



Universiteit
Leiden

THE STRATEGIES OF CHINA'S STORYTELLING IN THE NEW ERA

How has the Chinese propaganda department propagated stories in and outside of China through its new-type mainstream media since the 18th Party Congress in 2012?

An analysis of online video clips

JULIA VOERMANS

Master Thesis
East Asian Studies
Thesis Supervisor: Prof. Dr. S.R. Landsberger
15-12-2018

Table of Contents

Introduction	3
2. China’s international power debate	6
Perception, prejudice or paranoia: Sinophobia discourse	6
China’s ‘soft use of power’	8
The Beijing Consensus.....	11
3. China’s propaganda system	13
Propaganda, <i>xuanchuan</i>	13
The CCP’s propaganda system	14
Two Sessions 2018: what changed and why?	16
New forms of media use and content.....	17
China’s international image	19
4. Methodology	23
5. Case studies: audio-visual analysis of propaganda video clips	26
5.1 Foreign audiences	26
5.1.1 Shisanwu.....	26
5.1.2 The Belt & Road is How	28
5.1.3 Belt and Road Bedtime Stories.....	29
5.2 Chinese audiences.....	30
5.2.1 Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation	30
5.2.2 Let’s go Belt and Road	31
5.2.3 The world, what’s going on?	33
5.3 Chinese and foreign audiences	34
5.3.1 How leaders are made	34
5.3.2 One Belt One Road: prosperous together.....	35
6. Discussion	37
6.1 The Chinese Dream and Rejuvenation Narrative	37
6.2 The Belt and Road Initiative	39
6.3 Inclusivity and diversity	40
6.4 Xi Jinping as a popular idol	41
Conclusion	44
Bibliography	46

Appendix	56
Table 1: General information about the video clips.....	56
Table 2: Main topics retrieved from the shot protocols	57
Shot protocol 1.....	58
Figure shot protocol 1.2	65
Shot Protocol 2.....	66
Shot Protocol 3.....	70
Episode 1: What’s the Belt and Road Initiative?	70
Episode 2: The Belt and Road belongs to the world	72
Episode 3: The Belt and Road Initiative and Globalization	74
Episode 4: Who can join the Belt and Road Initiative?	75
Episode 5: Who will finance the Belt and Road Initiative?.....	76
Shot Protocol 4.....	79
Figure shot protocol 4.1	84
Shot protocol 5.....	85
Shot protocol 6.....	92
Shot protocol 7	99
Shot protocol 8.....	105

Introduction

Since the 18th Party Congress of the Communist Party of China (CCP) in 2012, the CCP has improved its ‘modernised type of propaganda’¹, by using new visual means to shape the mainstream political culture in China.² This period, which is still going on, can be referred to as the ‘New Era’, or ‘Xi Era’, in which China’s president Xi Jinping and his propaganda team appear to have understood that they had to adapt to new audiences and new market trends.³ An example of this is the new media-management strategy that was launched on August 18, 2014, in which traditional media, such as printed media, and new media, such as the Internet were integrated.⁴ Xi said this would create a new-type mainstream media (*xinxing zhuliu meiti* 新型主流媒体) that is ‘powerful, influential and credible’.⁵ Recently, state-owned media companies have put this into practice and have started using new visual means, such as animated cartoons, online promotional video clips⁶, Graphics Interchange Formats (GIFs) exclusive to WeChat⁷, music videos and even online mobile games.⁸

Especially online promotional clips, animated video clips and music videos are extensively used by the CCP’s Central Propaganda Department (CPD; 中共中央宣传部 [The Publicity Department of the CPC Central Committee]). These videos have received great attention online, for example on the blog WhatsonWeibo and the current-affairs magazine for the Asia-Pacific, *the Diplomat*.⁹ However, academic work on this topic is scarce and further examination on it is needed. The CPD’s shift to communication via online services is recent and still developing, which makes it interesting to examine these new media products and place it within related academic debates.

¹ Landsberger, 2009, p.331

² Chang & Ren, 2018, p.1

³ Ma & Thomas, 2018, ‘In Xi We Trust: How Propaganda Might Be Working in the New Era’

⁴ Ng, 2014, ‘Xi Jinping calls for new style of media organisation’

⁵ Brady, 2015, p.55. Original source: People’s Daily, 2014, ‘Xi Jinping: Constructing a Socialist Cultural Great Power and Improving Cultural Soft Power’

⁶ Chang & Ren, 2018, pp.9-12

⁷ WeChat is a multi-purpose chatting, social media and payment app of the greatest content provider in China, Tencent. It was used by more than 1 billion people worldwide in 2018. Statista, 2018, ‘Number of monthly active WeChat users from 2nd quarter 2011 to 2nd quarter 2018 (in millions)’

⁸ Koetse, 2017, ‘China’s Central Commission for Discipline Inspection’s New Online Campaign: “Anti-Corruption” Gifs & Video’ and Guo & Koetse, 2017, ‘China’s Latest Online Viral Game Makes You Clap for Xi Jinping’

⁹ See: Koetse, 2017, ‘China’s Belt and Road Propaganda Machine Running at Full Speed: An Overview’; Koetse, 2017, ‘Here’s Xi the Cartoon – Online Animations Are China’s New “Propaganda Posters”’; Chow, 2017, ‘China’s Propaganda Goes Viral’ and Gao, 2017, ‘China’s State Media Hails New Xi Jinping Era’.

New media products often deal with themes of China's foreign policy and its role on the world stage. With new strategies and the use of new media, the CCP wants to tell China's story to a broad audience, focussing on, for example, the Belt and Road Initiative (BRI) and a variety of international summits. These topics form a relevant case study to examine the new media, because, on the one hand, these topics engage with foreign audiences due to their international dimension. On the other hand, the Chinese public also focusses on how their country is perceived overseas.¹⁰ This analysis will focus on the way China perceives its own international position and the way it wants to be perceived by the world through its propaganda work. The CPD endeavours to send a coherent message to different audiences in order to enhance China's international image by applying the new media-management strategy that aims at telling better stories to the world about China.

Hence, this thesis will focus on the following key question:

How has the Chinese propaganda department propagated stories in and outside of China through its new-type mainstream media since the 18th Party Congress in 2012?

I will compare the arguments found in academic research about China's international position to the stories the CCP tells to domestic Chinese and foreign audiences. Furthermore, I endeavour to identify the rationales of the CPD through an analysis of its structure and the aims of the new media-management strategy. As a case study, I will analyse eight video clips, interpret them and discuss alongside the academic research in order to draw conclusions. I will make a comparative analysis between clips aimed at Chinese and foreign audiences and clips produced for both.

This thesis is composed of seven chapters. Chapters 2 and 3 provide the theoretical framework of the thesis. Chapter 2 examines China's international power debate and the perceptions of both Chinese and foreign research on it. Chapter 3 explains the workings of China's propaganda system through an analysis of its internal/domestic and external/foreign departments, the position of the new media-management strategy in this structure, and an analysis of China's international image. Chapter 4 provides the methodological framework for the audiovisual analysis, in which I use the multimodal discourse approach of Gunther Kress and Theo van Leeuwen.¹¹ Chapter 5 puts this method into practice and analyses the clips individually by means of shot protocols and interprets what the different elements, semiotics and symbols in the clips mean. Chapter 6 connects the content of the

¹⁰ Wang, 2011, p.2

¹¹ Kress & van Leeuwen, 2001, *Multimodal Discourse: The Modes and Media of Contemporary Communication*

clips to the findings in the theoretical framework. In this thesis, I will argue that the CPD endeavours to send one coherent message to both domestic Chinese and foreign audiences through four different narratives: the Chinese Dream and rejuvenation discourse; the Belt and Road Initiative; China's desire to pursue diversity and inclusivity for all in the international system; and the use of Xi Jinping as a popular idol. By repeating these four narratives, accompanied by the specific words and phrases attached to them, the CPD tries to improve China's international image; it aims at securing the support of the younger generations; it seeks credibility on the international stage; it tries to neutralise anti-China sentiments; and it legitimises and justifies policies and decisions made by the Party.

2. China's international power debate

Since the 1980s, China has emerged as the largest and most important rising power in the world and it seems that it will overtake the United States in Gross Domestic Product (GDP) in the next decade.¹² The question remains what the consequences will be for China's international position. Some think that it is China's intention to be the greatest power.¹³ Especially Western nations doubt whether China will continue to be a peaceful and friendly nation when it will get the economic upper hand in the world. Christian Whiton stresses that the Chinese government threatens the U.S. and other democracies through policies that these democracies underestimate, such as China's military, the current cyberwar and the allegations of stealing intellectual property.¹⁴ However, other scholars think China cannot yet become a real global power, but does have the potential to be one. David Shambaugh, for example, argues that China is just a 'partial power': 'China is a global actor without (yet) being a true global power'.¹⁵ China's global influence is more shallow than expected and its global presence and reputation are mixed.¹⁶ Although China's economic rise is unprecedented and might become the largest in the world, it also faces challenges. The greatest strategic threat is to enhance its international image: 'How China is perceived by other nations – and the underlying reality that perception reflects— will determine the future of Chinese development and reform'.¹⁷ This chapter will elaborate on the complexities that China faces regarding enhancing its international position.

Perception, prejudice or paranoia: Sinophobia discourse

Underlying perceptions about China do not come unexpectedly and must be placed within a broader historical context. According to Joshua Cooper Ramo, in recent times, foreigners often see China in a rather negative way: as a land of Mao-suited citizens, where people work under poor circumstances, where products are low-tech and of poor quality, that fails to align more closely in the international community, while its institutions fail to accurately project China's contemporary image.¹⁸ These

¹² Lee, 2011, 'China's Growing Might And the Consequences'

¹³ Lee, 2011, 'China's Growing Might And the Consequences'

¹⁴ Whiton, 2014, p.50

¹⁵ Shambaugh, 2013, p.8

¹⁶ Shambaugh, 2013, p.10

¹⁷ Ramo, 2007, p.12

¹⁸ Ramo, 2007, p.14

negative perceptions are mostly political or economic in nature, but the historical roots lay even deeper, which has resulted in a form of 'Sinophobia', which I describe as people having fears for China as a country, including its people and culture.

The Sinophobia discourse is articulated differently in various parts of the world. In the Arab world, the treatment of Muslim minorities in China is criticised, while in Africa people disapprove of the poor working conditions in Chinese-run companies.¹⁹ The West and China's neighbouring countries have fears that differ in nature.²⁰ China's neighbours have witnessed severe territorial conflicts with China in the past and thus have concrete fears for the largest country in their realm. The West is especially afraid that a rising China would be a threat, as Japan and Germany were in the twentieth century.²¹

Western Sinophobia started in Europe in the late eighteenth century with several Jesuit missionaries writing texts about their travels to China. They saw the Chinese as yellow citizens of a decayed despotism, which contributed to the low perceptions of China in this period and hereafter.²² The ever-present underlying perception intensified in the twentieth century due to the fear for Communism. Before 1976, Mao Zedong led China under a strict regime and it was isolated and not active on the global stage. Western fears at the time were ideological and psychological in nature: there was nothing inherently aggressive about China, but the West could only see it as a Communist threat in need of containment.²³ After Mao's death, Deng Xiaoping came to power and he introduced the reform-and-opening-up (*Gaige kaifang* 改革开放) policy in 1978. After the economic reforms in this period, China gradually became a player in the international arena, although it was still seen as a Communist threat in the context of the Cold War.²⁴ Especially the violent repressions of protesting students during the Tiananmen Square protests in 1989 intensified the fear for a strong Communist China. This event confirmed Europeans and other Western nations that China was led by a strict dictatorial Communist regime. Currently, Westerners still fear China for being Communist. However, it should not be forgotten that China's situation must be understood in a more nuanced way, as multiple scholars have emphasised. Michael Barr mentions that these fears are expressed without analysing what lies beneath them.²⁵ Likewise, Shambaugh states that these kinds of simplistic (Western) stereotypes and biases also preclude many from seeing an increasingly complex and nuanced China.²⁶ In the same way,

¹⁹ Tsolidis, 2018, p.7

²⁰ Barr, 2011, p.5

²¹ Barr 2011, p.10 and Kurlantzick, 2007, p.40

²² Burson, 2013, pp.21-22

²³ Barr, 2011, pp.124-125

²⁴ Kurlantzick, 2007, p.4

²⁵ Barr, 2011, p.3

²⁶ Shambaugh, 2013, p.11

Ramo emphasises that foreigners lack a deep and nuanced understanding of China, which may lead to dangerous miscalculations.²⁷ This is a great problem for China regarding its international position. The question is whether Sinophobia can be replaced by a more nuanced understanding of China that will reduce the existing fears.

China's 'soft use of power'

One of the ways in which China tries to reduce Sinophobia is through improving its image, especially by applying soft power strategies. The American scholar Joseph Nye coined the term 'soft power' for the first time in 1990, and he explains it to be a source of influence through which one is able to shape others' preferences by means of co-opting instead of coercing, which is the case with hard power that is often military or economic in nature.²⁸ According to Nye, soft power rests primarily on a country's political values, culture and its foreign policies.²⁹ However, Nye's definition is not clear-cut or without problems, because it is open to interpretation. Furthermore, in the case of China, a critical review of the term is necessary, since Nye himself holds a rather U.S.-centred view on China's use of soft power. For example, in 2009, he reassessed the notion of China's soft power and came with several American-centred conclusions. He argued that China followed a 'smart power strategy' that combines soft and hard power. Furthermore, China should not exclude the U.S. in its political strategies and Nye stated that 'much will depend on the willingness of the United States to include China as an important player in (...) international institutional arrangements'.³⁰ This shows that he believes China is still dependent on the U.S., because excluding the U.S. would lead to negative consequences for China.

Nye's 'soft power' concept is extensively discussed in academic research regarding contemporary China. The current understanding of soft power is mainly based on Western conceptions and practices, and, therefore, might not be applicable to China. This also leads to misconceptions from both the Chinese and Westerners concerning China's soft power strategy. China, for example, thinks it will be respected by others because it is strong, large, and has a long and rich history, but neglects its international image in this thought process.³¹ Other reasons, according to Yiwei Wang, are that the Chinese are too humble to promote China internationally and that China has mainly focused on

²⁷ Ramo, 2007, p.16

²⁸ Nye, 2004, p.5

²⁹ Nye, 2004, p.11

³⁰ Nye et al., 2009, p.22

³¹ Wang, 2008, p.261

expanding its economy instead of enhancing its international image.³² Mingjiang Li has investigated soft power in the Chinese context and argues that the Chinese understanding of the concept largely follows Nye's framework, with the exception that it is not strictly limited to the scope of his conceptualisation, and that Chinese discourse is frequently meant for domestic purposes.³³ The discussion in China is therefore wider in scope; emphasises areas that Nye has paid little attention to; and helps to legitimise domestic policies implemented by the CCP. Furthermore, concerning the dichotomy of hard and soft power, Li notices that some Chinese scholars stress the inseparability of the two, while others believe that any source can be both hard and soft power.³⁴ This shows that there is a deep discussion about Nye's conceptualisation of soft power's applicability to China within Chinese academic research.

For a more specific understanding of the term in the Chinese context, I define soft power as essentially being the soft use of power to increase a state's attraction, persuasiveness and appeal³⁵, because this includes an analysis of how power resources are used. Chinese scholars use three translations for 'soft power', but *ruan shili* (软实力) lies closest to the Western meaning of the concept.³⁶ Chinese policymakers and scholars have interpreted the idea of soft power in a positive way and they have embraced the concept.³⁷ According to Jian Wang, the centrepiece of China's soft power strategy is 'cultural soft power' in which the government tries to unify domestic and international considerations into one 'organic whole'.³⁸ However, according to Li, not only cultural traditions, but also political values and international imperatives shape China's strategy.³⁹ Beside the concrete tools that China's soft power strategy entails, such as trade, government aid and investment⁴⁰, the tools of public diplomacy and nation branding, and therefore official state discourse and propaganda, are especially relevant for this analysis and will be discussed in more detail below.

Public diplomacy is 'an instrument used by states, associations of states, and some sub-state and non-state actors, to influence thoughts and mobilise actions to advance their interests and values abroad by building and managing relationships and developing an understanding of cultures, attitudes, and

³² Wang, 2008, p.261

³³ Li, 2008, p.2

³⁴ Li, 2008, p.26

³⁵ Li, 2009, p.7

³⁶ Barr, 2011, p.26

³⁷ Edney, 2012, p.901

³⁸ Wang, 2011, p.8

³⁹ Li, 2009, p.10

⁴⁰ Lai, 2012, p.2

behaviour'.⁴¹ The definition is closely related to that of soft power, since it suggests that an actor tries to influence others. In fact, public diplomacy can be used as a tool to generate soft power. For China, public diplomacy creates a sound foundation for national development and foreign affairs.⁴² Ingrid d'Hooghe analysed public diplomacy in relation to China's soft power strategy and found that both public diplomacy and soft power help China in the struggle to coexist in the international world order because it recognises both Chinese values and policies abroad, while helping to increase the government's legitimacy.⁴³ A second tool in China's soft power strategy is nation branding, in which marketing concepts –branding– can be applied to a country. It regards improving a nation's image and it entails 'sending a static message, captured in a slogan or a one-dimensional image that is constructed to position one facet of the nation in the global market'.⁴⁴ Chinese analysts attach much importance to the capability and effectiveness of using the media as an integral part of China's soft power strategy.⁴⁵ Nevertheless, China needs to enhance its skills, according to several analysts.⁴⁶ Kingsley Edney states that the propaganda system shapes the way the party-state defines and pursues its soft power and nation building goals.⁴⁷ Scholars have paid little attention to investigating this relationship, even though this greatly influences the CCP's ability to manage foreign perceptions.⁴⁸ The media are an important instrument to brand a nation, improve its image and, consequently, generate soft power, just as public diplomacy does. Public diplomacy and nation branding thus share the idea that a country's reputation or image matters.⁴⁹

Although soft power, public diplomacy and nation branding are Western concepts, which are difficult to apply to China, they do show that China is trying to improve its international image. This is not an easy task due to the Sinophobia and the often Western-centric views on China's international position. Over the last years, the global order has slightly changed from a unipolar world, in which the U.S. seeks to shape its power in a way that makes it impossible for other powers to challenge it, to a multipolar world, which necessitates reaching a greater global equity and enhancing the possibilities of peaceful solutions to conflictual situations.⁵⁰ China prefers the latter and plays a key role in achieving this multipolar world by promoting win-win exchanges in the global economy.⁵¹ Ramo was the first to

⁴¹ This definition is adapted from Ingrid d'Hooghe. d'Hooghe, 2015, p.6

⁴² d'Hooghe, 2015, p.3

⁴³ d'Hooghe, 2015, p.355

⁴⁴ d'Hooghe, 2015, p.31

⁴⁵ Li, 2009, p.15

⁴⁶ See: Wang, 2008, p.257; Lu, 2012, p.106 and Li, 2009, p.21

⁴⁷ Edney, 2012, p.900

⁴⁸ Edney, 2012, pp.899-900

⁴⁹ d'Hooghe, 2015, p.31

⁵⁰ Clegg, 2009, pp.18-19

⁵¹ Clegg, 2009, pp.18-19

discuss an alternative view on the world order in the form of ‘the Beijing Consensus’ in 2004, which I will discuss below.

The Beijing Consensus

The ‘Beijing Consensus’ is an alternative view of China’s role in the international system. It is often described as the opposite of the American ‘Washington Consensus’ of John Williamson in 1989, which was an economic theory of ten prescriptions that would help countries hit by a financial crisis by providing not only economic measures, but also ideas about politics, quality of life and the global balance of power.⁵² The Beijing Consensus is not in any way related to the Washington Consensus, since it is not a consensus nor is it unique for Beijing. With this concept, Ramo rather attempts to describe what is happening in the international field. The point he makes is that China shows a new developmental approach that is flexible, innovative and approachable for other less developed and developing countries because it shows ways in which they can protect their own way of life, political choices and independence.⁵³ As Barr emphasises, it is simply a term for a series of strategies and rationales that helped China rise successfully.⁵⁴ This is in clear contrast to the Western theories on the international power debate with its ever-present forms of Sinophobia. Ramo’s concept is more positive and shows how relevant parts of China’s rise can contribute to a more balanced international system.

According to Pádraig Carmody and Ian Taylor, China applies a strategy of ‘flexigemony’, which means that Chinese actors adapt their strategies to suit the specific country with which they engage.⁵⁵ China’s emergence as a global player changes the international order due to its own domestic changes and the tremendous changes it causes in other nations, like those in South East Asia, Africa and Latin-America. The Beijing Consensus is appealing to these nations because China illustrates an economic success story of a less developed nation that has focussed on innovation, equality and the exploration of new ideas of citizenship.⁵⁶ In comparison to the Washington Consensus, which told nations how to operate through a Washington-knows-best approach, China offers a clear example of how a less developed state could successfully overcome poverty and become a global economic power.⁵⁷ Critics of the Beijing Consensus are sceptical and argue that a unique Chinese model of socio-economic

⁵² Ramo, 2004, pp.4-5

⁵³ Ramo, 2004, pp.3-4

⁵⁴ Barr, 2011, p.15

⁵⁵ Carmody & Taylor, 2010, p.497

⁵⁶ Ramo, 2004, p.60

⁵⁷ Ramo, 2004, p.4

development for other nations cannot yet exist because China's development is not yet complete.⁵⁸ Nevertheless, the Beijing Consensus has shown an attractive side of China to these developing countries.

The complexities of China's international position have been laid out in this chapter. Its position has undergone tremendous changes over the last decades. Although it has tried to generate more soft power through public diplomacy and nation branding, there has always been a form of Sinophobia along the way. It is important to have a nuanced understanding of China in order to prevent misconceptions and miscalculations. The often Western-centric theories about soft power, public diplomacy and nation branding are therefore not always applicable to China and may even lead to more misinterpretations of China's actions. The concept of Ramo's Beijing Consensus provides an alternative view and theory on the recent world order and China's position in it. The ways in which China has specifically tried to enhance its international image abroad will be discussed at the end of the next section because knowledge of China's propaganda system is necessary to come to valuable conclusions about China's international image.

⁵⁸ Li, 2009, p.29

3. China's propaganda system

The Chinese party-state tries to maximise the benefits and minimise the risks of globalisation for China through power practices of its propaganda system, which comprise the CPD and other related institutions.⁵⁹ The propaganda system has to tell a 'good Chinese story', present a unified voice to the world and strengthen the national cohesion. China has suffered from a poor international image and the CCP therefore wants to 'gain face' on the global stage.⁶⁰ The Chinese propaganda system's organisation is not clear, and it remains a secretive body.⁶¹ The system of controls is complex, and this chapter aims at unravelling some of these complexities.

Propaganda, *xuanchuan*

The use of propaganda is a vital part in human history and can be traced back to Ancient Greece.⁶² I use the definition of Garth Jowett and Victoria O'Donnell to describe propaganda as 'the deliberate and systematic attempt to shape perceptions, manipulate cognitions, and direct behaviour to achieve a response that furthers the desired intent of the propagandist'.⁶³ Martin Luther was the first using the printed word as propagandist material during the Reformation of the sixteenth century, after which the medium was adopted by many other propagandists.⁶⁴ The modern Western study of propaganda came about after the First World War, in which the word 'propaganda' was often explained with a value judgement.⁶⁵ Despite the word propaganda often holding negative connotations in the West, for the Chinese the word propaganda (*xuanchuan* 宣传) does not carry negative connotations and is seen as a value-neutral term. For the Chinese government, propaganda is a vitally important and legitimate tool to educate the masses and shape society.⁶⁶ I agree with Anne-Marie Brady who argues that, 'in the post-1989 period, propaganda and thought work have become the very life blood (...) of the party-state'⁶⁷, but I argue that this was the case even before 1989. Propaganda has thus always been an

⁵⁹ Edney, 2014, p.3

⁶⁰ Brady, 2015, p.51

⁶¹ Shambaugh, 2007, p.36

⁶² Jowett & O'Donnell, 1986, p.38

⁶³ Jowett & O'Donnell, 1986, p.16

⁶⁴ Jowett & O'Donnell, 1986, p.38

⁶⁵ Jowett & O'Donnell, 1986, p.37

⁶⁶ Chang & Ren, 2018, p.2

⁶⁷ Brady, 2008, p.1

important tool for the Chinese party-state to retain power and direct people's behaviour through education. It is aware of the possible negative connotations of propaganda outside China, and, for example, changed the name of the propaganda system's most important organ from 'CCP Propaganda Department' to 'CCP Publicity Department' in the 1990s.⁶⁸

The CCP's propaganda system

The system of controls in the propaganda system is complex and sometimes unclear. One of the complexities lies in the fact that the Party and the state are officially two separate institutional systems that check each other, although they are deeply intertwined in practice. Party institutions make decisions that the state has to implement which means that the state and state-owned enterprises are subordinate to the Party.⁶⁹ Sometimes people hold positions in both systems. An example of this is Li Keqiang, who is the current premier of the State Council, while holding an important position in the Communist Politburo simultaneously.⁷⁰ I do use the term 'party-state' because it is suitable to China's political system, but it is important to remember the two are officially separate institutions.

