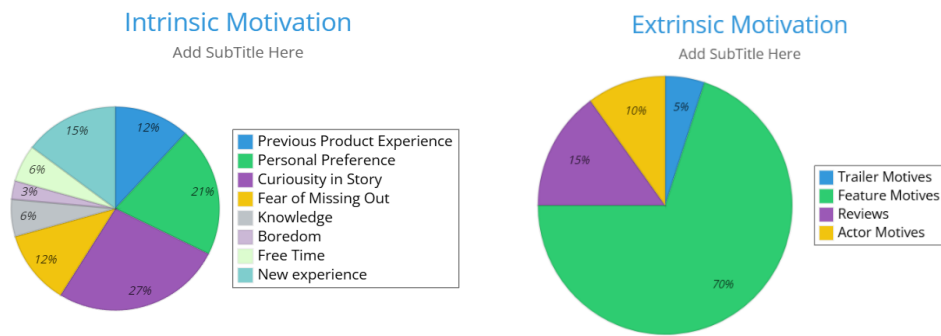
The investigation shows that consumers' impressions of "Black Mirror: Bandersnatch" interaction are influenced by a number of factors, such as friends, social media, and past experiences. Some users, like "EZ," were unfamiliar with interactive narratives before viewing the movie; on the other hand, "TIT" had experience with video games and was able to comprehend interaction more easily. This variety draws attention to the different degrees of user familiarity with interactive content.

Discovery of Black Mirror: Bandersnatch

"Black Mirror: Bandersnatch" was found by users via several sources. Social media and word-of-mouth were important influencers, as demonstrated by "NET," who discovered the movie on TikTok initially. Some, like



"ALY," were introduced via friends, and "AM" and "CC" learned about it from Netflix's algorithm and discussed it with friends after that. These results show how algorithmic and direct recommendations interact during



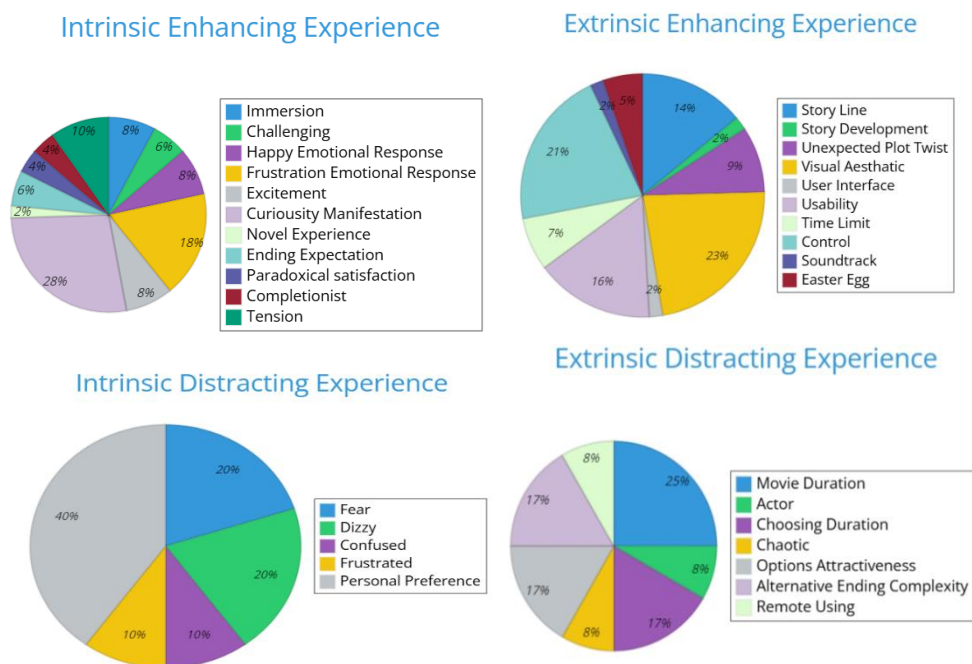
consumers' discovery activities.

**Figure 3. Reasons that pushed users to watch**

*Source: Interview Result (2024)*

### Motivations to Watch

A combination of personal preferences, narrative curiosity, and interest in the interactive aspect motivated the participants. For instance, "WIS" perceived it as a novel experience incorporating game components, whereas "STF" was intrigued by the possibility of plot twists made possible by interaction. Although there were many different extrinsic incentives, the most common ones were the allure of interaction, which offered control over the result and piqued interest. Additional incentives came from the actors, trailers, and reviews; word-of-mouth and social media conversations further stoked curiosity about this novel structure..



