



**A NARRATIVE AND EMOTION APPEAL STUDY OF
SOCIAL CARE PSAS IN CHINA**



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SOCIAL CARE PSAS IN CHINA**

by

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As I write this, my graduate school life is ending. Looking back on three years of beautiful memories, I would like to say something to everyone around me so far as I stand at the turning point towards the future.

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Abstract

The development of social care public welfare has led to increased efforts in crafting compelling social care-themed public service advertisements (PSAs). To effectively convey messages and influence viewers' awareness and behavior, ad creators focus extensively on storytelling and emotional appeal. This paper examines the narrative elements and emotional appeal of outstanding social care-themed PSAs. Drawing on narrative theory and existing research on storytelling and emotional engagement, the study conducts a case analysis of five award-winning PSAs from 2018 to 2022. The analysis explores nine key narrative elements: theme, characters, setting, conflict, plot, narrative time, narrative perspective, visual elements, and auditory elements. Additionally, the emotional appeal strategies employed in these PSAs are examined and analyzed in depth.

The study found that social care PSAs effectively highlight societal issues by depicting real-life stories of marginalized groups. The characters' appearance and living environment reflect their struggles while showcasing diverse conflicts. The narrative structure of these PSAs typically follows a linear progression but may also incorporate fragmented storytelling. Narrative time is often compressed and strategically repeated to emphasize key messages. Various perspectives are employed to evoke emotions and offer different interpretations of events. Visual and auditory elements strive for realism, using colors, words, and music to reinforce themes and emotions. Both positive and negative emotional appeals are utilized to foster empathy and shape viewer attitudes. These findings provide valuable insights for the practical development of future social care PSAs and offer new cases and perspectives for PSA research.

(Total 130 pages)

Keywords: PSA, Social Care, Narrative, Storytelling, Emotional Appeal

Student's Signature..... Thesis Advisor's Signature

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Chapter 1

Introduction

1.1 Background and Significance of the Problem

Philanthropy and public service have always been important values for humanity. In the world, PSAs have made immeasurable contributions to the development of common human values. PSAs enrich the cultural connotation of the country's advertising industry and reflect a country's social environment and its people's moral values. Public service announcements point the way to the civilized development of society, calling on people to bring their good nature into play and act in the right direction. Among the various activities that promote the concept of charity and public welfare and guide human public welfare behaviour, public service announcements effectively influence the audience's emotions and actions. In other words, many successful outcomes of charitable public action cannot be achieved without the participation and influence of PSAs. In the 2021 CAF (Charities Aid Foundation) World Philanthropic Giving Index (CAF World Giving Index, 2021) report, China's Giving Index score, as a developing country, has also increased significantly over the past few years, entering the top 10 countries with the highest Giving Index scores in the world in 2020.

With the popularity of the Internet, the advent of the digital age, and the development of new media, the types of advertising, advertising themes, advertising expressions, and communication channels in various countries have become increasingly diversified, but while the advertising industry has ushered in new development opportunities, serious challenges have also followed. According to the Global Advertising Industry Development Trends Report 2020-2021 released by the World Advertising Research Center, in 2020, the share of global traditional media advertising will decline, with linear TV advertising declining by about 16.1% and

decreasing by about \$29.9 billion, basically the worst year for traditional media advertising, while social media advertising grew by about 9.3% in the same year, reaching \$98.3 billion (McDonald & Clapp, 2020). In the context of the new media era, as the most dominant advertising audience and Internet natives in the new media era, millennials' activities on Internet platforms occupy a large part of their daily lives, and mobile Internet life has largely changed people's mode of receiving and disseminating information. Unlike the one-way indoctrination communication and propaganda of newspapers and TV in the traditional media era, new media can tailor information push to audiences through data analysis, and information retrieval through the Internet platform is also more flexible and proactive. As the main force of the Internet, millennials' pursuit of personalization and freedom of choice has also led many Internet platforms to develop targeted ad-blocking features. People are no longer willing to accept commercial interruptions between programs and TV shows, choosing instead to search for content on the Internet for the purpose of watching it, and many viewers are willing to top up their spending on Internet video platforms to skip boring commercial interruptions and turn off ads. On social platforms, people decide whether to click and retweet shared content based on their personal preferences and interest in the content. The effectiveness and reach of many ads and their impact are greatly reduced as a result.