A second complexity, which is a consequence of the previous one, is the entanglement between the internal/domestic and external/foreign propaganda system. The CPD is the highest authority and has a guiding role over the entire propaganda system. A Propaganda and Thought Work Leading Small Group, which is led by a Politburo member, guides it.⁷¹ The CPD is the administrative body and should act in accordance with the policies set by this leading group. The structure is similar to that of other supra-bureaucracies within the party-state, which is called the *xitong* system. This is a bureaucratic political system with a secretive leadership small group, from which internal communication flows.⁷² The CPD is a major *xitong* and has smaller *xitong* underneath it. The internal and external propaganda systems can be regarded as two separate but interrelated *xitong*.⁷³ The internal propaganda system is led by the CPD, while the external propaganda system is officially led by both a leading small group, the Office of Foreign Propaganda (OFP), and its public face, the State Council Information Office

⁶⁸ Schneider, 2016, p.194

⁶⁹ Schneider, 2016, p.193

⁷⁰ China Vitae, 2018, 'Li Keqiang 李克强'

⁷¹ Brady, 2008, p.9

⁷² Schneider, 2016, p.194

⁷³ Shambaugh, 2007, p.31

(SCIO).⁷⁴ However, the CPD does guide the OFP and SCIO⁷⁵, which shows that the two systems are deeply interrelated and, ultimately, controlled by the Party that stands at the top of the ladder.

A third complexity arises from the fact that the internal propaganda system is composed of different departments. Although I argued before that the internal propaganda system is led by the CPD, a major part officially falls under the State Council. This includes the State Administration of Press, Publication, Radio, Film, and Television (SAPPRFT) and Xinhua News Agency.⁷⁶ This first department was already a merger between the State Administration of Radio, Film and Television (SARFT) and the Government Agency of Print and Publication (GAPP) and regulates the content of national broadcasters, among which CCTV.⁷⁷ Xinhua News Agency takes up a special place in the hierarchy, since it has the monopoly on the distribution of news. Other Chinese media are obligated to follow its reports word for word.⁷⁸ These departments are officially led by the state, while at the same time being guided by the CPD.⁷⁹ Moreover, the Small Leading Group serves to oversee and guide both the CPD and the State Council, as it is placed higher in the hierarchy.⁸⁰ This shows that the Party is again at the top of the propaganda system.

In the external propaganda system, the OFP functions as a small leading group of CCP officials: the Foreign Propaganda Leading Small Group.⁸¹ Under the OFP's guidance, the SCIO, which falls under the state, shapes and implements the party-state's international propaganda policies and is responsible for transmitting positive narratives about China's policies towards foreign audiences.⁸² This shows again that the typical *xitong* system is in place with the Party maintaining control. In addition, Brady emphasises that foreign propaganda is targeted at two different audiences: overseas Chinese people and non-Chinese foreigners. Propaganda targeted at overseas Chinese people aims to neutralise the antagonism toward the Chinese regime; to increase their antipathy toward anti-CCP forces; and to encourage them to invest.⁸³ The main goal of the propaganda targeted at non-Chinese foreigners is to raise awareness that China is socially, economically and politically stable and that it has witnessed incredible economic growth.⁸⁴ Likewise, Shambaugh argues that the four principal missions for the

⁷⁴ Edney, 2012, p.902

⁷⁵ Brady, 2008, p.11

⁷⁶ Schneider, 2016, p.196

⁷⁷ Schneider, 2016, p.197

⁷⁸ Brady, 2008, p.157

⁷⁹ Schneider, 2016, p.196 and Brady, 2008, p.11

⁸⁰ Shambaugh, 2007, p.32

⁸¹ Edney, 2012, p.902

⁸² Edney, 2012, p.902

⁸³ Brady, 2015, p.53

⁸⁴ Brady, 2015, p.53

external propaganda department are: (1) to tell China's story to the world; (2) to counter what is perceived as hostile foreign propaganda; (3) to counter Taiwan independence arguments and promote unification; (4) to propagate China's foreign policy.⁸⁵ The principal missions that both identify are congruent and illustrate that the main goal of SCIO is to send a positive image towards foreign audiences and to counter and neutralise anti-China sentiments.

The Party and state are officially separate institutions, but are often deeply intertwined. This is the case within the greater systems themselves, but also within both the internal and external propaganda system. Ultimately, the Party is always at the top of the different *xitong* within the propaganda system. Party control has become even more centralised since the Two Sessions meeting (*lianghui*) in March 2018. The Two Sessions is a term for annual meetings of the national legislature (National People's Congress, NPC) and top political advisory bodies (The Chinese People's Political Consultative Conference, CPPCC), during which they ratify new legislature and discuss plans for economic reform.⁸⁶ The decisions made regarding the propaganda system in these meetings are seen as significant changes and will be discussed below.

Two Sessions 2018: what changed and why?

The main outcome of the 2018 Two Sessions meeting is that the Party now exerts more direct power over propaganda work than it did before.⁸⁷ The first change is that China Central Television (CCTV), China National Radio (CNR) and China Radio International (CRI) will be consolidated into a new broadcaster called *Voice of China* that will sit directly under the State Council of the PRC, but which will be led by the CPD. Its main duties will be to 'promote the Party's theories, principles and policies, (...) improve its global communication capabilities, and tell the China story well'.⁸⁸ The second change is more drastic, as the SAPPRT will be absorbed by the CPD itself.⁸⁹ As a consequence, the responsibility for film, press, and publications is moved out of the governmental State Council apparatus to a National Film Bureau and a National Office of Press and Publication (NOPP) within the CPD under direct Party control.⁹⁰ Xi Jinping wants to build a flagship external propaganda media system capable of wielding strong influence over international affairs and these institutional reforms might be

⁸⁵ Shambaugh, 2007, p.50

⁸⁶ Tilak, 2018, 'China's "two sessions": Economics, environment and Xi's power'

⁸⁷ Ma & Thomas, 2018, 'In Xi We Trust: How Propaganda Might Be Working in the New Era'

⁸⁸ Gan, 2018, 'Beijing plans to merge state media outlets as it tightens control'

⁸⁹ Ng et al., 2018, 'China's Central Propaganda Department Takes Over Regulation of All Media'

⁹⁰ Ma & Thomas, 2018, 'In Xi We Trust: How Propaganda Might Be Working in the New Era'

able to achieve this.⁹¹ These organisational changes gave the CCP even more direct involvement in broadcasting, controlling and publishing of the media.

Some China analysts have provided several conclusions about the CCP's motives to implement these institutional changes. The first one is that the Party enhances its efforts to control and unify the message in promoting China at home and abroad.⁹² Secondly, the regulation of exposure to the West, including consistent decision-making on messaging activities, is a must for the Politburo.⁹³ By putting all different media under the same department, it might indeed be easier to send one unified message through all the different media platforms, which will in turn increase the coordination and acceleration of the decision-making process. Thirdly, these changes will erase institutional barriers between Party and state even more. This merger seems to be more efficient and effective, but it increases the Party's responsibility, which means that it gets more power –as well as risks– instead.⁹⁴ This will result in an imbalance of power and a lack of mutual supervision between Party and state.⁹⁵ Ultimately, the Party runs media in China, internal or external, as the goals that it wants to achieve seem to be the same: the Communist Party will do its utmost to stay in power and enhance its efforts to create a better international image.

New forms of media use and content

Xi Jinping's 2014 new-type mainstream media strategy will integrate traditional and new media more.⁹⁶ This strategy changed both the use and the contents of different media products. Previously, during the Mao era, radio, films, books, newspapers, loudspeakers and later television were used to mobilise the masses and control the people.⁹⁷ Except for the loudspeakers, all these media still have a place in the propaganda system, but especially written propaganda is seen as boring, making it ineffective for the Party to use.⁹⁸ The most important new medium is the Internet, including social media. I want to emphasise that it is rather oversimplified to write about media only in the context of them being either traditional or modern, as 'traditional media' can be used in modern ways, such as

⁹¹ Gan, 2018, 'Beijing plans to merge state media outlets as it tightens control'

⁹² Rosen et al., 2018, (Rosen) 'China's Communist Party Takes (Even More) Control of the Media'

⁹³ Rosen et al., 2018, (Fenton) 'China's Communist Party Takes (Even More) Control of the Media'

⁹⁴ Rosen et al., 2018, (Chung & Fu) 'China's Communist Party Takes (Even More) Control of the Media'

⁹⁵ Rosen et al., 2018, (Chung & Fu) 'China's Communist Party Takes (Even More) Control of the Media'

⁹⁶ Ng, 2014, 'Xi Jinping calls for new style of media organisation'

⁹⁷ Shambaugh, 2007, p.3

⁹⁸ Landsberger, 2009, p.333

propaganda posters. Moreover, media that were once seen as new, such as television, are no longer new nowadays.

The use of new media products has grown as well. From 2010 onwards, the Chinese government has started to reinforce its administrative management over the Internet and gradually has become more sophisticated and professional.⁹⁹ Jiang Chang and Hailong Ren differentiate four new media products, which are photojournalism, TV news, animated cartoons and online promotional videos.¹⁰⁰ WeChat GIFs, music videos and online mobile games are three other media products that the CPD has published in the last years that can be added to this list. The use of these new media products abroad has shown a new form of Beijing's determination to improve its international image.¹⁰¹ Social media have made it easier to spread these new media products, as they will reach many people in just a short amount of time. Moreover, recent propaganda may have sharpened responses to market demands, with the use of new media products, but the Party remains in control of the content of the message.¹⁰²

The content of the media products has changed as well under the new-type mainstream media strategy. Xi Jinping wanted this strategy to become 'powerful, influential and credible' and he pushed to expand China's soft power by promoting Chinese culture abroad.¹⁰³ He stated not only that China should be portrayed as a civilized country featuring a rich history, ethnic unity, and cultural diversity, with a developed economy, cultural prosperity, and beautiful scenery, but China should also be known as a responsible socialist country, which is open and friendly to the world and advocates peace, development, international fairness and justice.¹⁰⁴ In its strategy regarding China's international position, the CPD not only uses new media products, but also changes political concepts and the content in them. I agree with Brady who points out that these new foreign-propaganda efforts do show a new level of assertiveness, confidence and ambition by the CPD.¹⁰⁵ Moreover, the Party wants to secure the support of the young generations that have long been overlooked in traditional propaganda.¹⁰⁶ The clips perfectly exemplify the new strategy that the CPD has adopted to present its message in a way that is attractive to youngsters.

⁹⁹ Wu & Liu, 2018, pp.4-5, 12

¹⁰⁰ Chang & Ren, pp.5-12

¹⁰¹ Lu, 2012, p.117

¹⁰² Ma & Thomas, 2018, 'In Xi We Trust: How Propaganda Might Be Working in the New Era'

¹⁰³ Brady, 2015, p.55

¹⁰⁴ Brady, 2015, p.55. Original source: People's Daily, 2014, 'Xi Jinping: Constructing a Socialist Cultural Great Power and Improving Cultural Soft Power'

¹⁰⁵ Brady, 2015, p.55

¹⁰⁶ Chang & Ren, 2018, p.14

Another important feature regarding content is the way in which the CPD illustrates Xi in these new media products. After Mao, the successive CCP leaders wanted to project the image of the leadership as a collective entity and not as a single glorified individual.¹⁰⁷ Nevertheless, Xi seems to be more in the spotlight and is presented as China's political star.¹⁰⁸ Luwei Luqiu states that the propaganda system has combined old-fashioned and new forms of propaganda to construct a personality cult around Xi in order to reach a wider audience.¹⁰⁹ One example of this is an online game in which one applauds for Xi, after his speech at the 19th National Party Congress in 2017.¹¹⁰ Another example is a new quiz show on one of China's largest television networks called *Socialism Is a Bit Cool: Studying Xi in the New Era*, in which contestants are asked about their knowledge of the life and philosophy of Xi Jinping.¹¹¹ In this way, the new-type mainstream media strategy contributes to a new message that Xi wants to spread through new media products.

China's international image

Now that I have provided a thorough analysis of both China's international power debate and its propaganda system, I want to connect both through analysing how China has improved and can improve further its international image. Media and mass communications are mostly dominated by the West, which has resulted in Chinese allegations of Western 'cultural hegemony' or 'media imperialism'.¹¹² For China, it will always be difficult to gain a spot in the global media arena in this respect. To establish a network similar to Al Jazeera, which successfully developed into the Arabic version of CNN¹¹³, will be difficult for China due to negative connotations from Western countries. For example, according to an interview by Susan Shirk with an editor of the Chinese tabloid newspaper *Global Times*, the Chinese press, as an important part of the media, regards itself differently from the Western press because the American press considers itself a watchdog of the government, while the Chinese press has a more cooperative spirit towards the government.¹¹⁴ This shows that these are two structurally different systems with a different working ethos and different ideas about how the media work. Nevertheless, the Chinese government does have some tools to improve its international image, which I will explain below.

¹⁰⁷ Chang & Ren, 2018, p.3

¹⁰⁸ Chang & Ren, 2018, p.5

¹⁰⁹ Luqiu, 2016, p.300

¹¹⁰ Guo & Koetse, 2017, 'China's Latest Online Viral Game Makes You Clap for Xi Jinping'

¹¹¹ Cai, 2018, 'Ideology for 500: Hunan TV Airs Quiz Show on Xi Jinping Thought'

¹¹² Li, 2009, p.27

¹¹³ The Editors of Encyclopaedia Britannica, 2018, 'Al Jazeera'

¹¹⁴ Shirk, 2011, p.228

Firstly, Chinese foreign-language media are important to spread propaganda work abroad.¹¹⁵ Examples are the printed media *China Daily*, *Global Times* and *People's Daily*, China's most important broadcaster, CCTV and the official press agency Xinhua News Agency. These media platforms operate websites in English and some are translated into other languages as well, such as Russian, Arab, Japanese, Spanish and French. The content is adjusted to the targeted audiences. One difficulty that most Chinese mass-communication experts put forward, according to Brady, is that foreign audiences will consider the news as 'propaganda' and not as 'news', since the information comes from official Chinese media sources.¹¹⁶ This seems to be a rather Western observation, considering that African or Latin-American audiences might see Chinese news as an alternative to the dominant Western views in the world. Additionally, the Chinese government uses international media to spread its message. Yiwei Lu argues that China's utilisation of foreign media platforms to improve its international communications remains limited.¹¹⁷ However, I partly disagree with this because there are examples of CPD messages in international media. In the *New York Times* of November 7, 2018, *China Daily* published a supplement that 'did not involve news or editorial departments of the New York Times'.¹¹⁸ Likewise, in the Dutch newspaper *NRC*, a similar advertisement was published by an unknown source on April 10, 2018.¹¹⁹ These advertisements and supplements are visually designed in the same way as mainstream newspapers and positively promote Chinese initiatives, like the BRI. This shows that China is in search of credibility in the world.

Secondly, differences in media, cultural traditions and discrepancies in knowledge between China and the West form problems that can be improved. Yiyi Lu points out that one of the main problems is that the Chinese government lacks openness, transparency, skills and knowledge. Moreover, there are cultural differences between foreigners and the Chinese, for example the Westerners' unfamiliarity with the Chinese language and vice versa. The external communication poses a third problem, as it has often been poor because it is conducted in the same way as domestic propaganda.¹²⁰ Likewise, Hongyi Lai writes about the differences between Chinese and foreigners and he presents five arguments in support of this: Westerners will always be suspicious of China; China continues to have a controversial diplomacy; it expands its military power; it has restrictions on international communications; and

¹¹⁵ Edney, 2012, p.904

¹¹⁶ Brady, 2015, p.54

¹¹⁷ Lu, 2012, p.110

¹¹⁸ China Daily, 2018, 'Chinawatch: supplement'

¹¹⁹ Unknown, 2018, 'China draagt bij aan welvaart voor Azië en de rest van de wereld door het hosten van belangrijke evenementen'

¹²⁰ Lu, 2012, pp.106-114

finally, Chinese is a challenging language for foreigners to master.¹²¹ These constraints will continue to influence China's international position and credibility if these issues are not addressed by all.

Thirdly, official discourse in China's foreign policy is an important tool for the government. China tries to assuage international fears by using official discourse on China's foreign policy and continuously distributing these words through media, for example by using terms like 'responsible power', 'peaceful rise' and 'harmonious society'. In this way, the government shows that China wants to avoid military conflicts and will respect the international order. These political statements, as used by the CCP, are forms of *tifa* or 'fixed formulations', which is a concept that Michael Schoenhals elaborately discusses in the monograph *Doing things with words in Chinese politics: Five Studies*.¹²² In the monograph, he analyses Party Circulars, from the time of the Cultural Revolution to Deng Xiaoping's *Gaige kaifang*, and reveals that avoiding words with negative connotations and replacing them with neutral or positive words has been communicated through all levels within the CCP and hence shapes China's political discourse.¹²³ The usage of such *tifa* would ensure uniformity of expression by bureaucratic means.¹²⁴ These circulars explained who should be labelled as 'spy' or 'capitalist roader' in the time of the Cultural Revolution in order to dominate the public understanding of issues. The newest concepts where *tifa* occur are the 'China Dream' and the 'Belt and Road Initiative'. The BRI can be seen as a key instrument in achieving the Chinese Dream, aimed at legitimising China's re-emergence as a world power after the century of humiliation¹²⁵, in which China was imperialised by Western and Japanese powers. This shows that Schoenhals' *tifa* can also be applied to the CCP's recent propaganda work.

In conclusion, the propaganda system is complex, with both state and Party controls in its internal and external system. The two systems are deeply interrelated, but in the end, the Party decides. It does its utmost to improve its international image and to become more credible outside of China. During the 2018 Two Sessions meeting, the CCP decided that a new and more centralised propaganda system would replace the old one in order to spread messages that are more coherent. There are still challenges that China faces regarding its international image. Media are important tools to achieve a successful soft power strategy, but there are some obstacles preventing this. Western audiences do not see the news of Chinese media platforms as 'news' but as 'propaganda'. Moreover, some issues influence China's international position negatively. Finally, the use of official discourse is just partially successful, but fits in a longer tradition of the promotion of *tifa*. In order to increase credibility, China

¹²¹ Lai, 2012, p.15

¹²² Schoenhals, 1992, *Doing things with words in Chinese politics: Five studies*

¹²³ Schoenhals, 1992, pp.32-34

¹²⁴ Schoenhals, 1992, p.52

¹²⁵ Müller-Markus, 2016, 'One Belt, One Road: the Chinese Dream and its Impact on Europe'

has to find a way to make its news believable and attractive to foreign audiences. Finally, both theoretical analyses shed light on some of the CPD's rationales for this new media-management strategy: the CPD tries to improve China's international image; it tries to reduce Sinophobia; it aims to secure the support of the younger generations; it seeks credibility on the international stage; it tries to neutralise anti-China sentiments; and it legitimises and justifies policies and decisions made by the Party.

4. Methodology

This chapter describes the methodological approach for my thesis, which will be an audiovisual analysis of eight online video clips. The online video clip is a medium that has not been researched in great detail, although it has developed in greater numbers than any other new medium. This part will focus on the use of audiovisual means through which the CPD creates its message. With this approach, I want to show that what Michel Foucault¹²⁶ did with language and discourse –which I describe as communication practices which systematically construct our knowledge of reality¹²⁷– I can apply to moving images by means of a shot protocol.

Foucault believes that the world we live in is one structured by knowledge, in which certain ideas become unquestioned truths that seem to be normal. He tries to uncover this structure of knowledge by examining different fields of social sciences in the book *The Archeology of Knowledge* in 1969, from which he concludes that all knowledge is governed by rules that operate underneath people’s consciousness.¹²⁸ Later, he questions how discourse influences people’s mentality and prompts them to govern themselves in certain ways, which he calls governmentality.¹²⁹ In this thesis, the visual analysis of the online promotional clips will also attempt to figure out how these patterns and unquestioned truths can influence people’s mentality. Most discourse analysts focus on communication through language, which is indeed important. Nevertheless, in this thesis, I will apply Kress and Van Leeuwen’s multimodal discourse approach. They describe multimodality as common semiotic principles that operate in and across different modes, like moving images and sounds, through which a discourse analyst can uncover hidden social truths.¹³⁰ They argue that there are four different levels of communication that contribute meaning to the medium, i.e., discourse, design, production and distribution.¹³¹ The design part will be analysed through the semiotic approach of Theo Van Leeuwen and Carey Jewitt. Semiotics can be conceived of as codes that are sets of rules for connecting signs and images.¹³² In line with this explanation, I will not only investigate what the discourse and content of the spoken and written language are, but also what signs, images and symbols the clips

¹²⁶ Foucault et al., 2008, pp.78-94

¹²⁷ Schneider, 2013, ‘Getting the Hang of Discourse Theory’

¹²⁸ Foucault, 2002/1969, pp.210-211

¹²⁹ Foucault et al., 2008, pp.78-94 and Schneider, 2013, ‘Getting the Hang of Discourse Theory’

¹³⁰ Kress & van Leeuwen, 2001, p.2

¹³¹ Kress & van Leeuwen, 2001, pp.4-8

¹³² Van Leeuwen & Jewitt, 2012, p.134

contain and how these can be interpreted. Furthermore, it is important to know where and by whom the clips were published and distributed, since the background of these media platforms might provide information about their intentions. Thus, to reveal the hidden patterns and social truths behind the clips, these are the four factors that will be considered in the audiovisual analysis.

For this thesis, I have chosen to analyse eight audio-visual online video clips that have appeared since the 2012 18th Party Congress. I have collected 102 downloadable clips and the links of 14 not-downloadable clips that are relevant for my research. From these, I have selected eight clips of which three are in English, three are in Chinese and two are produced for both a Chinese and foreign audience. The selection is based on personal observations in which I applied a number of criteria. Firstly, I wanted a diverse selection on grounds of the clips' producers and publishers. There are several important producers and media platforms: Fuxing Road Studio [复兴路上工作室], a producer of promotional clips about China's economic, political and diplomatic situations, of which the identity and background are shrouded in mystery¹³³; Tencent Video, an online video platform of China's greatest content provider, Tencent; *China Daily*, the first English-language newspaper in China, that has expanded its potential to the internet recently; CCTV; and Xinhua News. Secondly, I limited the topics of the clips to China's international position, and as a result, most of them are about the BRI, international summits and international politics. Thirdly, the individual clips fall within different categories, which are online promotional clips, music videos, commercial clips, and animated clips. Most clips overlap multiple categories. Fourthly, I wanted an equal division in English-language and Chinese-language clips in order to make a full comparison between the two. Fifthly, I took the availability of secondary sources in account for the specific clips in order to understand public discussions about them and the topics they display in order to have a suitable interpretation per clip. Finally, I have limited the scope to clips produced after 2014 in order to fit a specific period of time. In this period, Xi Jinping launched the new media-management strategy and the CPD went through a period of transformation and adjustment, while it also became more sophisticated and professional.¹³⁴ Only the clip *How leaders are made* was produced earlier (2013). In this way, it is possible to compare this clip with the others produced later.

It is important to note that some clips were published on YouTube or Facebook, which are not accessible in China. The question is who publishes them, and if it is the Chinese government itself, why it decides to put the clips on these websites. A possible answer is provided by Hongyi Lai, who writes that China has inaugurated overseas media channels to set up its media coverage in order to polish its

¹³³ All clips of Fuxing Road Studio can be found on: Youku, 复兴路上

¹³⁴ Wu & Liu, 2018, pp.4-5, 12

image abroad.¹³⁵ However, because of the propaganda system's internal limitations, it is difficult to gain acceptance by overseas audiences, especially the more sceptical West.¹³⁶ The system still has to conquer these limitations to be able to more definitely improve its image abroad. To show the plurality of publishers of the clips, I incorporated all links available on each clip in the shot protocol. Important to note is that for some Chinese clips access seems limited and one needs to create an account on the specific website. Sometimes this is only possible with a Chinese phone number or a Chinese WeChat account.

I will analyse each clip in a shot protocol, which is a reverse-engineered storyboard that captures how different elements work together by listing every separate camera shot in chronological order.¹³⁷ Because the editing technique differs greatly, for some clips I have decided to make what looks more like a sequence protocol. Nevertheless, all analyses incorporate the following criteria: a screen-print of the image, the shot length, camera position(s), image content including mise-en-scène and actions, acoustics, spoken text (Chinese) and spoken text (English). When a clip is in Chinese only, I provide my own English translation within the shot protocol. These different factors will lead to an explanation of the individual clips' content. By putting the clips into their respective contexts, it becomes possible to have an explanation and final interpretation of each clip. Finally, the individual cases will be discussed in relation to the arguments found in academic research about China's international position and its propaganda system in the discussion chapter. This will show the processes and trends within China's new media-management strategy and help to explain in what ways the CPD tries to send messages to both domestic Chinese and foreign audiences.

