How Barrage Video Changes the Young Generation's Viewing Habits? - Taking Bilibili Barrage Video Website as an Example

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Abstract: The rise of digital technology has led to the younger generation adopting online viewing and engaging more with digital social media tailored to their interests. In Asia, 'barrage video websites' like Bilibili have become popular, characterized by real-time comments (bullet screens) that overlay the video. This study examines the pros and cons of barrage social interaction through user interviews and data analysis, focusing on how Bilibili influences young audiences' viewing habits.

Keywords: Barrage Video; Online Interaction; Digital Technology; User-generated Content (UGC); Media Behavior

1. Introduction

The development of digital technology has significantly changed the viewing habits of the younger generation, leading them to prefer online viewing and interactive digital social media. In Asia, a novel form of social networking called 'barrage video,' which features real-time comments (bullet screens) that float across the video screen, has gained popularity. Bilibili, a prominent barrage video website in China, exemplifies this trend.

The study aims to explore how barrage videos on Bilibili impact the viewing habits of young audiences. Through qualitative interviews and quantitative content analysis, the research examines the advantages and disadvantages of this interactive viewing mode, providing insights into the evolving digital landscape and the role of social media in shaping audience behavior.

2. Bilibili-A Famous Barrage Video Website with Bullet Screen in China

According to the China Internet Network Information Center (CNNIC), the 45th Statistical Report on the Development of the Internet in China (2020) states that the number of Internet users in China has exceeded 904 million, with a penetration rate of 64.5 percent. This large user base supports China's booming digital economy, as highlighted by Zeng Yu, CNNIC's director, who emphasized the emergence of new business models in the digital economy. New media applications, such as social media apps, short videos, live streaming, and bullet comment channels, have enriched the cultural and entertainment life of the young generation.

Barrage video websites, featuring bullet comments, have gained prominence in Asia, offering immediate feedback and breaking traditional communication barriers. Compared to platforms like Netflix or Vimeo, these sites provide multi-dimensional expression and freedom.

This chapter focuses on the origin and development of barrage video websites, using Bilibili as a case study to analyze its communication mode and characteristics. It also investigates why Bilibili is popular among young audiences through surveys and interviews, exploring its influence on their choice of video platforms.

2.1 Barrage Video Website Mechanism

In digital media, 'bullet' refers to the projection of viewer comments directly onto an online video screen via a specific player. This function was first developed by Japan's Niconico video website in 2006. Users coined the term 'bullet screen' (Japanese: DAMUKU) to describe the dense overlay of comments on the screen [1].

Following Niconico's success, barrage video websites emerged in China in 2007. However, these platforms remain primarily accessible in some Asian countries. European and American audiences have shown limited interest, and Western media coverage is mostly translations from Japanese and Chinese sources, referring to 'bullet screen,' 'bullet reviews,' or 'bullet comments.' Recently, such video streaming sites are termed Barrage video websites. Are shown in Figure 1.
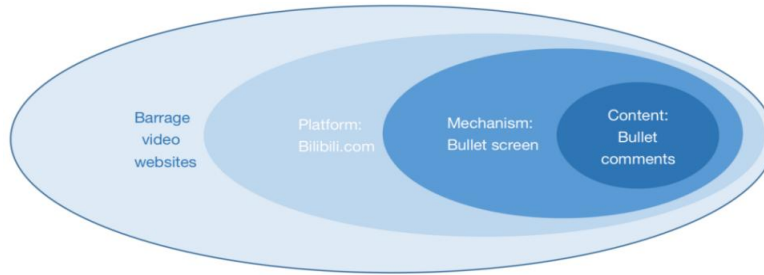
Figure 1. The Explanation of Barrage Video Mechanism

Bilibili.com has emerged as the most distinctive bullet screen video website in China, creating a new media community for young people. In 2007, Acfun.com, one of the first online video platforms in China, was launched, initially hotlinking videos from other sites and focusing on ACG (Animation, Comic, and Game) culture. Acfun developed a stronghold for ACG enthusiasts and featured a text area for user interaction.

