

Investigation on the Influence of the We-media of Bilibili on Its Audience

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Abstract: Bilibili, founded in 2009, has become a popular ACG-based video sharing and creation platform. It has gained a large following among users and we-media creators, forming a unique ecosystem. To analyze Bilibili's operation mode, this paper combines the SWOT model to conduct an in-depth analysis. The SWOT model stands for strengths, weaknesses, opportunities, and threats. By examining Bilibili's strengths, weaknesses, opportunities, and threats, people can gain insights into its development history, advantages, disadvantages, as well as the challenges and opportunities it faces. This analysis is important because it has been observed that Bilibili faces certain problems in its high-speed development. The following sections will analyze and discuss these problems, with a focus on the impact of Bilibili's we-media on its audience and the influence of we-media on creators, audiences, and society. By applying the SWOT model, people will explore the characteristics of we-media content and the audience's response, examining the socialization and promotion of subculture in we-media.

Keywords: We-media, Social Influence, Audience Research

1. Introduction

Founded in 2009, Bilibili is affectionately known as Site B by netizens and users. It was originally established as an ACG-based video sharing and creation site (hence the terms anime, manga, games, originating in Taiwan, China and more commonly referred to as anime and manga in other regions). In the development of the next decade, B station gained a lot of attention and fans, among users, creators of we-media (we-media is a general term based on a variety of private communication applications developed by individuals, These applications can provide individual Internet users with an independent space for information production, accumulation, sharing and dissemination and can engage in information dissemination activities that are both private and open for the majority of people [1].) and the official joint efforts to form a Bilibili ecosystem that can continue to produce quality content and spread widely, even a cycle [2]. In the past period of study, media and business analysis often used a model called SWOT model. These four letters correspond to a word, S for strength, W for weakness, O for opportunity, and T for threat. According to the complete concept of enterprise competitive strategy, strategy should be an organic combination of what an enterprise "can do" (i.e., the strengths and weaknesses of the organization) and "can do" (i.e., opportunities and threats of the environment) [3]. This paper will combine the SWOT model with Bilibili's operation mode, conduct an in-depth analysis, and find out the development history, advantages and

disadvantages of Station B, as well as opportunities and challenges, because it is found in the survey that Station b has some problems while developing at a high speed. Under this background, this topic comes into being. The following contents will analyze and discuss the above two problems. As a 16-year-old Chinese high school student, the author is also a we-media creation enthusiast. He has a certain number of fans in the official operation of Bilibili, with tens of thousands of plays and likes, and also has a certain influence in the diversified community of Station b. The author hopes to better find the root cause of these two problems through his own perspective as a we-media creator. At the same time, this paper aims to study the impact of Bilibili we-media on its audience, and deeply understand the impact of we-media on creators, audiences, society and other levels. By using SWOT model to analyze the characteristics of we-media content and the audience's response to these contents, this paper discusses the socialization of the audience and the promotion of the subculture of we-media.

2. Strengths

During the long development of Bilibili, Bilibili has done a very good job in the coverage of media creation content. Basically, any popular or not popular hobbies can be found in the common language of Station b, and the public topics will be divided into many small topics, so that the audience can find more communication points. Taking the music sector as an example, under the categories of European and American pop, Korean pop, and Chinese pop, there are roughly hundreds of sectors according to original singing, cover singing, MV, original songs, self-created singing, cover singing, artificial intelligence singers' synthetic music, playing Musical Instruments (piano), percussion instruments (drums), wind instruments (suona), etc. There are even some distinct bilibili cultures, such as Kitchen District, a video genre in which creators use highly synchronized, rapidly repeating material to BGM rhythmic kitchen for brainwashing or comedic effect [4]. This unique culture continues to develop in Bilibili. Video creators will create based on the most popular video content, so that viewers can have fun while also learning about current events in a different way. In the subsequent development, Bilibili also made a large number of interactive functions and live broadcasts on the website, and it is such diversified efforts that have gradually developed Bilibili to its present form. However, on Bilibili, the most prominent thing is his self-media culture, which is also its biggest advantage. We-Media is a form of user-generated content where individuals act as independent media creators, producing and disseminating their own content on platforms like Bilibili. Firstly, due to the content being created by individuals themselves, there is a strong diversity in the selection of topics. This diversity allows content creators to better reflect their interests and hobbies through such diversified content. It also allows for the exploration and sharing of specialized topics that may be overlooked in mainstream media, manifested in niche sports or hobbies like Brazilian Jiu-Jitsu, dragon boat racing, indoor rock climbing, and other interests. We-Media content often emphasizes creativity and originality because individuals can freely express their unique viewpoints and ideas through this platform. This enables each We-Media creator to produce innovative and non-traditional content that resonates with audiences seeking fresh and authentic experiences. Secondly, participatory culture is highly pronounced in We-Media. It encourages audience participation, where viewers can engage in discussions, provide suggestions, and even collaborate with content creators. This sense of participation enhances the overall viewing experience and fosters a sense of belonging within the community. For example, Bilibili's unique barrage (danmu) culture allows viewers to leave real-time comments on videos, providing their thoughts on the current visuals and immersing themselves more deeply in the emotional aspects of the videos. At the same time, audiences also react to We-Media content. While these reactions vary depending on the specific content and audience preferences, there are some common trends, including emotional connection and fan community building. In terms of emotional connection, We-Media content can evoke strong emotions in viewers, ranging from joy and laughter to sadness and tears, inspiring inspiration and empathy. As the content