**Figure 4. Enhancing and Distracting User Experience and Feedback**

*Source: Interview Result (2024)*

### Emotional Experience and Curiosity

The analysis reveals that most users are captivated by the emotional experience of watching "Black Mirror: Bandersnatch," with curiosity being a significant driving force. Users' curiosity increases with each choice they make during the movie, leading to a cycle of new curiosities that enhances their engagement. As "NET" describes, this curiosity stems from the desire to explore different endings: "Curiosity, because I'm like, 'Wow, what kind of endings can I get?' since every choice we make will affect the storyline."

This ongoing curiosity contributes to immersion, tension, and excitement, creating a deeply engaging experience. Alongside these positive emotions, there is also a notable presence of frustration, as users feel responsible for their choices, which sometimes do not meet their expectations. "AM" encapsulates this sentiment: "There's a sense of frustration with our choices or it doesn't meet our expectations, like, 'Is this it?' Because in the end, we're responsible for our choices." Despite this frustration, it often drives users to rewatch the movie, seeking to explore different outcomes and endings. Even those who didn't enjoy the film enough to rewatch, like "NAT," finished it due to a completionist drive: "Because I already started watching it, I don't really like the idea of not knowing what would happen if I didn't finish the movie."

### Control and Visual Elements

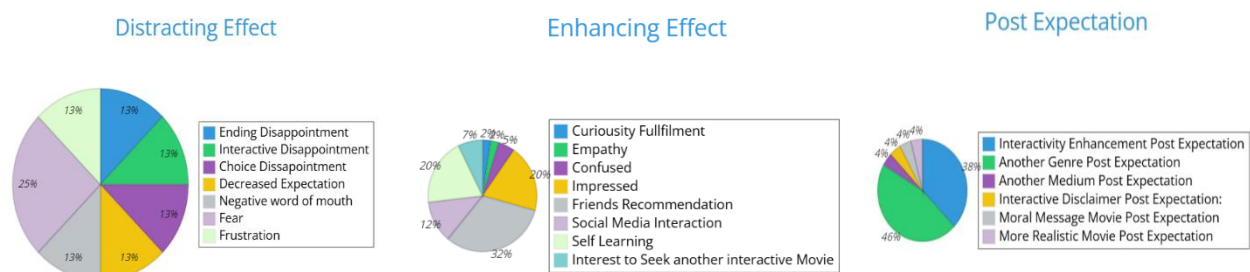
Another key factor in user engagement is the control over the storyline and the movie's visual elements. The interactivity of the film allows users to explore multiple endings, fulfilling their curiosity and enhancing the overall experience. As "JS" notes, the ability to make different choices creates unique experiences: "Watching it 2 or 3 times will result in different endings due to different choices. For example, if we make different choices at points D or B, the feelings leading to the ending will vary even if the ending itself is the same." This control is further supported by visual aesthetics and a compelling storyline. For users like "NUG," these elements are crucial: "I'm looking for a good story, a decent plot, and great cinematography or visuals. Especially the scene with the medicine—it was really cool, not the usage but the visuals." Usability also plays a significant role in the user experience, with participants appreciating the simplicity of making choices on Netflix, as "IQ" points out: "With Netflix, it's easy because you just pick something, and if you run out of time, it will automatically select something for you."

### Emotional Content Mismatch

Not every user, though, had a favorable experience. Some people chose not to watch the entire film or watch it again due to its strong emotional content. "EZ," for instance, felt that the film's content and intricacy did not suit her tastes: "I found it a little complicated at first, but I eventually came to enjoy it." But I get the impression that it's not exactly my kind of film." Similarly, "NAT" expressed that the film was too complicated for her liking: "So it's too complicated inside my mind when I think about it. That's why I don't really like it." This suggests that while the film's emotional engagement is a strength for many, it can also be a point of disconnection for others.