In June 2009, an Acfun user created Mikufans, later renamed Bilibili in January 2010. Bilibili focuses on 2-dimensional animation culture, with original videos and a distinctive bullet screen function. Its content and features have attracted informed young users, building a trendy cultural community and leading youth neo-culture.

According to Hanze Chen [2], 77% of Bilibili's users are under 24, characterized by distinct personalities, unique hobbies, and a desire for social communication, knowledge, belonging, and entertainment). By April 2020, Bilibili had established 20 channels to cater to diverse user interests.

Users primarily interact through video uploads and bullet screen comments. Over 90% of the videos on Bilibili are user-generated, including secondary creations, fostering connection and interaction. The bullet screen column allows users to comment in real-time, creating a dynamic communication platform.

Bilibili's communication mode targets young audiences, emphasizing user interest-driven creation and interaction, encapsulated in the slogan 'youth is justice.' With a large user base and effective resource development, Bilibili has become a prominent platform, generating significant traffic and popularity among young people.

2.2 Reasons for Young People's Choice on the Website

Based on the question about the effect on how barrage video changes the young viewing habits.

I From February to April 2020, six structured solo interviews were conducted with university students aged 20 to 25, evenly divided between males and females. These interviews focused on young people's exposure to and views on barrage videos. The questionnaire included eight short questions to explore interviewees' experiences and opinions on bullet screens.

One interviewee noted, The key point about Bilibili is NO advertising, which delights me and sets my expectations for watching (Zixuan, 2020). Another added, The barrage atmosphere in Bilibili makes me feel less lonely when watching videos, creating a sense of belonging with commenters who share my interests. For example, watching my favorite football team with bullet screen comments cheering for them really touched me (Zixuan, 2020).

2.2.1 The conditions accepted by barrage mechanism

Next question, I tried to understand what conditions the barrage mechanism was accepted by those young generations and whether they are willing to turn on the barrage function. This is not limited to Bilibili itself. Since the launch of the barrage system in 2010, other video platforms were following to apply this system in their own page, and in order to diversify the results, I will not restrict specific sites.

Usually, I will turn on the bullet screen button during the live broadcast, so that there will be a feeling that a lot of people are companying with you, which makes me feel very involved.

Agreeing with Zhou, Xinrui also told that ...When I watch online movies and TV dramas, I will definitely turn on the bullet screen. Those bullet comments about criticism and sarcasm stimulate my resonance, especially!

But not all interviewers agree....To be honest, I would not turn on the bullet screen for the first time watching the video. I was annoyed about the densely covered bullet comments on the screen, which make me miss the details of the plot of the video... But if I really like the video

and want to recommend it to someone else, I will watch it again with the bullet comments from other audiences.(Yinjie.2020)

2.2.2 Its awareness by young audience' habits from Bilibili.com

Hesitation had reflected me when I asked the question about whether there changes among your habits after approaching the online barrage video. In my opinion, it is because both interviewer and interviewees are the young generations, and we will not be aware of the specific effects of our changing habits in the short-term social environment, which is changing rapidly in 5 years . In this question, I plan to focus more on the external factors rather than the barrage video itself and trying to recognize the changes in behavior and habits from different social backgrounds.

-In a way, it seems that we're not just focusing on the content right now...We used to sit in a theater and watch a movie quietly, but when it is online, I can stay at home with a meal and sit in front of the screen wearing my pajamas, and go back and forth as fast as I want. Said by Zixuan.

2.2.3 The promotion trend of Bilibil.com

I proposed the hypothesis that if you were a producer, how to improve the barrage video system, is in order to make the interviewees think from the perspective of communicators and consider how to avoid the content of bullet screen being assimilated.

In my view, it is important to think about the measures to manage that plenty of comments (Shuning,2021)

While Xinrui, who is studying in Liverpool, thinks that'...Netizens from all over the world should participate in the discussion of bullet screen videos, so that audience can approach richer social experience.

That bullet screen allows us to see both past and present comments from the audience at the same time, which is a cumulative social experience that follows a timeline, even a sense of time transferring.(Zixuan, 2021)

His answer confirmed my preliminary perspective that barrage video is one of the most crucial digital cultures and structure a peer experience with the social community in a three-dimensional Sphere.

