The Mechanism of Bilibili's Media "Circle-breaking" in the Context of Subculture——Taking the "Wave Trilogy" Promotional Film as an Example

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Abstract

In May-June 2020, the pop-up video website Bilibili (referred to as Bilibili) released three series of brand videos "Wave Trilogy", announcing to the public the mainstreaming process of Bilibili's brand culture. Bilibili, which was founded on secondary yuan and ACG culture, has gradually broken through the circle with the promotional film "Wave Trilogy", showing the public a diversified and popular brand image, and breaking the stereotypical impression of the Bilibili brand as a secondary yuan subculture community. Bilibili's promotional video is a practice of its development strategy to break the circle of inherent users, realise the cultural circle of the media platform, and break the circle of content, which not only reflects Bilibili's willingness to merge with the mainstream culture, but also hides the brand's ambition to compete for a larger share of the market. Based on Lasswell's 5W communication model as the basic research framework, and integrating the perspective of youth subculture theory, the study explores the strategic practice of "The Wave Trilogy" of Bilibili's branding film, which helps Bilibili's media platform "break through the circle".

1. Introduction

The "Wave Trilogy" is a series of three branding films released by domestic video website Bilibili in May-June 2020, namely "The Back Wave", "Into the Sea" and "Happy Encounter". Among them, "The Postwave" stirred up a lot of buzz once it was aired in the prime-time slot of CCTV One. The speech of He Bing, a first-class middle-aged actor in China, not only praised the youth of today, but also broke the stereotype of the youth group as the "defeated generation" in the eyes of the older generation. After the breaking of the circle, Bilibili also released the graduation season theme song "Into the Sea" by the node of "520", the track MV will be the narrative perspective into the ordinary individual, with the humanistic care of the temperature of the affectionate "confession" of the young people who are about to enter the society. Bilibili's

11th anniversary promotional video "Happy Together" cleverly links Bilibili's "Happy Together" series of branding videos, with a light drama to the witty script, emphasising that "Bilibili is a learning website! Bilibili is a learning website", showing the tolerance and diversity of Bilibili's cultural community. With the help of public opinion, this series of promotional films has successfully "broken the circle" and injected new momentum into the development of Bilibili.

The transformation of Bilibili's brand culture from a "self-emergence" to a mainstreaming breakthrough can be analysed and explained by subculture-related theories. The Key Concepts, compiled with the participation of John Fisk of the Birmingham School, defines subculture as "the meaningful and distinctive negotiation within a wider culture", which is a negotiation with the "dominant, dominant culture"(Tao, 2019)[1]. Bilibili provides a platform for contemporary youth to build and develop a culture with unique symbolic significance, and gradually explores the brand's cultural function in the "negotiation" with mainstream culture, balancing the brand's unique strengths in secondary subculture with the dynamic balance of catering to the main theme.

2. Who: Bilibili's motivation to "break the circle of culture"

From the perspective of Lasswell's 5W communication model, the advertiser will process the communication message into an advertising work and convey it to the target audience through the advertising media to obtain the effect that meets the advertiser's expectation. The advertiser is the initiator of the communication behaviour and the funder of the advertising campaign. Bilibili, the advertiser of "The Wave Trilogy", is a highly aggregated cultural community and video platform for Generation Z in China. As the early Birmingham scholar Green said, "Subcultures are highly organised cultural domains, and no individual in modern society participates fully in the overall cultural complex, but first in a series of grouped demographic segments"(He, 2017)[2]. In the era of new media, the core factor for the cohesion of "cultural complex" has shifted from geographic proximity to the community of "interest", and the community of cultural exchange platforms created by Bilibili provides a high-quality virtual space for users to realise the dissemination of interest. Bilibili's cultural exchange platform community provides a high-quality virtual space for users to achieve the dissemination of interest. In the process of expanding platform popularity and user traffic, Bilibili still maintains the brand culture attribute of social circle, and at the same time, it is also gradually realising the process of popularisation and globalisation of the social circle within the platform.