China's PSAs started later than those of developed countries such as the United States. In 1987, CCTV broadcasted the first TV PSA program in the history of Chinese PSAs, "Broad and Tell", after which PSAs formally joined China's advertising industry and public welfare cause and entered people's view. After more than 30 years of development, with the attention of society and the importance of the state, PSAs and public welfare activities in China have shown a rapid development trend. The Global PSA Development Report 2021 (Blue Book) estimates that China's PSA resources on radio and TV media will exceed 60 billion in 2021, and TV PSA broadcasting will reach 1,080,800 hours. According to the report, it is expected that in 2021, China will spend more than 60 billion on PSAs and broadcast 1,080,800 hours of PSAs (McDonald & Clapp, 2020). According to a report by China Youth Network reporter Yayun (2022), China's total national broadcast hours for PSAs in 2021 exceeded

expectations to reach 1,644,600 hours, accounting for 44.5% of the total national TV advertising broadcast. Such a high frequency and high volume of PSA production require content and quality assurance to elicit a broad and effective good social impact. The report also mentions that in recent years, PSAs have gained more and more public attention and presented a large number of excellent works to viewers with the joint participation and support of the government and multiple forces from all walks of life. As a result of this diversity, PSAs have been created and brought to the attention of many specific groups in all corners of society.

The 2012 report of the 18th National Congress of the Communist Party of China put forward the core socialist values at the national, social, and individual levels. The creation and expression of public service announcements play a unique social influence in the process of practicing the core socialist values. At the social level, PSAs with the theme of social care actively promote all citizens to work together to build an equal and harmonious social environment and adjust social relations. At the individual level, PSAs on the theme of social care encourage care for others and promote the development of goodwill, mutual assistance, and friendship in interpersonal relationships. In the rapidly developing modern society, the interaction between people is different from the way people interact in traditional society. Most people in traditional societies limit their interactions to relatives, friends, neighbours, and work contacts. In today's digital era, people's interaction with each other has broken the limits of blood and geography, and people are living in a society full of strangers. At the social level, many special groups and disadvantaged groups are exposed to people's views and become known and concerned by the public in the digital age with high-speed information dissemination. People pay more and more attention to the social status and survival of special groups and disadvantaged groups.

The content and formats that will spark the interest of audiences. Increasingly, advertisers are finding that it is not that people dislike advertising, but that they dislike the persuasive, didactic messages with obvious intent behind some ads. What separates storytelling PSAs from other PSAs, regardless of the subject matter, is the story's appeal. Unlike other forms of advertising, storytelling PSAs are easier to understand

and closer to people's lives, and the continuity and uncertainty of the storyline will make people unconsciously imagine and pay attention to it. In addition, because PSAs do not have an obvious purpose of commercial persuasion, the public is more likely to accept the emotions and ideas contained in the stories of storytel

In response to the enthusiasm of all walks of life for social care for the common good and to capture audiences for effective communication, advertisers spend a lot of energy in selecting and exploring the content and presentation of their ads. For practitioners in the advertising industry, it is important to finding PSAs, and storytelling PSAs are the primary choice of many advertising practitioners when creating PSAs. Yayun and Bai Yanjun (2020), deputy director of Beijing Radio and Television's Life Channel, said in the PSA conference forum that the core requirement for PSAs to have good communication and influence is to trigger the public's emotional resonance. The importance of personal stories and group portraits is self-evident in the creation of PSAs on the theme of social care, as the subjects of PSAs are the specific groups of people who need attention. How to tell the stories of these people and spread their voices to all walks of life is an urgent task for PSA creators to study and breakthrough.

The significance and importance of research on storytelling social care PSAs narratives are as follows:

First, studying the narratives of social care PSAs is important for the effective communication of such PSAs. Storytelling is a powerful form of communication, and studying its storytelling elements and narrative techniques can help PSAs use storytelling elements and narrative techniques to fully engage audiences and create the desired impact. Analyzing and understanding the details of how each element is characterized, presented, and combined in a good storytelling PSA can help ensure the audience's attention and interest in the narrative. The exploration of storytelling narratives can guide the creation and dissemination of PSAs.

Second, PSAs with social care themes often elicit empathy and understanding by telling viewers personal stories that they can relate to. Studying this type of PSAs helps us understand storytelling narrative techniques and how storytelling PSAs are

effective in eliciting emotional responses and attitudinal shifts in people. At the same time, studying social care PSAs can help raise individual and societal awareness of the social problems faced by the special and vulnerable populations covered in the ads, shape attitudes and behaviours related to social care issues, and contribute positively to social change.

In sum, studying the narratives of storytelling social care PSAs in China not only informs the creation of more meaningful, targeted, and effective PSA campaigns but also provides a degree of support for addressing the social problems of marginalized people. The above implications are crucial to creating awareness and promoting advocacy for public service campaigns. Therefore, by studying the storytelling narratives of social care PSAs, the author hopes to add a new perspective to the study of PSA themes, provoke advertising practitioners and scholars to think about and pay attention to social care and PSA storytelling, and contribute to the development of PSAs in China.