2.2.4 Comparing whether personal social experience or public interest to prompt audiences' selection

Finally, back to the digital media, how to define the issue of the personal or public sphere is the debate point of this interview. The attitude of the young generation using online bullet screen video is the research framework to deeply explore the impact of digital culture on mass media in a virtual interactive experience.

Surprisingly, three female interviewees rated public social experiences as more important than personal experiences, while three men rated the opposite.

I think there is an extraordinary sense of identity that resonates with the community online, and it really touches me.(Zhou,2021)

The real pressure and difficulties made me at a loss...Choosing to watch the video made me feel like I had a motivated choice.'(Yinjie.2021)

Now, we are staying home because of the coronavirus, especially those young people who are not allowed to face-to-face social situations, and in the application labeled Meeting such as Zoom, which is far more formal than social. To choose to watch the online video is one of the most suitable Activity at home. From Netflix sales 2020, in the first quarter, more than 15.77 million users have bought the membership that camp grew over 27.6% year-on-year.

So as Bilibili barrage video website in China, on the meeting monthly earnings call, Bilibili's chairman and CEO Rui, Chen gave the answer Taking into account the epidemic, the total revenue in the first quarter was 2.15 billion yuan to 2.2 billion yuan, showing significant growth both on a sequential and year-on-year basis (2021).

3. Interactive Media Behavior of Video Social Network

Video industry development so far has experienced three crucial era[3] is that the user in the production of the UGC（User Generated Content）era, encourages users to upload their own original video, on the premise of the development of digital media is the rise of video production, such as TikTok, vimo, etc. At this stage, while the original video content is exceptionally expanded, but the individual content relevance is insufficient; Second, in the era of copyright in law, in order to improve the quality of videos, many video websites have started to buy Copyrights from the creators, so as to enrich their own resources and attract the audience to watch, among which the most representative ones are Netflix, HBO.

At present, the video industry has entered the third stage-social era(Xiaorui. 2015). So as to solve the current situation of serious homogenization of those wantonly developed content, all video platform have begun to turn their attention upon the social apps field, with the intention to create interactive social functions to enhance the loyalty of users to video websites. However, the barrage video website introduces the new mechanism of bullet screen, which adds social factors to the carrier of online video directly, providing a new approach for the audience to interact with each other while watching.

3.1 Innovation of Media Technology Brings Online Community Identity

Unlike other online interaction modes, bullet screens integrate independent viewers into an 'interest community',creating a sense of 'alone but not lonely'.This highlights the importance of belonging to a group with shared interests, even if not in the same time and space.

The sense of community from barrage video websites allows individuals to identify with and yearn for their group. This belonging is crucial for personal identity and drives active social and cultural participation. According to Maslow's hierarchy of needs, group belonging is a fundamental social need[6].

Bilibili's main users are ACG (anime, comic, and game) culture enthusiasts who may struggle to integrate into mainstream social interactions. Bilibili provides a platform for these users to communicate and share interests. This platform fosters a unique language system and etiquette through long-term interaction, creating a distinct 'bullet screen tribe' with a strong sense of identity and belonging, bridging communication gaps in subcultural groups.

3.2 Evolution of Social Experience on Actors or Lurkers

Since the emergence of video social media, young, enthusiastic users have pioneered sending bullet comments to engage other viewers [7]. These interactions may stem from the video content itself or user-generated content on Bilibili.com. As new content becomes more engaging, older topics phase out, prompting immediate responses and continuous updates. Audiences are categorized into actors, intermediate frequency users, low-frequency users, and lurkers.

Active participants, including actors and intermediate frequency users, exhibit high engagement and a strong desire for interaction. They are pivotal in posting bullet comments, maintaining a dynamic experience, and updating topics. These users, typically young and seeking attention, are also key contributors to secondary creations on Bilibili [8].

Conversely, low-frequency users post sporadically, focusing on select topics. Lurkers, comprising unregistered tourists and registered users who disable the button, passively consume video content without engaging in secondary creation. Their experience is limited to content reception without active participation.

Online circusee culture refers to a group's attitudes towards specific events [9]. It has three main characteristics: collective attention, identifiable objects of observation, and spontaneous viewer interaction with shared interests.

