The Identity of Student Video Makers and in the Case of BiliBili
We Media Study in Post-modernism

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ABSTRACT

Eriksson once said: Adolescence is a critical period of identity construction, but there is a group of student video producers who project their desire for identity into the identity of the video producer, which is BiliBili's student video maker. This article takes this group as the research object and then analyses and sorts out their individual identities, video content, and their needs of the times to study the relationship between their expression of opinions in the works and identity construction, and how they integrate students with the identity of the video maker is balanced, etc.

Keywords: Identity, Student Video Maker, BiliBili, Post-modernism

1. INTRODUCTION

Students and video makers are two completely different identities. With the popularity of social media, there are many videos made by students. The difference between the two identities has brought trouble to some students' video makers. The identity conflict of student video makers is particularly obvious on the BiliBili platform.

In June 2017, BiliBili, a Chinese website, ranked No. 1 among the most popular apps among users under 24 years old in China. In BiliBili, short video makers are called "upper." Among the hundreds of thousands of uppers in BiliBili, students account for a large proportion. The student is a kind of group, and a video maker is also a social group. Social identity theory is a social psychological analysis of the role of self-conception in group membership, group process, and intergroup relations [1]. Professional self-identity is a 'state of mind' – identifying oneself as a member of a professional group [2]. Students often need to adapt to the change of identity through the process of training and the change of environment. In this article, student short video makers refer to those who are full-time students in addition to creating videos. According to BiliBili's financial

statements, the epidemic's impact in 2020 brought a wave of rapid growth to the online industry, especially the BiliBili, in the first quarter of 2020. At the same time, BiliBili introduces business resources to the head uppers, who have many followers. Student video-makers of short videos have suddenly gained much attention on Bilibili, and the influence of these followers has also caused them problems with their identity.

1.1. Students video makers self-identity conflict

The conflict of the identity of student video creators may come from the mismatch between experience and student identity. Head students video makers with more than 1 million followers are still trying to balance the two identities. Student's identity is to adapt to the common identity of collective activities. Video makers are to attract attention from many people through the lens. When the audience sees them in their daily life, they think they are celebrities, and when they go to participate in activities with celebrities, they think they are not. The public is also entangled in the definition of the identity of successful short video creators. No matter from the perspective of themselves or bystanders, the conflict of identity exists. Working in constant conflict, they get lost and may even want to give up. It starts by stopping video

updates from resolving the negative feelings caused by the identity conflict. For example, as a student before would not experience a lot of malicious network abuse, the influence of becoming an upper on his major, and future career planning. We watched the experience shared by four student video makers with more than one million fans. They all noticed that they accept two identities. They try to ignore negative comments, which are inevitable on the public social platform, and find temporary peace. For the confusion of their future planning, they will not give up learning because of their more successful career. The primacy of personal identity and the choice to commit to social identity are made within the individual's values [3]. They are willing to live a normal life and do what they like.

1.2. BiliBili becomes the most popular platform for student video makes.

Student short video creators need a fully functional, inclusive platform with a similar age group of users. Bilibili is a platform that fits that criterion. According to the data provided by HuoShaoyun, BiliBili's data analytics platform, the average age of BiliBili users is about 21 years old, and the new users are about 20 years old. By the end of 2020, more than 86% of the monthly live users of station B are under 35 years old. The age of student video makers' followers fit the uses' of BiliBili, which can attract more student creators to B station to publish their own videos. The largest percentage of students indicated that mobile apps are both faster (68%) and easier to use (70%) when compared to access to information via the browser [4]. BiliBili is convenient and fast and the first video website in China to introduce a Japanese bullet screen, which is comment subtitles pop up when watching videos. Compared with the traditional video website, BiliBili is more interactive; the creation atmosphere is very relaxed. Student's uppers are willing to communicate with followers in the comments section and listen to their suggestions for creating videos. 38.98% of respondents strongly agree that advertisements do decrease their interest in-app usage [5]. BiliBili has no advertisement before or after the video is played, attracting more people to watch the video in BiliBili and creating a large audience base for student video producers. Over the past two years, BiliBili has been consciously reaching out to various fields, inviting top people from various fields to BiliBili to make videos, to transmit ideas and knowledge. BiliBili has been conducting an audit of registered members. If you want to send the bullet screen, you need to pass the test provided by the platform. The test introduces barrage etiquette to the users of the platform. This policy avoids disputes among users in the use process and improves the overall environment of the platform.