### Usability, Length, and Complexity

Issues related to usability, length, and complexity also influenced some users' decisions not to finish or rewatch the movie. "NET" found some choices in the film confusing and less impactful: "At first, I was a bit confused, but I think many of the choices are useless, that's why." "WIS" expressed disappointment that the choices did not significantly alter the film's ending: "Sometimes the range of the options is just minor, like, oh, do I eat this cookie or do I not? But either way, the end result is the same." Moreover, some users, like "GEN," found the limited time to make decisions challenging: "I'm not someone who's like, like, oh, okay, A, B, no. I'm pretty slow because I take my time to think. So I think like you can't pause, right? When you're taking the decisions, like you have to make the decisions right away when they give you." Despite these challenges, many users still completed the movie, though some did not rewatch it due to its overall length and complexity. This indicates that while interactivity and control are central to the film's appeal, they can also be sources of frustration if not aligned with user preferences.



**Figure 5. User Feedback**  
Source: Interview Result (2024)

### **Recommendations and Social Media Engagement**

Most participants felt compelled to recommend "Black Mirror: Bandersnatch" to friends and share their experiences on social media due to its unique interactive features and multiple endings. They were driven by a desire to discuss the film with others, as reflected in comments like "Maybe I'll tell friends, like, 'Hey, have you watched this yet?'" and "I shared my experience on Twitter because I was watching a lot at that time." Exploration of Similar Interactive Movies. Following their experience, some participants sought out other interactive movies but struggled to find ones they enjoyed. While some viewed this as a gateway to explore similar content, others found their interest limited by the lack of engaging options. As "SEB" said, "I tried to find another similar interactive movie but couldn't find any."

### **Negative Impact and Discontent**

A subset of users experienced frustration and disappointment, often due to unmet expectations or a mismatch between their preferences and the film's interactive elements. Comments like "It gets a little bit frustrating" and "Expectations drop from the middle to the end" highlight these sentiments. Some participants, like "AM," even expressed their dissatisfaction publicly.

### **Post-Expectations for Future Interactive Movies**

Participants had diverse post-expectations, including desires for more complex interactivity and different genres. Some wanted better disclaimers about the interactive nature of films, while others hoped for more engaging and realistic content. "WIS" suggested, "Having more options and more alternatives would be great," and "AK" envisioned interactive movies in cinemas with complex choices.

### **Discussion**

#### **Interactive Narrative and User Perceptions**

Ahmed (2018) emphasizes the unique nature of interactive narratives, highlighting the importance of both the digital artifact (the system) and user interaction (the process). This study's findings align with Ahmed's framework, as users' engagement with "Bandersnatch" was significantly influenced by their interaction with the film. The varying levels of familiarity with interactive content among participants, ranging from those with gaming backgrounds to those encountering interactive storytelling for the first time, underscore the need for narratives to cater to diverse user experiences. Ahmed's concept of narrative vectors and the protostory is particularly relevant here, as the film's structure allowed users to shape their individual stories through choices, thereby enhancing their emotional connection and engagement.

#### **Discovery and Motivations to Watch**

O'Brien's (2016) work on user engagement, drawing on Flow Theory and the Philosophy of Experience, provides a foundation for understanding what draws users to interactive content. This research supports O'Brien's models by showing that users were driven to watch "Bandersnatch" by a mix of intrinsic motivations, such as curiosity and personal preferences, and extrinsic factors, including social media influence, trailers, and reviews. The discovery process through word-of-mouth and social media reflects the dynamic interplay between personal attributes and external stimuli in user engagement. This aligns with O'Brien's emphasis on clarity and meaning in engagement, suggesting that users found the interactivity in "Bandersnatch" meaningful enough to explore and discuss further.

#### **Emotional Experience and Flow**

The research findings resonate with Csikszentmihalyi's Flow Theory, as outlined by O'Brien (2016), and the Model of Complex Entertainment Experiences by Vorderer et al. (2004). Many participants experienced a state of flow, driven by curiosity and the emotional depth of making choices in the narrative. This flow state enhanced their engagement, resulting in a cycle of curiosity and exploration. However, this experience was not universal, as some participants felt a disconnection due to the complexity of the narrative or a mismatch with their emotional preferences. This divergence illustrates the multifaceted nature of entertainment experiences, where personal attributes and media content interact to shape individual user journeys.