1.2 Purpose of the study

1.2.1 To study the narrative elements of Chinese social care-themed PSAs.

1.2.2 To study the emotional appeal in the narrative of Chinese social care-themed PSAs

1.3 Research Questions

1.3.1 What are the narrative elements of social care-themed PSAs in China?

1.3.2 What are the emotional appeals in the narratives of Chinese social care PSAs?

1.4 Research Framework

A Narrative and emotion appeal study of social care PSAs in China

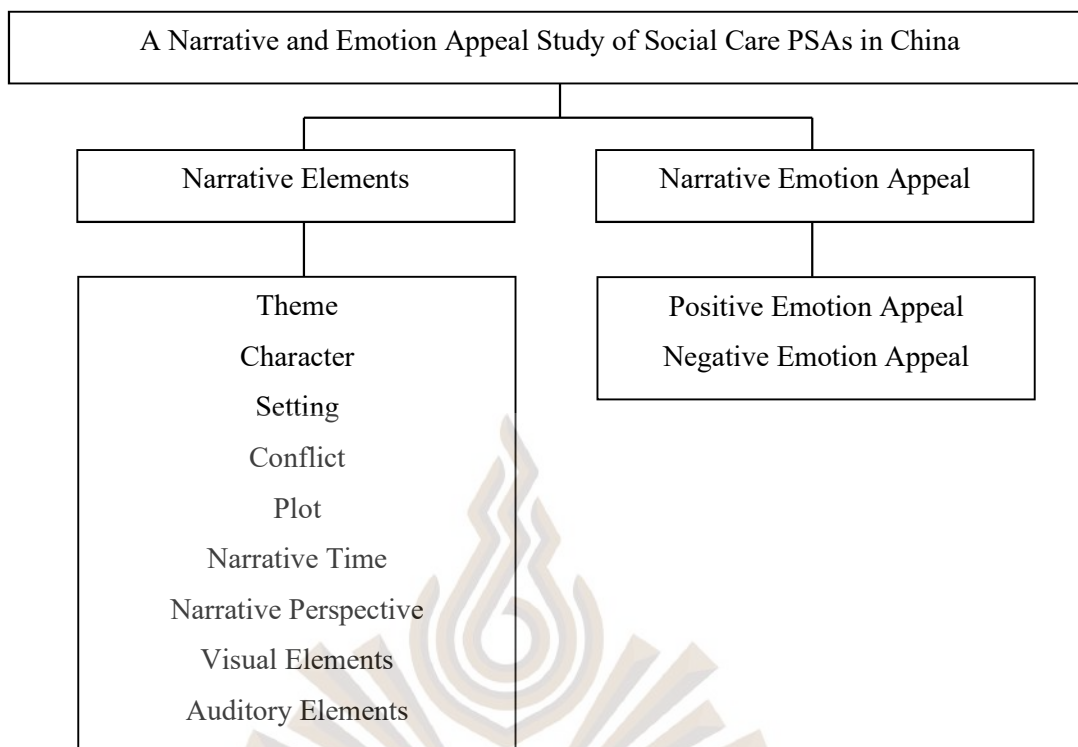


Figure 1.1 Research Framework

1.5 Definition of Terms

Social Care PSAs

Social care-themed PSAs refer to the communication form of PSAs that emphasizes concern and care for social problems, disadvantaged groups, or specific social issues. This type of PSA aims to arouse the audience's empathy and reflection on social issues, stimulate emotional resonance, and motivate people to express their sympathy, support, or concern for these issues or groups.

Narrative Elements

The three most basic elements of the narrative are character, setting, and plot. In addition, for storytelling PSAs, narrative elements also include the core value of the story, i.e., the theme, the driving force of the story, the conflict, the specific perspective of the storytelling event, and the narrative arc as the framework. As a kind of audio-visual art, visual and auditory elements are essential narrative elements.

Visual Elements

Visual elements refer to the constituent elements of the video screen of the advertisement, which mainly include abstract colour and light, figurative objects and creatures or landscapes, text patterns, and the combination of these elements.

Auditory Elements

Auditory elements refer to the background music, character dialogues, and sound effects in the advertising video.

Emotional Appeal

Emotional appeal refers to a strategy in which PSAs use various emotional content to move the audience and arouse their specific emotions to achieve the effect of guidance and persuasion.

1) Positive emotional appeal

PSAs inspire positive attitudes and actions by triggering positive emotions and making positive associations in viewers.

2) Negative emotional appeal

PSAs create stress by evoking negative emotions in the viewer, creating a warning to remind the viewer to be aware of the problem.

1.6 Scope of the Study

The focus of this study is the study of the narrative and emotional appeal of excellent social care-themed PSAs in China. This study selects one from each of the five years of 2018, 2019, 2020, 2021, and 2022, for a total of five award-winning storytelling social care-themed PSAs. The awards are the China International Advertising Festival (CIAF) Yellow River Award, Great Wall Award, and IAI AWARDS to ensure the representativeness, reliability, and validity of the selected cases.

1.7 Research Significance

The exploration of public service announcements (PSAs) has always been a major hot topic in the academic world, and the research on advertisement storytelling is commonly about the mechanism of storytelling in commercial advertisements or the trend of advertisement storytelling, while there are fewer studies on the storytelling narratives of PSAs. There is also less understanding of social care-themed PSAs. This study analyzes the narrative elements and methods of storytelling social care-themed PSAs as well as the emotional appeal and explores how storytelling social care-themed PSAs tell the stories of specific groups of people and attract the attention of the audience.