1.3. Student video makers' performance in BiliBili

BiliBili, as a most popular platform for young people, its environment and atmosphere are relaxed and inclusive. Student video makers have a high degree of subjectivity. Compared with the existing rules of traditional media, such as focusing on hot news to play more, or professional knowledge, the content of students' Upper video creation is more based on their inner thoughts. That is, according to their own will, they choose the subject matter and shooting techniques. These behaviors of student video makers are youth subcultures. Belonging to youth subcultures or social groups can also be a way for teenagers to decide what they identify within the adult world [6]. Student uppers apply youth subculture to their creativity and express their inner self and rebellion reasonably. Video content is subjective reflect in the videos uploaded by students are what they are good at when they first make a video at the beginning. For example, most videos uploaded by old tomato, a video maker with over 10 million followers, are game videos because he likes to play games. Some students shoot some novel ideas in his mind, such as Miss Lahong, a famous female student upper in BiliBili, remaking MV with things in daily life. Most of their video contents are relaxed, creative, and imaginative. Student video makers are the same age as the platform users, and their ideas are more similar. There will be a lot of interaction in the comment area, and the student uppers will also interact with followers in private messages. Some students upper will also shoot videos according to the suggestions of fans. Under the influence of the expansion of students' own interest, the suggestions of the followers, and the trend of hot content of the platform, the video content of the video makers have gone from single to diverse.

2. THE CONTENT ANALYSIS OF STUDENT VIDEO MAKERS IN THE TREND OF GENERALIZATION

With the development of mobile networks and we-media, all aspects of the world also show an inevitable trend of generalization. As one of the most popular video Web for young people at the moment - BiliBili, the student video makers also express their views and opinions through the generalization of various fields and integrating multiple elements when they are creating videos. The video content that they create also reflects their personality, standpoint, and a certain degree of identity recognition. Through the video content, we can understand that they have achieved some effects in their efforts to balance the two identities of students and video makers and gained self-identification.

2.1. Generalization and integration of various fields of entertainment

People's self-identity is affected by society, and changes in the social environment will affect people's cognition and understanding of themselves. The student group grew up in an environment where the entertainment industry merged with each other. Its constantly flowing and diversified entertainment industry has influenced modern students' cognition and construction of their self-identity from many aspects of their life from an early age, which is reflected in their creation.

With the rapid development of the entertainment industry today, the boundaries of various fields are also blending, and symbiosis and cultures industry and entertainment content are no long singleness. As the creators of student video makers under the background of the current pan-entertainment era, most of their video creations are no longer the output of a single entertainment field. Still, the integration of multiple entertainment fields to create and has certain technological attributes. For example, the series of works: "Most awesome killer in history" by the student video maker "Old Tomato", which integrates games, movies, and other fields for creations, uses the film version of the narrative method to reprocess and create recorded game videos. And in the video, the unique dubbing of this creator and the editing style with good rhythm also make the game video have a high standard, which is a good output of the creator's views and thoughts. Excluding the integration of game and film fields, other student video makers, such as the creator "Hello Teacher My Name Is He", the actual evaluation of scientific and technological products based on film narration and editing techniques by integrating science and technology, film and life into each other has also greatly enriched the video's highlights and embodies the authors' unique expression skills. It has become an inevitable trend for students born in this pan-entertainment era to create and express themselves by integrating their own works into various entertainment fields.

2.2. Generalization and integration of culture fields

The rapid development of we-media at this stage is also reshaping social culture. The dissemination and integration of various cultures allow different cultures to merge, penetrate and coexist [7]. The contemporary student groups are rooted in this special cultural environment and system to output cultural symbols and content of works, which will inevitably merge different cultural fields.