Table 1 Overview of Bilibili's development history and important events

Time	Important events
June 2009	Mikufans (the predecessor of Bilibili) was founded by a user of Acfun (Station A), a domestic Japanese animation video site, to provide users with a relatively stable pop-up video sharing site.
January 2010	Renamed Bilibili, the company is a secondary and ACGN video website. At this time, Bilibili's awareness of copyright was relatively weak, and it relied on the platform's fans to carry and share videos to support its operation, without forming a relatively independent business system.
December 2013	Bilibili page revamp, abolished the station's "recommended" and "ranking" column, replaced by an independent "hot list" of the partition, while increasing the film and television dramas and other sub-districts,

	and on the line of the mobile version. Bilibili's mobile version was also launched. Since then, Bilibili's personal space has tended to be homogenised, reinforcing the concept of virtual equality among network users, while the clear partition mechanism also better guides new users to integrate into Bilibili's cultural atmosphere.
June 2014	Chen Rui became the chairman of Bilibili, Bilibili began the commercialisation and capitalisation process, and opened the game intermodal and agency distribution business, the game gradually became an important support for Bilibili's commercialisation.
December 2015	Bilibili and Shanghai Media Group (SMG) established Bilibili Film (Tianjin) Co., Ltd. as a joint venture to create a position for the development and distribution of secondary yuan content.
February 2016	CCTV documentary "I repair cultural relics from the Forbidden City" in Bilibili accidentally became popular, Bilibili began to online many Chinese traditional cultural themes of film and television production, such as "National Treasure", "Rise of the Qin Empire" and so on.
January 2018	Bilibili has officially announced the launch of "UP Master" (a secondary term meaning the sharing of information on video, forums, etc.)
February 2018	Bilibili launched a social communication platform called "Bilibili Dynamic", which allows users to post audio and graphic content in addition to video content, expanding the space for self-expression and fan interaction.
March 2018	Bilibili was listed on the NASDAQ under the ticker symbol BILI, which was the beginning of Bilibili's formal commercialisation. The influx of capital from all sides led to the impact on Bilibili's original living environment, and Bilibili began to move from "enclosure to self-emergence" to step into the public's field of vision, and adapted to the new pattern of development with diversified content that is separate from the secondary ACG culture.
September 2018	Bilibili and People's Daily jointly set up the Media Integration Foundation, opening a new pattern of symbiosis between old and new media in Bilibili, and accounts such as "CCTV Record", "CCTV Comprehensive" and "Communist Youth League Central Committee" have been stationed in Bilibili. CCTV Record", "CCTV General", "Communist Youth League Central Committee" and other accounts have been stationed in Bilibili.
October 2018	Bilibili has invested and cooperated with Tencent and Alibaba to create new brand value.
December 2018	Bilibili puts forward the "MADE BY Bilibili" programme, hoping that Bilibili will allow professional teams to continue to create high-quality

	content in the fields of animation, comics, games, movies, documentaries, variety shows and other areas through participation in investment, production and distribution.
January 2019	Quest Mobile Research Institute, an authoritative Internet big data service platform in China, ranked Bilibili as the No. 1 in the "Generation Z Preferred APP" and "Generation Z Preferred Pan-Entertainment APP" lists, reinforcing the brand impression of Bilibili as a "highly aggregated cultural community for Generation Z". Bilibili was ranked first in the "Generation Z Preferred APP" and "Generation Z Preferred Pan-Entertainment APP" lists by the Best Mobile Research Institute, reinforcing Bilibili's brand impression as a "highly aggregated cultural community for Generation Z".
October 2019	The People's Daily and Bilibili's online variety show "Rap New Generation" have linked up to release the variety show's promotional song "Nation 2020", which expresses young people's patriotic sentiments.
December 2019	The offline New Year's Eve party "Bilibili2020 The Most Beautiful Night", co-founded by Bilibili and Xinhua, had a total broadcast volume of 92 million, with nearly 3 million pop-ups, crushing the broadcast volume of all major satellite TVs during the same period, and was highly praised by the mainstream media such as the China Youth Daily, the Central Committee of the Communist Youth League and the People's Daily, and was regarded as a milestone event in which Bilibili got closer to the mainstream red spirit. It is regarded as a milestone event for Bilibili to get closer to the mainstream red spirit. However, the emergence of popular artists such as Deng Ziqi, Han Hong, Nicholas Tse and others has made Bilibili platform natives worry about whether the trend of Bilibili's popularisation is destroying the platform's original cultural atmosphere.
March 2020	Bilibili platform data show that as of the first quarter of 2020, Bilibili monthly active users amounted to 172 million, accounting for about one-fifth of China's Internet users (Media official website)[3]
May-June 2020	Bilibili has released the "Wave Trilogy" brand film.