¹³⁵ Lai, 2012, p.16

¹³⁶ Lai, 2012, p.16

¹³⁷ Schneider, 2013, 'An Introduction to Visual Communication Analysis'

5. Case studies: audio-visual analysis of propaganda video clips

This chapter will analyse the clips by means of shot protocols. I will start with the description of the clips and then provide my interpretation with further background information. These two processes should be strictly separated in order to provide a neutral point of view of the video clips. Table 1 in the appendix provides an overview of the different video clips. It is striking that five were released in one week in May 2017, although the publication date was not a selection criterion. A possible reason for the multiple releases in this week could be the Belt and Road Forum that was held on 14-15 May. The event was seen as China's most important diplomatic event of the year, with official government representatives of at least thirty countries attending the meeting.¹³⁸ The five clips that were published at the time all have the BRI as part of their topic.

5.1 Foreign audiences

5.1.1 *Shisanwu*

The *Shisanwu* is one of the propaganda clips aimed at foreigners that has received considerable attention in foreign media.¹³⁹ The clip was produced by Fuxing Road Studio and first released by Xinhua News Agency's Twitter account in October 2015.¹⁴⁰ In the clip, four animated cartoon characters explain what the *Shisanwu*, or China's 13th Five-Year Plan is about.

The clip follows a clear colour scheme (figure shot protocol 1.2) and there are many images in the style of the seventies and eighties, such as the animated cartoons based on the Aladdin Sane persona of David Bowie. Other images in that style are a Volkswagen van, a disco ball, an LP record and a music cassette (shot protocol 1). The choice to style a character based on David Bowie is striking because he

¹³⁸ Tiezzi, 2017, 'What Did China Accomplish at the Belt and Road Forum?'

¹³⁹ For public discussion on the *Shisanwu*, see: Huang, 2015, 'China's craziest English-language propaganda videos are made by one mysterious studio'; Beijing Bureau, 2017, 'China's political propaganda gets a digital makeover'; ABC News, 2015, 'China releases psychedelic music video, featuring David Bowie lookalike, to promote "five-year plan"' and Agence France-Presse in Beijing, 2015, 'China turns to psychedelic David Bowie lookalike to push "five-year plan"'

¹⁴⁰ Huaxia, 2015, 'Who's behind the "Shisanwu" video and things you most want to know'

is an iconic musician from this period. Coincidentally, he composed a song called 'Five Years'.¹⁴¹ The other three protagonists stand for underrepresented parts of the world's population and represent China's desire for inclusivity; the girl represents women; the dark-skinned man represents the Third World, specifically Africa; and the woman wearing glasses could be interpreted as a disabled person. There are also traditional and iconic Chinese visuals such as the pink lotus flower, a rooster, the Great Wall, the Chinese flag, Xi Jinping, the four previous presidents, the Temple of Heaven, the Bird's Nest Olympic Stadium and the CCTV building designed by Rem Koolhaas. Especially the lotus flower, which is a special symbol in China because it stands for purity of body, word and mind in Buddhism¹⁴², recurs often in the clip. Furthermore, it resonates with Orientalist Western visions of Asia and China. The rooster is also an important symbol because it is part of the Chinese zodiac. Moreover, it awakens people to start a new day and the shape of China as a country is often associated with the shape of a rooster.¹⁴³ The use of the animal might therefore send an indirect message that people need to 'wake up' and pay attention to the things that are happening in China.

Because of the mixture between iconic Western and Chinese symbols, the quick editing technique and Dadaistic manner of assembling different, seemingly random forms in a collage, the producers of Fuxing Road Studio created a 'new whole' per shot. Additionally, the singers use popular speech to present the message, like 'Every five years in China, man' (shot 5), 'and even engineers who deal with poo' (shot 12). The producers said in an exclusive interview with Xinhua that they used this collage technique and speech 'to make it fun'.¹⁴⁴ The message they attempted to send was delivered well, since the clip got widespread media attention. Although the *Shisanwu* is called a 'bizarre attempt of a chirpy theme song'¹⁴⁵ and 'a psychedelic music video'¹⁴⁶, the clip is one of the first great successes¹⁴⁷ because the high frequency with which people talked about it and shared it online outside of China is significant. The topic the four characters sing about is not the most interesting one, but the visuals contribute to the message. In the interview, the producers clarified that they wanted to explain to the audience the policy-making process and unique form of CCP governance, using the 13th Five-Year Plan as an example.¹⁴⁸ Furthermore, they believed that as much as foreigners are interested in what matters

¹⁴¹ Jay Pee, 2010, 'Five years - [The Rise and Fall of Ziggy Stardust and the Spiders from Mars] - David Bowie' and Mair, 2015, 'The mysteries of 13.5'

¹⁴² The Guardian, 2014, 'Lotus flower season in China reaches full bloom – in pictures'

¹⁴³ Fercility, 2018, '7 Things Roosters Symbolize in China — From Punctuality to Prosperity'

¹⁴⁴ Huaxia, 2015, 'Who's behind the "Shisanwu" video and things you most want to know'

¹⁴⁵ Agence France-Presse in Beijing, 2015, 'China turns to psychedelic David Bowie lookalike to push "five-year plan"'

¹⁴⁶ ABC News, 2015, 'China releases psychedelic music video, featuring David Bowie lookalike, to promote "five-year plan"'

¹⁴⁷ Beijing Bureau, 2017, 'China's political propaganda gets a digital makeover'

¹⁴⁸ Huaxia, 2015, 'Who's behind the "Shisanwu" video and things you most want to know'

to the Chinese people regarding China's development, the Chinese also want to know what foreigners are interested in. Because of this, the producers do not target a specific audience, and thus, the message remains the same between 'in' and 'outside'.¹⁴⁹

5.1.2 The Belt & Road is How

The clip *The Belt & Road is How*, also produced by Fuxing Road Studio, was published in May 2017. Children from all parts of the world are singing a cheerful song about the BRI. The most important images on display visualise what they sing. These include a train, a ship, cars, roads, camels, air balloons, clouds, a light bulb, iconic buildings, money, a ukulele and the globe (shot protocol 2).

The topic is the BRI, which Xi Jinping first referred to in October 2013. The initiative, which is also called the Silk Road Economic Belt and the 21st Century Economic Maritime Silk Road, welcomes all nations as well as international and regional organisations to join.¹⁵⁰ Certain important visuals contribute to the message. Firstly, the camels that were used as conveyance during the time of the ancient Silk Road contrast with the train, ships and cars that are used now. This connection between new and old shows the rejuvenation of the ancient Silk Road. Secondly, shot 9 includes some developing domestic Chinese areas such as health care, agriculture, education and wealth, with a boy singing 'then things impossible all become the norm'. These things seemed to be impossible to realise for China, but they are well on their way to become the norm. These are key issues to tackle in less developed countries and are connected with the debate on the Beijing Consensus, in which China showed a new development approach.¹⁵¹ Finally, the clip's title is an example of a wordplay: the English 'how' is pronounced the same in Chinese 'hao'; 'hao' (好) means 'good', which implies that The Belt and Road is *hao* (good).

The fact that children from different nationalities sing together illustrates cooperation and mutual respect between countries. Moreover, the children represent the future, as they will work on 'joint prosperity', 'making history', 'sharing goodness' and 'forming friendships'. The prominent role of children is that they represent the future and will be the next grown-ups.¹⁵² John Oliver, in HBO's *Last Week Tonight*, ridiculed this clip in June 2018 calling it a 'cuddly propaganda video'.¹⁵³ I will elaborate on this in the discussion section.

¹⁴⁹ Huaxia, 2015, 'Who's behind the "Shisanwu" video and things you most want to know'

¹⁵⁰ The State Council of the People's Republic of China, 2015, 'Full text: Action plan on the Belt and Road'

¹⁵¹ Ramo, 2004, pp.3-4

¹⁵² Koetse, 2017, 'China's Belt and Road Propaganda Machine Running at Full Speed: An Overview'

¹⁵³ Last Week Tonight, 2018, 'Xi Jinping: Last Week Tonight with John Oliver (HBO)'

5.1.3 Belt and Road Bedtime Stories

In May 2017, *China Daily* produced and published a series of five episodes on both its own website and YouTube, called *Belt and Road Bedtime Stories*. In shot protocol 3, I provide the number of views on *China Daily's* YouTube channel; the first, fourth and fifth episode were viewed most, with over 100,000 times each. In every episode, another element of the BRI is highlighted and explained by a father to his daughter, Lily. Each one is set up in the same way; the episode starts with a recap sequence, after which an animated introduction shot is shown. Next, the father walks into Lily's bedroom and they start chatting. At the end, Lily has to go to sleep and the viewer sees that the clip is 'produced by China Daily'. What the father says is the most important and the visuals just minimally contribute to the message. Important visuals are a world map, a globe, a toy boat, a train, a camel, buildings, a cuddly toy of mascot Huanhuan of the Beijing Olympics 2008 and a drawing of the world with people standing hand-in-hand.

Each of the five episodes deals with a specific topic, and together they form one coherent story about what the BRI entails. A couple of things the father explains are quite interesting in this regard. First, he starts talking about the ancient Silk Road that went both through the desert and over the sea. Later on, he links this to Xi's proposal, which is meant to 'move more stuff around the world more easily and people can travel more easily and build things countries need' (shot 5). Then, in the second episode, the father says that 'The United States hasn't joined the initiative (...) any country can join (...) and it's China's idea, but, it belongs to the world' (shot 11). Especially this last sentence is important because it emphasises that China is a harmonious leader that wants to help the whole world to become a prosperous place.¹⁵⁴ Furthermore, it can again be linked to the Beijing Consensus because it shows that China provides a new economic framework for other countries¹⁵⁵ in which the U.S. is allowed to join. The third episode is about globalisation, a difficult concept for the young Lily, but according to her father 'It's good for people' (shot 15). The explanation of this concept continues in episode 4 in which it is connected to the BRI because 'the Belt and Road is an opportunity to move globalisation forward' (shot 19). The message the producers want to spread is that globalisation is good for the world and the BRI is able to move it even further.

The series provides a positive message about the BRI, but without strong arguments. Because of the setting of the series, a father who has a conversation with his young daughter, the producers created

¹⁵⁴ Koetse, 2017, 'China's Belt and Road Propaganda Machine Running at Full Speed: An Overview'

¹⁵⁵ Ramo, 2004, pp.3-4

a way in which they can explain a rather difficult topic in a simple and clear manner to make it easy for all people to understand.

5.2 Chinese audiences

5.2.1 Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation

Three days after the Asia-Pacific Economic Cooperation (APEC) meeting in 2017, Tencent Video released an animation clip produced by CCTV about the speech Xi Jinping gave at this meeting. It is called 习近平为亚太合作共赢描绘心前景 [Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation] and was viewed more than 860,000,000 times on the video streaming website. The clip starts with some iconic and traditional Chinese views: a rising sun, the Great Wall, a white swan, and the Leifeng Pagoda and West Lake in Hangzhou (shot protocol 4).

Images of Xi Jinping are used multiple times and his speech at the APEC meeting forms the narrative of the clip. On a side note, the editors decided to pick out the most important sentences Xi used at the meeting and edited these into one coherent message without following the original chronological order.¹⁵⁶ The mise-en-scène of the meeting in Danang is visible in shots 4, 5, 8, 9 and 17. These are all scenes recorded at the event itself. Especially shot 8 is interesting, because here it seems that Xi stands in the middle of the group of leaders, because his head is made larger than those of the others.¹⁵⁷

The ship is the most important metaphor in this clip and sends a clear message, alongside Xi's speech. In shot 6, the ship plays a key role for the first time. It is coloured red with the words 中国号 [The China] and a flag with 新时代 [New Era] on it. The image is followed by Xi speaking in front of the boat and the Party flag. The 号 *hao* in 中国号 *Zhongguohao* is often used as a suffix after names of boats¹⁵⁸, but 中国号 *Zhongguohao* is also a new concept used by different Chinese media platforms to '讲述中国故事' *jiangshu Zhongguo gushi* [tell China's story].¹⁵⁹ This shot might therefore also refer to a new era for telling the Chinese story in and outside of China. The word 号 *hao* recurs in shot 13 on the train as 复兴号 *fuxinghao* [The Rejuvenation]. Then, a ship serves as a metaphor for APEC and sails through rough seas full of terrorism, protectionism, natural calamities and food security issues (shot 7).

¹⁵⁶ Complete text of the speech: Xinhua, 2017, 'Full text of Chinese President Xi's address at APEC CEO Summit'

¹⁵⁷ Figure shot protocol 4.2 in the appendix shows a picture of the real event.

¹⁵⁸ Wiedenhof, 2018, 'Chinese kranten lezen, week 3, leeshulp'

¹⁵⁹ Qinwen (辛闻) 2017, '中国网推出全新“中国号” 邀“百舸” 捕捞最美中国故事'

However, it sails in China's direction, visualised as a lighthouse that can be seen as a tower of strength. It coincides with Xi saying that 'although today's world is full of challenges (...), we should not give up on our dream goals'. China provides a tower of strength in the hard times that the current world witnesses. In the concluding shot 18, a large ship with a Chinese flag is sailing towards the sun with twenty smaller ships behind it. It is a clear metaphor for China that sails ahead of the other twenty APEC nations towards a bright sun, which resembles the bright future that Xi refers to at the same time. The metaphor clearly illustrates how China sees itself on the international stage.

Shots 10-16 provide a narrative about the BRI that will 'increase our common development and new power' through implementing 'a free trade area of the Asia-Pacific' (shot 11), the 'Beijing Roadmap' (shot 13) and by building 'a comprehensive, all-round and multi-tiered Asia-Pacific connectivity network' (shot 15). The visuals contribute to this message and show infrastructure and technologies (shots 10-16). According to the clip, the BRI is an important concept for all APEC nations who will benefit from it.

5.2.2 Let's go Belt and Road

This animated music video was produced by Xinhua News and published in May 2017. Its English name is *Let's go Belt and Road*, but it is almost completely sung in Chinese. The song is about the BRI and emphasises its links with the ancient Silk Road.

A large number of visual and aural aspects contribute to the telling of a historical and traditional Chinese perspective on the BRI. The clip begins and ends with Beijing Opera, but the actual song is a mix between rap and pop music, which aurally emphasises both 'the new', in the form of rap and pop music, and 'the old', in the form of Beijing Opera. In the beginning and at the end of shot protocol 5, the animated woman who sings Beijing Opera wears a red traditional Chinese dress in which she looks like a traditional Chinese paper-cutting. In the song's rap and pop part, she wears a white qipao dress. Besides that, the old road over which ships sail and camels ride is represented by Xi'an's city wall, Dunhuang and an old harbour (shots 5 and 6). Shot 9 shows the transition by train from the old city wall towards a modern city including hospitals, the new multilateral financial institution the Asian Infrastructure Investment Bank (AIIB) that was initiated by China, construction companies and technology. At the end, shot 11 links the clip to political speeches about the BRI, and specifically Xi Jinping's speech at the 2015 Bo'ao Forum for Asia¹⁶⁰, in which he talks about discussing, cooperating

¹⁶⁰ Xinhua, 2015, 习近平在博鳌亚洲论坛 2015 年年会上发表主旨演讲强调

and sharing together [共商 共建 共享 *gongshang gongjian gongxiang*].¹⁶¹ This forum is an important annual meeting of government leaders, businesses and entrepreneurs in Hainan. Some argue that it recently has surpassed the importance of its European counterpart, the World Economic Forum in Davos, Switzerland.¹⁶²

Another message is the inclusivity of the BRI. The visuals contribute to this message by showing people and landmarks from different countries in every shot. The first example of that can be found in shot 2, as it shows the Colosseum in Rome while the Beijing Opera artist sings about the old road from China to Rome. Architectural landmarks are important in this regard: a total of 24 non-Chinese landmarks are shown, including five religious ones (shot 10). Thus, not only countries can join, but also religious groups are welcome to participate. Shot 8 is an unexpected part in which the initiative is briefly explained in English. Although the song targets a Chinese audience, the presence of both this concise explanation and other short English sentences suggest that the clip is aimed to be understood by everyone. Moreover, these additions seem to be necessary for people who do not speak Chinese to understand what the BRI is about. The sentence 'China initiates and the world contributes' (shot 11) shows that China takes the lead in the proposal, but other countries are welcome to contribute to realising the proposal. Finally, 'people sing together along the line of the Belt and Road' according to Xi, just as the singers with different nationalities do in shot 12. Following this line of reasoning, singing together serves as a metaphor for cooperation between the different countries that want to join the initiative. These visuals show how the BRI builds on the great historical tradition of the ancient Silk Road.¹⁶³

Lastly, political terminology forms an important part in especially the song's bridge (shot 11). The sentence 'Open-mindedness, cooperation, harmony and inclusivity. Mutual learning, reflecting, benefiting and profiting' (开放合作和谐包容 互学互鉴互利共赢) is a phrase that Xi literally used at the 2015 Belt and Road Forum.¹⁶⁴ This means that the makers had access to the speech before it was delivered, as the clip was released one day before the actual speech. This shows that the Party is controlling the substance of the message, as Damien Ma and Neil Thomas argued.¹⁶⁵ Moreover, the famous concepts of Mao Zedong about 'letting a hundred flowers bloom' (百花齐放), harmony (和谐) of Hu Jintao and the concept of Xi's Chinese Dream (中国梦; 梦想都实现 in shot 9) are used in the

¹⁶¹ Xinhua, 2018, 精辟! 五年来习近平这样论述“一带一路”

¹⁶² SCMP Editorial, 2018, 'Boao Forum for Asia the perfect occasion for Xi to announce major reforms'

¹⁶³ Varrall, 2017, 'What Did Chinese People Think of the Belt and Road Forum?'

¹⁶⁴ China Daily Language Tips, 2017, '聚焦: 关于“一带一路” 习近平主席这样说'

¹⁶⁵ Ma & Thomas, 2018, 'In Xi We Trust: How Propaganda Might Be Working in the New Era'

song to emphasise the CCP's role. This relates to Schoenhals' notion of *tifa*¹⁶⁶ because together with certain images, the clip ensures uniformity of expression by repeating these formulations.

5.2.3 *The world, what's going on?*

This music video, produced by Xinhua News, was published in May 2017 and is named *The world, what's going on?* It is a Chinese song about global conflicts and the need for peace, interspersed with parts from Xi Jinping's speech at the 2016 G20 Summit in Hangzhou.¹⁶⁷ It starts with a girl, standing in a flower field with a white dove, who asks why there are so many conflicts in the world (shot 1, shot protocol 6). This is followed by images of conflicts, while Xi says 'without peace, there is no development, without stability, there is no prosperity' (shot 2). Different solutions for these conflicts are provided in the song and in the visuals (shots 2-10). This framework repeats itself once more after the chorus, but then focusses on environmental problems and solutions for this (shots 11-17).

The key sentence is 'a community of shared future for mankind' (人类命运共同体), which was a central element in Xi's speech at the G20 summit and recurs both visually and aurally (shots 9, 10, 17 and 18). In shot 18, the clip concludes that 'China's plan to construct a community of shared future for mankind will realise mutual profits and joys' and will thus be the key solution to war and environmental problems. The war is visualised by tanks, guns, soldiers and war victims, and it is accompanied by strong violin music. The peace that China wants is visualised by the flower field with the young girl, white doves of peace, a cloud in the form of a peace sign, and people from different ethnicities standing together and helping each other. The flower field refers to the sentence that Xi utters: 'when China opened up (...) it was about constructing a garden with hundreds of flowers that each country could enjoy' (shot 11), which shows how all countries are included in the process to peace. The environmental problems are visualised by people victimised by air pollution, droughts and natural disasters. The solution to this is visualised through the old Silk Road with camels and ships, while 'the sound of camel bells echoes' can be heard and 'the glory of the ancient people is reflected in the surface of the sea' (shot 15). The new BRI would thus help bring an end to environmental problems all over the world.

Lastly, Xi Jinping speaks in shots 2, 9, 11, 16 and 18, while the camera zooms out each time. At first, people seated on a couch are watching his speech on a television. In shot 11, people are watching his

¹⁶⁶ Schoenhals, 1992, *Doing things with words in Chinese politics: Five studies*

¹⁶⁷ Xinhua, 2017, '2016, 习近平外交关键词人类命运共同体'

speech on a large television screen located on a square. Shot 18 simultaneously shows nine frames of people in front of screens, which implies that people worldwide are watching his speech. These last shots are accompanied by Beethoven's 'Ode to Joy', which is also the official 'Anthem of Europe'.¹⁶⁸ This famous work conveys ideas of freedom, peace and unity in which 'Alle Menschen werden Brüder' [all men become brothers] is sung¹⁶⁹, which connects to the clip's substance. The producers try to present Xi as a political idol who is popular all over the world, just as Chang and Ren argued.¹⁷⁰

5.3 Chinese and foreign audiences

5.3.1 *How leaders are made*

The clip of *How leaders are made* was the first clip that Fuxing Road Studio produced and it was released in October 2013. The clip explains different paths towards achieving the dream of becoming a leader in China, the U.S. and the U.K. It was made for a Chinese audience at first and got more than one million views in just two days.¹⁷¹ Later, an English version was released as well.

The three different paths are visualised through a child growing up, developing and eventually becoming a leader. The American path is explained in shots 2 and 3 of shot protocol 7. The American president has to beat all his opponents, visualised by boxing gloves, and needs money and media attention to be able to become the president. For example, Barack Obama is standing on a mountain of banknotes while his opponent, Mitt Romney, stands on a smaller pile and Obama can also be seen on more television screens than Mitt Romney (shot 3). Eventually, 'becoming a "political hero" is far more difficult than becoming an "American Idol"' (shot 3). Secondly, the path followed by David Cameron to become the leader of the U.K. is explained by saying that 'first you need to go through trials and tribulations (...), but the chance of becoming president is way narrower than Susan Boyle winning "Britain's Got Talent"' (shots 4 and 5). Visually, David Cameron is displayed as an acrobat standing on wiggly chairs trying to maintain his balance. Lastly, the majority of the clip (shots 6-13), shows that in the Chinese system 'you need to go through decades of selections and tests (...) and must be excellent at what you do' (shot 6), just like Xi Jinping (shot 8). The clip suggests that everyone can become president and that every single official has to 'travel a similar journey' to reach the top (shot

¹⁶⁸ EUofficial, 2011, 'Anthem of Europe'

¹⁶⁹ Green, 2018, 'Beethoven's "Ode to Joy" Lyrics, Translation, and History'

¹⁷⁰ Chang & Ren, 2018, pp.3-5

¹⁷¹ Areddy, 2013, 'Viral Chinese Cartoon Explains How to Become President'

9). This journey is visualised by Xi and the members of the Politburo that take the same steps upwards towards the Great Hall of the People where the CCP holds important events. This comprehensive process is presented as ‘one of the secrets of the “China miracle”’ (shot 11). Examples of issues that the government has to tackle are environmental problems and corruption (shots 12 and 13). After summarising the differences between the three systems in shots 14 and 15, the clip concludes that the long selection process is ‘like the making of a Kungfu master’ (shot 15) and thus, the Chinese election system is preferable over those of the U.S. and the U.K.

The clip is a form of legitimisation for the Party leadership itself. In the analogy, the Chinese election system is presented as the better option. The reason for this is that the election system is not about money or media attention, such as in the U.S. and the U.K., but rather about handling corruption. The clip shows that everyone can become a leader in the Chinese government as long as they are excellent in what they do. Ma and Thomas argue likewise that the clip illustrates that Chinese leaders are tested more rigorously compared to Barack Obama and David Cameron.¹⁷² On a side note, the clip exclusively shows how men are climbing the ladder towards top leadership positions and completely disregards women. Furthermore, the animated cartoon versions of the people in power anthropomorphise the political systems. Moreover, whereas the stories of Obama and Cameron start by portraying them as babies, Xi is only portrayed as a student and an adult. This strengthens the message that the U.K. and U.S. are still in their infancies, while Xi is already a grown-up, just like the election system.

5.3.2 One Belt One Road: prosperous together

The clip *One Belt One Road: prosperous together* is a commercial made and released by CCTV in May 2017. This clip shows how the CPD sends its message through another media product: the television commercial. In the clip, children are playing with toy boats, cars, trucks and trains while other people are singing, dancing and making music together (shot protocol 8). The main theme is the BRI.