Under the influence of different cultural systems, student video makers will also show symbolic expressions of multiple cultures in their works, which helps construct their identity, especially the influence of their own culture on it. For example, in one of the videos of the video creator "La Hongsang", she dressed as the "God of Wealth" in Chinese traditional culture to participate in online classes with teachers from the United States and Japan, so that he can combine Chinese traditional culture with the West. It makes the cultures of different systems collide and merge. Another student creator, "Zhai Xia Xiaosu", used modern photography and editing techniques to combine with ancient culture to create her own original ancient Hanfu MV, expressing her favorite cultural symbols to a certain extent. These student creators can express themselves subjectively when creating through the inheritance of cultural symbols and memories. The cultural system and environmental influences they receive in the group are more clearly displayed, especially Chinese traditions. Ma Lei believes that traditional cultural symbols have gone through the vicissitudes of history and the accumulation of years, penetrated the blood and bone marrow of youth collectively and unconsciously, and became a factor in forming youth identity [8]. The student video producer's expression and creation of Chinese traditional culture allow individuals to gain a sense of identity in the collective environment in which they are located and reflects the difference between self-identity and the identity of others in the creation of integration with other cultures.

2.3. Generalization and integration of personalized aesthetics

In today's life, under the background of consumerism, people pay more attention to cultural consumption and self-enjoyment, and art is gradually becoming more life-like, and the artistic expression of aesthetics and works by its student creators has begun to become widespread and generalized. Under the influence of postmodern consumerism, people's desire for self-identification is unprecedentedly high. The personalized expression and unique aesthetics of its video content can continuously enrich our identity recognition for student video makers.

For the student group, they are in a critical period of self-identity construction. They are extremely eager to express their individual self in the group, so they are more free and true to the aesthetics of daily life. They usually combine the things they touch with their personal expressions, making their videos more unique and dynamic.

Most student video producers show a certain sense of art in live videos, and their daily life also shows a certain aesthetic value. For example, in the life VLOG of "Zhai Xia Xiaosu", through the shooting of the beautiful scenery in daily life and the selection of various lens angles, plus music and filters, some videos have a certain aesthetic texture. "Vicky Xuan Xuan" uses the sunset

light at home in the MV of her self-made song, adding a touch of artistic conception to the MV of the song, which is also the embodiment of the aesthetics of daily life in the video content.

The video works created by student video producers reflect the initiative of cultural production. Still, to a certain extent, they have gained a unique label in the thoughts, opinions, and styles contained in the videos they created. For example, the creator of "Old Tomato" video high-speed and magical dubbing is a major feature of his creation; creator "C Mr. Infiltration" recording horror games in a witty tone is also a major feature of his video content. The shadow of art can be found everywhere. Every street, every intersection, even the human body, social behavior, and even garbage can become a maverick art. For student video producers, they are experiencing a critical period of self-identity construction. Under the background of the prevailing postmodernism, art has penetrated all aspects of their lives, giving their creations unique vitality and charm. Under postmodern consumerism, each student creator creates his image through his own unique style and generalized expression of art so that their identity can recognize their personalized content.

3. IDENTITY THEORY AND THE ERA'S DEMANDS FOR STUDENT VIDEO MAKERS

The above two parts introduce the physical factors that affect the identities of student video makers. However, the identity construction of both individual and group also depends on the identity constructors' actions, that is, the cognition and utilization of the power related to their identities [9].

3.1. The similarities and differences of the student's and the video maker's identities.

Identity theory aims to explain and discuss identity construction from a sociological perspective, that identity is the product of social interactions [10]. People tend to construct self-concept by imitating a specific role and satisfying related expectations from individuals, families, community, and society as a whole mechanism while engaging with a group [11]. Self-cognition, in this way, changes with the playing roles, which eventually leads to behavioral differences. Specifically, identity salience and commitment are the two factors causing behavior differences, and these two have internal bilateral connections [12]. The former reflects the prominent representations for the identities with higher status in the hierarchical structure. At the same time, the latter can be defined as the degree of dependence and occupation of a specific identity in a specific group [13]. Hence, the identity salience increases when the accomplishment of commitment is higher; on the basis that an individual has

multiple role identities simultaneously, the individual is more committed to fulfilling the commitments of roles with higher salience.

Based on identity theory, the identity differences and similarities between students and student makers are getting clear. Initially, both the self-contexts of students and video makers are interactional products under specific environments. School is the primary factory producing students, which is a systematic educational environment constructed consciously by educators. Students need to play and assume the particular role identity with related simple commitments and consistent expectations from most of their power relations, the cultural inheritors, and the life fighters [14]. Students need to fulfil the commitments by absorbing the contents with values of the education system, flexibly using the absorbed knowledge to produce reflective content, and critically thinking evaluations from the power relations of their roles. In this way, students with higher identity salience usually have higher academic levels, more superb learning capabilities, and more balanced comprehensive qualities.