2.1 brand breaking does not affect the stickiness of the original users

Bilibili is the largest pop-up video sharing website in China, and it is an interactive platform for secondary ACG culture with 140 million average monthly active users, with a large volume of users. In terms of user stickiness, *Bilibili*, as an exchange community for youth non-mainstream circle culture, has a very high user stickiness, which helps *Bilibili*'s quality UP to produce more high-quality content.The expansion of *Bilibili*'s users outside of the secondary community, although to a certain extent it will cause the conflict of circle culture within the platform, it has no substantial impact on the original users. With the support of algorithmic recommendation, community partition and vertical operation technology, new and old users on *Bilibili* platform can quickly find their own interesting groups, which will not lead to the lack of user stickiness of *Bilibili*.

2.2 Continuously injecting quality PUGC content into the platform

In terms of content creation, *Bilibili*'s PUGC (combination of professional and user content production) atmosphere provides *Bilibili* with rich and diversified content, laying the foundation for *Bilibili*'s brand image of "content is king".

Secondly, *Bilibili*'s large amount of high-quality learning content can fully satisfy the desire for knowledge of Generation Z (people born between 1995 and 2009), and increase the degree of dependence of Generation Z on *Bilibili*. American scholar Devereux proposed in his "media dependence theory" that if certain features of a medium can satisfy the specific needs of the audience, then the audience will form an irreplaceable dependence on the medium(Gu, 2020) [4]. For *Bilibili*, on the one hand, Generation Z, which is dominated by only children, lacks interaction in reality and prefers virtualised forms of interaction on the Internet, while *Bilibili*'s pop-up mechanism and strong social attributes are in line with the preferences of Generation Z users. On the other hand, contemporary young people prefer fragmented learning methods and are full of desire to learn about things with substance.

2.3 Rebranding the cultural tone of the brand

Since its founding on 26 June 2009, *Bilibili* has represented the domestic cultural ecology centred on the second generation, with distinctive cultural attributes. As Chen Rui, Chairman of *Bilibili*, said, "*Bilibili* will eventually be a cultural brand company, just like Disney was first a comic book or film company, but ultimately it is a cultural brand company". Although *Bilibili* has a certain user base and economic strength, but its subculture brand tone to a certain extent impedes its own commercial cash flow ability. Therefore, *Bilibili*'s brand marketing communication needs to emphasise the platform's high-quality content, break the stereotypical impression of "secondary yuan niche website", expand the range of users, and realise a more mainstream, popular brand value transformation.

3. What: "The Wave Trilogy" helps the media to break the circle

Since its establishment in 2009, *Bilibili* has formed a brand value with unique secondary yuan characteristics. In May and June 2020, *Bilibili* released three series of promotional videos, namely, "Back Wave", "Into the Sea" and "Happy Meeting", known as the *Bilibili* "Wave Trilogy", in an attempt to reintroduce *Bilibili*'s brand with different styles and characteristics to a wider audience. *Bilibili*'s "Wave Trilogy" is an attempt to reintroduce the *Bilibili* brand to a wider audience with a different style and identity from the past.

3.1 The Backwaters: stylistic resistance and cultural appropriation in image contrasts

On 3 May 2020, a condensed version of the first part of *Bilibili*'s "Wave Trilogy", "The Back Wave", was broadcast on the front of CCTV One's "News Broadcast" programme on the occasion of the May 4 Youth Day. The film was presented in the form of a speech called "*Bilibili*'s Speech to the New Generation". He Bing, a middle-aged actor at the national level, was the speaker, and his passionate and infectious speech, which looked at the contemporary youth group from an optimistic perspective, not only linked up the intergenerational gap between the young and the middle-aged, but also carried positive expectations for the times, causing a sensational retweeting all over the Internet.