Lurkers, or passive users, significantly influence the formation of the barrage video community. While not as active as content creators, their collective presence is crucial. Early online platforms like blogs and forums fostered this onlooker behavior, which has evolved with video social networking.

Bilibili's instant interaction atmosphere creates a Live viewing experience, unlike traditional video platforms like Youku or IQIYI.[10] Bullet screens remind viewers of a shared community, fostering interaction and a sense of belonging. This public sphere enables subculture enthusiasts to connect and share feelings through real-time comments, fulfilling social and psychological needs.

In the online environment, users actively choose content that interests them, enhancing their viewing experience. Bilibili displays the number of real-time viewers, allowing users to feel part of a larger community, thus satisfying their social desires through shared interactions.

3.3 Explore the Fresh Medium of Bilibili Culture for Users

Media can be understood as a means or channel of communication. The development of communication media has experienced the development of written newspaper, one-way communication of radio, television, and then into the development of the Internet [11]. As the carrier of the communication content, the media is distinctive from the medium. The symbol

itself is the carrier of the information, while the media is the carrier of the symbol of text [12] As one of the new digital media form, barrage video website is the product from the Web2.0 culture, which not only has the characteristics from traditional online video but also evolved a new form that embodies the essence of the interactive media. The development of Bilibili barrage video website provides audiences with more diversified media forms, and to some extent, it represents a new trend of multiple media development.

With the increasing social pressure from excessive e-information output, more people are eager to find a sense of identity in the virtual world. Their strong desire for communication and the influence from subculture give birth to video social communication, thus developing the new technology of bullet screen commentary.

When traditional video websites apply this new mechanism, users' senses of involvement are exposed to a new experience, and the promotion of new media has taken a step forward. As Keenan mentioned, the emergence of new media often contains the essence of old media [13]. Bilibili.com has the functions and features of traditional online video platforms. As a mass media, bullet comments are also connected with certain information sources, transmitting video information to the audience. The audience can give feedback from the bullet screen content through the media, or make comments, or share links, and transmit the video to other audiences through the multi-center fission mode.

Audiences of bullet screen videos exhibit significant subjective initiative, motivation, and tendencies in their engagement. This initiative is evident in two main aspects: sending bullet screen comments to fulfill self-disclosure needs, and engaging in the 'secondary creation' of original videos to enhance viewing satisfaction.

The information source of bullet screen videos is dynamic, evolving with the content of bullet screen comments. These videos possess a 'core information source' which is the audio-visual content of the video itself, and an 'incremental information source', which includes the original video plus audience-generated comments. Without filtering out the comments, viewers perceive both the video and the accompanying barrage, forming the incremental information source. As the video plays and audience comments increase, the core information source expands correspondingly. Each viewer focuses on different aspects of the barrage, resulting in a continuously enriched 'incremental barrage'.

Unlike traditional network video feedback, bullet comments allow for immediate audience interaction. This immediacy resolves the feedback delay in traditional videos, transforming the audience from passive receivers to active participants and information disseminators. Are shown in Figure 2.

The transmission mode of bullet screen videos diverges from traditional network video by having the original video content as the 'core information source', central to communication. These videos are uploaded by users (Uppers) and initially exist as original content, similar to traditional network videos. As viewers watch and comment, the video transforms into a combination of original content and user-generated bullet screens, creating a secondary information source.

This iterative process, where each new comment adds to the content, results in Third-creation or N-time works, expanding the information source and broadening audience participation. The continuous updating of bullet screen content leads to a decentralized transmission mode, allowing each viewer to receive unique, context-specific messages.

This dynamic and diverse mode of communication significantly enhances audience engagement and transforms the viewing habits of young audiences.
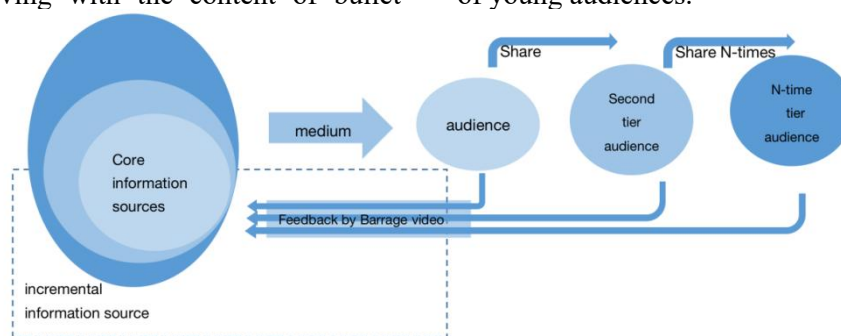