Based on the foundation of narratology, this study utilizes narrative theory and storytelling theory to study the storytelling of social care PSAs in conjunction with the discipline of advertising.

This study selects social care-themed public service announcements (PSAs) as a case study to better target the storytelling narratives of these specific themed PSAs.



Chapter 2

Literature Review

2.1 Concept and Theory

2.1.1 Public Service Announcement

1) The concept of public service announcement

All public service announcements (PSAs), which are broadly defined on this basis without the purpose of commercial gain, refer to all advertising works and advertising operation modes released by organizations or individuals whose content promotes the public interest of maintaining public moral and contemporary political concepts (Linqing & Qunpo, 2001). In his book, Zehong (2001), defines PSAs as "advertising that employs special expressions to draw the public's attention to the reality of current ills and bad customs through the form of advertisements and conducts well-intended exhortation and guidance in the process of the public's appreciation of advertisements to regulate people's social behavior to maintain and promote the healthy, harmonious, and orderly operation and development of social morality and order," Lin and Yining (2019) integrate the connotation of the term "public welfare" and earlier concepts and definitions of public welfare advertising to define public welfare advertising in a broader sense as advertising that does not directly aim at a profit, draws public attention to a social issue in various ways, cultivates and educates the public's public consciousness and humanistic spirit, maintains and promotes public morality, regulates public speech, and be socially responsible. Promote the establishment and formation of a positive social climate, control public speech and conduct, and uphold public morality.

Linqing and Qunpo (2001) think the main characteristics of PSAs are their non-profit status, the fact that the government, associations, media, businesses, ad agencies, and people are the main participants, and the fact that the content is

beneficial to the general populace, or public welfare. The goal of public service announcements is to guide and prompt positive changes in attitudes and behaviors toward the issues and content they are conveying so that the public can realize their personal growth and perfection while also realizing the harmonious development of individuals and other people, nature, and society. Public service announcements use innovative artistic expressions to capture the attention and interest of audiences.

2) Characteristics of public service announcements.

The four main characteristics of public service announcements are public benefit, conceptualization, orientation, and sociality.

2.1) Public Benefit:

Lin and Yining (2019) argued that the public interest in public service announcements (PSAs) lies in the fact that, regardless of who the advertiser is, the purpose of PSAs is to arouse the public's attention to social issues and to influence the public's attitudes and values towards the issues in such a way as to modify and control behaviors in an appropriate direction. The public interest in the content of public service announcements lies in the fact that the many messages they disseminate to the public can contribute to the development and progress of mankind and society.

2.2) Conceptualization:

Lin and Yining (2019) mentioned that the basic element of public service announcements (PSAs) is conceptualization and that public service concepts are the basis of all PSA communication. These ideas have many aspects and levels and can be practical or philosophical. Political, moral, and legal principles are the three areas into which PSAs' concepts are broken up (Linqing & Qunpo, 2001).

2.3) Orientation:

The aim of PSAs is on persuading people ideologically and cognitively, utilizing advocacy to inform the audience and direct the development of society and the general public. This attitude is consistent with the principle of persuasion (Lin & Yining, 2019). Therefore, a major distinction between public service announcements and commercial commercials is that the former is primarily emotional, moving with passion and logic. The plot, story, and character interactions of the commercial induce emotional shifts in the viewer, resulting in the proper advice. Emotion and appeal work in tandem to this end (Mingxin, 2004).

2.4) Sociality:

Linqing and Qunpo (2001) argue that the themes and contents of PSAs are distinctly social in nature, criticizing anti-social behaviors while advocating altruism, obedience, dependence, and a higher sense of self. These are also basic social characteristics that are consistent with overall human development. Lin and Yining (2019) pointed out that the content of advertisements is taken from the daily life of the audience, which is influenced by many aspects of society and has a deep social foundation. Advertising is rooted in society. The audience of a public service announcement also reflects its social nature, and public service announcements with global significance will not be differentiated by national boundaries. The benefits that PSAs produce, which is their central premise, are important from a social standpoint (Linqing & Qunpo, 2001).

2.5) Other characteristics:

In addition to the above main characteristics, Mingxin (2004) also explains other important characteristics of PSAs.

Popularity: The primary prerequisite for a PSA is popularity. The audience is diverse in terms of social position, cultural background, educational attainment, and capacity for comprehension; thus, the advertisement's content must be clear and simple to understand in terms of expression and language (Mingxin, 2004).