As a *Bilibili* branding film, the presentation of "Postwave" is relatively new. He Bing, the speaker chosen for the film, is not only crowned as an authoritative national actor, but also one of the opinion leaders widely recognised by the middle-aged group, and has a high degree of persuasive power among the middle-aged group. Opinion leaders have the right to guide people's

concepts. Therefore, by choosing He Bing as the speaker, Postwave is actually examining the contemporary youth group from the perspective of the middle-aged group. He Bing's dignified image contrasts sharply with *Bilibili*'s brand image as a "self-emergent" brand, highlighting *Bilibili*'s popularisation strategy of "breaking the circle" through mainstream public opinion. In terms of symbolic communication, "Postwave" combines static and motion, alternating with solemn speeches, supplemented by travelling vlogs, girls in Chinese dress, Wuhan medical support team, e-sports, virtual idols, folk music and other symbolic elements in line with the characteristics of young people, to build up an emotional link between *Bilibili* and young people, and to show the optimistic and positive outlook on life of the contemporary young people. In terms of chapter setting, the *Bilibili* version of "Postwave" is divided into three chapters: the first chapter, "I look at you, full of envy", expresses that in the era of "scientific and technological prosperity, cultural prosperity, and urban prosperity", young people are able to enjoy the fruits of modern civilisation and go to the city to enjoy the fruits of modern civilisation, and enjoy the fruits of modern civilisation. Enjoy the fruits of modern civilisation and explore their passion in the vast information network; Chapter 2 "I look at you, full of respect" ...... You are turning the traditional into modern, the classic into popular... Gentlemen share beauty and differences", recognising the contribution of young people to the creation of diverse values and the integration of cultures in many fields; Chapter 3 "I look at you with gratitude", praising the new generation as a generation with "fire in their hearts and light in their eyes", and praising the new generation as a generation with "fire in their hearts and light in their eyes". The third chapter, "I look at you with gratitude", praises the new generation as a generation with "fire in their hearts and light in their eyes", and expects young people to be brave enough to live their own lives. The rhythm of Postwave's speech is climactic, radical and powerful, and the viewer is stimulated by the resonance of neurons to accept Postwave's viewpoints in this article.

The mainstreaming tendency of Postwave has also aroused discussions in the academic world about "cultural integration". Adoption theory is an important theory in the Birmingham School of subculture studies, and its core question is whether subcultures, in the process of resisting the mainstream culture, will submit to the authoritative influence of the mainstream culture and be absorbed into the dominant mainstream cultural order(Hu, 2006)[5]. Some scholars believe that although the video content of the first instalment of the "Wave Trilogy", "Postwave", retains its own brand culture, from the overall presentation style of the video to the broadcasting of mainstream media such as CCTV, *Bilibili* has been passively integrated into the process of mainstream cultural "absorption". *Bilibili* has been passively integrated into the mainstream culture in the process of "integration" (Li, 2021)[6]. However, in his book After Subculture, Professor Andy Bennett puts forward an anti-Birmingham school of thought, arguing that contemporary youth subcultures have shown a tendency of regional mobility, rather than ritual resistance, stylisation and marginalisation, and that the integration and symbiosis of subcultures and mainstream cultures has replaced the confrontation between "integration" and "counter-integration". The integration and symbiosis between subculture and mainstream culture have replaced the confrontation between "integration" and "counter-integration" (Andy, 2012)[7]. Just like the argument of "Houlang", "Gentlemen share beauty and harmony, and are different", under the open and interactive communication mechanism of the mobile Internet, *Bilibili*'s value transformation of mainstreaming its brand is not a passive catering to contemporary melodramatic culture, but a proactive integration into the process of mainstream cultural creation.