Figure 2. Secondary to N-time Creation Mechanism

4. Whether the Barrage Video Can Create New Possibilities From a Macro Perspective

The video industry is a media industry in the global scope, which is based on Streaming and In the competitive landscape of the online media industry, delivering a distinctive viewing experience is paramount. To mitigate content homogeneity, numerous video platforms have revised their production methodologies. For instance, in 2012, YouTube transitioned from a traditional video content model to a channel-based framework, which supports millions of channels and fosters a community of independent content creators who cultivate dedicated audiences.

In China, Bilibili has strategically prioritized social interaction to enhance user engagement. This includes integrating social sharing features from platforms like Weibo and WeChat, and developing independent social sections within the video platform, akin to TikTok. Uniquely, Bilibili amalgamates social interaction directly with video content, facilitating a simultaneous viewing and chatting experience.

However, this integration introduces certain challenges. The presence of overly processed videos accompanied by disruptive bullet comments can adversely affect the viewing experience. The anonymity afforded to users can result in diminished moral constraints and variability in comment quality. Consequently, both audiences and content creators are actively exploring strategies for media enhancement and regulation

4.1 Deficiency and Suggestions in Barrage Video Social Intercourse

4.1.1 The ambiguous direction of interaction
It looks as if many people are chatting online by bullet comments, but this synchrony is an illusion. Because a large number of bullet comments floating across the screen are only the accumulation of bullet screens in different periods, and few people actually watch live

online (Chen, 2016). Moreover, due to anonymity, each bullet screen cannot be located to an individual. Even by clicking 'view all bullet screens sent by the sender' only the number and content can be seen, and the user ID that sent the bullet screen cannot be seen. Users can only communicate by following, sending direct messages to video uploaders, or replying to users who have commented in the comments section below the video. Are shown in Figure 3.

As shown in the figure above, among the 56 people over 18 and under 35 who participated in the questionnaire interview, the proportion from completely negative to completely positive was 3.89%, 10.46%,39.16%,27.20% and 19.28%, respectively as the foregoing interview, four of six interviewees are willing to express their feeling by sending the bullet comments, while most content points out the positive attitude such as 666 (Similar to the word 'fierce' in Chinese pinyin tone). It can be seen that these audience will consciously maintain the image of a good behaviour user.[14] Are shown in Figure 4.

However, users' recognition of personal communication does not mean the real aspiration for interacting with other audiences. In the fore pie chart of BIlibili rating questionnaire, users who have never had directed communication are as high as 51%, far higher than those who have had communication experience. The previous interview focuses more on the audience's 'overall perception' of video communication, while the latter question focuses more on the 'positioning selection' of communication objects. Turned out to be sure the user's reduced. Thus, the audience to barrage video interaction expectations and the actual situation is not uniform. Constantly propagation characteristics may produce a kind of real-time interactive virtual sense for watching alone, but through the barrage on the psychological feeling of 'communication' and real through comments, direct message is a person to person information change which is not same as the bullet comments.
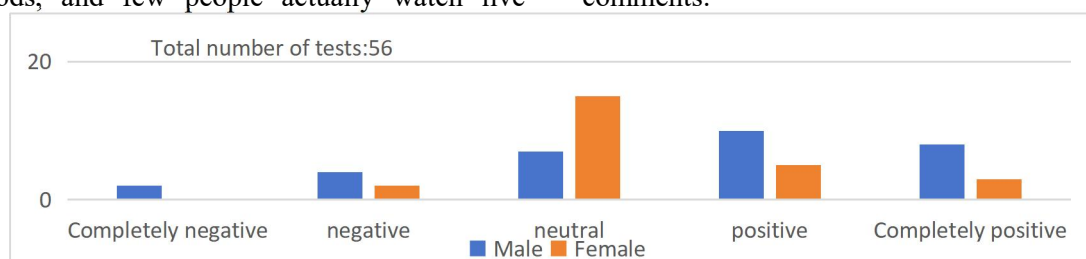