Artistry: The aesthetic value of PSAs, which is linked with the substance of advertisements through a variety of artistic mediums like literature, painting, and music, is where artistry comes from. The sensual interpretation of commercials' rational connotation is made possible by the artistic contagiousness of their audiovisual pictures, which psychologically engage viewers and offer them a sense of aesthetic pleasure (Mingxin, 2004). The creative worth of contemporary good PSAs is mentioned by Lin and Yining (2019). Additionally, it explains the fundamental components of PSAs as well as the law of combination created by their interaction, which together make up two aspects of the formal beauty of contemporary PSAs. Zehong (2001) argues that it differs from commercial advertising art in that the latter is externally imposed and constrained in its motivation and the creative process by the commodity and the business, whereas the former has maximum creative flexibility in these respects. Therefore, it is closer to art, of which video-based public

service announcements (PSAs) are regarded as representatives of advertising art, which is highly concentrated and synthesized.

Timeliness: News reporting places a strong emphasis on timeliness, and PSAs that are prompted by sudden occurrences or events that occur within a certain time frame frequently exhibit this quality. PSAs that emerge by comparatively set events-such as holidays or days of themed activities-show evidence of periodicity (Mingxin, 2004).

3) Classification of public service announcements.

3.1) Public service announcements can be broadly classified into the following categories according to their thematic contents.

Moral category or moral education category: The moral category can also be roughly divided into two categories, those that pertain to others and those that pertain to society. These responsibilities or obligations are ones that people choose to take on or fulfill in their thoughts and deeds, guided by their assessments, conceptions, and ideas of the interests of others, including those of society (Linqing & Qunpo, 2001). This category of advertising comprises content that modifies the moral standards that apply to all interactions between individuals and society, including those involving social, professional, marital, and family relationships (Lin & Yining, 2019).

Public service: Public service PSAs with this theme cover a range of topics as well as everyday knowledge for the general public. The scope of public service expands in line with how society is evolving and how public life is becoming increasingly rich (Lin & Yining, 2019).

Environmental Protection: Public service announcements (PSAs) about environmental protection cover all relevant material. The natural environment, biological processes, and the preservation and protection of the conditions in which people live are the three levels that make up the environment. It encompasses a vast range of topics and a multitude of elements, requiring in-depth knowledge in a wide range of subject areas, including the scientific and social sciences (Linqing & Qunpo, 2001). This category of public service announcements (PSAs) is a crucial way to rely on organizations to promote and spread environmental protection ideas, concepts, and methods (Lin & Yining, 2019).

Charitable relief category: The category for charity relief has as its topic the promotion of various forms of generous offerings (Linqing & Qunpo, 2001).

Current affairs category: In China's public service commercials, the category of current affairs holds a significant role. Advocacy advertisements use current events and politics as their theme content, based on national political life and the facts and news events that occur, and they display the rules, policies, and actions of political parties' social groups, and social forces about domestic affairs and international relations (Linqing & Qunpo, 2001).

National and city image category: City and country categories public service announcements (PSAs) display the morphological traits of the nation and the city, draw attention to their strengths, vitality, and future development prospects, and cover the nation and the city's three spheres of material civilization, spiritual civilization, and political civilization in their content (Linqing & Qunpo, 2001).

3.2) Classification of public service advertisements by advertising media.

Newspapers, television, radio, magazines, outdoor PSAs, the internet, and cell phones are among the PSA media. With a focus on the use of multiple forms of expression to communicate the content of the advertising, TV PSAs, like video PSAs, employ auditory and visual communication to deliver messages. This allows viewers to perceive and relate to the experience under the influence of both psychology and their senses. To make its material attractive and pique the interest of viewers of audiovisual media, TV PSAs pay attention to the employment of a variety of performance styles (Linqing & Qunpo, 2001).

4) Composition Elements of public service announcements.

Lin and Yining (2019) mentioned that the three main components of public service announcements (PSAs) are text, images, and sound. Captioning is the most important way of presenting text in video-based advertisements. Images and sounds are further subdivided into vocals, voices, and music. Images include all visual pictures and consist of primary graphics, light and color, and background elements.

Copy, image, music, and verbal text are the four essential components of TV PSAs (Zehong, 2001).

5) Appeals of public service announcements

Zehong (2001) believes that the most commonly used appeal in PSAs is an emotional appeal or sensual appeal, which mobilizes the audience's emotions, creates emotional resonance, meets the audience's various psychological needs, and triggers the audience's development of their understanding of the content of the advertisement, their attitudes towards the content of the advertisement, its discussion, and its dissemination. Different emotions are expressed in public service announcements, such as worship, love, friendship, compassion, terror, and so on. Emotions can be both positive and negative. Negative emotion appeals include shame and dread, whereas positive emotion appeals include warmth, laughter, and empathy (Zhaofu, 2017). A strong emotional performance in a public service announcement strikes the audience's hearts directly, and this emotion might convince them to embrace the advertising notion (Mingxin, 2004). To place viewers in the position of understanding and empathizing with the focus of the message and inspiring caring feelings and acts on their behalf, PSAs for social care, aid, and animal protection movements frequently use the emotional appeal of empathy (Lin & Yining, 2019). Even though emotional appeals make up the majority of PSAs, rational arguments can also be used to create PSAs. The advertising effect can be made to be more solid and long-lasting by using reasoned facts, figures, and reasoning to convince people to embrace the concept. Additionally, the more cerebral male audience responds better to this style of appeal (Zhaofu, 2017).