#### **Control and Visual Elements**

Elnahla (2020) examination of "Black Mirror: Bandersnatch" highlighted the transformation of viewers into active participants, a notion that this study corroborates. Participants appreciated the control over the storyline



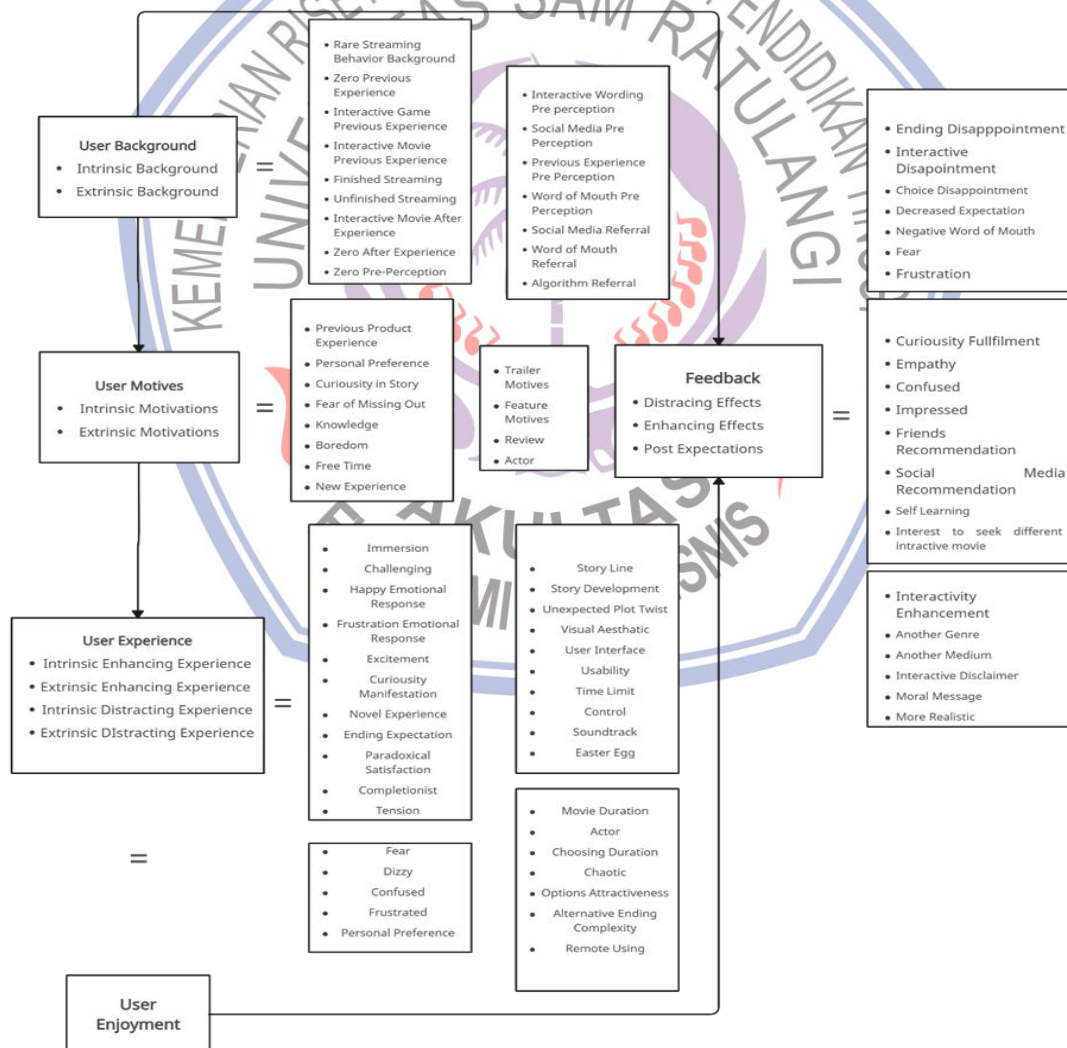
and visual elements, aligning with Elnahla's assertion that interactive media allows users to co-create their experience. This co-creation, facilitated by the ability to make different choices and explore multiple endings, resonates with Ahmed's concept of the narrative design, where users are not just passive recipients but active shapers of their narrative journey.

### Enhancing and Distracting Experiences

The mixed responses to "Bandersnatch" highlight the dual potential of interactivity to either enhance or distract from the user experience. Kolhoff and Nack (2019) viewers were found to be attracted at first by the novelty of interactivity and later to experience a restricted sense of control because of arbitrary decision-making. The participants in this study voiced views similar to those above, wherein the limited effect of some choices led to factors of frustration and perceived non-agency. This may indicate that while interactivity can enhance the engagement further, it has to be designed sensitively so as not to bring about user dissatisfaction.