Figure 3. Bilibili users' Identity about Communication on Bullet Comments of Barrage Video
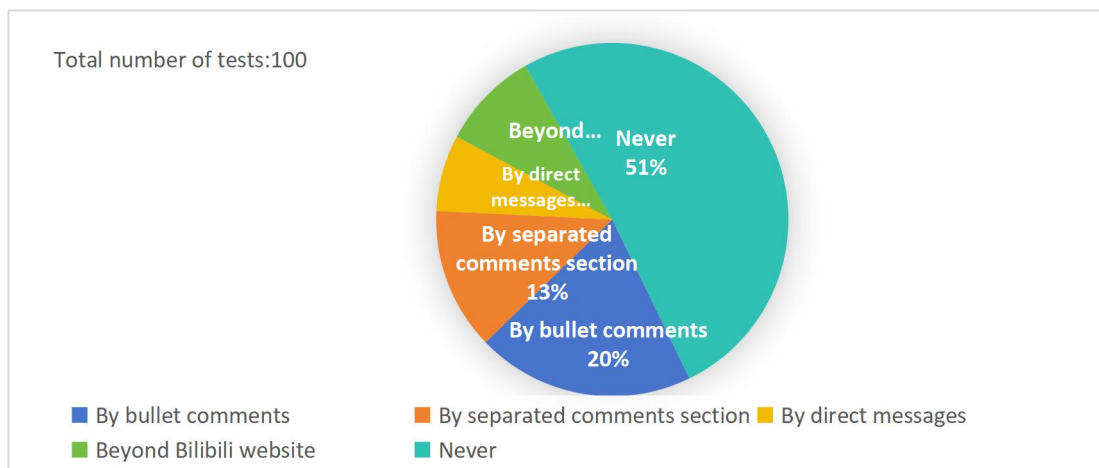
Figure 4. Behavior of Bilibili Website Users' Personal Communication

4.1.2 Management censorship

To address the issues arising from disruptive bullet screen comments, live-streaming platforms like Bilibili must implement effective auditing and management mechanisms. First, a user credit point system should be established [17]. Users receive initial credit points upon registration, which are deducted if their comments are repeatedly reported and confirmed as violations by administrators. Persistent violations result in restricted usage and eventual account or IP address bans.

Secondly, automated monitoring should detect excessive repetitive comments within a set timeframe. Managers can then merge duplicates or limit the frequency of comments to maintain a quality viewing experience.

Thirdly, an online community committee, comprising administrators and active users, should review reported violations. This decentralized approach reduces the workload on administrators and promotes user engagement by rewarding positive contributions with enhanced site privileges.

These strategies, already successful on platforms like YouTube and Netflix, are technically feasible and essential for fostering a civilized online communication environment[5]. Effective content management relies on a combination of technical solutions and cooperative user behavior.

4.1.3 Interactive extension: text positioning for individuals

Bilibili should further extend interactivity. In the bullet comments function, it is better to locate each comment to the user individual who releases the screen. On the one hand, can make the screen interaction more directional. On the other hand, the anonymous state is broken can

also make the user speak more carefully [16]. If other users agree with screen content, they can follow the notice to find the screen sender's microblogging so that more in-depth discussion of the barrage videos as the center to achieve the linkage of the SNS community. Tudou (Another Chinese video website) initially introduced the 'bean bubble' function has used a similar approach. Tudou is, after all, a sizeable comprehensive video site, do not have Bilibili kind of intense atmosphere based on ACG culture, so the effect is not apparent, the subsequent revision of the cancellation of this function, have to say a little pity.

The user's data record is also a kind of wealth. If users can use reasonably help a lot. Bilibili the user's video retrieval records, collection lists, viewing time, attention tags, and published pop-up data are all recorded and stored in the website server, the website can analyze and list users with similar interests according to user data, recommend 'people who may be interested' for users, help users find common lovers more easily, and improve communication and interaction between users.