is often created by individuals sharing their personal experiences and viewpoints, the audience can connect with the authenticity and establish a deeper connection with the content. For example, Zhao Lei's song "Wo Ji De" creates emotional resonance among the audience through simple yet heartfelt lyrics, accompanied by simple images and animated music videos, evoking nostalgia for mothers and maternal love. Similarly, We-Media content centered around specific creators or themes can lead to the creation of dedicated fan communities initiated by either the We-Media creator themselves or their loyal followers. Audiences may become fans of certain creators and actively engage in small, niche communities focused on shared interests. In the fan communities of popular anchors on Bilibili, fans actively participate in discussions around the content of the UP master or anchor, contribute to secondary creations, and bring traffic to their beloved We-Media creators.

3. Weakness

First of all, the UP Lord (a unique name for we-media creators in the "Bilibili community culture") loves video creation and sharing, and has produced many good works, but has not received official attention, because he does not understand and does not participate in official creative awards. As a result, their videos and creative content have been tepid, the audience has not known much about these UP masters, and over time, their creative enthusiasm has been eroded. As a self-media creator in high school, the blogger needs to shoot video materials in a limited time during the heavy study, screen and review the materials, and first use Adobe After Effects to create special effects for the video content. Then edit with Adobe Premiere Pro (Premiere and After Effect and Adobe's widely known Photoshop software), two powerful and quite professional DTV (desktop video) editing software that can be used on a variety of platforms and hardware [5]. Whether for high school students or full-time UP masters, the cost of filming equipment, site fees, editing equipment and software is huge, consuming a lot of time and money, and the end result is quite unequal. The author on the Bilibili website, according to these excellent works, combined with their own situation conducted a survey, summed up four may lead to low account traffic rules. First, the account positioning is not clear, the video partition is messy and does not consider the quality, the video content of multiple partitions such as the music area and the game area is released at the same time in a period of time, resulting in the system being unable to distinguish the positioning of the UP master. It naturally does not help push traffic (refer to the traffic recommendation set by the official AI algorithm). Second, the video quality may not be high, there are many files of video playback, each file can get more traffic recommendations, and want to reach 3000 playback files, the most important thing is that the video quality is high enough, first use the title to attract the audience to click in from the home page, and then use high enough video quality to attract the audience to watch. The concrete performance is in line with the ethical concepts, aesthetic concepts, cultural needs and information experience of most audiences [6]. In this way, viewers will share their precious likes and even more precious limited number of coins (bilibili's unique non-tradable, non-purchasable currency, only gets two per day, to express their approval of the video or the content created). Third, sensitive or marketing occupy a large amount of video content, such as the pure promotion of an item or the attack or comment on a hot topic but not in line with the actual situation, etc., when releasing these videos, it is necessary to pay attention to strict terms, formal expressions and fixed terms [7]. Fourth, a video violation that has been posted before will result in the push traffic of all videos posted since then being restricted. However, behind this problem, there is also a certain background problem of b station, and its AI push stream program is very random. UP masters who do not participate in bilibili's official creative incentives or the MCN (Multi-Channel Network) guild may even have their traffic restricted by AI programs. The creative incentive and MCN guild mentioned above are unique streaming mechanisms that all major social media platforms have, and the combination of these two forms the unique "competition and cooperation" system of bilibili [8]. With the continuous development of such

a gradually deformed system, the resources of bilibili are more inclined to the personal accounts signed by the official and with large traffic, which also greatly reduces the resources obtained by those personal self-media accounts. UGC (User Generated Content) in the original sense, those who rely only on their own ability to obtain a large amount of flow era, but also around 2015 bubble and now we-media creators fantasy utopia.