The clip’s editing technique contributes to the message, as the viewer sees people from all over the world connecting with each other in an image that is frequently divided into two different frames. For example, a Chinese boy is playing with a train while a Greek girl is playing with a boat (shot 1). Similarly, in shot 2, a girl grabs a toy truck from a real harbour in the frame below her. People from all over the world, such as Africans, Indians, Arabs and Europeans, are represented, but the outdoor shots in this clip only take place in China or Greece, which are both cradles of civilisation. This could be a conscious

¹⁷² Ma & Thomas, 2018, ‘In Xi We Trust: How Propaganda Might Be Working in the New Era’

choice of the producer, but it could also be a practical choice because in this way they did not have to go to different parts of the world to shoot the clip. Additionally, the Chinese invest considerably in Greek ports, especially the Port of Piraeus that has to become the 'dragon head' of the Maritime Silk Road connecting China with Europe.¹⁷³ Then, after seeing different infrastructural projects, all the playing children come together in a shot divided in four parts that form one new whole (shot 8), which is a circle of infrastructure. Shot 9 ends with the slogan 'Discuss Together, Build Together, Enjoy Together' (共商 共建 共享 *gongshang gongjian gongxiang*) and 'China proposes to build a new and prosperous world' (中国倡议 创造世界新繁荣 *Zhongguo changyi chuangzao shijie xin fanrong*). This is the only text seen in the entire clip and is thus important in regard to the message.

This clip again uses children to provide a visual metaphor of the future. They will eventually have to continue the process of the BRI. Internationalism is again highlighted by showing people from different parts of the world and editing it in such a way that they are visually connecting with each other. In addition to this, the final slogan specifically repeats that they have to cooperate.

¹⁷³ Brînză, 2016, 'How a Greek Port Became a Chinese "Dragon Head"'

6. Discussion

Having analysed the individual clips, it is important to place them within a wider context in order to answer the research question. In this section, I want to draw conclusions about the ways the CPD sends messages to domestic Chinese and foreign audiences and to show what its rationales might be. Table 2 in the appendix provides an overview of the topics I will discuss below. Future and history will be discussed through the different narratives, because these topics recur in all. I have differentiated four narratives that the CPD uses at this moment in the analysed video clips: the Chinese Dream and rejuvenation discourse; the Belt and Road Initiative; China's desire to pursue diversity and inclusivity for all in the international system; and using Xi Jinping as a popular idol.

6.1 The Chinese Dream and Rejuvenation Narrative

Although the Chinese Dream and rejuvenation narrative only seldom or indirectly occur visually or aurally in the clips, it is important to discuss this concept. In chapter 3, I argued that the BRI can be seen as a tool for achieving the Chinese Dream and it is an important topic in most clips. At the 2012 18th CCP Congress, Xi Jinping introduced the Chinese Dream. He believed that the realisation of 'the great rejuvenation of the Chinese nation is the greatest dream for the Chinese nation in modern history.'¹⁷⁴ This rather vague, but positive explanation illustrates how this *tifa* can mean almost anything while meaning nothing at the same time.

Zheng Wang provides two different narratives in which the Chinese Dream discourse can be placed. Firstly, it is a continuation of this rejuvenation narrative in which ethical and moral motivations inspire the people to participate in the Party's line.¹⁷⁵ The second narrative is the 'scientific development concept' of the previous leader Hu Jintao in which the Party puts the emphasis on the future.¹⁷⁶ By using concepts of Hu Jintao, the CPD again adopts a form of continuity in political terminology. Furthermore, by pointing to a hopeful future, the message is far more positive and might therefore be more appealing. This notion of either history, future or both is essential in all video clips. Moreover, the Chinese dream can be both individual and collective. Ane Bislev writes that 'the Chinese Dream is

¹⁷⁴ Wang, 2013, p.1

¹⁷⁵ Wang, 2013, p.6

¹⁷⁶ Wang, 2013, pp.7-8

collective as well as private, it is a dream of a strong and happy nation and it is a dream of achieving private happiness through the realisation of personal goals.’¹⁷⁷ The concept is thus open to interpretation, but is directed in such a way that it will always have positive connotations to people.

Producer Fuxing Road Studio exemplifies the government’s involvement in the creation of this narrative. The company is shrouded in mystery, because it does not seem to have a physical address or contact details. The contents and delivery of the studio’s products are not like traditional propaganda and are targeted at the younger generations.¹⁷⁸ Considerable speculation about the company has been going on and it is evident that the studio has connections with the Party because of two reasons. First, the studio’s name is a wordplay in Chinese: *Fuxing* (复兴) means ‘rejuvenation’, which is similar to the ‘rejuvenation’ in ‘the great rejuvenation of the Chinese nation’, which is a key concept in the propaganda strategies. Secondly, offices of CCTV and the previous SAPPFT are located on a major road in Beijing called Fuxing Road.¹⁷⁹ The company has made many clips regarding diplomatic, economic and political situations for both domestic Chinese and foreign audiences.¹⁸⁰ The fact that the studio is called Fuxing Road Studio is rather ambiguous and shows a clear coherence with the strategies of the CCP leadership. In the interview the producers gave to Xinhua in 2015 about the *Shisanwu* clip, the producers expressed they do not target a specific audience, and thus, the message remains the same between ‘in’ and ‘outside’.¹⁸¹ According to them, the same points should be considered when producing clips for domestic and foreign audiences. This connects to the argument of Jian Wang in chapter 2 who explains that ‘cultural soft power’ is a form of soft power in which the government tries to unify the domestic and international considerations into one ‘organic whole’.¹⁸² This is exactly what the Fuxing Road Studio producers identify as the quality of their clips: they should be understood by both domestic and foreign audiences. The *Shisanwu*, in particular, can be seen as an example of this. Although Westerners often see Chinese news as propaganda, the frequency with which people have written about the *Shisanwu* shows that the audience has received the message.

¹⁷⁷ Bislev, 2015, p.586

¹⁷⁸ Ma & Thomas, 2018, ‘In Xi We Trust: How Propaganda Might Be Working in the New Era’

¹⁷⁹ Chang & Ren, 2018, p.10

¹⁸⁰ All clips of Fuxing Road Studio can be found on: Youku, 复兴路上

¹⁸¹ Huaxia, 2015, ‘Who's behind the "Shisanwu" video and things you most want to know’

¹⁸² Wang, 2011, p.8

6.2 The Belt and Road Initiative

The six clips that were produced in 2017 directly or indirectly contain the concept of the Belt and Road Initiative. In October 2013, Xi Jinping explained that the concept was about jointly building the Silk Road Economic Belt and the 21st Century Economic Maritime Silk Road, in which all nations and international and regional organisations could join.¹⁸³ The BRI is the main topic in four clips (shot protocols 2, 3, 5 and 8) and it serves as an example in two others (shot protocol 4 and 6). The CPD makes clever use of this medium to propagate the BRI to the whole world. It follows Nye's smart power theory¹⁸⁴ and Taylor and Carmody's flexigemony approach¹⁸⁵: the BRI narrative permeates everything, even clips that are not necessarily about the initiative itself.

Although some clips are specifically targeted at a foreign or a Chinese audience, the visuals used are the same in all. In this regard, the notion of past and future is visualised. On the one hand, all clips entail components of the ancient Silk Road, such as camel caravans, ships, trade routes and trading products. On the other hand, all these clips also contain components of the future with new infrastructures like trains, ships and airplanes and technological development. By pointing out a hopeful future, the message is far more positive and might therefore be more attractive to the Chinese today. Although the clips are not especially directed at children, they are featured, as they represent the future and will be the next grown-ups who will manage the world.¹⁸⁶ Additionally, children project a sense of innocence, and thus people will not suspect the Chinese government of having other intentions. John Oliver ridiculed this strategy in HBO's *Last Week Tonight*. He created a parody that contrasted sharply with the original clip *The Belt and Road is How*. It was called *The China Xi* and was shown at the end of a monologue about China in which he mocked the BRI and the ongoing crackdown on corruption and censorship.¹⁸⁷ Oliver called the original video a 'cuddly propaganda video' with cute children and thought it was time 'to make a companion piece' that filled in the details not mentioned in the Chinese version.¹⁸⁸ The shows' producers paid great attention to the original clip: in the Oliver clip, shot numbers 1, 2, 3, 5, 11 and 12 of shot protocol 2 have been copied directly. Although Oliver discussed the clip in a critical way, one can argue that it did attract the attention of the HBO producers and subsequently got international attention, just like the *Shisanwu*.

¹⁸³ The State Council of the People's Republic of China, 2015, March 30, 'Full text: Action plan on the Belt and Road'

¹⁸⁴ Nye et al., 2009, p.22

¹⁸⁵ Carmody & Taylor, 2010. 'Flexigemony and Force in China's Resource Diplomacy in Africa: Sudan and Zambia Compared'

¹⁸⁶ Koetse, 2017, 'China's Belt and Road Propaganda Machine Running at Full Speed: An Overview'

¹⁸⁷ Stanway & Qiu, 2018, 'China's Weibo blocks comedian John Oliver after Xi Jinping roasting'

¹⁸⁸ Last Week Tonight, 2018, 'Xi Jinping: Last Week Tonight with John Oliver (HBO)'

The only difference concerning the notion of the past and future in the Chinese and English clips is the fact that the clips targeted at a Chinese audience refer to the Chinese history in more detail, which enables Chinese people to place the concept in a wider historical context. Nevertheless, the key message remains the same, namely that the new BRI further draws on the old one and that all people are welcome to join in the new era of globalisation.

6.3 Inclusivity and diversity

The topic of inclusivity does not only recur in the clips about the BRI, but in all the others except for *How leaders are made* that actually ridicules the U.S. and U.K. governmental systems. This clip uses an ‘us’ versus ‘them’ narrative, in which China seems to have a preferable system over that of the other two countries. Because this clip was produced in 2013 and the others later, it illustrates a trend in which the CPD no longer propagates its message from a hostile perspective but adopts a more cooperative and inclusive perspective on the international system. China brands itself as a ‘responsible stakeholder’, as Xi quoted himself¹⁸⁹, in international affairs and by doing so, it will get more positive attention worldwide.¹⁹⁰ The propaganda system has thus applied more of a soft power approach in recent years, trying to entice and attract other countries in order to enhance China’s international image. China shows that it prefers a multipolar world system in which it plays a key role by promoting win-win exchanges in the global economy.¹⁹¹ This is visually achieved in the clips by featuring actors from different ethnic, religious and cultural backgrounds.

Because China presents its alternative world order in these clips, for example by highlighting the AIIB, the BRI and environmental protection solutions initiated by China, it further draws on Ramo’s theory of the Beijing Consensus. Two clips targeted at Chinese audiences, in particular, directly illustrate this notion of the Beijing Consensus. In *Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation*, the twenty ships sailing behind the larger Chinese ship represent the APEC countries following China towards a brighter future, which is a reflection of the way China views its own international position. The clip *The world, what’s going on?* provides solutions to the issues of conflict and environmental degradation in the world. The key solution is the establishment of ‘a community of shared future for mankind’ through, for example, the BRI, cooperation and government

¹⁸⁹ Brady, 2015, p.55. Original source: People’s Daily, 2014, ‘Xi Jinping: Constructing a Socialist Cultural Great Power and Improving Cultural Soft Power’

¹⁹⁰ Nye et al., 2009, p.22

¹⁹¹ Clegg, 2009, pp.18-19

aid. Because these two clips are produced for a Chinese audience, they are in congruence with Mingjiang Li's argument discussed in chapter 2 that Chinese discourse is frequently meant for domestic purposes.¹⁹² Finally, in *The Belt and Road is How*, a boy sings about 'then things impossible all become the norm' and explains that the areas of agriculture, health care, education and economic development all have become the norm for China. With this clip, China presents a new developmental approach for other less developed countries. This demonstrates that clips targeted at a foreign audience also indirectly involve narratives that contribute to the understanding of the Beijing Consensus.

6.4 Xi Jinping as a popular idol

As explained in chapter 3, the propaganda apparatus has combined traditional and new forms of propaganda to construct a personality cult around Xi Jinping.¹⁹³ This is a new approach because all successive leaders after Mao wanted to build the image of a collective Party leadership and not as a glorified individual.¹⁹⁴ At this moment, the CPD puts Xi in the spotlight as a political star, and this indeed becomes clear in the analysed clips.

Firstly, through building Xi's image as that of a glorious individual and political idol, the Party legitimises itself because Xi represents the Party. The clip *How leaders are made* uses an antagonistic stance in legitimising China's election system in opposition to that of the U.K. and the U.S. Nevertheless, other clips also slightly refer to this stance and show the preference for the Chinese version, though not as explicitly as *How leaders are made*. For example, in *Belt and Road Bedtime Stories*, the father speaks with a tone of displeasure when saying 'but the United States hasn't joined the initiative', and in *Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation*, the clip assumes that the U.S. is in the APEC and follows the great China ship, just like the other ships. However, most clips highlight China's good intentions, like cooperation, diplomacy and government aid in order to legitimise the Party and its rulings. Furthermore, the historical context the Party provides, shows that the Party further draws on the past and that that is pertinent to its leadership. An example of this is the ancient Silk Road which is used as the blueprint for Xi's new BRI. Lastly, domestic Chinese policy issues recur in clips for both Chinese and foreign audiences, which one might not assume at first.

¹⁹² Li, 2008, p.2

¹⁹³ Luqiu, 2016, p.300

¹⁹⁴ Chang & Ren, 2018, p.3

Examples of these are policies about environmental issues, health care, education and corruption. The clips often describe governmental solutions to these issues, and thus justify its actions.

Secondly, the clips contain a large number of political statements by Xi. By repeating the same *tifa*, or fixed formulations through multiple media channels, it is to be expected that the message reaches the people and that it creates uniformity of expression. Important new political formulations are the Chinese Dream discourse and the BRI, but formulations that are more specific are present in the clips as well. Examples of this are ‘a community of shared future for mankind’ (人类命运共同体, shot protocols 5 and 6) and ‘Discussing, cooperating, and sharing together’ (共商 共建 共(分)享, shot protocols 5, 6 and 8). Furthermore, some clips are promotional videos for specific international events in which Xi speaks, meaning that the literal use of his speech contributes to the message. The clip *Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation* is the best example of this. When comparing the clip with the whole text, the editors chose to use the most important sentences from the actual speech. Compared to the original text of the speech¹⁹⁵, it appears the editors selected only the most important sentences, which makes it easier for people to understand the message. The clip is a summary of the speech and includes the fixed formulations that people may already be familiar with.

I want to go one step further and argue that the clips can be seen as *tifa* themselves: visual *tifa*. The notion of *tifa* goes beyond the field of language, because the verbal parts of the clips are accompanied by certain visuals that people will immediately interpret correctly. For example, when one sees camel caravans, trading ships and ancient Dunhuang, one will immediately connect this to the ancient Silk Road. This shows that the CCP continues to communicate by means of *tifa*¹⁹⁶, but that it has adjusted its strategies to the current times in which visuals have become essential. The visuals contribute to the understanding of the overall message and secure the uniformity of expression¹⁹⁷ of the different narratives.

The CPD thus endeavours to send one coherent message to both domestic Chinese and foreign audiences through four different narratives, which are the Chinese Dream and rejuvenation discourse, the Belt and Road Initiative, China’s desire to pursue diversity and inclusivity for all in the international system, and the use of Xi Jinping as a popular idol. In the end, the Party does its utmost to stay in control and this new form of propaganda through hip and trendy video clips is another approach to

¹⁹⁵ Complete text of the speech: Xinhua, 2017, ‘Full text of Chinese President Xi’s address at APEC CEO Summit’

¹⁹⁶ Schoenhals, 1992, pp.32-34

¹⁹⁷ Schoenhals, 1992, p.52

legitimise itself to the people. The clips fit into a longer tradition in Chinese political communication, because they are forms of *tifa* –visual *tifa*– themselves and secure the uniformity and continuity of expression.

Conclusion

Between 2012 and 2014, Xi Jinping launched a new media-management strategy in which the CPD improved its ‘modernised type of propaganda’¹⁹⁸, incorporating not only traditional media, but also new media products, such as online video clips. China wants to enhance its international image and become credible in the world. Hence, this thesis has focused on the question: *How has the Chinese propaganda department propagated stories in and outside of China through its new-type mainstream media since the 18th CCP Congress in 2012?* This question is answered through an audio-visual analysis of the new medium of video clips. I have limited the scope to clips that carry a message about China’s international position in order to make a suitable comparison between clips targeted at domestic Chinese and foreign audiences.

The theoretical framework shed light on some of the CPD’s rationales for this new media-management strategy. The CPD tries to maximise the benefits and minimise the risks of China’s globalisation through power practices of its propaganda system: it tries to improve China’s international image; it tries to reduce Sinophobia; it aims to secure the support of the younger generations; it seeks credibility on the international stage; it tries to neutralise anti-China sentiments; and it legitimises and justifies policies and decisions made by the Party. On the basis of my video clip analyses, I conclude that the CPD tells four different narratives at this moment: the Chinese Dream and rejuvenation discourse; the Belt and Road Initiative; China’s desire to pursue diversity and inclusivity for all in the international system; and using Xi Jinping as a popular idol. These new narratives and the clips themselves fit in a longer tradition of Chinese political communication, because they are forms of *tifa* –the clips are visual *tifa*– that secure the uniformity and continuity of expression. Although there are some minor differences in the approach of Chinese and foreign audiences, the key message remains the same. For example, the key message in clips about the BRI is that the new road further draws on the old one and that all people are welcome to join in the new era of globalisation. Because the analysis in this thesis is qualitative in nature, I cannot draw conclusions for all new media, but for this selection, the conclusion following from my audio-visual analysis is for a considerable part in congruence with the findings in the theoretical framework. It can form a basis and example for further research on the different broader topics that I have touched upon. Because this thesis’ scope was rather limited, I suggest that the following topics could be researched in the future.

¹⁹⁸ Landsberger, 2009, p.1

First, further research could focus on other media products such as online mobile games, WeChat GIFs and television series. Chang and Ren's article¹⁹⁹ forms a good basis for this, because they explain four different media products through the narrative of Xi Jinping as a political idol. Besides that, further research on these media would contribute to the understanding of the processes and trends in the current Chinese propaganda system. The methodology I used, by Kress and van Leeuwen,²⁰⁰ is relevant if one wants to dig deeper into other multimodal media products. Finally, further research could focus more on domestic Chinese-language clips and other new media products. The Party's legitimisation and its policies recur in all clips and thus form a key element in the new media-management strategy. The CPD's recent organisational changes implemented after the 2018 Two Sessions meeting shows that the Party does its utmost to stay in charge and legitimise itself, even more than before.

In conclusion, this thesis delivers a relevant contribution to the academic debates because it provides new insights by analysing new Chinese media products individually. In this case, the analysis of individual clips that were released in the last five years illustrates that the propaganda system tells stories through four different narratives to both Chinese and non-Chinese audiences regarding its international position. This has never been done before in such detail about this specific topic. Furthermore, the analysis demonstrates that the findings in the theoretical framework about China's international position and the functioning of its propaganda system occur in the CPD's practical output as well. Along with the discussion, other questions have been raised and new research can be done on the topics mentioned before. Finally, this thesis shows that the clips fit in the longer tradition of Chinese political communication as visual *tifa*. The video clip analysis provides a substantial case study about how the CPD tells stories to both domestic Chinese and foreign audiences. It uses 'both new and old' techniques, symbols, semiotics, speech and discourse to create a sense of uniformity of expression, which will enhance its international image.

¹⁹⁹ Chang & Ren, 2018, 'The powerful image and the imagination of power: the "new visual turn" of the CPC's propaganda strategy since its 18th National Congress in 2012'

²⁰⁰ Kress & van Leeuwen, 2001, *Multimodal Discourse: The Modes and Media of Contemporary Communication*

Bibliography

ABC News (2015, October 29). 'China releases psychedelic music video, featuring David Bowie lookalike, to promote "five-year plan"'. *ABC News*. Retrieved from: <https://www.abc.net.au/news/2015-10-27/psychedelic-video-sings-praises-of-chinas-five-year-plan/6890660> [23 October 2018]

Agence France-Presse in Beijing (2015, October 27). 'China turns to psychedelic David Bowie lookalike to push "five-year plan"'. *The Guardian*. Retrieved from: <https://www.theguardian.com/world/2015/oct/27/china-turns-to-psychedelic-david-bowie-lookalike-to-push-five-year-plan> [23 October 2018]

Areddy, T. James (2013, October 17). 'Viral Chinese Cartoon Explains How to Become President'. *The Wall Street Journal*. Retrieved from: <https://blogs.wsj.com/chinarealtime/2013/10/17/viral-chinese-cartoon-explains-how-to-become-president/> [5 October 2018]

Barr, Michael (2011). *Who's afraid of China? The challenge of Chinese soft power*. London; New York: Zed Books; Palgrave Macmillan

Beijing Bureau (2017, March 14). 'China's political propaganda gets a digital makeover'. *BBC News*. Retrieved from: <https://www.bbc.com/news/blogs-china-blog-39263795> [23 October 2018]

Bislev, Ane (2015). 'The Chinese Dream: Imagining China'. *Fudan Journal of the Humanities and Social Sciences*, 8(4), 585-595

Brady, Anne-Marie (2008). *Marketing Dictatorship: Propaganda and Thought Work in Contemporary China*. Lanham: Rowman & Littlefield Publishers

Brady, Anne-Marie (2015). 'China's foreign propaganda machine'. *Journal of Democracy*, 26(4), 51-59

Brînză, Andreea (2016, April 25). 'How a Greek Port Became a Chinese "Dragon Head"'. *The Diplomat*. Retrieved from: <https://thediplomat.com/2016/04/how-a-greek-port-became-a-chinese-dragon-head/> [17 October 2018]

Burson, Jeffrey D. (2013). 'Chinese novices, Jesuit missionaries and the accidental construction of Sinophobia in Enlightenment France'. *French History*, 27(1), 21-44

Cai, Yiwen (2018, October 2). 'Ideology for 500: Hunan TV Airs Quiz Show on Xi Jinping Thought'. *Sixth Tone*. Retrieved from:
<http://www.sixthtone.com/news/1003015/Ideology%20for%20500:%20Hunan%20TV%20Airs%20Quiz%20Show%20on%20Xi%20Jinping%20Thought/> [11 October 2018]

Callahan, William (2015). 'Identity and Security in China: The Negative Soft Power of the China Dream'. *Politics*, 35(3-4), 216-229

Carmody, Pádraig, & Taylor, Ian (2010). 'Flexigemony and Force in China's Resource Diplomacy in Africa: Sudan and Zambia Compared'. *Geopolitics*, 15(3), 496-515

Chang, Jiang & Ren, Hailong (2018). 'The powerful image and the imagination of power: the "new visual turn" of the CPC's propaganda strategy since its 18th National Congress in 2012'. *Asian Journal of Communication*, 28(1), 1-19

China Daily (2018, November 7). 'Chinawatch: supplement'. *New York Times*

China Daily Language Tips [中国日报英语点津] (2017, May 15). '聚焦：关于“一带一路” 习近平主席这样说 [President Xi Jinping said the following regarding the "One Belt, One Road"]'. *iCIBA*. Retrieved from: <http://news.iciba.com/study/bilingual/1576138.shtml> [7 October 2018]

China Vitae (2018). 'Li Keqiang 李克强'. *China Vitae*. Retrieved from:
http://www.chinavitae.com/biography/Li_Keqiang/career [7 November 2018]

Chow, Eugene K. (2017, June 29). 'China's Propaganda Goes Viral'. *The Diplomat*. Retrieved from:
<https://thediplomat.com/2017/06/chinas-propaganda-goes-viral/> [18 October 2018]

Clegg, Jenny (2009). *China's global strategy towards a multipolar world*. London: Pluto Press.