3.2 Into the Sea: Group Identity in Humanistic Care

The second part of the Wave Trilogy, "Into the Sea", focuses on emotional appeal. Compared with the "hard" mode of rational appeal, the "soft" marketing of "Into the Sea", which

focuses on emotional appeal, carries more humanistic care and satisfies the emotional needs of the audience, thus transforming into the commercial value of the *Bilibili* brand. Nowadays, a large number of video or print advertisements with emotional marketing as the main focus have entered the market, catering to the emotional needs of the audience in the post-modern consumer era. The music video of "Into the Sea" is divided into two different emotional tones before and after, the first half in a slightly gloomy and cold tone of graduation confusion and sadness: taxi drivers in the driver's seat complaining about traffic jams, corporate social animal in the pressure of the A side of the exhaustion, swimming instructors in the chaos of the teaching order at a loss, the live media in front of the camera in the hard rigidity of the stalemate. In the second half of the story, all the characters in the MV story get satisfactory endings: the one who fell out of love got his love back, the one who is a social animal made a programme, the one who serves met his old friend, the one who is an e-sportsman got a championship, the one who broadcasts live was welcomed, and the one who teaches a class found happiness. In the end, the hero (who plays multiple roles) leaps into the pool alone, echoing the theme of the music video of "Into the Sea": "Leaping into the sea of people, each with their own wind and rain".

Into the Sea" is narrated from the perspective of an ordinary individual, presenting humanistic emotional concern for various social groups, and allowing the viewer to seek a segregated group identity through the resonance of the characters. Milton Gordon, an American sociologist, clearly pointed out that to understand "subculture", we need to pay attention to the phenomenon of regional social segregation, which expresses the special cultural phenomenon formed by groups growing up in different environments in confrontation with the dominant culture of the society (Gordon, 1997)[8]. Into the Sea continues to focus on the lives and destinies of ordinary people, such as taxi drivers, waiters, and corporate livestock, as well as the complexity of emotions in the context of modernisation, triggering the audience's emotional resonance with the destinies of individuals and deepening the users' identification with *Bilibili*'s media culture.

3.3 The Joyful Meeting: Deconstructionism and Post-Metaphorical Culture in Black Humour

Happy Together shows an "anti-genre" style of plot construction, which is in line with *Bilibili*'s "deconstructionist" cultural DNA. "Anti-genre" is a style of film that subverts the stereotypical characters and rebels against the formulaic plots of traditional films, deliberately violating the audience's expectations, and is characterised by the irony of standard plots and the fragmentation of inter-plot segments. In the understanding of the subject of "subculture", sociologist Merton used the term "marginal people" to define its group characteristics, and put forward the cultural interpretation model of "deviant group" from the perspective of structural-functionalism. From a structural-functionalist perspective, Merton proposed the cultural interpretation model of "deviant groups", that is, subcultures need to deviate from the norm and reject the normative values in order to attract social attention (Tong, 2021)[9]. The film "Happy Together" deviates from the traditional narrative by combining a number of originally incompatible elements such as nonsensical comedy, suspenseful espionage film and brainwashing advertisement, etc. The contrasts and conflicts between the plots go beyond the viewer's original expectations, presenting a kind of anti-traditional and anti-framework cultural connotation. The film is seven minutes long and is a typical story-based micro-film promotional film. Although the relatively free production environment of microfilm can to a certain extent get rid of the limitations of the film's subject matter and style, narrating a complete story in a short period of time requires a high degree of cohesion in the film's content script. The film is divided into three parts, the first part is the dialogue between the main character and his blind date while boating on the lake, the rich and diversified characters, the funny lines and the background of the sunset

screen make the film more playful and light comedy. The second part of the film is a scene where the main character goes around collecting video clips from *Bilibili*'s UPs, which is full of personal heroism in the style of a blockbuster movie, and the film's appeal is strengthened by the appearance of *Bilibili*'s famous UPs. The third part of the film is a brainwashing advert monologue, with a more poster-like subtitle style, and the uninterrupted repetition of the advert lines further deepens the brand impression of *Bilibili* as a "learning platform".

The "Happy Together" has reinvented *Bilibili*'s brand concept of "youth": the definition of "backwave" is not an age limit, but an attitude to keep learning new things, to go forward, and to "enter the sea". The concept of the brand: "Postwave" is not defined as an age limit, but as an attitude of learning new things, moving forward and "entering the sea". American anthropologist Margaret Mead put forward the concept of "Post-metaphorical Culture" in her book "Culture and Commitment": in the era of scientific and technological progress and cultural integration, human beings have gradually stepped into a knowledge-based innovative "learning society", and classical knowledge has been dispelled, reconstructed and diffused by young groups(Victoria, 2015)[10] . *Bilibili* is originally a cultural community for young people, but "Happy Together" feeds the youth culture from the perspective of the middle-aged group and actively integrates into the cultural atmosphere of the young group. There is no threshold for learning, and *Bilibili* provides users of all ages with a learning platform that integrates multiple cultural circles and high-quality content of various categories. This is also the core value of the brand that "Happy Together" wants to convey.