6) Expressions of public service announcements

Lin and Yining (2019) stated that the PSA presentation methods include the direct method, indirect method, contrast method, analogy method, personification method, substitution method, exaggeration method, association method, intimidation method, humorous approach.

7) Creative Principles of public service announcements.

Linqing and Qunpo (2001) argued that the creativity of public service announcements (PSAs) has three principal attributes, namely, relevance, persuasion, and humanistic concern, and explained them as follows:

7.1) Targeting Principle:

The audiences of public service announcements are not universal despite the widespread publication of these messages in the media. To begin with, many media, or even particular media, have unique qualities. To identify the audience segment that would respond to a PSA the best, different PSAs must consider the peculiarities of various media audiences and must be based on the PSA's theme.

7.2) The principle of persuasiveness:

For a PSA to effectively persuade the audience, attention must be made to precisely position and thoroughly portray the values held as well as to justify the issue or endeavor. The PSA's point of view must mirror the values that the target audience finds acceptable if it is to be accepted by them.

7.3) Principle of Humanistic Care:

PSAs need to establish human subjectivity, which includes a person's experience, feelings, and personality. Respect for these components is necessary to establish human subjectivity. When making PSAs, care must be taken to preserve the sincerity of the feelings expressed, as well as the respect due to the audience, the person receiving aid, and the speaker's mannerisms. Emotional appeal refers to the strategy employed in PSA production to draw viewers' attention through the use of emotional themes. The best PSAs reflect emotional states through a range of tactics and subtly convey emotion to avoid sensationalizing the message. Maintaining the dignity of the audience and the target audience is crucial in PSAs that assist the underprivileged. PSA writers ought to go for a suggestive or passionate tone when expressing themselves and avoid using harsh or directive language.

2.1.2 Social Care

Yuanxiang and Jin (2011) suggest that social care is a people-oriented profession that reflects humanistic values; therefore, it should lean more toward working with weak and vulnerable populations. According to Zaimei & Bo (2013),

Social care is the attention, concern, and relationship that an individual has with social reality, social objects, and social conduct when they have consciously integrated emotionally into society. Social care is an attitude toward the self, a social emotion that coexists with and serves the interests of others. In terms of moral equanimity, social responsibility is an emotional practice in the world of life that is based on moral experience. It is a sense of responsibility in the individual's spiritual environment. Wei (2013) proposes that social care is not just a concept; it is also a model that primarily refers to the concern, support, and practical assistance provided to socially disadvantaged individuals by several individuals working for various social organizations led by non-governmental organizations. This assistance includes both material and spiritual components and forms the basis of a complex and multifaceted social care system. Several components make up the social care system, including its subject, object, content, and means. Liang (2002) argues that the social care system for underprivileged groups consists of humanistic, spiritual, and cultural care, as well as material and living care. Social consciousness like social justice, equality, and fairness is part of the philosophy and social idea known as social care (Uyuntna, 2009).

2.1.3 Narrative

1) The concept of narrative

There are numerous components to the definition of narrative, and as each definition places a different emphasis on each component, no single definition is entirely exact (Herman, Phelan, Rabinowitz, Richardson, & Warhol, 2012).

In his article, Richardson (2000) outlines four fundamental ways to define narrative: The minimalist definition from Genette is the broadest, considering any active event with state transitions. The definition of temporal highlights the sequential record of events presented in time. The definition of causality emphasizes the direct or indirect connections that must exist between events. The last perspective views the story as a means of accessing the text's content rather than as a characteristic of the narrative. According to Wikipedia, a narrative is the narration of a sequence of related events in a real-life or imagined event or story. A narrative is made up of several incidents or tales that are chosen to be told in a particular order. A spoken

account of a personal event is known as a personal narrative (Wikipedia, 2022). In a broader sense, James and Peter (2012) see narrative as a deliberate, multidirectional interaction between the narrator and the audience that focuses on the various goals of narration as well as the connections among all of the participants.

2) Narrative Theory

Narrative theory is founded on the idea that narrative is a fundamental human strategy for coping with the fundamental elements of our experience, such as time, process, and change. This idea helps us to comprehend the distinctive qualities of a narrative and its numerous structures, components, uses, and effects. Goodson and Gill (2011) believe that the methodology of interpreting narratives can be used to understand human life. Within the narrative framework, human behavior is associated with intentions, values, and purposes. According to the organizing principle of narrative, the narration and description of life are equally important. This illustrates how life and narrative are mutually constitutive: life provides an important foundation for narrative, while narrative provides order, structure, and direction to life, while also contributing to deeper and broader meanings. Congqing (2002) believes that every narrative is centered on the author's experience, understanding, and reflection on life and the universe and that even the smallest narratives embody a unique meaning.