Edney, Kingsley (2012). 'Soft Power and the Chinese Propaganda System'. *Journal of Contemporary China*, 21(78), 899-914

Edney, Kingsley (2014). *The globalisation of Chinese propaganda: International power and domestic political cohesion*. New York: Palgrave Macmillan

EUofficial (2011, May 2). 'Anthem of Europe' [Video file]. Retrieved from: https://www.youtube.com/watch?v=Jo_-KoBiBG0&t=11s [31 October 2018]

Fercility (2018, September 13). '7 Things Roosters Symbolize in China — From Punctuality to Prosperity'. *China Highlights*. Retrieved from: <https://www.chinahighlights.com/travelguide/chinese-zodiac/rooster-chinese-zodiac-sign-symbolism.htm> [17 October 2018]

Foucault, Michel (2002/1969). *Archaeology of Knowledge*. 1st ed., London: Routledge

Foucault, Michel. Senellart, Michel. Burchell, Graham. Ewald, François & Fontana, Alessandro (2008). *The birth of biopolitics: lectures at the Collège de France, 1978-1979*. Basingstoke [etc.]: Palgrave Macmillan

Gan, Nectar (2018, 20 march). 'Beijing plans to merge state media outlets as it tightens control'. *South China Morning Post*. Retrieved from: <https://www.scmp.com/news/china/policies-politics/article/2138103/beijing-plans-merge-state-media-outlets-it-tightens> [12 September 2018]

Gao, Charlotte (2017, November 17). 'China's State Media Hails New Xi Jinping Era'. *The Diplomat*. Retrieved from: <https://thediplomat.com/2017/11/china-state-media-hails-new-xi-jinping-era/> [18 October 2018]

Green, Aaron (2018, October 10). 'Beethoven's "Ode to Joy" Lyrics, Translation, and History'. *ThoughtCo*. Retrieved from: <https://www.thoughtco.com/beethovens-ode-to-joy-lyrics-history-724410> [7 November 2018]

Guo, Diandian & Koetse, Manya (2017, October 18). 'China's Latest Online Viral Game Makes You Clap for Xi Jinping'. *WhatsonWeibo*. Retrieved from: <https://www.WhatsonWeibo.com/chinas-latest-online-viral-game-makes-clap-xi-jinping/> [11 October 2018]

d'Hooghe, Ingrid. (2015). *China's public diplomacy*. Leiden; Boston: Brill Nijhoff

Huang, Zheping (2015, October 27). 'China's craziest English-language propaganda videos are made by one mysterious studio'. *Quartz*. Retrieved from: <https://qz.com/533850/chinas-craziest-english-language-propaganda-videos-are-made-by-one-mysterious-studio/> [23 October 2018]

Huaxia (2015, November 2). 'Who's behind the "Shisanwu" video and things you most want to know'. *New China*. Retrieved from: http://www.xinhuanet.com/english/2015-11/02/c_134775962.htm [4 October 2018]

Jay Pee (2010, October 30). 'Five years - [The Rise and Fall of Ziggy Stardust and the Spiders from Mars] - David Bowie' [Video file]. Retrieved from: <https://www.youtube.com/watch?v=IWm03wYBTbM> [23 October 2018]

Jha, Tilak (2018, March 5). 'China's "two sessions": Economics, environment and Xi's power'. *BBC News*. Retrieved from: <https://www.bbc.com/news/world-asia-43239646> [8 November 2018]

Johnson, Matthew (2015, May 5). 'The enduring themes of Chinese propaganda'. *China Policy Institute*. Retrieved from: <https://cpianalysis.org/2015/05/05/the-enduring-themes-of-chinese-propaganda/> [January 28, 2018]

Jowett, Garth S. & O'Donnell, Victoria (1986). *Propaganda and Persuasion*. London [etc.] SAGE Publications

Koetse, Manya (2017, May 13). 'China's Belt and Road Propaganda Machine Running at Full Speed: An Overview'. *WatsonWeibo*. Retrieved from: <https://www.WatsonWeibo.com/chinas-belt-road-propaganda-machine-runs-full-speed-overview/> [3 October 2018]

Koetse, Manya (2017, November 15). 'Here's Xi the Cartoon – Online Animations Are China's New "Propaganda Posters"'. *WatsonWeibo*. Retrieved from: <https://www.WatsonWeibo.com/heres-xi-cartoon-online-animations-chinas-new-propaganda-posters/> [18 October 2018]

Koetse, Manya (2017, December 5). 'China's Central Commission for Discipline Inspection's New Online Campaign: "Anti-Corruption" Gifs & Video'. *WatsonWeibo*. Retrieved from: <https://www.WatsonWeibo.com/chinas-central-commission-discipline-inspections-new-online-campaign-anti-corruption-gifs-video/> [December 8, 2017]

Kress, Gunther & Van Leeuwen, Theo (2001). *Multimodal Discourse – The Modes and Media of Contemporary Communication*. London: Arnold

Kurlantzick, Joshua (2007). *Charm offensive: How China's soft power is transforming the world*. New Haven [etc.]: Yale University Press

Lai, Hongyi (2012). 'Introduction: the soft power concept and a rising China'. In: *China's soft power and international relations*. Ed. Lai, H. & Lu, Yi. London; New York: Routledge.

Landsberger, Stefan (2009). 'Harmony, Olympic Manners and Morals—Chinese Television and the “New Propaganda” of Public Service Advertising'. *European Journal of East Asian Studies*, 8(2), 331-355

Last Week Tonight (2018, June 17). 'Xi Jinping: Last Week Tonight with John Oliver (HBO)' [Video file] Retrieved from: <https://www.youtube.com/watch?v=OubM8bD9kck> [3 October 2018]

Lee, Kuan Yew (2011, 9 March). 'China's Growing Might and the Consequences'. *Forbes*. Retrieved from: <https://www.forbes.com/forbes/2011/0328/billionaires-11-current-events-lee-kuan-yew-china-consequences.html#6b8f3cf237fe> [24 April 2018]

Li, Mingjiang (2008). *Soft power in Chinese discourse: popularity and prospect*. (RSIS Working Paper, No. 165). Singapore: Nanyang Technological University

Li, Mingjiang (2009). 'Introduction: Soft power: Nurture Not Nature'. In: *Soft power China's emerging strategy in international politics*. Ed. Li, Mingjiang. Lanham: Lexington Books

Lu, Yiyi (2012). 'Challenges for China's international communication'. In: *China's soft power and international relations*. Ed. Lai, H. & Lu, Yi. London; New York: Routledge

Luqiu, Luwei. (2016). 'The Reappearance of the Cult of Personality in China'. *East Asia*, 33(4), 289-307

Ma, Damien & Thomas, Neil (2018, September 12). 'In Xi We Trust: How Propaganda Might Be Working in the New Era'. *Macro Polo*. Retrieved from: https://macropolo.org/committee_analyses/in-xi-we-trust/ [23 October 2018]

Mair, Victor (2015, October 27). 'The mysteries of 13.5'. *Language Log*. Retrieved from: <http://languagelog.ldc.upenn.edu/nll/?p=21906> [5 October 2018]

Müller-Markus, Christina (2016). 'One Belt, One Road: the Chinese Dream and its Impact on Europe'. *Barcelona Centre for International Affairs*. Retrieved from: https://www.cidob.org/en/publications/publication_series/notes_internacionales/n1_148_one_belt_one_road_el_sueno_chino_y_su_impacto_sobre_europa/one_belt_one_road_the_chinese_dream_and_its_impact_on_europe [9 October 2018]

Ng, Teddy (2014, 18 August). 'Xi Jinping calls for new style of media organisation'. *South China Morning Post*. Retrieved from: <https://www.scmp.com/news/china/article/1576351/xi-jinping-calls-new-style-media-organisation> [15 September 2018]

Ng, Yik-tung. Yeung, Mak. Yang, Fan & Mudie, Luisetta (2018, March 21). 'China's Central Propaganda Department Takes Over Regulation of All Media'. *Radio Free Asia*. Retrieved from: <https://www.rfa.org/english/news/china/china-propaganda-03212018140841.html> [18 October 2018]

Nye, Joseph S. (2004). *Soft power: The means to success in world politics*. New York: PublicAffairs

Nye, Joseph S. Wang, Jisi. Rosecrance, Richard & Gu, Guoliang (2009). 'Hard decisions on soft power opportunities and difficulties for Chinese soft power'. *Harvard International Review*, 31(2), 18-22

People's Daily (2014, January 1). 'Xi Jinping: Constructing a Socialist Cultural Great Power and Improving Cultural Soft Power'. *People's Daily*. Retrieved from: <http://cpc.people.com.cn/n/2014/0101/c64094-23995307.html> [11 December 2018]

Qinwen [辛闻] (2017, September 28). '中国网推出全新“中国号” 邀“百舸”捕捞最美中国故事 [China.com released a new “The China” to catch China's most beautiful stories]'. *China.com (中国网)*. Retrieved from: http://news.china.com.cn/txt/2017-09/28/content_41659787.htm [4 October 2018]

Ramo, Joshua Cooper (2007). *Brand China*. London: Foreign Policy Centre

Ramo, Joshua Cooper (2004). *The Beijing Consensus*. London: The Foreign Policy Centre

Rosen, Stanley. Fenton, Chris. Dong, Yifu. Roberts, Margaret E. Fu, King-Wa. Chung, Regina Wai-Man & Bandurski, David (2018, April 11) 'China's Communist Party Takes (Even More) Control of the Media'. *ChinaFile Conversation*. Retrieved from: <http://www.chinafile.com/conversation/chinas-communist-party-takes-even-more-control-of-media> [12 September 2018]

Schneider, Florian (2013, May 6). 'Getting the Hang of Discourse Theory'. *PoliticsEastAsia*. <http://www.politicseastasia.com/studying/getting-the-hang-of-discourse-theory/> [5 April 2018]

Schneider, Florian, (2013, 29 July). 'An Introduction to Visual Communication Analysis'. *PoliticsEastAsia*. <http://www.politicseastasia.com/studying/an-introduction-to-visual-communication-analysis/> [5 April 2018]

Schneider, Florian (2016). 'The cultural governance of mass media in contemporary China'. In: *Handbook of cultural and creative industries in China*. Ed. Michael Keane. Cheltenham; Northampton: Edward Elgar Publishing

Schoenhals, Michael (1992). *Doing things with words in Chinese politics: Five studies*. Berkeley: Institute of East Asian studies

SCMP Editorial (2018, April 7). 'Boao Forum for Asia the perfect occasion for Xi to announce major reforms'. *South China Morning Post (SCMP)* Retrieved from: <https://www.scmp.com/comment/insight-opinion/article/2140675/boao-forum-asia-perfect-occasion-xi-announce-major-reforms> [23 October 2018]

Shambaugh, David (2007). 'China's propaganda system: institutions, processes and efficacy'. *The China Journal*. 57, 25-58

Shambaugh, David (2013). *China goes global: the partial power*. Oxford, UK; New York: Oxford University Press

Shirk, Susan L. (2011). 'Chapter 10: Changing Media, Changing Foreign Policy'. In: *Changing media, changing China*. Ed: Shirk, Susan L. New York [etc.]: Oxford University Press

Stanway, David & Qiu, Stella (2018, June 21). 'China's Weibo blocks comedian John Oliver after Xi Jinping roasting'. *Reuters*. Retrieved from: <https://www.reuters.com/article/us-china-censorship/chinas-weibo-blocks-comedian-john-oliver-after-xi-jinping-roasting-idUSKBN1JH14P> [3 October 2018]

Statista (2018). 'Number of monthly active WeChat users from 2nd quarter 2011 to 2nd quarter 2018 (in millions)' *The Statistics Portal*. Retrieved from: <https://www.statista.com/statistics/255778/number-of-active-wechat-messenger-accounts/> [6 November 2018]

The Editors of Encyclopaedia Britannica (2018, 21 October). 'Al Jazeera'. *Encyclopaedia Britannica*. Retrieved from: <https://www.britannica.com/topic/Al-Jazeera> [27 November 2018]

The Guardian (2014, July 15). 'Lotus flower season in China reaches full bloom – in pictures'. *The Guardian*. Retrieved from: <https://www.theguardian.com/lifeandstyle/gallery/2014/jul/15/lotus-flower-china-full-bloom-in-pictures> [5 October 2018]

The State Council of the People's Republic of China (2015, March 30). 'Full text: Action plan on the Belt and Road'. *The State Council of the People's Republic of China*. Retrieved from: http://english.gov.cn/archive/publications/2015/03/30/content_281475080249035.htm [3 October 2018]

Tiezzi, Shannon (2017, May 16). 'What Did China Accomplish at the Belt and Road Forum?' *The Diplomat*. Retrieved from: <https://thediplomat.com/2017/05/what-did-china-accomplish-at-the-belt-and-road-forum/> [22 October 2018]

Tsolidis, Georgina. (2018). 'Historical Narratives of Sinophobia – Are these echoed in contemporary Australian debates about Chineseness?' *Citizenship and Globalisation Research Papers*. 2(1), 1-7

Unknown (2018, April 10). 'China draagt bij aan welvaart voor Azië en de rest van de wereld door het hosten van belangrijke evenementen'. *NRC*, p.8

Van Leeuwen, Theo & Jewitt, Carey (2012). *The Handbook of Visual Analysis: Visual Meaning: a Social Semiotic Approach*. SAGE publications

Varrall, Merriden (2017, May 17). 'What Did Chinese People Think of the Belt and Road Forum?' *The Diplomat*. Retrieved from: <https://thediplomat.com/2017/05/what-did-chinese-people-think-of-the-belt-and-road-forum/> [7 October 2018]

Wang, Jian (2011). 'Introduction: China's Search of Soft Power'. In: *Soft power in China: Public diplomacy through communication*. Ed. Wang, Jian. New York: Palgrave Macmillan

Wang, Yiwei (2008). 'Public Diplomacy and the Rise of Chinese Soft Power'. *The Annals of the American Academy of Political and Social Science*, 616(1), 257-273

Wang, Zheng (2013). 'The Chinese Dream: Concept and Context'. *Journal of Chinese Political Science*, 19(1), 1-13

Whiton, Christian (2014). *Smart Power between Diplomacy and War*. Dulles Potomac Books

Wiedenhof, Jeroen (2018). 'Week 3, leeshulp.' *Chinese kranten lezen*. Retrieved from: <https://www.wiedenhof.nl/ul/kr3-1819.htm#week03leeshulp> [23 October 2018]

Wu, Shiwen & Liu, Stephanie Na (2018). 'The politics of naming and ranking new media events in China'. *Communication and the Public*, 3(2), 81-96

Xinhua (2015, March 28) '习近平在博鳌亚洲论坛 2015 年年会上发表主旨演讲强调 [The keynote speech of Xi Jinping at the 2015 Annual Meeting of the Bo'ao Forum for Asia.]'. *Xinhua*. Retrieved from: http://www.xinhuanet.com/2018-09/07/c_1123393445.htm [7 October 2018]

Xinhua (2017, January 1). '2016, 习近平外交关键词人类命运共同体 [Xi Jinping's diplomatic keyword, "A community of shared future for mankind"]'. *Xinhua*. Retrieved from: http://www.xinhuanet.com/world/2017-01/06/c_129434584.htm [27 September 2018]

Xinhua (2017, November 11). 'Full text of Chinese President Xi's address at APEC CEO Summit'. Retrieved from: http://www.xinhuanet.com/english/2017-11/11/c_136743492.htm [11 October 2018]

Xinhua (2018, September 7) ‘精辟！五年来习近平这样论述“一带一路” [Brilliant! Discussions of Xi Jinping about the “One Belt One Road” from the last five years]’. *Xinhua*. Retrieved from: http://www.xinhuanet.com/2018-09/07/c_1123393445.htm [7 October 2018]

Youku, 复兴路上 [Fuxing Road]. Retrieved from: <http://i.youku.com/u/UMTMwNTY4MzQ4OA==/videos> [23 October 2018]

Appendix

Table 1: General information about the video clips

	<i>Shot protocol</i>	<i>Audience</i>	<i>Topic</i>	<i>Producer</i>	<i>Category</i>	<i>Publication date</i>
<i>Shisanwu</i>	1	Foreign	13th Five-Year Plan	Fuxing Road Studio	Music video Animated clip Promotional clip	2015-10-27
<i>The Belt & Road is how</i>	2	Foreign	BRI	Fuxing Road Studio	Music video Animated graphics Promotional clip	2017-05-10
<i>Belt and Road Bedtime Stories</i>	3	Foreign	BRI	<i>China Daily</i>	Promotional video	2017-05-07
<i>Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation</i>	4	Chinese	APEC meeting in 2017	CCTV	Animated clip Promotional clip	2017-11-14
<i>Let's go Belt and Road</i>	5	Chinese	BRI	Xinhua	Music video Animated clip Promotional clip	2017-05-13
<i>The world, what's going on?</i>	6	Chinese	G20 summit of 2016: 'A community of shared future for mankind'	Xinhua	Music video Animated clip	2017-05-11
<i>How leaders are made</i>	7	Both	Leadership in China, U.S. and U.K.	Fuxing Road Studio	Animation video	2013-10-14
<i>One Belt One Road: Prosperous Together</i>	8	Both	BRI	CCTV	Commercial video Promotional clip	2017-05-10

Table 2: Main topics retrieved from the shot protocols

	Chinese Dream and rejuvenation	BRI	Inclusivity and diversity	Xi Jinping	Future	History
<i>1. Shisanwu</i>			x	x	x	x
<i>2. The Belt & Road is how</i>		x	x		x	x
<i>3. Belt and Road Bedtime Stories</i>		x	x	x	x	x
<i>4. Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation</i>	x	x	x	x	x	x
<i>5. Let's go Belt and Road</i>	x	x	x	x	x	x
<i>6. The world, what's going on?</i>		x	x	x	x	x
<i>7. How leaders are made</i>	x			x		x
<i>8. One Belt One Road: Prosperous Together</i>		x	x		x	x

Shot protocol 1

Shisanwu 十三五 Song

Producer: Fuxing Road Studio

Publishers: Xinhua²⁰¹, 复兴路上 [Fuxing Road] on Youku, CGTN America on YouTube

Category: Music video, animated clip and promotional video

Language: English with English, but also Chinese subtitles

Targeted audience: Foreigners

Links:



*[Last update of links: 2018-12-11]

<https://www.youtube.com/watch?v=LhLrHCKMqyM&t=5s>




Published on: 2015-10-27 Views: 218,634 Publisher: CGTN America (144,831 subscribers)

http://v.youku.com/v_show/id_XMTM2OTkzMzM3Ng===.html





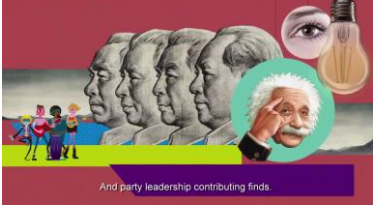
Published on: 2015-10-26 Views: Unknown Publisher 复兴路上 (1.1 万 = 11,000 followers)

No.	Image	Length (in sec)	Camera	Image Content	Acoustic	Spoken Text (Chinese)	Spoken Text (English)
1		0:00 – 0:04 4	Front	Text: China Now with rock person	Writing Plopping Zooving		
2		0:04 – 0:08 4	Front Zoom out to the right	- a Volkswagen van with the number 13.5 drives with four persons standing on it: 1: green face, wears glasses and stands on one leg	Guitars and drums		


²⁰¹ According to the following source, the *shisanwu* was first released by Xinhua News Agency: Huaxia, 2015, 'Who's behind the "Shisanwu" video and things you most want to know'





				<p>2: pink face, has a thunder shaped form on his head and plays guitar. He looks like David Bowie.²⁰²</p> <p>3: brown face, plays a djembe and wears a bandana</p> <p>4: a girl with a pink face and high heels that plays guitar</p> <p>- the background is pink and bubbly.</p>			
3		0:08 – 0:12 4	Front	<ul style="list-style-type: none"> - trees - a hand that carries the moon - a deer with large pink lips - 13.5 warning board - a wind-up toy - a plastic animal standing with the hands on the side 	Shisanwu Song		Hey, have you guys heard what's going on in China?
4		0:12 – 0:25 13	Front	<ul style="list-style-type: none"> - Xi Jinping waving hands - disco ball - thunder - cassette (13.5Plan & you wanna know what China... Best pay attention to the...) - old car with Mao in it - chess board - astronaut - board with 13.5 - clouds shift to the left 	Shisanwu Song		<p>President Xi Jinping's new style?</p> <p>Yes! And there is more.</p> <p>The 十三五 (shisanwu)!</p> <p>The what?</p> <p>China's 13th Five Year Plan!</p> <p>Yeah, the 十三五.</p>
5		0:25 – 0:33 8	Front Tilt up	<ul style="list-style-type: none"> - hill landscape - towers of Great Wall - four persons stand on top of the wall in same order - road board with 13.5 and an arrow to the right 	Shisanwu Song	Sounds of the board: plopping, twirling	<p>Every five years in China, man</p> <p>They make a new development plan</p> <p>The time has come for number 13.</p> <p>The 十三五</p> <p>That's what it means!</p>

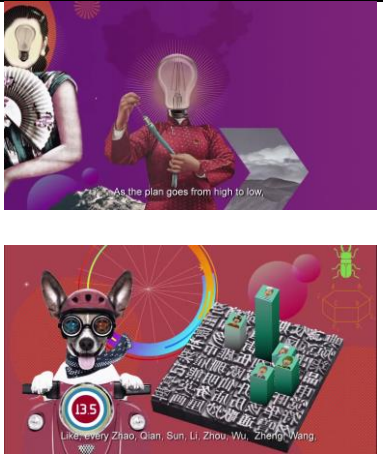


²⁰² Mair, 2015, 'The mysteries of 13.5'

6		0:33 – 0:37 4	Front	<ul style="list-style-type: none"> - the galaxy with a number of planets - a red fox - a green bear - a purple elephant - two hands pop in from the sides 	Shisanwu Song		It's a huge deal Like how huge? Huge!
7		0:37 – 0:41 4	Front	<ul style="list-style-type: none"> - the van with the four people stands on a folding rule - China's shape with five yellow stars popping up, one large and four small - a Chinese girl sits on the shoulders of a Chinese man, they smile. 	Shisanwu Song		Like, China huge? Yeah, China huge. Wow, that's really big!
8		0:41 – 0:50 9	Front Shift to the right	<ul style="list-style-type: none"> - four people stand on a great pink lotus - three planters with 'craft', 13.5 and a '?' on it - three hands stick out of the planters and raise fingers: 1, 3, 5 - squares on the background 	Shisanwu Song		If you wanna know what China's gonna do, Best pay attention to the 十三五! The 十三五! The 十三五! The 十三 what? The 十三五!
9		0:50 – 0:53 3	Front	<ul style="list-style-type: none"> - van with four people rides further - geometrical shaped grey figures on the background - Text cloud: But who makes all the plans? 	Shisanwu Song		But who makes all the plans?
10		0:53 – 0:57 4	Front Tilt down to the left	<ul style="list-style-type: none"> - four important people on a Chinese banknote: Zhu De, Liu Shaoqi, Zhou Enlai and Mao Zedong - Albert Einstein - eye - light bulb 	Shisanwu Song Pling 3x (of an idea)		There's government ministers and think tank minds And party leadership contributing finds

11		0:57 – 0:59 2	Front	<ul style="list-style-type: none"> - temple of heaven - nurse holding a 13.5 board - farmer - man in a suit - four soldiers on a row 	Shisanwu Song		There's doctors, bankers and farmers, too
12		0:59 – 1:01 2	Front	<ul style="list-style-type: none"> - a robot with poo on his head and holding two spoons with 13.5 on it - coloured circles behind it - green flat buildings on the background 	Shisanwu Song		And even engineers who deal with poo
13		1:01 – 1:06 5	Front	<ul style="list-style-type: none"> - paintings of the four people that are singing - deer - clouds 	Shisanwu Song		Eww... Umm, did I hear that right? Yeah. It's true! Chorus!
14		1:06 – 1:15 9	Front	<ul style="list-style-type: none"> - loudspeakers - LP with: Tom&Ben&Frank, 13.5, No Music No Life, rock person - face of a woman - Four people singing and playing instruments - numbers 1, 3, 5 and the 5 switches in a '?' 	Shisanwu Song Game sounds 'plingeling'		If you wanna know what China's gonna do, Best pay attention to the 十三五! The 十三五! The 十三五! The 十三 what? The 十三五!
15		1:15 – 1:18 3	Front	<ul style="list-style-type: none"> - van with people rides further - kid with flying equipment on his head - green soldiers with the text: ALLTHEPLAN - rocky mountains - text: But how do they make all the plans? 	Shisanwu Song		But how do they make all the plans? First there's research, views collected

16		1:18 – 1:32 14	Front Zooming out to the left	<ul style="list-style-type: none"> - lily flower leaves - rain drops down - water circles - four people on one leaf - then the thunder man pops up in the leaves 	Shisanwu Song Music stops at 01:27		Then discussions and views projected Reports get written and passed around Then there's actually more research, And more discussion... And more research... And more discussion... Like at every level!
17		1:32 – 1:41 9	Front	<ul style="list-style-type: none"> - lily flower leaves with on them: a thunder light flash, a tablet, a desktop and a typing machine - swan - more leaves and one large pink flower grow 	Plopping up Shifting sounds		Over and over! Like, through hundreds of rounds! It's... Okay! We got it! Hundreds of rounds Oh my god! Crazy, right? Okay! 1 2 3
18		1:41 – 1:50 9	Front	<ul style="list-style-type: none"> - rocket racer with kid in it - flowers - rocky mountains - clouds - 1 3 5 from banknotes twirling around - girl with guitar pops up and asks 'the shisan what?' 	Music starts again: Shisanwu Song		If you wanna know what China's gonna do, Best pay attention to the 十三五! The 十三五! The 十三五! The 十三 what? The 十三五!
19		1:50 – 1:52 2	Front Tilt up to the right	<ul style="list-style-type: none"> - four people standing - text: But it's not over yet! 	Shisanwu Song		But it's not over yet!