4. To Whom: Bilibili's Audience Breakthrough Strategy

4.1 The Backwaters: bridging the intergenerational divide

Generation gap refers to the fact that due to differences in socialisation process, cultural exposure and experience, people of different generations have different group-centred values, and there are certain deviations or even conflicts between the values of each generation. Although *Bilibili*'s official statement is "*Bilibili*'s speech to the new generation", there is no clear target audience for "Postwave". By expressing the recognition, praise and expectation of the new generation's cultural values from the perspective of middle-aged people, and by bridging the generational gap between young and middle-aged people, Postwave is a key step in *Bilibili*'s mainstreaming process. According to scholar Zhou Xiaohong, "Cultural feedback is an effective way to solve the intergenerational and digital divides(Zhou, 2011) [11]. The discursive construction of Postwave and the *Bilibili* New Year's Eve Party are regarded as successful intergenerational dialogue practices because of their phenomenal dissemination of intergenerational cultural "wall-breaking", and the speech Postwave, "dedicated to the young generation", is a good example of intergenerational dialogue through a discussion of the "Postwave". Through the construction of the discourse of the "backwave", the intergenerational tension, conflict and antagonism are dissolved, and the "front wave" and the "backwave" are reintegrated under the implicit discursive metaphor(Zhang, 2022) [12].

4.2 Into the Sea: solidifying existing audiences

According to the "2020 *Bilibili* Content Marketing Report" released by *Bilibili*, *Bilibili*'s post-90s users reached 85%, which shows that post-90s users are still the main force of *Bilibili* users, and an important driving force for *Bilibili*'s content creation(News report) [13]. Therefore, while *Bilibili* is expanding its user base, it also needs to stabilise the existing users of the younger generation. Into the sea" is a love song dedicated to young people who are about to graduate or have already graduated, Mao Yi's warm singing and heartfelt lyrics slowly said the heart of

ordinary young people, further stabilising *Bilibili*'s original youth user groups.

4.3 Joy to the World: Expanding the Range of Users

Throughout the "Wave Trilogy" audience strategy, the "Postwave" first voice into the public's field of vision, "Into the Sea" precise resonance of the youth psychology, "happy to meet" in the output of the *Bilibili* brand transformation direction at the same time, the scope of the *Bilibili* users will be expanded to all groups of people who love to learn, and the study of this is no age limit and the threshold. There is no age limit or threshold for learning. The entry point of "Happy Meeting" is the "Knowledge Zone", which was officially launched on *Bilibili*'s platform page on 5 June. The "Knowledge Zone" has been upgraded from the Technology Zone, and is divided into six subzones: Science, Social Sciences and Humanities, Wild Technology Association, Finance and Economics, Campus Learning, and Career and Workplace. This is also in line with the content of the line of "Happy Together": "As we all know, *Bilibili* is a learning APP: to learn military knowledge, go to *Bilibili*; financial knowledge, popular music, business management, parenting knowledge, fashion and beauty, go to *Bilibili*.

5. Which Channel: media adaptation of cultural genes

In order to maximise the communication effect, the promotional film needs to combine the media, and the choice should be applied to different media styles. The first part of the "Wave Trilogy", "The Back Wave", was jointly released by CCTV News, Guangming Daily, China Youth Daily and other mainstream media, and its abridged version was broadcast on CCTV One. In the process of integrating with mainstream media, *Bilibili* has also realised the transition from a niche entertainment website to a comprehensive mass media(Han, 2021) [14].