4. Threats

Bilibili's hot search refers to its official hourly real-time search ranking, which will be calculated and ranked according to the search volume of specific topics on mobile phones and computers, and the top ten will pop up in the search box to increase exposure. On Bilibili's hot searches, the word "stop publishing" appears at the number one and two spots on the hot searches list every few months. The specific meaning of the word in Bilibili is that the authorities have once again cut the creative incentives for the creators of Bilibili We-media, which is generally referred to as the financial benefits for the creators. The most recent was on April 8, 2023, and after that notice, there has been a decrease of nearly 70% compared to 2016, when the creative incentive was introduced. After the announcement on April 8, two of the 2022 top 100 UP creators issued a statement in the dynamic that due to the small number of advertisements received and the decreasing amount of creative incentives, they needed to publish three videos of the same quality as before to earn the same fee. However, with the development of The Times and the widespread use of Bilibili's official AI review and distribution, the pressure of UP masters has increased, and their physical health has declined sharply, resulting in more and more we-media creators of good works losing their original revenue opportunities, and also reducing the number of good works on Station B to a certain extent. Advertising is also mentioned in the previous article. For we-media creators, faced with rapid and substantial reduction of creative incentives, they need more acceptance orders and advertisements if they want to ensure revenue while maintaining update frequency. In a video, an UP master once announced the income he earned in one year as a full-time UP master on Bilibili. He earned 164,663.63 yuan in the whole year, of which 132,630 yuan was provided by Shang Dan, accounting for 80% of the total income, compared with 16,333.29 yuan in creative incentives. Not even a tenth of the price of a commercial order and an advertisement. However, behind such bright figures is the persistence of the promotion and live broadcasting of traditional Chinese culture over the past year, and even because the two professions of UP master and Bilibili anchor have suffered from some occupational diseases. For example, because they sit in front of the computer for a long time to plan, write scripts and edit videos, UP hosts often suffer from chronic diseases caused by prolonged sitting, such as lumbar disc herniation, tenosynovitis, etc. At the same time, as anchors, they often suffer from chronic pharyngitis, vocal cord polyps, and even vocal cord breakage, which is very detrimental to their we-media creation career. But they must do so for the sake of these dwindling revenues of Bilibili officials. The more frightening fact is that the UP master in the dance area, fashion area and quadratic division of the top 0.1%, 0.2% and 0.2% of the UP master, is one of the great UP masters in 400,000, which means that the UP master with fewer fans and fewer plays may reap less revenue, while the number of advertisements is limited. The UP master with fewer fans will not even receive business orders and advertisements, which also means that the full-time UP master has become an almost impossible proposition for ordinary people without capital support, and the process of operating an account from scratch to the top 100 seems to have become the imaginary utopia mentioned above [9]. At the same time, the quality of advertising in this era is also uneven, in the case of Bilibili, "Qiafan" is an emerging form of commercial advertising in Bilibili that is being explored. This will be reflected in the video of the UP master: the video quality is rapidly reduced and a large number of repeated videos of the same type are issued, and users will receive the same push from different UP masters when watching the video, which is reflected in the continuous growth of digital capital generated by the

cooperation between Bilibili official and guild institutions, thus causing economic disputes between the official and the UP master [10]. At the same time, these advertisements may also have some word games, there is a serious discrepancy between the propaganda and the reality, but through some ways to exploit the loopholes of the law. For example, on some websites that sell goods at low prices, users need to do a lot of forwarding, clicking, verification, and finally for the 0.01% free coupon, most of which are those ten- or twenty-yuan shopping coupons and so on. In the comments section of Bilibili, a strange culture has formed, such as viewers will say "the product has been received, sensitive muscles can also use", but the product is actually some kind of lighter. Under such a large number of inferior advertisements, Bilibili's user environment has been seriously polluted, and the UP masters have racked their brains for these insufficient "chia rice" videos, but the effect is really unsatisfactory, and it has lost the trust of the audience.

5. Opportunities

The impact of We-Media on its audience on Bilibili involves multiple dimensions. With such a diverse audience, there are more opportunities for Bilibili in the period after 2020. In terms of its impact on the audience, firstly, as users on the Bilibili platform, the audience's behavior and choices have a significant influence on the success and influence of We-Media creators. The audience helps in content dissemination by watching, commenting, and sharing We-Media content, providing support and motivation to creators. These statistics are reflected in metrics such as view duration, completion rates, unlimited likes, limited coin contributions per day, and the unique barrage culture and comment section features exclusive to Bilibili. They better fulfill the audience's communication needs and contribute to the number of shares. Secondly, the impact on the audience also includes community and interactive content. We-Media attracts the audience to form communities and engage in interaction. This is evident in the comment section and barrage culture mentioned earlier, where fans spontaneously organize themselves as fan communities to support their beloved UP masters in large-scale events, offering call-outs and showing their support. Lastly, the audience can become advocates and promoters of content. They share and recommend We-Media content through social media, expanding the influence to a wider audience. The audience's advocacy and promotion are of significant importance for the visibility and influence of We-Media creators. Such recommendations can quickly increase video views for creators and provide a solid foundation of fan base and support for UP masters and each video. From the perspective of creators, Bilibili, as a We-Media creator group and ecosystem community, provides a platform for creators to create and share content. Through Bilibili's channels, creators can freely showcase their talents, skills, and viewpoints, gaining influence and recognition through their technical and operational expertise. Secondly, We-Media motivates creators to unleash their creativity and innovation. This influence allows creators to present content in unique ways, attracting audience attention and building a loyal fan base. Furthermore, We-Media provides creators with a means of self-expression and an opportunity to gain social recognition. It offers a space for creators to freely express their opinions, perspectives, and identities [11]. This influence helps build creators' self-identity and establishes specific social communities on social platforms. From the societal perspective, firstly, We-Media creators promote cultural inheritance and dissemination. Creators can share cultural elements from different regions and backgrounds, promoting the presentation and exchange of cultural diversity. For example, recent discussions on dopamine subculture fashion, as well as discussions on European, American, and Chinese traditional fashion, can be found on Bilibili, generating conversations that contain cultural connotations and deeper interactions. Secondly, We-Media can also foster social collective consciousness. We-Media creators and audiences form a sense of community through shared interests and topics. This collective consciousness promotes social cohesion and a sense of identity on specific themes, viewpoints, or affiliations (further research is needed to provide supporting data). Furthermore, We-Media creators