In addition, Bilibili can also add a group area to the website, so that users who pay attention to a particular area or theme can create their own group, according to their own interests to join the group, forming a number of a cultural coterie [15] This way, users can watch the video screen to communicate. The views of the entire video can go to the comments section below the video comments, do not watch the video, but also in the group area post discussion. In this way, the directed interaction is located on a number of user individuals, individuals and individuals, small groups, and small units between groups to maintain the screen video site social ties.

4.2 The barrage Screen Differences between Asia and Europe and America1500

4.2.1 Social value distinction

The development differences in bullet screen videos reflect the clash between Western values of individualism and Asian collectivism. [18] defines individualism as emphasizing privacy, innovation, and personal opinion, while collectivism emphasizes group loyalty and collective identity, cultivated from childhood in Asian societies.

Western audiences freely express their opinions and retaliate against negative comments without concern for maintaining a 'well-behaved' image. They view video watching as a personal activity and find intrusive comments disruptive [4]. In contrast, Asian users of Bilibili value maintaining superficial relationships and prefer semi-anonymous interactions to express their individuality without public exposure. This allows young viewers to socialize and form connections through the platform.

The essence of bullet subtitles is to release emotions and express rebellious sentiments against mainstream culture[21] This creates an illusion of interactive communication in the online sphere, making the mechanism of bullet screen videos more significant than the content itself, echoing McLuhan's The medium is the message[23]. For collectivist societies, this shared viewing experience fulfills a long-standing need for communal interaction, a remnant of traditional group life in China.

4.2.2 Digital copyright laws distinction

The advent of the Web 2.0 era has introduced numerous new media platforms, websites, and software for sharing content, alongside a history of extensive copyright litigation. Early barrage video platforms like Japan's Niconico faced copyright disputes for hosting unauthorized content from sites like YouTube. Similarly, Chinese platforms Acfun and Bilibili, modeled after Niconico, relied on external links provided by users (Uppers) to share videos, which has led to ongoing copyright issues.

In the United States, digital copyright infringement costs the industry over $30 billion annually [22]. The Motion Picture Association of America (MPAA) has highlighted numerous websites that facilitate pirated downloads, with some Chinese platforms, including WeChat and TikTok, nearing the blacklist. The U.S. has established robust copyright laws, such as the Digital Millennium Copyright Act and the Stop Online Piracy Act [19], to protect intellectual property and promote cultural industry development.

China's approach to digital copyright has evolved. Initially, piracy was a prevalent means for video platforms to attract users due to the lack of effective legal frameworks. However, recent regulations, such as the 2013 Regulations on the Protection of the Right to Information Network Transmission, have increased copyright protection, although challenges remain in clearly defining technical protection measures and rights management information[18].

Under the supervision of the National Copyright Administration, China has institutionalized its crackdown on intellectual property rights (IPR) infringement, improving the copyright environment despite ongoing issues. Some barrage video websites exploit legal ambiguities to share content, operating on the fringes of legality.

The rapid evolution of digital technology and internet-centered new media has created a unique cultural phenomenon in Asia, particularly through barrage videos. These platforms reflect distinct linguistic, social, and legal contexts, necessitating adaptation to regional cultural and legal conditions for sustainable development.

4.3 Censorship of New Social Media Applications in both US and China1000

As mentioned, significant differences exist between the Chinese and American legal systems regarding social media due to linguistic, cultural, and value management distinctions. In a globalized context, stricter censorship of 'cultural input' from each other exacerbates conflicts in video social media between China and the US. This raises the question: Should government intervention in video social media be warranted?

For instance, in July 2020, the US President announced a ban on TikTok, a popular video social app. [20]Unlike Bilibili, TikTok focuses on live-streaming and rewarding anchors rather than bullet comments. Ironically, President Trump aimed to protect America from perceived threats by banning TikTok, a move critics argue infringes on First Amendment rights. The Supreme Court has indicated that restricting access to social media impedes legitimate free speech rights [24].