3) Narrative functions

As a means of remembering, debating, arguing, persuading, engaging, amusing, and guiding audiences, the book *Narrative Methods in the Humanities* refers to these roles. According to Riessman (2008), stories are vehicles for people to investigate, categorize, and reconstruct their memories. The intricate interplay between narrative, chronology, and personal identity makes this process particularly difficult. Time, place, and the audience's perspective must all be considered when analyzing a particular story's context. Through their stories, individuals can also express or make assertions. In addition, to make the audience more convincing, the creator will tell the story through the use of rhetorical devices that enhance the plausibility of the story. By participating and analyzing the narrative from the narrator's perspective, the audience transforms their identity and emotions in their minds by entering the narrative. Stories can inspire individuals to take collective action and promote positive change in social institutions, for example, because the commonality or empathy they find in the story

can lead to a sense of communal belonging. Riesman concludes in his work that narrative has an impact on different types of social interactions that cannot be replicated in other ways. For meaningful communication, storytelling is more likely to be used.

4) Narrative Structure

Narratology examines the narrative structure, including storytelling PSAs. This involves analyzing the arrangement and organization of story elements (e.g., plot, characters, setting, and events). Researchers may examine how these elements interact and unfold to create a coherent narrative in a PSA.

The narrative structure is the framework of the story, the way the plot is organized, and the trajectory of plot development; narrative structure consists of a beginning, middle, and end; and the five parts of narrative structure are plot, setting, conflict, ending, and characters. The five types of narrative structure are linear, nonlinear, and on top of that, there are plot structures such as circular, parallel, and interactive. The earliest conceptual definition of linear narrative can be traced back to Aristotle's *Poetics*

Yamin (2004) classified plot types into linear and nonlinear based on the principles of plot organization. The linearity discussed in both linear and nonlinear narrative structures refers to the timeline or temporal vein. Linear structure plot lines develop according to natural time laws, which include single lines, multiple lines, and loops. Nonlinear structure, on the other hand, shows a disorder of chronological causality, of which the two main trends are the opening and dilution of the plot structure so that the nonlinear structure plot type lacks a clear and complete plot.

5) Focus and Perspective

Focus refers to the perspective from which events and experiences are presented in a narrative. Narratologists study how focus choices (e.g., a character's point of view or omniscient perspective) affect the audience's understanding of and emotional engagement with storytelling PSA.

Bal (2003) sees focus as the connection between the observer's vision and the object being observed, meaning that the focuser as the subject of focus is the point of view from which each object is observed. The point of view can be within the characters of the story or outside the story. Mieke Bal explains the types of focus in

detail. When the focus is given to a character within the story material, this type of focus is called the intrinsic focus. When the focus is given to an unnamed person outside the story, this type of focus is called the extrinsic focus. The focuser is not always the same in a story; the extrinsic and intrinsic focus can alternate in a story, and the focuser can be replaced from one character to another.

Yamin (2004) distinguishes the basic types of perspectives by the types of focus, and in addition to the in-focus and out-focus types, she also proposes the non-focus type. Compared with Mick Barr's classification of focus, Hu's understanding of internal focus is more or less the same as his. Compared with Mick Barr's classification of focus, Hu's understanding of internal focus is roughly the same as his, but she makes a distinction between external focus and non-focus. She believes that the narrative of the external focus type can only describe the objective facts of the scene and the external performance of the characters from the outside but cannot tell the internal emotions and thoughts of the characters. The unfocused type, on the other hand, shows an omniscient perspective, which is also called zero focus. The unfocused perspective is like the perspective of God, which can grasp all the circumstances in the story and understand the actions and thoughts of everyone. In this type of narrative perspective, the narrator knows more than all the characters in the story.

Hart (2012) classifies the different types of perspectives as first-person, second-person, and third-person perspectives. In the first-person point of view, "I" live the story and tell it through what I see and hear. The second-person point of view is rarely found in narrative nonfiction. The third-person point of view is the freest, able to look over the entire story or even look back or foresee the future.

6) Narrative time and temporality:

Narratology explores the concept of narrative time, which refers to the way time is represented and manipulated in a narrative. Researchers studying storytelling PSAs may analyze how sequences of events, flashbacks, or time intervals are used to effectively convey messages and engage audiences.

Genette (1990) argues that in narratology, the temporal category is studied about story time and discourse time. The narrative consists of two temporal sequences: the time of the story being told, i.e., referential time, and the duration of the narrative, i.e., energetic time.