### User Feedback and Post-Expectations

The study's findings on user feedback and post-expectations align with Zhe and Lee (2020) research on the evolution of interactive movies toward Cinema 3.0. Participants voiced that they wanted more advanced interactivity and user guidance bettered, which could be taken as a sign expecting future interactive movies to allow further, more diverse in terms of narrative deepness interactivity. This would indicate a shift taking place in interactive media from the provision of purely entertaining content to engagement through allowing users to make meaningful choices with a sense of control added.



**Figure 6. Interactive Movie Entertainment Model**

Source: Developed Theory (2024)

This is the Interactive Movie Entertainment Model, developed based on the results of this research, and evolved from the previous Complex Entertainment Model framework used in this study. The previous model included User Prerequisites, Motives, Media Prerequisites, Manifestation, and Effects. In this research, User Prerequisites were found to encompass users' initial perceptions of Black Mirror: Bandersnatch, their interests, previous experiences, streaming behavior, and discovery methods, all leading to user motives categorized into intrinsic and extrinsic motivations. Intrinsic motivations include curiosity, fear of missing out, the desire for new experiences, knowledge seeking, and personal preferences. These intrinsic motivations are supported by extrinsic factors such as Interactive Feature Motives, Actors, Reviews, and Trailers. Both intrinsic and extrinsic motivations contribute to user experiences, which can be either distracting or enhancing. Extrinsic experiences involve visual aesthetics, storyline, control, and Easter eggs, enhancing intrinsic experiences like immersion, challenge, and excitement. These combined experiences lead to User Enjoyment, resulting in User Feedback on their satisfaction, post-expectations, social impact, self-learning, and psychological effects. This feedback influences potential users, creating a circular pattern that can continue in the short or long term, depending on the conditions of each element.

## CONCLUSION AND RECOMMENDATION

### Conclusion

The main thing in this research was to find what drives users to watch black mirror bandersnatch to begin with and to find what drives the enhancing and distracting user experience and feedback which lead to several main findings about what perception they had in the first place, how they discovered the black mirror bandersnatch

1. Major participants, initially unaware of interactive movies, discovered "Black Mirror: Bandersnatch" through friends, social media, and Netflix. They were drawn by personal preference, curiosity, and interactive features, aided by trailers, reviews, and actors. The emotional experience, driven by curiosity and control with strong visual elements, led some to finish and rewatch the movie for multiple endings and Easter eggs.
2. The interactive format provided an emotional experience driven by curiosity and control, with visual elements prompting some users to rewatch for multiple endings and Easter eggs. While many recommended the movie and engaged on social media, others encountered issues with usability, length, and complexity. This led to negative feedback and a desire for improvements in interactivity, setting, and design in future interactive movies.

### Recommendation

1. Streaming platform and movie industry to improve the story line with good and meaningful and valuable plot for upcoming interactive movie, improve the interactive feature options into more meaningful and valuable options to make the choices has a huge influence to the whole story line, make more complex multiple ending that has a many easter eggs to be explored, separate the multiple ending into three major ending like a true ending and bad ending also secret neutral ending, make the Interactive movie more realistic in order to create a better immersivity of the user experience, put a clear disclaimer in the beginning that the movie is an interactive movie, put more control to be done In interactive movie feature like control the weather and so on for example, make another interactive movie genre like romance interactive movie or superhero interactive movie with a better movie and story line quality, try a new concept of interactive movie experience that could be done in a movie cinema, and try a new way to make interactive movie user control more efficient and easier to be done like hand gesture, eye tracking or emotional recognition in upcoming streaming technology in the near spatial computing era
2. The next researcher to find the influence or correlation for each elements from the new developed interactive movie entertainment model to have a clear result on how it is relate each other, to analyze in more specific research about interactive movie from the result of this research like asses the reason why of post expectation of interactive movie preference analysis, or explore the potential of interactive movie in the cinema, to explore the needs of good interactive movie that can be done in better way of the next era in spatial computing era, to find a new business financial design for an efficient interactive movie making with an affordable budget but enough to fullfil a high quality user experience, to explore the consumer behavior interest that makes them dislike and like participating in interactive movie in larger scale, to explore more comprehensive about the consumer behavior in interactive movie control on how many and what kind of control they wanted in another interactive movie, and to do comparative study between each design or type of interactive movie or comparative study of interactive vs non interactive movie in Business point of view

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