may also play an important role as opinion leaders and participants in social agendas. Influential We-Media creators on Bilibili can become social opinion leaders and shape social agendas. Their viewpoints, values, and actions influence viewers and may shape and guide the development of public opinion. A notable example is the anchor Dashima from the League of Legends section, who has made significant contributions and disseminated messages about his hometown, Wuhu city, and was elected as a member of the local political consultative conference under his real name, Han Jinlong. We-media provides the audience with a wealth of knowledge and educational resources, and can arouse emotional resonance. We media can also influence the views and attitudes of the audience, facilitate social interaction, and to some extent influence the social agenda. It should be noted that the influence of we-media on the audience is diverse, and the audience's reaction and response will vary from person to person [12]. An individual's experience, perspective, and background have a significant influence on this effect. For the above problems, Station B can further improve the AI recommendation algorithm and improve the traffic distribution to the unofficial UP master to solve the problem, and Bilibili can optimize the recommendation algorithm to make it more accurate and intelligent, so as to better recommend the high-quality content of the unofficial UP master to users. Officials need to consider a number of factors, such as user preferences, viewing history, comment interactions, etc., to improve the chances of non-official uphosts' videos being featured. At the same time, B station can provide more creative support and incentive mechanism for UP master by strengthening cooperation with creators. For example, to establish a closer relationship with the UP master, provide professional creative guidance and resource support, to help them improve the quality of content and creative level. There are also more rewards and incentive mechanisms, such as higher creation bonuses, fan economic support, etc., to encourage UP master to continue to create quality content and provide a wider range of publicity and promotion channels, so that UP Master's works are easier to be discovered and recommended to more potential audiences. With the combination of big data and we-media in the new era, these measures can help Bilibili better seize fleeting opportunities.

6. Conclusions

All in all, bilibili, also known as site b, has grown into an extremely popular ACG-based video sharing and production platform since its inception in 2009. There is a lot of support from users and media producers, forming a unique bilibili ecosystem for producing and distributing high-quality content. This paper uses swot model to analyze bilibili's operating model and reveals several key factors. One of bilibili's strengths is that it covers media production. The platform offers users a wide range of interests and hobbies and offers multiple points of communication. In addition, bilibili's media culture, in which individuals act as independent media creators, brings creativity, ingenuity and strong audience participation in the form of real-time commentary and community building. However, Bilibili's development also has several weaknesses. Some masters in Uttar Pradesh, who produce excellent works but are not officially recognized, agonize over attracting people's attention. In addition, there are also problems such as unknown account location, low video quality, content violations, and limited unofficial up master resources, resulting in a low traffic distribution for these creators. These weaknesses pose a threat. The reduction of creative incentives and the limitation of advertising opportunities at up masters led to financial hardship, occupational diseases and a decline in the quality of advertising. Competition for limited resources, unequal income opportunities, and increased pollution of user environments are all major challenges. But bilibili has the opportunity to improve and overcome these problems. By strengthening the ai recommendation algorithm, bilibili can increase the traffic allocation of unofficial up hosts. By working closely with creators to support and implement incentives, people can also create a more conducive environment for up owners to be active. We-media conceal the possibility of promoting cultural inheritance and continuously

generating a sense of collective society. The diversity of content, audience engagement and emotional connection fostered by we-media contribute to a unique and engaging viewing experience. Overall, bilibili has achieved remarkable success in terms of content coverage and media culture. Now, people are challenged to recognize informal up-masters and provide equal opportunities. By addressing these weaknesses and capitalizing on these opportunities, bilibili has been able to continue to grow and maintain its position as the number one platform for user-generated content.

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