The first part of the "Wave Trilogy", "Postwave", uses a certain media differentiation strategy. Comparing the CCTV version and the original *Bilibili* video, the CCTV version drastically deleted and changed the original speech of the *Bilibili* version, and only retained the parts that are in line with contemporary melodic values. In the first chapter of the speech, the content about young people fully enjoying the fruits of world civilisation and having the right to freely choose a diversified life was deleted, and the words "scientific and technological prosperity, cultural prosperity, urban prosperity" were retained; in the second chapter, the words "I look at you with respect" were replaced by the words "with pride". Delete "We are not teaching you how to live, but you are also inspiring us how to live better"; delete "Don't live as we imagine, the imagination of our generation is not enough to imagine your future"; delete "I don't need to live as we imagine" in the third chapter. Our generation's imagination is not enough to imagine your future". On the whole, the CCTV version of Backwaters retains the core content of intergenerational dialogue between young and middle-aged people, but deletes the content that reflects *Bilibili*'s cultural elements of equality, openness, and pluralism, which to a certain extent dissolves the commercial attributes of Backwaters. Peng Lan pointed out that every media has its own unique cultural genes, and in the process of transitioning from traditional media to new media, it is necessary to adapt to the open and diversified cultural characteristics of new media (Peng, 2019)[15]. *Bilibili*, as a community-based communication-led new media, should also adapt to the standardised and authoritative cultural orientation of mainstream media in the process of converging with them. Therefore, in order to meet the communication standards of the mainstream media, there is a big gap between the CCTV version and the original text of "Postwave".

6. What effect: Evaluation of the "Wave Trilogy" communication strategy

Advertising is a commercially biased communication tool with significant marketing motives. In the contemporary new media communication and marketing environment, the consumer-centered dialogue mode of communication has gradually replaced the one-way information mode of the traditional media era, and the content of advertisements has become more innovative, artistic and humane. Although the first part of the "Wave Trilogy", "The Back Wave", is of a certain public welfare nature, its fundamental communication purpose is still to export the brand value of B-station and optimise the brand's commercial development path. From text creation, creative performance, film editing to sublimation of the main theme, Bilibili "wave trilogy" promotional video, not only shows the artistic level and cultural attainments of the Bilibili brand, strengthened the brand impression of the output of Bilibili quality content, but also accurately exported the value of the Bilibili brand appeals. Therefore, the "Wave Trilogy" promotional film is a model work of advertising film in terms of its expressive power and suitability with the contemporary communication environment.

As the first of Bilibili's "Wave Trilogy", "Back Wave" is a key step for Bilibili to enter the public's field of vision in a popularised manner, laying a good foundation for Bilibili to break the circle of breadth. By 23:00 on 30th June 2020, the video had gained 27.308 million plays, 254,000 pop-ups, 60,000 comments and 1.638 million likes on Bilibili, becoming a domestic "phenomenal" network fan. With the support of high-quality text content, node public opinion speculation, mainstream media endorsement and other forces, "Postwave" as a contemporary melodramatic culture has successfully "broken the circle", breaking the public's stereotypical perception of the B-station's secondary yuan niche subculture, and advancing the "mainstreaming" process of the B-station. B-station's "mainstreaming" process.

Compared to "Postwave", "Into the Sea" was less well-known and less popular, but it received one million plays four hours after its release.520 The graduation season theme song "Into the Sea" on B.com warmly confessed to young graduates with equal words, and to a certain extent dissolved the negative controversy triggered by "Postwave", reinforcing the impression of B.com's warm brand. The negative controversy caused by "Postwave" has also strengthened B-station's brand impression of warmth. Finally, "Happy Together" gradually breaks the dichotomy between B-station's subculture and popular culture with the interpretation of the story of the elderly, showing the diversity and tolerance of B-station's platform, and ultimately realising the circle-breaking effect of B-station's brand.

After the broadcast of "Postwave", it has been subjected to the negative public opinion controversy of "elitism" and "dogmatism", and some viewers think that "Postwave" presents a kind of elitist hypocritical gesture, attempting to cover up the phenomenon of social injustice with the illusion of coexistence of multiple values. Secondly, the forwarding users of "The Backwaters" are concentrated in the middle-aged group, reflecting the demonstration of the discourse power of the middle-aged group in the era, and intensifying the resistance of the youth group. Taking the Zhihu platform as an example, the Zhihu rating of "The Backwaters" is only 2.7 marks, and the attitude of Zhihu users towards "The Backwaters" is generally more negative.