20		1:52 – 2:01 9	Front Shift to the right	<ul style="list-style-type: none"> - hand holding a light that connects with the map of China - Bird's nest - important architectural buildings in China: CCTV building, Shanghai tower, China Pavilion at Expo 2010 - coloured building - white tent - the desert - people dancing with Chinese fans 	Shisanwu Song		<p>When the plan comes out, the work's not done In fact, it's really just begun! Because every province, county, city, too, Have got to figure out what they're gonna do</p>
21		2:01 – 2:06 5	Front	<ul style="list-style-type: none"> - ping pong bat and ball - the four people standing below in another order, moving from left to right - text: That's a lot to do - numbers: 1 3 5 	Shisanwu Song		<p>Whoa! That's a lot to do! I know! Hey, what's it called again? The 十三五!</p>
22		2:06 – 2:15 9	Front	<ul style="list-style-type: none"> - purple hand holding flowers - yellow play duck with 13.5 on it - a large CCP logo with 135 in it - lips - desktop with CCTV on the screen - astronaut with the four people in his helmet - clouds, rounds and gear wheels - girl with glasses pops up in CCP emblem 	Shisanwu Song		<p>If you wanna know what China's gonna do, Best pay attention to the 十三五! The 十三五! The 十三五! The 十三 what? The 十三五!</p>
23		2:15 – 2:17 2	Front	<ul style="list-style-type: none"> - four people standing - text: Then the plans keep getting even better! 	Shisanwu Song		<p>Then the plans keep getting even better!</p>

24		2:17 – 2:35 19	Front Shift to the right Zoom out	<ul style="list-style-type: none"> - woman with van - person with something in the hands and a light bulb as head - two black-white persons on a bike with bulb head - pineapple - 13.5 sign - three light bulb head persons in mao-era jacket - bulb head person in yellow dress - green clock, pink flowers - bulb head person that plays electrical guitar - Dog on a motorcycle with the 13.5 logo on it - stamps of Chinese characters and persons on blocks popping out from these: soldier, marine, doctors - purple background, rocky mountains view 	Shisanwu Song Pling sounds Zooving sounds		<p>As the plan goes down from high to low, The government's experience continues to grow They have to work hard and deliberate Because a billion lives are all at stake! Like, every Zhao, Qian, Sun, Li, Zhou, Wu, Zheng, Wang, Feng, Chen, Chu, Wei, Jiang, Shen, and... Chorus!</p>
25		2:35 – 2:44 9	Zoom out Front Shift to the right	<ul style="list-style-type: none"> - four people standing on a dinosaur - television showing the last shot and then 135 - a rooster breast on top and a rooster head below - 135 plops out of the screen 	Shisanwu Song Pling when plopping		<p>If you wanna know what China's gonna do, Best pay attention to the 十三五! The 十三五! The 十三五! Everybody's talking about the 十三五</p>
26		2:44 – 2:52 6	Front Shift to the right	<ul style="list-style-type: none"> - television screen with the four persons on it telling something: first girl with glasses, thunderman, bandana man, thunderman, guitargirl, thunderman - trees on the background 	Shisanwu Song		<p>So that's it! That's it? Yeah, now it's time to get ready for the 14th Five Year Plan! What? Yeah, the 十四五! The 十四五 what?</p>



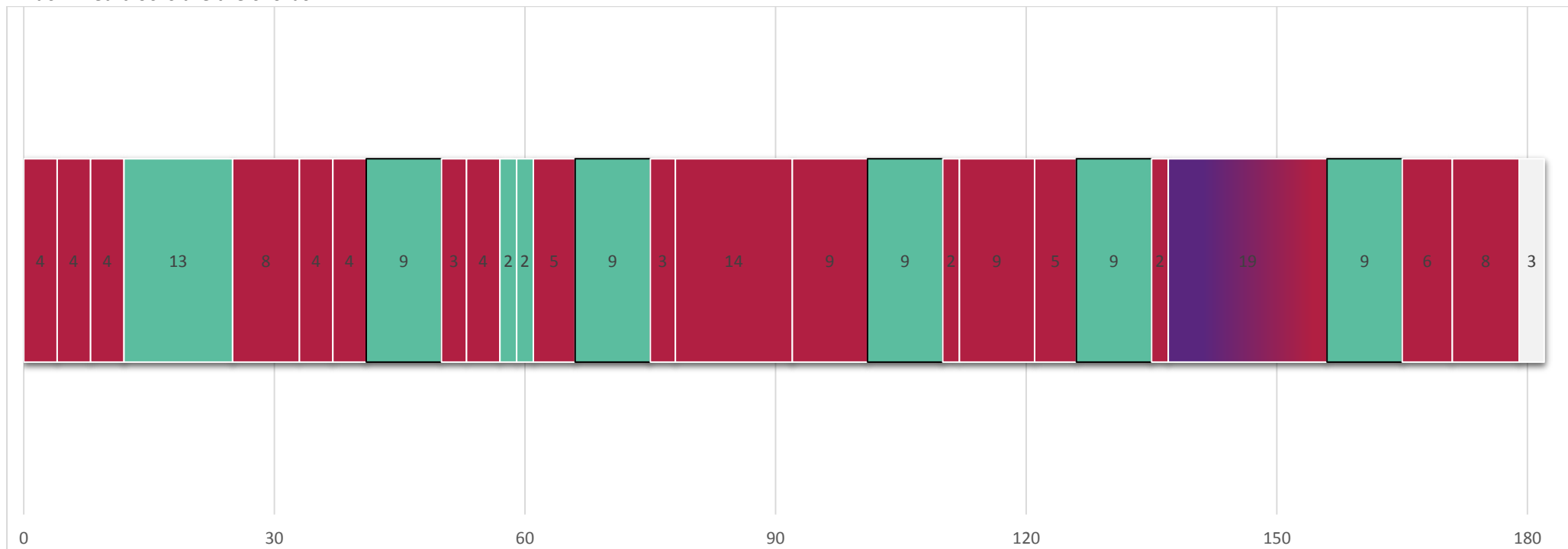
27		2:52 – 3:00 8	Front	- van with people drives to the right - text: China Now	Shisanwu Song ends Writing sounds		
28		3:00 – 3:03 3	Front	- white background with Chinese text: 复兴路上 工作室 [Fuxing Road Studio]			

Figure shot protocol 1.2:

According the video clip's time frame and background colour

**Black lined blocks are the chorus*



Shot Protocol 2

The Belt and Road is How

Producer: Fuxing Road Studio

Publishers: New China TV, CGTN, 新华香港 [XinhuaHK], CCTV, QQ 腾讯视频 [Tencent video]

Category: Music video with cartoon graphics and promotional clip

Language: English with English subtitles

Targeted audience: Foreigners

Links:

**[Last update of links: 2018-12-11]*

<https://www.youtube.com/watch?v=M0Ijc3PMNlg>

Published on: 2017-05-10 Views: 74,591 Publisher: New China TV (338,055 subscribers)

<https://www.youtube.com/watch?v=6KFBHBMAtXk>

Published on: 2017-05-10 Views: 13,502 Publisher: CGTN (555,724 subscribers)

<https://www.facebook.com/XinhuaHK/videos/1841476886173956/>


Published on: 2017-05-11 Views: 463 Publisher: 新华香港 [XinhuaHK] (252,354 followers on Facebook)





<http://tv.cntv.cn/video/C10361/055ed7d59ebed7ca2586c161f8c12ef0?spm=a2h0k.11417342.soresults.dtitle>






Published on: unknown Views: Unknown Publisher: CCTV

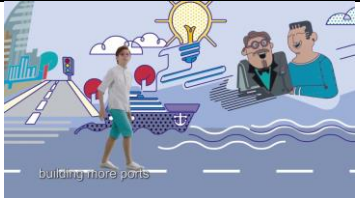


<https://v.qq.com/x/page/f0516yf7p3k.html?spm=a2h0k.11417342.soresults.dtitle>

Published on: 2017-12-10 Views: 560 Publisher: QQ 腾讯视频 [Tencent video]

No.	Image	Length (in sec)	Total shots	Camera	Image Content	Acoustic	Spoken Text (Chinese)	Spoken Text (English)
1		0:00 – 0:10	1	Front Zooming in	- Text: Performed by the children from participating nations of The Belt and Road Presented by Fuxing Road Studio	Guitar music Plopping Zooving		

					THE BELT AND ROAD IS HOW - Image: A red theatre curtain that moves to the sides			
2		0:10 – 0:15	3	Full shot Medium shot Full shot Tilt up	High speed train with 'The Belt and Road' on it and a container ship. An Asian looking girl standing in front of a road playing the ukulele.	Guitar music Zooving		The Belt connects the land The Road moves on the sea
3		0:15 – 0:20	2	Zoom out left-bottom Full shot Medium shot	A girl standing in front of important buildings, from left to right: Colosseum in Rome, Acropolis of Athens, Bulgarian Lion, Shanghai TV tower, Saint Basil's Cathedral in Moscow, the Petronas Twin Towers in Kuala Lumpur and the Egyptian pyramids. Also: sun, clouds and high flats	Guitar music Zooving		The promise that they hold Is joint prosperity
4		0:20 – 0:28	4	Close-up Zoom out Full shot Medium shot Zooming out Full shot	Rocks, that appear to be very small because an African and Asian looking boy jump from behind it. Background: Belt and Road. While they are walking on a road, one sees a church, soccer field, hospital, air balloon, clouds and trees	Guitar music > later drums come in		We're breaking barriers We're making history The world we're dreaming of Starts with you and me
5		0:28 – 0:43	5	Full shot Close-up of 2 girls Full shot Zoom-in to young girl Full shot	The two girls and two boys are dancing and singing with a younger Asian girl. They are all wearing white t-shirts. The background keeps changing in different colours and patterns	Guitar and drum music		The future is coming now Oh oh oh oh oh oh The Belt and Road is how Oh oh oh oh oh oh We will share the goodness now Oh oh oh oh oh oh

								The Belt and Road is how Oh oh oh oh oh oh
6		0:43 – 0:48	1	Medium shot Zoom out	A Caucasian boy is looking at an animated camel. Also: two air balloons, soccer ball, microphone, music notes trees and clouds	Guitar and drum music		When trade routes open up That's when the sharing starts
7		0:48 – 0:52	2	Zoom out	A white girl standing in a mail order company. She is surrounded by motorcycles, cars, medical equipment and computers. Two cars are riding around.	Guitar and drum music		Resources changing hands And shipping auto parts
8		0:52 – 0:57	2	Full shot Medium shot Shift to right-up	The same white girl stands hand in hand with an Arabic looking girl. Coloured hands come together at the background	Guitar and drum music		Ideas start to flow And friendships start to form
9		0:57 – 1:00	1	Medium shot Zooming in	A boy is talking with a smiley emoticon in his hand. Background: things come out of a magical head and wand; cars, musical notes, red cross, grain, cars, pencil.	Guitar and drum music		Then things impossible All become the norm
10		1:00 – 1:16	7	Full shot Medium shot Shift to right Full shot Medium shots (3x) Full shot	Five children we saw before are dancing and singing. The background is again changing colours in the same way.	Guitar and drum music		The future is coming now Oh oh oh oh oh oh The Belt and Road is how Oh oh oh oh oh oh We will share the goodness now Oh oh oh oh oh oh The Belt and Road is how Oh oh oh oh oh oh

11		1:16 - 1:31	9	<p>Camera is constantly moving to the right: Medium shot Full shot Close-up of girl Full shot Medium shot Full shot Mid shot Full shot Medium shot Zooming in</p>	<p>A white boy with glasses walks to the right along a road. At the back, children pop up and sing along with him. The following animated items appear: apples, cranes, a traffic light, a boat, a lamp, a man and woman chatting, a man and woman dancing, the euro and dollar sign, two hearts, the globe.</p>	Guitar and drum music in a rap form		<p>Products and goods are only a part From apples to cranes they're state of the art We're paving new roads Building more ports Finding new options with friends of all sorts It's a culture exchange We trade in our wealth We connect with our hearts It strengthens our health With our lines and our cables Diplomacy tables We'll share in a world of prosperity OH</p>
12		1:31 – 1:58	11	<p>Full shot Zooming in Medium shot Close-up Full shot Full shot high angle, bird's perspective Full shot Mid shot Medium shot (3x) Full shot</p>	<p>All kids we saw before in the clip are dancing and singing together and they all wear white t-shirts. Background is again changing colours and in the background the words 'THE BELT AND ROAD IS HOW' constantly come in.</p>	Guitar and drum music		<p>The future is coming now Oh oh oh oh oh oh The Belt and Road is how Oh oh oh oh oh oh We will share the goodness now Oh oh oh oh oh oh The Belt and Road is how Oh oh oh oh oh oh The Belt and Road is how The Belt and Road is how The Belt and Road is how</p>
13		1:58 – 2:04	1	Medium shot	Red theatre curtains with the text: 复兴路上 工作室 [Fuxing Road Studio]	Zooving		

Shot Protocol 3

Belt and Road Bedtime Stories

Producer: *China Daily*

Publisher: *China Daily* on YouTube

Category: Promotional video

Language: English with English and Chinese subtitles

Targeted audience: Foreigners

Links:

*[Last update of links: 2018-12-11]

<https://www.youtube.com/playlist?list=PLlejz8bbgEwT-rJkWNg7x8Bsm0GfG7Xns>


*Publication date and views will be listed per episode



Subscribers *China Daily* on YouTube: 5,442





Because this is a series of five episodes with a recap sequence at the beginning, I have summarized them below without this part.



China Daily 中国日报 is always in the right corner of the clip.

*F is the father, G is the little girl, Lily, W is a woman's voice




No.	Image	Length (in sec)	Total shots	Camera	Image Content	Acoustic	Spoken Text (English)	
		Episode 1: What's the Belt and Road Initiative?			Published on 2017-05-07	Views: 114,119		
1		0:00 – 0:16	9	Full shot Full shot Mid shot Close-up Medium shot Medium shot Close-up Mid shot Medium shot	A little girl, Lily reads a book about animals in her bed. Around her bed, we see air balloons, a monkey, cuddly toy and lamps. Her father comes in and says he goes to a forum in Beijing about the Belt and Road Initiative. We see a picture of father and daughter.	Cheery background music repeats in all episodes	F: Time for bed sweetie. G: OK Baba F: Now, Baba's going to be gone a few days this month, and I'll miss you! G: Why? F: I'm going to attend a forum in Beijing on the Belt and Road Initiative. G: What's that? F: OK.	



2		0:16 – 0:20	1	Full shot	A book opens up with images on it of a piggy bank, train, mountains, camel, boat and air plane in front of a sky full of stars. Then a yellow tape comes in with ‘一带一路睡前故事 Belt and Road bedtime Stories. 第一集 Episode 1’ on it. It is the introductory shot of every episode.		
3		0:20 – 0:37	13	Bird’s eye perspective Medium shot Full shot Close-up Full shot Medium shot Close-up Full shot Close-up Medium shot (3x) Full shot	While the father speaks about the BRI, a world map is shown. The name of the girl comes in on a yellow tape in Chinese and English: 京晶·尼尔森 Liliana Mei Nilsson. Lily has a cuddly toy of a camel. The father points from China to Europe with a pencil on the map. Then he grabs a wind-up toy camel and lets it roll from China to Europe. His name is also written on a yellow tape: 艾瑞克·尼尔森 Erik Nilsson.		F: Once upon a time, several routes led from China to Central Asia to Europe. It was called the Silk Road. People would put things on camels and cross the desert to trade with other people. G: Like countries sharing? F: Yeah!
4		0:35 – 0:55	11	Medium shot Full shot Close-up Full shot Close-up Full shot Medium shot Full shot Medium shot Full shot Medium shot	While the father talks about the ships travelling to Africa, he moves a wooden boat over the map from China to Africa.		F: And then later, ships traveled from China through Southeast Asia to Africa and they’d bring things back to China like giraffes. G: Is that how the Beijing zoo got giraffes? F: No. That was a long time ago. G: What’s that have to do with the forum?





5		0:55 – 1:17	13	Full shot Long shot Full shot Medium shot Full shot Medium shot Medium shot Full shot Close-up Full shot Close-up (3x)	The father starts talking about Xi Jinping's idea. The map still lays in front of them. In one shot, an elephant painting hangs on the wall. The father makes hand gestures to emphasize what he is saying. In the end, the father puts buildings made of Lego on the world map.		F: Well, a few years ago, China's president Xi Jinping proposed making new routes like the old routes. But even bigger. It's called the Belt and Road Initiative. More stuff can move around the world more easily and people can travel more easily and build things countries need. G: That's good, Baba!
6		1:17 – 1:33	7	Medium shot Full shot Close-up Full shot Medium shot Full shot Close-up	Father and daughter still sit on the bed, with the map in front of them, but now the Lego buildings are on it.		This forum is a chance to tell the world about the Belt and Road, like I'm telling you. Lots of countries' leaders will be there. They'll talk, and we'll learn more about its future. G: About how the countries use camels to carry stuff? F: No.
7		1:33 – 1:46	9	Close-up Medium shot Mid shot Full shot Close-up (3x) Medium shot Close-up	The father puts more stuff onto the map like puppets of a firefighter and a nurse, a train and cars		F: They're building new things like highways and railways, and airports, and even pipelines and internet cables. G: So, it's just about moving stuff around? F: That's a big part of it. But there's a lot more. G: What else?
8		1:46 – 1:56	7	Full shot Close-up Full shot Close-up Long shot Close-up Medium shot	Father and daughter give each other a kiss. We see the elephant painting and in the back, the father tucks Lily in. Then someone turns off the light switch. Animated purple curtains come in and one sees that it is a production of <i>China Daily</i> .		F: I'll tell you tomorrow sweetie, OK? It's time for you to go to sleep. Love you. G: Good night!
Episode 2: The Belt and Road belongs to the world Published on 2017-05-08 Views: 74,106							


9	 <p>陆画得真棒 Oh that's a great picture!</p>	0:23 – 0:37	11	<p>Full shot Mid shot Close-up Full shot Close-up Bird's eye perspective mid shot Bird's eye perspective Close-up Full shot Medium shot Full shot</p>	<p>Lily is drawing on her bed. In one shot, one sees it is a train. The father comes sitting next to her. Their names come in again on a yellow tape: 京晶·尼尔森 Liliana Mei Nilsson 艾瑞克·尼尔森 Erik Nilsson.</p>		<p>F: Hey Lily, time for bed! Oh that's a great picture! G: You said the Belt and Road wasn't just about moving stuff from country to country. What do you mean? F: OK I'll tell you</p>
10	 <p>它还是关于人与合作的 It's also about people and cooperation.</p>	0:37 – 1:03	13	<p>Bird's eye perspective mid shot Close-up Full shot Bird's eye perspective mid shot Close-up Bird's eye perspective mid shot Full shot Bird's eye perspective close-up Close-up Medium shot Close-up Close-up Full shot</p>	<p>The father is still talking to Lily. He now pulls away the little puppets and other items and shuffles small wooden blocks and coins over the world map. One shot is a red cuddly toy of the Beijing Olympics of 2008 (Huanhuan).</p>		<p>F: It's not just about roads, and rails and airports to move stuff. It's also about people and cooperation. G: What kind of cooperation? F: Lots of kinds. Countries make deals about buying and selling things. And they visit each other's countries and even go to each other's schools. G: Like how I'm American and I go to school in Beijing? F: A lot like that.</p>

11		1:03 – 1:26	12	Medium shot Close-up Full shot Close-up Full shot Close-up Full shot Long shot Close-up Full shot Close-up Close-up	Father and daughter are still talking with each other. The elephant painting. At the moment the father says that 'any country can join', he looks right into the camera.		F: But the United States hasn't joined the initiative. G: Is that because it's too far away? F: Actually, any country can join, anywhere. G: How? F: They make agreements with China and the other countries. G: But it's a Chinese initiative, right? F: It's China's idea. But it belongs to the world.
12		1:26 – 1:37	7	Full shot Close-up Full shot Close-up Full shot Medium shot Medium shot	The father cuddles Lily good night. In the last shot, Lily sleeps and the father switches off the lights.		G: What do you mean? F: Look, sweetie, it's time for you to get to sleep. I'll tell you tomorrow. OK? G: OK.
Episode 3: The Belt and Road Initiative and Globalization Published on 2017-05-10 Views: 71,188							
13		0:28 – 0:34	5	Mid shot Mid shot Mid shot Medium shot Full shot	The father comes in with a box in his hand and puts a low table on top of the bed.		F: Hey Lily, do you wanna continue our story? G: OK.
14		0:34 – 0:55		Close-up Full shot Close-up Mid shot Full shot Close-up Full shot Close-up Full shot	The father is drawing a circle and then it appears to be a draft of the world. Lily is colouring it.		F: The Belt and Road is China's idea. But lots of countries have joined because it helps everyone. You want to color this? G: How many countries? F: Over a 100 support it. And they've signed 50 agreements. G: That's a lot of countries. F: Yes. And they want to increase globalization G: Globalization... what's that?

15		0:55 – 1:32	18	Mid shot shift to right (accident?) Medium shot Close-up Medium shot Full shot Medium shot Medium shot Medium shot Full shot Medium shot Close-up Medium shot Medium shot Close-up Full shot Medium shot Medium shot Close-up	Father and daughter are still drawing. The father adds four people standing hand in hand on top of the world in two shots. A shot of the picture of father and daughter. Then Lily is colouring the four people on the globe as well.		F: That's where people from different parts of the world cooperate more. They buy and sell things to each other. And they visit and even live in each other's countries. G: Like we live in China? F: Exactly. Globalization is why you were born here. G: But why does globalization happen? F: It's good for people. We lead happier lives when we cooperate. That's why countries want to join the Belt and Road. And that's why they are holding a forum in Beijing so more people can understand it. G: I see. So the countries on the ancient roads want to join. F: Yes, but not just them. G: Who else?
16		1:32 – 1:44		Full shot Close-up Full shot Close-up Full shot Medium shot Close-up	Lily finishes her drawing. There is a large crying emoticon pillow in the back. They are giving each other a high-five. We see the result of the drawing of the world and the sleeping Lily behind it in one shot and the light switches off again.		F: OK, kiddo, it's late. I'll tell you tomorrow, OK? G: OK, Baba, I'm finished.
Episode 4: Who can join the Belt and Road Initiative? Published on: 2017-05-10 Views: 118,778							
17		0:30 – 0:43	9	Full shot Close-up Full shot Close-up Full shot Close-up Full shot	The father is playing a ukulele and the child holds a cuddly toy of a pig. Their names pop in again.		F: Time for bed, kiddo. G: Story time! F: Ah, yes.

				Close-up Full shot			
18		0:43 – 1:21	23	Close-up Full shot Close-up Full shot Close-up Full shot Close-up Full shot Close-up (3x) Full shot Close-up (5x) Full shot Close-up Full shot Close-up Full shot Close-up	The father grabs a globe and shows the routes of the old Silk Road: 1. He points his finger from China towards Turkey. 2. He points his finger from China via India to Africa. All the names on the globe are in Chinese. Then the father puts stickers of the flags of the following countries on the globe: U.K., Switzerland, New Zealand, Argentina and Chile. The father hands over the globe to Lily.		F: So, you see, the ancient land route went from here to here. And the ancient sea route went from here to here. But you see countries like the U.K., and Switzerland and New Zealand, and Argentina and Chile are part of the new initiative. People on this side of the planet didn't even know that the other side existed back during the ancient Silk road. G: Wauw! So, it really is globalization. Like, all around the world.
19		1:21 – 1:52	19	Full shot Close-up Close-up Full shot Close-up Full shot Close-up (3x) Full shot Close-up Full shot Close-up (3x) Full shot Close-up Full shot Close-up Medium shot	Lily is still holding the globe. Her father again makes hand gestures to emphasize his story. In one shot, the globe is shown. In the end, the father tucks her in and kisses her goodnight.		F: Yes. But you know, some countries are moving away from globalization. So, the Belt and Road is an opportunity to move globalization forward. Especially since a lot of it is about building infrastructure. G: You mean like cars and planes and trains and stuff? F: Yes G: But where do they get the money to build all that? F: That's a good question. And a big one. And I'll tell you tomorrow. OK? G: OK!