In contrast, BiliBili is an information exchange platform for the entire society. Video maker, therefore, is bearing multiple expectations in a complex social environment. However, there is an inherent contradiction for the video maker's identity composed of the expectation gaps from self-expectation, fan expectation, and the platform expectation. For example, the video maker is likely to have identity anxiety when the video makers want to do so cannot satisfy the audience, business investment, and mainstream values. On the contrary, the video maker can achieve a high level of identity salience if the video maker can meet two of the above four identity commitments. On the other hand, there are also three basic capabilities for being a video maker: the sensitivity of the information, efficient and flexibly content absorption, and creative opinion output. Compared to students, video makers are required to focus more on the last one.

All in all, the similarities of two independent group identities bring the possibility of identity integration. In comparison, the differences require individuals to have clear risk understanding and management and the growth of related abilities before and during the integrating process from the single role of student-to-student video makers. Moreover, when there is a contradiction between two role identities, people might be more likely to accomplish the commitments and expectations for the roles with higher salience or easy to have high salience. However, the life fighter is a unique role commitment and expectation of being a student. Student video makers need to consciously consider making decisions when there is a contradiction of identity balances between student and video maker.

3.2. Student Video makers in postmodern

Postmodernism is another description of the information age [15]. The development of information technology produces the concept of interaction which deconstructs the central and serious discourses by challenging the authority of content creators [16]. The discourses of interaction blur the cultural boundaries, which promote integration among various cultures, create remarkable qualities and quantities of information that traditional and mainstream media cannot fully cover, and provide opportunities for the rise of subculture. Student video makers mean building the information network to satisfy the student's need as a consumer that the mainstream media cannot fully occupy. Student uppers are encouraged to share their ideas about current social events and popular cultures. In expressing the views and needs of their ethnicities, student uppers need to pay continuous attention to the world's change and changeable ethnic demands for students. Eventually, they need to have a certain level of understanding of these changes before sharing their ideas with the world. The world outside of the student ethnicity can better understand students' needs and values, and they can also influence and challenge student videomaker's values by interactions. This process will eventually lead to two results: the mainstream media absorbs and assimilates discourses and opinions from student video makers. The latter becomes the representative of rebellion and exists in the grey areas.

Moreover, the fact is cut off into fragments by non-mainstream media with strong personal utilitarianism, making it difficult for the public to recognize the complete truth. Moreover, social media and we-media are generated to construct the highly personalized virtual space and encourage people to regard their desires and needs as truth, which leads to rumours and fake news becoming the most common information on current media platforms [17]. Therefore, to account for the content qualities and authenticity of the audiences, student video makers fundamentally require to be available to judge the authenticity and values of fragmented information and avoid being easily overwhelmed by the lies before generating videos.

In summary, before becoming content creators, students are required to have the ability to judge the information values and authenticity of fragmented and overloaded information. The ability to break the information cocoons and critical thinking are also essential for students to face the challenges of the complex society. Otherwise, not only are student uppers unable to convey the needs and opinions of their ethnic group accurately, but also they are easy to be the accomplices of fake news and are eliminated by the times.

4. CONCLUSION

In conclusion, this essay discusses the identity of student video makers on BiliBili from three aspects: the effect of the information platform, the influence of the generalization as one of the era's descriptions, and identity construction and integration basis on the identity theory. Fundamentally, BiliBili is a youthful information platform providing an interactive and inclusive environment that encourages student video-makers to make loud and subjective sounds. Moreover, the generalization drives student video-makers to have creative, attractive, and individualized styles by blurring the boundaries among various cultures and media industries. However, it also challenges student video maker's sensitivity and processing skills about the flow of information sharing because the generalization also brings information indulgence and vast fake news. Hence, they need to balance the advantages and disadvantages of being a student and video maker, like the pure enthusiasm on creating but the profit-driven, the duration and processing skills about dealing with overwhelmed information but the immature world views and social values. When people need to balance the weight among multiple identities, they prefer to pay more attention to accomplishing the commitments to the roles with higher salience and expectation. Like over 100 million fans and vast influence, the existing student video makers with significant salience have proved the possibilities of successful identity integrations. The identity of student video makers is not only the traditional integration. Nevertheless, they are also essential for constructing the Chinese-student- focus market and proving the communication bridge between Chinese youth and the whole world.

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