According to Karl Hoffman's theory of persuasion, the persuasive effect of a message is affected by three factors: the publisher of the message, the characteristics of the message, and the technique of expressing the message. At the level of message characteristics, the elitist life of rock-climbing and global travelling in the promotional video of "Postwave" is far from the actual state of ordinary people, and it is difficult to resonate with the viewers. Especially under the influence of the new epidemic, more young people are confused and struggling with the real

problems of survival and employment. At the level of information expression techniques, the standardised tone and didactic discourse pattern in the text of "Postwave" has, to a certain extent, aroused the audience's resistance, and even resulted in the "confrontational interpretation" of the youth group. Compared with the unipolar authoritative information instillation, contemporary youth groups are more inclined to accept the two-way dialogue mode of information expression. Therefore, in the process of encoding information, brand advertisements should pay attention to the information expression strategy to avoid the resistance of the audience.

7. Conclusion

The relevant research report of Tianfeng Securities pointed out: "The circle strategy of Bilibili is mainly to further penetrate the generation Z population, and the expansion of other age groups has also made progress." As a product APP, Bilibili also has its own operation process of pulling new, retaining, promoting and realizing cash, and attracting a wider range of new users and realizing user break is a key step in expanding the scope of operation of Bilibili. From the Generation Z audience dominated by the post-95 generation to the concept of "pan-youth" under the non-traditional definition, the promotional video of Bilibili on the one hand shows the platform attributes of Bilibili to aggregate multiple categories of high-quality content, and on the other hand, it repositions the target users of the platform in the name of popular learning. However, the integration of new and old groups in the station is bound to cause certain contradictions and conflicts, which requires Bilibili to assume the responsibility of platform management and community guidance, and maintain a balanced relationship between Bilibili users and community cultural development. The "Wave trilogy" of Bilibili aggregates the content elements of each category of Bilibili and the traffic endorsement of each well-known up master, showing the audience a Bilibili with diverse content and accepting more groups. However, the broken circle of platform content creation of Bilibili does not mean the demise of the brand's quadratic attribute, because the accurate algorithm recommendation and content region division in Bilibili provide a stable cultural context for the quadratic natives of Bilibili, and become a part of the numerous circle cultures of Bilibili.

From "The Wave" to "Into the Sea", which shows the real state of youth and inspires emotional resonance, to "Happy Together", which outputs brand value through light drama, *Bilibili*'s "Wave Trilogy" is still a commercial film in essence, and the *Bilibili* brand is also a reflection of the company's commercialisation strategy. *Bilibili*'s "Wave Trilogy" is still a commercial film in nature, and *Bilibili*'s brand has gradually "broken the circle" through the dissemination of the "Wave Trilogy". On the whole, the communication strategy of *Bilibili*'s series of promotional films "The Wave Trilogy" is reflected in the following three dimensions of "breaking the circle". From the perspective of subculture theory, although the use of popular symbols in "The Wave Trilogy" to a certain extent violates *Bilibili*'s original secondary yuan brand positioning, it also socially re-creates and updates *Bilibili*'s brand impression. The "Back Wave" has realised the transformation path of *Bilibili*'s brand mainstreaming by breaking the circle of public opinion, "Into the Sea" strengthens the emotional resonance of users with warmth and care, and "Happy Together" further explores the multi-dimensional trendy culture for *Bilibili*. Young and trendy is *Bilibili*'s basic brand tone, breaking the impression of the ACG secondary meta-brand of "enclosure self-munching" is the key to *Bilibili*'s mainstreaming strategy, and "learning platform" is the key to the "Wave Trilogy". The "Wave Trilogy" has given *Bilibili* a new value connotation, which is conducive to the long-term development of the *Bilibili* brand.

In addition, the "Wave trilogy" of Bilibili has also caused a boom in the use of "department

marketing" by media brands. Since the "wave trilogy", Youku video website has also launched a brand marketing plan of "more than four young people". Compared with a single promotional film, the advertising communication mode of the song type can effectively reach the audience of all circles and continue to output brand value, thus bringing better traffic and long-term transformation of brand value for the brand.

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