20		0:22 – 0:33	7	Mid shot (3x) Medium shot Close-up Close-up Medium shot	The father walks into the bedroom with a piggy bank and talks with Lily who lays on the bed.		F: Hey Lily! So do you remember your question last night about how they'll pay for the Belt and Road? G: Yes! F: So, it's kind of like your piggy bank. G: How? F: OK.
21		0:33 – 0:45	10	Full shot Medium shot Full shot Medium shot Full shot Medium shot Full shot Medium shot Close-up Close-up	First, the father holds the piggy bank, then he throws money onto the bed. One can see Chinese yuan, but also one old coin with a squared hole in it.	Jingling coins	F: Who puts money in your piggy bank? G: Me! F: Who takes it out? G: Me! F: Anybody else? G: No! F: Right. But this is a bank where a lot of countries can put money in and take it out. G: But how do they get more money?
22		0:45 – 1:07	14	Medium shot (9x) Full shot Close-up Close-up Medium shot Medium shot	Lily gets a little bit distracted. The father puts the money in the piggy bank.		F: The things they build and cooperation makes more. So, you have a piggy bank. The Belt and Road Initiative has created a big bank that everyone can put in and take out of. The money inside becomes more because they build new things that help all the countries make more money to share. G: That's a good idea!
23		1:07 – 1:26	12	Medium shot Medium shot 2 frames Close-up Full shot Medium shot Close-up Medium shot Close-up Full shot	Different shots pop up of the previous episodes: world map, globe and drawing of the four people standing hand in hand on top of the world, father and daughter drawing. The picture of father and daughter comes in again. A woman's voice speaks to them and Lily turns around.		F: It is. But we have to let the world know why. That's why Baba is going to this forum. G: I hope other people understand, like me. F: So do I. I really do. We'll spend extra time together after the forum, OK? G: Yaaay! W: Lights out you two!

				Close-up			
24		1:26 – 1:37	1	Full shot	An animation of Lily in clothes of a princess, then an animated image of the father comes in and he is wearing a prince costume. The purple curtains come in again and one sees that it is a production of the <i>China Daily</i> .	G: Will you tell me stories about the Belt and Road after the forum Baba? F: Of course.	

Shot Protocol 4

习近平为亚太合作共赢描绘心前景 (Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation)

Producer: CCTV 央视网

Publisher: QQ 腾讯视频 [Tencent video]

Category: Animation and promotion video

Language: Chinese with Chinese subtitles

Targeted audience: Chinese speaking audience

Links:



**[Last update of links: 2018-12-11]*





<https://v.qq.com/x/cover/vgu6pevatrsivc6/a0504otjziq.html>

Published on: 2017-11-14

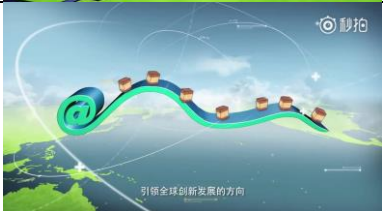
Views: 860,000,000

Publisher: QQ 腾讯视频 [Tencent video]

No.	Image	Length (in sec)	Camera	Image Content	Acoustic	Spoken Text (Chinese)	English translation
1		0:00 – 0:04	Full shot	A rising sun	Melodramatic music		
2		0:04 – 0:08	Full Shot Zooming out	Great Wall of China	Melodramatic music		

3		0:08 – 0:26	<p>Medium shot Zooming out Full shot Zooming in to the swan Medium shot Zooming out to full shot</p>	<p>Pagode in front of hills (Hangzhou) A swan flies by and the camera follows it.</p> <p>A red ship with a group of swans flying above it.</p>	<p>Melodramatic music Cackling sound of an animal</p>		
4		0:26 – 0:36	<p>Full shot Tilt down</p>	<p>The swans are flying towards a skyline with a beach, sea, ships and buildings. The swans turn into a text which says 'APEC Vietnam 2017'.</p>	<p>Melodramatic music</p>	<p>很高兴来到岷港，岷港确实是一个美丽的地方。</p>	<p>[I am] very happy to come to Danang, Danang really is a beautiful place.</p>
5		0:36 – 0:55	<p>Mid shot Zooming out Full shot</p>	<p>Animated cartoon of Xi Jinping standing behind microphones. People in suits are listening. Background text: 'H.E. XI JINPING President of the People's Republic of China' and 'APEC CEO SUMMIT'.</p>	<p>Melodramatic music</p>	<p>中国的发展是一个历史进程。</p> <p>上一个月，中国共产党第十九次全国代表大会在北京召开。</p> <p>大会聚焦人民对美好生活的向往。</p>	<p>China's development is an evolving historical process.</p> <p>Last month, the 19th National Congress of the Communist Party of China was convened in Beijing.</p> <p>The Congress focused on the people's desire for a better life.</p>
6		0:55 – 1:07	<p>Medium shot Zooming out Full shot</p>	<p>A red flag with the text 新时代 [New era], which stands on a red ship with the text 中国号 [The China].</p>	<p>Melodramatic music Wind</p>	<p>制定了新时代中国特色社会主义的行动纲领和发展蓝图。</p>	<p>[The Congress] formulated a socialist action plan and a development blueprint with Chinese</p>

				Xi Jinping stands behind microphones and in front of the communist flag.			characteristics for the New Era. Under the leadership of the Communist Party of China, the Chinese people will embark on a new journey.
7		1:07 – 1:52	Full shot Shift to the right Zooming out Zooming in to flag	A ship with APEC on it sails on a rough sea. It is dark and there is thunder and lightning. Different Chinese texts appear and get burned down: - 恐怖主义 <i>kongbu zhuyi</i> [terrorism] - 保护主义 <i>baohu zhuyi</i> [protectionism] - 自然灾害 <i>ziranzaikai</i> [natural calamities] - 粮食安全 <i>liangshi anquan</i> [food security] A lighthouse standing on an island in the sea with the Chinese flag on top.	Melodramatic music changes, sounds more serious Thunder	当今世界充满挑战，前面的道路不会平坦。 但我们不会放弃理想追求。 我们必须顺应大势，勇于担当，共同开辟亚太发展繁荣的光明未来。	Today's world is full of challenges and the road ahead will not be smooth. But we will not give up on [our] dream goals. We must comply with the trend of times, live up to our responsibility and work together to deliver a bright future of development and prosperity for the Asia-Pacific.
8		1:52 – 2:01	Mid shot Zooming out Full shot	Xi Jinping is standing in the middle of the other twenty important political leaders that are member of APEC. Text in front: APEC VIETNAM 2017 DANANG, 11 NOVEMBER.	Melodramatic music continues	亚太的和平、稳定、繁荣属于全体亚太人民。 亚太的未来要靠亚太人民携手创造。	Peace, stability and prosperity in the Asia-Pacific belongs to all the Asia-Pacific people. The future for the Asia-Pacific depends on the creation of collaboration between the people in the Asia-Pacific.

9		2:01 – 2:09	Medium shot Zooming out	Xi Jinping sits at a table. There is a name placard with 'PEOPLE'S REPUBLIC OF CHINA', a bottle of water and in the background one sees: THE 25 th APEC ECONOMIC LEADER' S MEETING. DA NANG, VIET NAM, 11 NOVEMBER 2017.	Melodramatic music	“口言之，身必行之” 中国深知自身肩负的责任。	“A commitment once made, should be delivered” China knows fully well its responsibility.
10		2:09 – 2:16	Medium shot Zooming in Full shot	Doors open to the world (the APEC area) with the following text in the clouds: 开放型亚太经济 <i>kaifangxing yatai jingji</i> [open up the Asia-Pacific economy].	Melodramatic music Doors opening		
11		2:16 – 2:25	Full shot Shift to right-bottom	A containership departing from China with the text 亚太自由贸易区 <i>yatai ziyou maoyiqu</i> [Asia-Pacific free trade area].	Melodramatic music	建成亚太自由贸易区是亚太工商界多年的梦想。	The building of a free trade area of the Asia-Pacific (FTAAP) is the long-cherished dream of the business community in our region.
12		2:25 – 2:27	Full shot Shift to right-up	An airplane flies through the sky.	Melodramatic music Airplane sound	我们应该行动起来，	We should get into action,
13		2:27 – 2:32	Full shot	A high-speed train with the text 复兴号 <i>fuxinghao</i> [The Rejuvenation] rides along the rails.	Melodramatic music	全面深入落实北京路线图，	fully implement the Beijing Roadmap,
14		2:32 – 2:40	Medium shot Full shot	When someone touches a cellphone, one sees the @ sign (@) out of which boxes flow above the Asia-Pacific world, which represents e-commerce.	Melodramatic music Digital bleeps	深化互联网和数字经济合作，引领全球创新发展的方向。	deepen cooperation on the internet and digital economy and strive to be a global leader of innovative growth.

15		2:40 – 2:45	Zooming out Long shot Zooming in	The Asia Pacific world under the clouds, planes, ships and digital numbers.	Melodramatic music Airplane sound	建立全方位、多层次、复合型的亚太互联互通网络。	[We have] to build a comprehensive, all-round and multi-tiered Asia-Pacific connectivity network.
16		2:45 – 2:54	Close-up Zooming out Long shot	-Two Chinese words: 政策 <i>zhengce</i> (policy) 沟通 <i>goutong</i> [to link up/communicate] -Train: 设施联通 <i>sheshi liantong</i> [to link up facilities] -Ship: 贸易畅通 <i>maoyi changtong</i> [unblocked trade] -Airplane: C919 (constructed by a Chinese company) -AIIB: 资金融通 <i>zijin rongtong</i> [circulate the capital] -Heart-form tree: 民心相同 <i>minxin xiangtong</i> [interlink the common aspirations of the people] -Background: camels, the desert, the sea and a ship.	Melodramatic music	深入推进“一带一路”建设，增添共同发展新动力。	The launch of the Belt and Road Initiative will increase our common development and new power.
17		2:54 – 3:07	Full shot	A globe of grass turns to the right and Xi Jinping shakes hands with the leader of the Vietnamese Communist party Nguyễn Phú Trọng. A group of people stands hand-in-hand and in the air fly two air balloons and several swans.	Melodramatic music Zooving Cackling sound of an animal	建立紧密的伙伴关系 构建人类命运共同体	[we want] to forge closer partnerships and build a community with human fate
18		3:07 – 3:19	Full shot Zooming in Turning to the left Zooming out	A large ship with a Chinese flag on top sails towards the sun. A total of twenty boats sail and one white swan above them.	Melodramatic music Cackling sound of an animal	让我们脚踏实地推进合作，扎扎实实采取行动，共同建设亚太更加美好的明天！	[This] allows us to continue a firmly cooperation, with a solid action plan and together provide a

			Bird's eye perspective long shot				brighter future for the Asia-Pacific.
19		3:19 – 3:24		Fireworks and the text: 习近平为亚太合作共赢描绘新前景 [Xi Jinping describes a perspective of win-win cooperation for Asia-Pacific cooperation].	Fireworks		
20		3:24 – 3:27		Text: CCTV.com 央视网微视频工作室 [China Central Television Video Department]	CCTV sound		

Figure shot protocol 4.1



Shot protocol 5

Let's go Belt and Road 一带一路 世界合奏

Producer: Xinhua News

Publishers: 腾讯视频 [Tencent video], Xinhua

Category: Animation video, music video and promotional video

Language: Mostly Chinese with short parts in English

Targeted audience: Chinese (and foreigners)

Links:

**[Last update of links: 2018-12-11]*

http://www.xinhuanet.com/2017-05/13/c_129603950.htm

Published on 2017-05-13 Views: Unknown Publisher: Xinhua

<https://v.qq.com/x/cover/zq05wdua2ix1t8x/z0502806tjw.html>


Published on 2017-05-13 Views: 4512.6 万 = 45,126,000 of the album: “一带一路”上的中国故事” (Chinese stories of One Belt One Road)

Publisher: QQ 腾讯视频 [Tencent video]

<https://www.youtube.com/watch?v=MkjMqIDsFFg>



Published on 2017-05-14 Views: 308 Publisher: Vedio Nice


**Everything in is spoken by Xi Jinping*


No.	Image	Length (in sec)	Camera	Image Content	Acoustic	Spoken Text (Chinese)	Spoken Text (English translation)
1		0:00 – 0:08		A sun. In front of it appear seven cartoon images and one picture of a girl. Text: 一带一路 世界合奏 <i>yidai yilu shijie hezou</i> (One Belt One Road, the world performs together), Let's go Belt and Road.	Traditional Chinese music		

2		0:08 – 0:18	Full shot, zooming in	First, one sees a yellow/orange waterfall and then the camera zooms in to a snowy mountain chain.	Traditional Chinese music A woman sings with a high voice	苍茫黄河水， 巍巍祁连山。	The vast water in the Yellow river, The towering mountains of Qilian (in Qinhai).
3		0:18 – 0:23	Full shot, zooming in	A desert with a camel caravan walking to a Chinese city wall. Two birds, a sailing ship and the Colosseum in Rome.	Traditional Chinese music A woman sings with a high voice	穿越万里通罗马，	Crossing thousands of miles to get to Rome,
4		0:23 – 0:43	Long shot, zooming in Medium shot Shift to the left Medium shot Shift to right Close up Zooming out	A woman in a red dress (looks like traditional Chinese paper-cutting) stands on a platform in the water, left to a pagoda. A man joins the woman on the platform and speaks with her about Beijing opera, B&R and R&B.	Traditional Chinese music A woman sings with a high voice Music changes to a song	东西文明共翩跹。 M: 你在唱京剧吗? W: 我在唱 B&R M: B&R 我只知道 R&B, It's new. W: Well it's both new and old 你听我说。	the civilizations of East and West dance lively together. M: Are you singing Beijing Opera? W: I am singing B&R M: B&R? I only know R&B W: Well it's both new and old, listen to me.
5		0:43 – 0:55	Full shot Shift to left Zooming out	A man walks in front of this woman who now wears a white dress on a horse on the city walls of Xi'an (长安 <i>Chang'an</i> is written in Chinese under a lantern). They walk through the city gates into the desert. One sees the city Dunhuang in the background.	Song	两千多年前， 张骞从长安出发。 穿过西域的戈壁， 顶着边塞的风沙。 他带着和平使命， 种下友谊之花。 一条神奇的丝路， 文明交流 start.	2000 years ago, Zhang Qian started from Chang'an. He past the desert in the 'Western regions', with a sandstorm ahead. He brought the mission of peace, and planted flowers of friendship. [It was] one magical Silk Road, and communications



							between civilizations started.
6		0:55 – 1:11	Full shot Zooming in Shift to left Zooming in Mid shot	A shot of a sea with boats appears. In the harbour, the woman is still riding on her horse and another horse and carriage ride by. Stuff on the carriage is put on the boat, like a porcelain pot, tea (茶 <i>cha</i>) and silk. Four people in the boat sail along; the woman and three men.	Song	泉州南京宁波广州， 古老的港口。 行栈林立车马如流， 宝船一艘艘。 茶叶瓷器和丝绸， 风靡亚非欧。 四海八荒好兄弟， come on，世界携起手。	Quanzhou, Nanjing, Ningbo, Guangzhou, [are] the ancient harbors. Horses and carriages ride around in the store house in great numbers, and the precious ships lay in line. Tealeaves, porcelain and silk, [were] popular in Asia, Africa and Europe. Brothers from the four seas and eight directions (idiom that means ‘all people in the world’), come on, take the world in your hands.
7		1:11 – 1:51	Full shot	The R&B man, the woman in the white dress and a man in a suit are waving their hands in front of a background that moves to the right. Several buildings are shown: the Bell Tower in Xi'an, a red temple, a Thai-style temple, Dunhuang, Egyptian pyramids, the Burj al Arab in Dubai, the Maldives and a Renaissance style European building.	Song	一带一路，这不是中国的独奏， 一带一路，这是世界的合奏。 It's the Belt and Road. It's new and old. It is beneficial. To both me and you. 一带一路，这不是中国的独奏， 一带一路，这是世界的合奏。 It's the Belt and Road. It's new and	One Belt One Road, it is not only China that plays a role, One Belt One Road, this is the performance of the whole world together. One Belt One Road, it is not only China that plays a role, One Belt One Road, this is the performance of the whole world together.

						old. It is beneficial. To both me and you	
8		1:51 – 2:17	Full shot, Zooming in at the end	Someone writes B&R on a world map, different countries are highlighted on it on two routes: 1. The Netherlands with a windmill, Greece with the Acropolis, Tanzania with a giraffe, India with a lion and a lighthouse, Kuala Lumpur with the Petronas Towers, a pagoda and a woman. 2. Moscow with the Saint Basils Cathedral, Istanbul and Xi'an.	The music stops and a woman starts talking in English. There is a dreamy background music.	<i>Subtitled</i> (“B&R”是“一带一路”倡议的缩写。 “一带一路”倡议是国家主席习近平在2013年提出的，包括“丝绸之路经济带”和“21世纪海上丝绸之路”。)	B&R is the acronym used for the Belt and Road Initiative which was proposed by Chinese President Xi Jinping in 2013. It includes the Silk Road Economic Belt and the 21st Century Maritime Silk Road.
9		2:17 – 2:40	Full shot Shift to the right Full shot Shift to right Tilt up	Six people are standing at a city wall, among whom the lady in the white dress. A train (中欧班列 <i>Zhongou banlie</i> [Trans-Eurasia logistics]) passes by and rides through cities with high towers. The woman in the white dress stands in front of a hospital and the AIIB. A camel passes by and she rides further on it with a cellphone in her hand along industrial places and important architectural buildings, such as the Petronas Towers in Kuala Lumpur and Aya Sophia. All the people standing send hearts to her. In the end, an air balloon flies up with her in it.	Music continues	汉唐宋元明， 沧海已桑田。 班列巨轮经济走廊， 古道换新颜。 丝路基金亚投行， 金融有支点。 绿色和平智力健康， 最美风景线。	Han, Tang, Song, Yuan, Ming (dynasties), the azure seas and mulberry tree fields. [The Trans-Eurasia logistics company] is the great wheel of economy, the old road makes place for a new face. The Silk Road is funded by the AIIB (Asian Infrastructure Investment Bank), banking has strong points. Environment, peace, intelligence and health, is the most beautiful scenery

						<p>一百多个小伙伴，点赞朋友圈。</p> <p>贸易能源人文交流，互通方方面面。</p> <p>共商共建共分享，构建命运共同体。</p> <p>一起建设新丝路，让梦想都实现。</p>	<p>More than 100 partners, like the friend group</p> <p>Trade, energy and cultural exchange, [we] have to intercommunicate at all different aspects.</p> <p>Discussing, cooperating, and sharing together, will construct a community of a shared future.</p> <p>Constructing a new Silk Road together, will make all our dreams come true!</p>
10		2:40 – 3:21	Full shot, background shifts to the left	The woman in the white dress again dances together with six other people in front of famous architectural buildings: the Temple of Heaven in Beijing, a Red pagoda, the Beihai tower in Beijing, a Renaissance style building, a Thai style temple, the Taj Mahal in India, a mosque with half-moons on top and a church with crosses.	Song	<p>一带一路，这不是中国的独奏，一带一路，这是世界的合奏。 It's the Belt and Road. It's new and old. It is beneficial. To both me and you.</p> <p>一带一路，这不是中国的独奏，一带一路，这是世界的合奏。 It's the Belt and Road. It's new and old. It is beneficial. To both me and you</p>	<p>One Belt One Road, it is not only China that plays a role, One Belt One Road, this is the performance of the whole world together.</p> <p>One Belt One Road, it is not only China that plays a role, One Belt One Road, this is the performance of the whole world together.</p>

11		3:21 – 3:58	Long shot Zooming out	<p>The woman in the white dress walks along a road with different kinds of people behind her and famous buildings next to them: the Taj Mahal in India, the Sphinx of Gizeh, the History Museum at the Red Square in Moscow and the colosseum in Rome.</p> <p>Then a film role comes in with different small clips on it while Xi Jinping is talking: air balloons, a group of people that put their thumbs up, an Islamic woman that takes a selfie, a nurse that looks at a child, four people watching at an Eastern carpet, an industrial company, a camel caravan and two African people standing in front of a train.</p>	Song slows down and stops when Xi Jinping starts talking. There is a dreamy background music.	<p>开放合作和谐包容 Let's go Belt and Road</p> <p>互学互鉴互利共赢 Let's go Belt and Road</p> <p>中国倡议世界贡献 Let's go Belt and Road</p> <p>百花齐放阳光大道 Let's go Belt and Road</p> <p>Xi:“一带一路”建设秉持的是共商、共建、共享原则，</p> <p>不是封闭的，而是开放包容的；</p> <p>不是中国一家的独奏，而是沿线国家的合唱。²⁰³</p>	<p>Open-mindedness, cooperation, harmony and inclusivity.</p> <p>Mutual learning, reflecting, benefiting and profiting.</p> <p>China initiates and the world contributes.</p> <p>A hundreds flowers bloom and the sun shines on the main street.</p> <p>Xi: the principles of constructing and upholding the 'One Belt One Road' are discussing, building and sharing together,</p> <p>it is not closed, but open and inclusive;</p> <p>it is not only China that plays a role, but all the countries along the line sing together.</p>
----	--	-------------	--------------------------	---	---	---	---

²⁰³ Xinhua, 2015, 习近平在博鳌亚洲论坛 2015 年年会上发表主旨演讲强调

12		3:58 – 4:41	Total of 12 shots	The woman that sings the song comes in. Other people are singing together with her in a music studio.	Song comes back but sounds electronical. Multiple voices come in.	<p>一带一路，这不是中国的独奏， 一带一路，这是世界的合奏。 It's the Belt and Road. It's new and old It is beneficial. To both me and you</p> <p>一带一路，这不是中国的独奏， 一带一路，这是世界的合奏。 The Belt and Road, let's go Belt and Road The Belt and Road, let's go go go</p>	<p>One Belt One Road, it is not only China that plays a role, One Belt One Road, this is the performance of the whole world together.</p> <p>One Belt One Road, it is not only China that plays a role, One Belt One Road, this is the performance of the whole world together.</p>
13		4:41 – 5:13	Full shot Shift to the left Zooming out Full shot	An old map that shows a route along some idioms again: terracotta armour, grapes, wine bottles, colosseum and a warrior. Then zooming out to a night sky under which the Beijing Opera singer is standing on the platform in front of the pagoda. Six other people join her. Finally, the film credits come in.	Song stops and Beijing opera singer starts singing again. Traditional Chinese instruments	<p>丝路三万里，过往两千年。</p> <p>一带一路群英会， 雁栖湖畔谱新篇。</p>	<p>The Silk Road is 30,000 miles and went along for 2000 years.</p> <p>One Belt One Road is a gathering of outstanding people, a wild goose rests at a lake and composes a new chapter.</p>

Shot protocol 6

世界怎么了？我们怎么办？ (The world, what's going on? What should we do?)

Producer: Xinhua all-media service

Publishers: Xinhua, 新华香港[XinhuaHK] on Facebook and QQ 腾讯视频 [Tencent video]

Category: Music video and animation video

Language: Chinese with Chinese subtitles

Targeted audience: Chinese

Links:

**[Last update of links: 2018-12-11]*

http://www.xinhuanet.com/video/2017-05/11/c_129601870.htm

Published on: 2017-05-11 Views: Unknown Publisher: Xinhua


<https://v.qq.com/x/cover/zq05wdua2ix1t8x/q05024j2ppq.html>


Published on: 2017-05-11 Views: 4512.6 万 = 45,126,000 of the album: “一带一路”上的中国故事” (Chinese stories of One Belt One Road)




Publisher: QQ 腾讯视频 [Tencent video]




<https://www.facebook.com/XinhuaHK/videos/%E4%B8%96%E7%95%8C%E6%80%8E%E9%BA%BC%E4%BA%86%E6%88%91%E5%80%91%E6%80%8E%E9%BA%BC%E8%BE%A6/1841893929465585/>

Published on: 2017-05-12 Views: 202 Publisher: 新华香港 [XinhuaHK] (252,354 followers on Facebook)

**Everything in  is spoken by Xi Jinping*





No.	Image	Length (in sec)	Total shots	Camera	Image Content	Acoustic	Spoken Text (Chinese)	Spoken Text (English translation)
1		0:00 – 0:30	5	Long shot, tilt up Medium shot, tilt up Close-up Medium shot, zooming out Long shot	A girl is standing in a flower field with a white dove on her hands under a bright sky. The dove flies away and then a television screen shows with poor children and it starts raining.	A girl is singing a song	我有一个美丽的梦啊。 梦里天空晴朗， 鸟语花香。 为什么有冲突和战乱？	I have a beautiful dream. The sky in my dreams is sunny and cloudless, birds sing songs and the flowers are fragrant. Why is there conflict and war?




							为什么有歧视和饥荒? 世界怎么了, 怎么了?	Why is there discrimination and famine? The world, what's going on, what's going on?
2		0:30 – 0:51	14	Shots succeed with a lot of flashing and shaking in the editing.	A lot of shots in war situations succeed: a tank, warriors, a sad child, warriors, refugees, ruins of war, the feet of children, people tapping water, young children eating and playing	Violins play strongly	Xi: 没有和平就没有发展, 没有稳定就没有繁荣。	Without peace, there is no development, without stability, there is no prosperity.
3		0:51 – 0:56	2	Close-up Full shot	A foot steps on a pink flower and three soldiers are running with weapons through a warzone.	The rap song starts	战火狼烟, 把家园烧成荒。	[A] war of flames burn your homeland into a wasted land.
4		0:56 – 1:05	2	Close-up Tilt-up Full shot Tilt up	Pink flowers grow and children on a grass field set white doves free. The clouds look like the symbol of peace.	Rap song	和平希望, 播洒雨露阳光。 要结伴不要联盟。 要对话不要对抗。 世界是舞台, 不是拼杀角斗场。 和平发展是时代的主题。	Peace and hope, [the world needs] dew and sunlight. We want to form companionships, and do not want joined alliances. We want a dialogue and not confrontation. The world is a performance stage, and not a wrestling ring. Peace and development is the subject of these times.