The proposed TikTok ban represents an

overbroad measure that fails to narrowly target national security concerns. With over 800 million internet users in China, interest in platforms like Facebook and YouTube persists despite their bans since 2009 due to government concerns over separatist communication. In response, the Chinese government has imposed stringent regulations on news and social media to combat 'fake news' and rumors, affecting both domestic and international media operations.[25]

Despite restrictions, platforms like Facebook remain accessible via VPN, indicating a continued desire for free speech among Chinese users. Both Chinese and American users rely on social media for official communications on public health, national security, and other critical issues. However, the ability of government agencies to block public access and censor dissenting opinions undermines the development of online digital media and platforms like barrage video websites.

Governmental restrictions on social media infringe on public access to information and freedom of expression, hindering the potential of digital media, particularly video websites with interactive features like bullet comments.

5. limitation and Conclusion

5.1 Limitations in Data Acquisition

Firstly, the rapid evolution of bullet comments and network language due to information fragmentation in internet communication blurs the relevance of selected benchmark videos. Therefore, this study analyzes only a few comprehensible barrage phrases, avoiding excessive focus on individual words that require contextual understanding.

Secondly, the aesthetic gap in the ACG subculture between the Asia-Pacific region, Europe, and the United States results in no unified online viewing standard for international users. Consequently, foreign users of Bilibili have limited viewing options, necessitating an objective description of different cultural backgrounds to mitigate original cultural influences.

Thirdly, varying regional network protocols lead to disparate censorship mechanisms. For internet health, Bilibili automatically blocks 'radical remarks'or 'ensitive words', prioritizing entertainment over narrative. This study focuses on speech censorship within video social

platforms, rather than the entire internet[26].

Fourthly, despite China's stringent internet controls, young people show significant interest in uncensored content. Data collection involved VPNs and other improper methods, resulting in false identities and data inconsistencies. Consequently, the interview scope was narrowed, and the number of interviews reduced, but with improved content quality.

Fifthly, face-to-face interviews were limited due to COVID-19 social distancing, reducing the effectiveness of both online and offline methods. The interview period was from March to May, involving six participants from the UK and China.

5.2 Conclusion

This study examines barrage videos, focusing on bullet screen comments as a mechanism that alters online viewing habits through a new social approach. Expanding the analysis from the Chinese online sphere to an international context, it explores the challenges and opportunities faced by barrage video websites.

From a micro perspective, bullet screen comments are classified as an interactive platform for subculture communities, primarily selected by young viewers. With advancements in digital technology, audiences decode and encode video content through bullet screens, participating in instant and fragmented online social interactions that foster recognition and interaction among netizens.

From a macro perspective, the study analyzes the formation of this new social interaction platform and identifies existing issues. It concludes that varying media literacy levels among online audiences lead to different usage behaviors, influenced by international cultural backgrounds, social values, and digital laws. Real-time communication on platforms like Bilibili, the rise of 'circusee' culture, and multiple content recreations catalyze changes in young people's viewing habits. The sense of identity and belonging fostered by audience interaction attracts users and meets their psychological needs. However, challenges such as improper comments and management deficiencies persist, necessitating effective countermeasures to build a sustainable online community for younger generations.

Globally, barrage video websites remain underutilized due to regional differences, indicating significant potential for expansion. In

the era of mass media convergence, ensuring freedom of speech, barring censorship, is crucial for the survival and growth of bullet screen videos. Both audiences and leaders should adopt an optimistic and inclusive attitude toward the future development of this emerging video social interaction platform, recognizing its potential to upgrade international video social interaction.

6. Appendix

Interview on how university students using barrage video website Questionnaire list:

How often do you use the online video platform?

Are you prefer watching a movie online or download it?

Which website do you choose to click most frequently?

Will you notice the bullet comments on the screen? Or click to block them?

What do you think about those changes considering audience habits?

What do you think about the trend of the barrage video website?

If you are the producer, how will you improve the barrage video system?

Which one is more important to you? Personal social experience or public interest?

Interviewee:

Name / Gender / Age / University / programme

Zhou / Female / 22 / University of Manchester / Digital media

Zixuan / Male / 25 University of Liverpool / Physical education

Xinrui / Female / 25 University of Liverpool / Human resource

Yinjie / Male / 26 University of Liverpool / Data analysis

Jiegu / Male / 21 /Shanghai normal university / Broadcast and television

Shuning / Female / 20/ Shanghai Donghua University / Computer science and technology

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