5		1:05 – 1:12	3	Full shot, turning the image Full shot, zooming out Full shot	There are different shots of situations: 1. Engineers discuss a construction plan. 2. A boy cries within a fire and destroyed houses. 3. A group of people push against a pistol with a knot in it.	Rap song	进步的潮流浩浩荡荡。 暴力不能化解冲突。 有事就需要好好商量。	The current improvement is majestic. Violence cannot resolve conflicts. If there is something, [you] need to discuss it.
6		1:12 – 1:21	4	Full shot Zooming in	A white woman gives a black man food, two other men are hugging each other. Women work in the flower fields when a truck drives by with the words: 共商 共建 共享 (<i>gongshang gongjian gongxiang</i> , Discussing, cooperating, and sharing together) on it. Then, again two men stand arm in arm in a harbour when another truck drives by.	Rap song	国家不分大小强弱。 平等协商机会共享。 放眼天下春满园，要靠百花芬芳。 殊途同归志合者超越高山海洋。	Countries should not be divided in size or strength. [We should] equally discuss and share opportunities. If we see the world as a garden full of love, we have to request hundreds of fragrant flowers. The different ways to joined aspirations exceed the high mountains and oceans.
7		1:21 – 1:26	2	Long shot Tilt up Long shot	An ancient city wall in old times, that changes into a city wall through which traffic is riding in the modern time.	Rap song	人类文明千年生生不息。 谋求发展互相借鉴取长补短。	Human civilization has grown for thousands of years. We have to use each other's strengths and experiences to strive for development.

8		1:26 – 1:31	2	Full shot Mid shot	Two people are cutting a wire fence and then together they carry fruits into a truck and trees are growing.	Rap song	画地为牢是逆潮流而动。 拆除藩篱携手共圆梦想。	To confine oneself is the opposite as how the current trend should move. We should tear down the barriers hand-in-hand to realize our common dreams.
9		1:31 – 1:37	3	Medium shot Mid shot, shift to right Full shot, zooming in	People with all different skin colours are watching television on which Xi Jinping is having a speech (it is the speech at the G20 summit of 2016 in Hangzhou ²⁰⁴).	Rap song stops and we here vibrant playing of violins	Xi: 同为地球村村民,我们要树立人类命运共同体意识。	As inhabitants of the global village, we have to establish a community of shared future for mankind.
10		1:37 – 1:55		Triangle frames Zooming in Full shot Zooming out in triangle frames Zooming out	A couple of the pictures of number 2 in this shot protocol come back in the chorus. They are edited in triangles and we see the lyrics: 世界怎么了 我们怎么办. Then a white dove flies in and goes over the Great Wall of China. We see the words: ‘人类命运共同体’ (<i>renlei mingyun gongtongti</i> , [A community of shared future for mankind]) The pictures of shot number 2 in triangle frames appear again when zooming-out. At the end, ‘人类命运共同体’ is written in English, French, Spanish, Arabic, Russian and Portuguese.	Rap song	世界怎么了, 我们怎么办? 中国给出了明确的答案。 世界怎么了, 我们怎么办? 人类命运共同体就是解决方案。	The world, what’s going on? What should we do? China gives a clear answer. The world, what’s going on? What should we do? A community of shared future for mankind is the solution.

²⁰⁴ Xinhua, 2017, ‘2016, 习近平外交关键词人类命运共同体’

11		1:55 – 2:05	3	Medium shot Full shot Long shot	The speech of Xi is again on screens, but now on a large one on a building. Many people are watching.	Rap song silently continues but gets overwhelmed by strong violin music	Xi: 中国对外开放, 不是要营造自己的后花园, 而是要建设各国共享的百花园。	When China opened up to the outside world, it was not about making our own flower garden, but it was about constructing a garden with hundreds of flowers that each country could enjoy.
12		2:05 – 2:11	2	Long shot, zooming in Full shot, zooming out	Factories with a lot of exhaust gases and smoke, a child and man on a bike and another man are wearing face masks.	Rap song Coughing	为什么蓝色的天空被灰尘弄脏?	Why is the blue sky besmeared with dust?
13		2:11 – 2:14	1	Full shot, shift to right	A slender looking man walks over dry grounds and falls down on his knees. On the front lays a skeleton of a fish.	Rap song	为什么河里的鱼儿正在死亡?	Why is the fish in the river death?
14		2:14 – 2:23		Full shot Shift to right Zooming out Zooming out Tilt up	A man is looking over the desert, then people are planting trees in between the desert and a forest. After zooming out, people in a conference room are watching this on a television screen. The following words appear on the screen: 联合国决议写入“构建人类命运共同体” [The decision of the United Nations writes: “we have to construct a community of shared future for mankind”]. The camera zooms out of the window and a high building with coloured flags in front of it appears.	Rap song	应该怎么给后代留下资源? 绿色循环让地球美丽安康。 和平发展是人类主张。 人们期待各国应有担当。	How should we leave behind our natural resources for the next generations? An ecofriendly circulation makes the earth beautiful and healthy. Peaceful development is the viewpoint of human kind. People expect that each country takes up their responsibility properly.

15		2:23 – 2:37		<p>Long shot Zooming in Long shot, shift to right Full shot Zooming out</p>	<p>The globe is in the middle of a sky full of stars, after zooming in to the world. Here is a camel caravan in front of a bright sun and a large ship sailing over water and white doves flying around it. After zooming out, the same globe is now hold by six hands with three different skin colours, then the globe lights up.</p>	Rap song	<p>宇宙只有一个地球。 人类只有一个家园。 驼铃声声回响 先人荣光波 光粼粼海面映照辉煌。 让我们共同守护。 让文明永远发光。</p>	<p>The universe has only one earth. Human kind has only one home. The sound of camel bells echoes and the glory of the ancient people is reflected in the surface of the sea. Let us protect [it] together. Let civilization shine forever.</p>
16		2:37 – 2:44	2	<p>Close-up, zooming-in Medium shot</p>	<p>The speech of Xi Jinping continues, but now on a computer and phone screen. The number of views increase rapidly.</p>	Rap song	<p>Xi: 我们将坚定不移推进绿色发展, 绿水青山就是金山银山。</p>	<p>We will unwavering promote ecofriendly development, the green waters and hills will become gold and silver mountains.</p>
17		2:44 – 3:03		<p>Triangle frames Zooming in Full shot Zooming out in triangle frames Zooming out</p>	<p>A couple of the pictures of number 2 in this shot protocol come back again. They are edited in triangles and we see the lyrics: 世界怎么了 我们怎么办. Then a white dove flies in and goes over the Great Wall of China. We see the words: 人类命运共同体. The pictures of number 2 in triangle frames appear again by zooming-out. At the end</p>	Rap song	<p>世界怎么了, 我们怎么办? 中国给出了明确的答案。 世界怎么了, 我们怎么办? 人类命运共同体就是解决方案。</p>	<p>The world, what's going on? What should we do? China gives a clear answer. The world, what's going on? What should we do? A community of shared future for mankind is the solution.</p>

Shot protocol 7

How Leaders are made. 领导人是怎样炼成的

Producer: Fuxing Road Studio

Publishers: 复兴路上 [Fuxing Road] and Wenxuecity GateChina on YouTube

Category: Animation video

Language: English and Chinese

Targeted audience: foreigners and Chinese

Links:

**[Last update of links: 2018-12-11]*

http://v.youku.com/v_show/id_XNjlxNjAyNzZM2.html (English version)

Published on: 2013-10-14 Views: unknown Publisher: 复兴路上 [Fuxing Road] (1.1 万 = 11,000 subscribers)


http://v.youku.com/v_show/id_XNjlxNTg1NzI0.html (Chinese version)



Published on: 2013-10-14 Views: unknown Publisher: 复兴路上 [Fuxing Road] (1.1 万 = 11,000 subscribers)



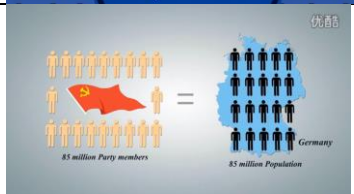
https://www.youtube.com/watch?v=liLUcE_2FSk (Chinese version)




Published on: 2013-10-16 Views: 73,316 Subscribers of Wenxuecity GateChina: 215


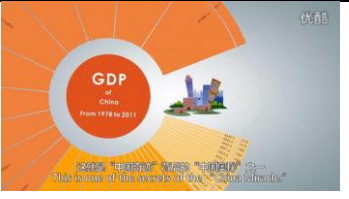

**This shot protocol only entails the English version of the clip, because it is almost completely similar to the Chinese version. The only difference lays in the speaking time: the English clip is longer because speaking the English sentences out loud more often takes longer than speaking out loud the Chinese sentences.*





No.	Image	Length (in sec)	Camera	Image Content	Acoustic	Spoken Text (Chinese)	Spoken Text (English)
1		0:00 – 0:13	3 shots of kids, medium shots. Full shot, shift to right	First, three individual pictures of children fall on a white background. Then other pictures of children images come into the right of the clip. At the end, one sees the White House with a blue path, the Great Hall of the People with a red path and Buckingham Palace with a yellow path. In front are Barack Obama, Xi	Photo flashing Laughing children and people A whistle		When I grow up, I want to become the president. This is a dream of many kids around the world. However, the path towards achieving this dream can be vastly different from country to country.

				Jinping and David Cameron coming out of clouds.			
2		0:13 - 0:38	Full shot Shift to right Zooming in Tilt up Shift to left	Red, blue and white lines come in. A tinted baby on a painting walks to the right into a house, comes out with a graduation hat and walks into another painting in which he is 35 years old and shaving himself. Then the grown-up man stands in a picture in front of microphones. He goes away and Obama, Oprah Winfrey, Katy Perry, Bill Clinton and Laurence Fishburne appear. Obama stands in front of a speech desk with a megaphone, the background changes into: a debating floor, moneybags and Obama beating his opponent, Mitt Romney with boxing gloves in front of the White House.	Bleeps of the walking man. Laughing, whistle, beating, jingling money		Anyone born on American soil, have lived in the States for more than 14 years, and are now over 35 years old, then you can run for U.S. president. Sounds easy, but pulling it off is a super-complex business. You need to first set up a team and choose your running mate, then deliver speeches, fight through debates and raise funds wherever you can and beat all your opponents to finally sit in the Oval Office.
3		0:38 – 1:07	Full shot Zooming in Zooming out to the right	The American flag serves as the background, with a calendar switching days and months in front of it. Obama comes in, in three forms: with an open mouth, with strong muscles and with a lot of banknotes. Television and computer screens appear with Obama and Romney on it. On both sides, piles of banknotes rise, but Obama's pile becomes higher. Furthermore, Obama can be seen on more television screens. The camera zooms in to a screen with Obama on it. He is standing next to a woman that stands behind the words 'American Idol'.	Swishing of money. Exclamation of 'oooo' by people.		The whole deal lasts for over one year. Without a glib tongue, extraordinary stamina and most importantly an unending flow of greenbacks, no one can ever pull through it. The two candidates in the 2012 U.S. Presidential election spent 2.04 billion U.S. dollars. Alas, becoming a 'political hero' is definitely far more difficult than becoming an 'American Idol'!

4		1:07 – 1:26	Full shot Shift to right Zooming in	David Cameron stands with a baby pacifier in his mouth in front of the red, blue and white stripes, a text balloon states: 'I want to be the Prime Minister'. Then he goes to the right and jumps into two other paintings in which the House of Commons and 'thumbs up' are drawn. After the camera zooms in, Cameron stands on a tower of shaky chairs.	Funfair sound. Jumping sounds. Plopping.		Want to become the Prime Minister of the United Kingdom? Well, first you need to go through trials and tribulations to take leadership of your party and then double your efforts for a majority in the House of Commons. Prime Ministership is yours.
5		1:26 – 1:31	Full shot	The head of Susan Boyle behind three microphones.	People cheering and clapping		That chance is way narrower than what Susan Boyle had at winning 'Britain's Got Talent'.
6		1:31 – 2:19	Full shot Tilt up Zooming in Zooming out to right Zooming in Tilt up Shift to right	This shot starts with the Great Hall of the people with the Communist flag coming up behind it. Animation puppets come around the flag with below: '85 million Party members'. Next to it is map of Germany with puppets in it and below it: '85 million Population'. One puppet is selected in front of the flag and becomes an animation of a Chinese man. Then short video clips of all men that do different activities are shown: running, bicycling, teaching, a technician, a journalist, a party member and a farmer. They all stand in front of the Communist flag with a red book and a medal. Then the Chinese man cartoon wears a robot suit and fires at trial and test rockets.	Official military background sound. People clapping. Shooting sound.		How then does one win the presidency in China? To begin with, you also must get to the top of the governing party. But here we're talking about a Party of more than 85 million members. To qualify for top leadership you need to go through decades of selections and tests. The membership of the gigantic party is a first pass. You could be a college student, or a factory hand, or a technician, a journalist, a teacher. Anyways, you must be excellent at what you do. Various trials and tests lie ahead to determine whether you have it in you to lead.

7		2:19 – 2:43	Full shot Tilt up	Different words below purple stripes come in: province, department, county and township. The Chinese cartoon man comes in and runs in front of red puppets. On the left, is written 1/14000 (while they say 140,000). The red puppets become yellow and a map of China comes in.	Official military background music. Jumping sound		In China, officials are ranked in a hierarchy. Typically one starts at the primary level and then is promoted successively to township/session, county/division, department/bureau, and province/ministry levels. Among China's 7 million officials, only one out of every 140,000 makes it this far and it takes more than twenty years.
8		2:43 – 3:16	Full shot Tilt up Tilt up Tilt up Tilt up	An animation of Xi Jinping stands in front of the China map. In a painting, a younger Xi is shown. Then Xi jumps onto the purple stripes with the words: County, City, Fujian Province, Zhejiang Province, Shanghai, Vice-President and CPC General-Secretary and President. With the final one, he stands in front of the Great Hall of the People again. Xi stands on the China map and the following cities are written down: Hebei, Beijing, Shanxi, Shanghai, Zhejiang, Fujian and one can read 'over 40 years. 150 million'	The military music stops and a calm guitar music begins.		Take Xi Jinping, president of China. He started at a primary-level office, one similar to community councils in the West. Later he was promoted to run a country, then a city and then different provinces like Fujian and Zhejiang and Shanghai. He went on to become the VEEP and finally the Party General Secretary and the President. He experienced 16 major job transfers and governed an accumulative population of over 150 million over forty plus years.
9		3:16 – 3:42	Full shot Tilt up Tilt up	One sees the heads of: Zhang Gaoli, Liu Yunshan, Zhang Dejiang, Li Keqiang, Yu Zhengsheng and Wang Qishan (members of the Politburo in 2013). They also jump onto the purple stripes towards the Great Hall of the People. Then the blue China map returns and the half of it is coloured yellow. Lastly, one sees the shapes of the following places: Beijing, Tianjin, Shanghai, Zhejiang Province, Hubei	Guitar music continues. Jumping sound. Electronical bleep.		The other six members of China's new top leadership team, the Politburo Standing Committee, elected by the CPC Congress in 2012, have traveled a similar journey, one step at a time. All the places where the seven members have served add up to half of China's territory including major municipalities and provinces with population, GDP and comprehensive

				Province, Hunan Province, Guangdong Province, Liaoning Province. And the text: 'GDP = Mid-sized country' and 'population = Mid-sized Country.'			development level of a mid-sized country.
10		3:42 – 3:59	Full shot Shift to left Zooming in	Xi Jinping walks to the left on grass with different pictures behind him: a statistical graphic, a picture of Xi with a hat on his head. Then, Xi jumps into the decor of the CPC 18 th National Congress (stated on a red banner). Next to him are screens with Chinese texts on it.	Guitar music continues		In this system, before a party member could take over the helm of China, he would have sailed through all kinds of rapids and shoals. More important, he would have participated in the deliberation and formulation of many major strategies and policies.
11		3:59 – 4:14	Full shot Shift to right Zooming out Shift to right	The following people walk in front of the Communist flag: Mao Zedong, Deng Xiaoping, Jiang Zemin and Hu Jintao. Mao is wearing a lighter suit than the other three. Then the following is written: 'GDP of China, from 1978 to 2011'. On the right side, numbers and years come along. There are also low and high buildings.	Guitar music continues and slows down.		That is why over the decades, through several leadership transitions, China has managed to keep its policies generally consistent and worked along one national development strategy. This is one of the secrets of the 'China miracle'.
12		4:14 – 4:41	Full shot Shift to right Tilt up to right. Shift to right.	A man wears a face mask and brown smoke evolves above him. The words 'environmental degradation' and 'statistical frauds' pop in. A grey smoke covers the whole image and a man jumps on a stairs with the words: Energy and Resource Efficiency, Social security, cultural development and Growth of High-tech Industries. After that, the stairs disappear and evaluation forms surround him.	Guitar music continues. Coughing sound.		To counter problems like environmental degradation and statistical frauds in recent years due to excessive pursuit of GDP, the evaluation criteria for officials have also been duly modified to include items such as energy and resource efficiency, social security and cultural development. To the end of each year, officials face a thorough performance review where they are gauged with more than forty different yardsticks.

13		4:41 – 4:57	Full shot	Four men are walking behind a ballot box and put sheets of paper in it. Then someone sits behind a desk with four lights above him that say: 'Party Discipline, Judicial System, Media, Mass'. Three cell phones are in front of him. Someone puts stacks of banknotes on his desk, but the man under the lights becomes angry with him.	Guitar music continues. Flash photo sound		Besides, their performance is also subject to a vote of approval by the rank and file under their administration and all kinds of supervision. Today, the 538 million netizens of China show no mercy to officials with misconducts.
14		4:57 – 5:02	Full shot	Three men stand on an intersection with direction signs toward China, the U.S. and the U.K.	Guitar music continues.		Many roads lead to national leadership and every country has one for itself.
15		5:02 – 5:20	Full shot Shift to right Tilt up Tilt up	First, Obama speaks with an open mouth through a megaphone in front of a grey looking public. Then a smiling Xi Jinping again jumps on the purple stripes towards the Great Hall of the People. After the camera shifts, a family, composed of a father, mother and son walks in front of high buildings.	Guitar music continues.		Whether by a single ballot that gets the whole nation out to vote or by meritocratic screening that requires years of hard work like the making of a Kungfu master.
16		5:30 – 5:28		The words: 复兴路上 工作室 [Fuxing Road Studio]			

Shot protocol 8

一带一路 共创繁荣 (One Belt One Road: prosperous together)

Producer: CCTV

Publishers: CCTV, WatsonWeibo on Dailymotion and QQ 腾讯视频 [Tencent video]

Category: Commercial & promotional video

Language: -

Targeted audience: Chinese (and foreigners)

Links:

**[Last update of links: 2018-12-11]*

<https://www.youtube.com/watch?v=yGYX8H6wKjo>

Published on: 2017-05-10, Views: 1,357

Publisher: Elvis Lau

<https://www.dailymotion.com/video/x5lxvn3>

Published on: 'two years ago' Views: 385

Publisher: WatsonWeibo

<http://1118.cctv.com/2018/04/11/VIDEJxiDstI3HyiEFQqZt3RK180411.shtml>


Published on: 2018-04-11 Views: Unknown


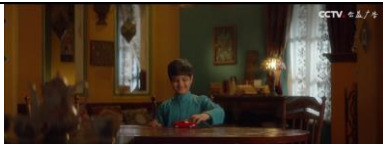
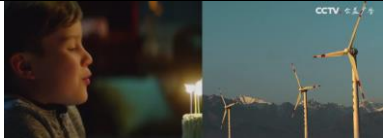


Publisher: CCTV

<https://v.qq.com/x/page/o0502tx212d.html>



Published on: 2017-5-12 Views: 391,000


Publisher: QQ 腾讯视频 [Tencent video]

No.	Image	Length (in sec)	Total shots	Camera/Editing	Image Content	Acoustic
1		0:00 – 0:17	10	Close-up 2 frames Extreme close-up Extreme close-up Medium shot Close-up 2 frames Medium shot Medium shot, low angle Long shot 2 frames	A Chinese boy and Caucasian girl are framed in two parts together and then individually. The boy puts a toy train on the rails at the city wall of Xi'an and a real train departs at the right side. The girl puts a toy boat in the water in Naoussa, Greece. The boat becomes a ship on the left side.	The music comes most probably from David Lowe who is a music writer for multiple television companies, including CCTV. ²⁰⁶

2		0:17 – 0:24	4	Bird's view perspective full shot 2 frames Medium shot, low angle 2 frames	Harbour by sunset. A girl grabs a toy container from the real one below in the clip and pushes it to the right.
3		0:24 – 0:33	7	Full shot Close-up Medium shot Close up 2 frames (car and truck) Long shot 2 frames (oil platform and tanking)	A boy from Central Asia plays with a red car. The car becomes a truck in the 2 frames part. In the following shot, one sees an oil platform after which the truck tanks oil.
4		0:33 – 0:39	4	Medium shot 2 frames Medium shot 2 frames	A Caucasian looking boy blows out candles, then three wind turbines rotate. In the 2 frames part, someone switches on a lamp.
5		0:39 – 0:50	9	Mid shot Close-up Medium shot 2 frames Medium shot, low angle Medium shot Close-up Full shot 2 frames	A black man plays the guitar in his room. In the 2 frames part, an Arabic looking woman dances in purple and yellow clothes. At the end, she is accompanied by another dancer.
6		0:50 – 1:09	13	Close-up 2 frames Medium shot Close-up, shift right-up Medium shot Medium shot, shot from above Full shot	Two men are sorting fresh fish. One of them throws it to the chef in the right frame. The chef prepares and serves it. A Greek woman who sits in front of the Temple of Poseidon in Attica takes a picture of the fish on her cell phone. This is received by an Indian looking man who is having dinner with five other people. He shows the fish, and they cheer with red wine.

²⁰⁶ Online blogs suggest the music is from David Lowe and is called 'CCTV1 The Belt and Road'. See the following reactions: '最近打中央一带一路那个广告的音乐叫什么名字?' Retrieved from: <https://zhidao.baidu.com/question/2271331535093219028.html> [20 September 2018]; '央视公益广告《一带一路 共创繁荣》(泰美时光)' Retrieved from: <https://www.youtube.com/watch?v=yGYX8H6wKjo> [20 September 2018] and '请问央视《“一带一路”千年的时空穿越》的背景音乐都叫什么名字?' Retrieved from: <https://www.zhihu.com/question/25631416> [20 September 2018]

				<p>Close-up 2 frames Close-up Full shot, zooming-in Medium shot Medium shot, zooming-in</p>	
7		1:09 – 1:17	5	<p>Mid shot, tilt up Close-up Full shot 2 frames 2 frames Close-up</p>	<p>A girl is playing at the beach. She is making a sandcastle with a canal surrounding it on which a boat sails by. She made the pillars of a bridge for the train that drives by at sunset on the top of the 2 frames shot. Then an Asian boy in the part below makes a toy bridge himself.</p>
8		1:17 – 1:28	15	<ol style="list-style-type: none"> 1. Long shot 2. Medium shot, shot from above 3. Long shot 4. Full shot 5. Full shot, bird's eye perspective 6. Full shot, bird's eye perspective 7. Full shot, bird's eye perspective 8. Full shot, shift to right 9. Full shot, low angle 10. Full shot 11. Shot from above 12. Full shot, bird's eye perspective 13. Shot from above 14. Shot from above 15. 4 frames, shot from above 	<p>This part has a lot of shots that succeed quickly after each other, I will number them below:</p> <ol style="list-style-type: none"> 1. The girl in Naoussa runs over a wall in the harbor 2. The girl stands on rocks near the sea 3. Wind turbines rotate under clouds in a green field 4. Tengwang Pavilion in Nanchang during sunset 5. Flat buildings during sunset 6. A Greek woman reads a book at a hill with views over Athens and the Acropolis 7. A highway 8. Port of Ningbo Zhoushan 9. A busy street where people are walking, riding and bicycling 10. A high-speed train 11. The boy on the Xi'an wall with his toy train 12. The girl with her finished sand castle 13. A boy looks at his electrical toy train on a carpet 14. The Girl in Naoussa pushes her toy boat in the water 15. Shot 11, 12 and 13 recur and a new shot of a child playing with his racing track is added

9		1:28 – 1:30			<p>Text: 共商 共建 共享 (discuss, cooperate, share) 一带一路 (One Belt One Road) 中国倡议 创造世界新繁荣 (China proposes to build a new and prosperous world) CCTV 广告经营管理中心 (CCTV Advertising Centre)</p>	
---	--	----------------	--	--	---	--