6.1) Chronology:

Yamin (2004) explains chronology as the relationship between the order in which the events in a story develop in natural time and the order in which those events are narrated in the narrative text. There are other complex chronological relationships in narrative texts besides the chronological development of events, and Hu attributes these complex chronological relationships to reverse chronology and non-chronology. Reverse chronology is the disruption and reversal of chronological order, a kind of deformed linear time movement. There are three types of reverse chronology: flashback, flash-forward, and interlacing. Flashbacks narrate previous events and are also called flashbacks. Flashbacks are divided into external flashbacks, internal flashbacks, and mixed flashbacks according to the relationship between the time of the narrated event and the time of the beginning. In contrast, pre-flashback narrates what will happen in the future, also known as pre-flashback. Pre-flashbacks are divided into external and internal flashbacks according to the relationship between the narrated event and the time of the end. Interlacing, on the other hand, is a mixture of flashback and flash-forward, meaning that interlacing is a phenomenon in which the past, present, and future intersect. Non-chronological is a non-linear temporal structure. The non-chronological narrative structure is not time free but does not rely on temporal relationships to construct the work.

6.2) Time spacing:

Time spacing studies the relationship between story time and narrative duration. Since the speed of a book narrative is difficult to measure in time units and can usually only be judged by the relationship between the length of the text and the time spacing of the story, Genette (1990) argues that an isochronous narrative in the strict sense of a textual narrative can only be defined as an isochronous narrative with no change in speed. But he also believes that such a statement is impossible in narrative practice and that narratives must have non-isochronous or rhythmic effects. Non-isochrony is further divided into four types of movement: summary, pause, omission, and scene.

However, the time consumed to narrate an event in a film or television production is readily apparent in the progress bar and therefore its narrative time is easier to judge than that of the text. Bal (2003) uses the term rhythm in his

study of temporal spacing, and he distinguishes five cases according to different rhythmic speeds: omission, summary, scene, slowdown, and pause. After subdividing the work into fragments, any of these fragments can be matched by one of these five speeds.

6.3) Temporal frequency:

Gennett's interpretation of narrative frequency is that the frequency relationship between narrative and story is also known as the repetition of narrative. Genette (1990) classifies narrative frequency according to the frequency relationship between the event being narrated and the narrative's ability to repeat itself into four categories: telling something that has happened once, which is called a single narrative; telling something that has happened n times, which is also a single narrative but this type of narrative is about similar or identical repeated events; telling something that has happened once n times, which is often narrated through different character perspectives Gennett calls this a repetitive narrative; a narrative about something that happens once n times is called a recurring narrative. Repeated narratives express the same event multiple times through a single narrative, which Yamin (2004) summarizes as a special form of an overview.

2.1.4 Storytelling

1) The concept of story

The three definitions of "story," "narrative," and "narrate" that a narrative contains are distinguished from one another. Genette. According to his definition, a story is a true or imagined event, a narrative is a written text that tells a story, and narrating is the act of creating a narrative.

For the sake of defining a story, Riessman (2008) defines it as a chronological narrative, a text of events that includes specific accidents, effects, repercussions brought on by interruptions, or the presence of striking cause-and-effect links. The tale structure and key elements are further described by the Chinese academic Hu Yamin in his 2004 book *Narratology*. In narratology, a tale is an abstract idea that separates itself from the meanings associated with history or reality that a concrete story conveys. According to her definition, a story has a framework separate

from the narrative details (Yamin, 2004). All stories are narratives, but not all narratives can be classified as stories, according to McKee and Gerace (2018) statement. A story is filled with value and levels of advancement, but a narrative might be perceived as a dull, monotonous, and repetitive summary of events. The easiest way to describe a tale is as a dynamic development of conflict-driven events that results in a significant change in the course of a mission.

2) Elements of Storytelling

Public Service Announcement (PSA) storytelling often includes a combination of elements to effectively communicate a message and engage an audience. While specific elements may vary depending on the PSA's objectives and creative approach, the following are some common elements in PSA storytelling.

2.1) Theme:

PSAs are designed to address a specific social issue or promote a specific cause. The first element involves identifying and structuring the issue that the PSA is designed to communicate and raise awareness about.

McKee (2014) prefers the term "master idea" to the word "theme," arguing that a true theme is not a word but a clear and coherent sentence that conveys the meaning of the story. The more subtly the story is built around a clear idea, the more meaning the audience will find in it. The master idea can be expressed in a sentence that describes how and why life transforms from one state of being at the beginning of the story to another at the end of the story. The master control idea consists of two components, value and reason, which express the core meaning of the story.

McKee and Gerace (2018) concluded that the theme of the story contains three main elements namely the social setting, the main characters, and the core values. This stage principle follows that the more specific the setting, the more widely applicable the story will be. The setting of the story involves two dimensions of time: location and span, i.e., the moment in which the story takes place and the time experienced. The space of the story involves both physical and social dimensions, i.e., the location and social setting of the story; a story can contain any number, type, and combination of values, but it must be closely focused on an irreplaceable set of dichotomous values, i.e., the core values of the story, a value criterion that determines

the story's most fundamental meaning and emotion. The core characters need to be empathetic, i.e., the core character and the target audience share an innate characteristic. Audience engagement depends on the sense of identity behind the behavior. Only when the audience subconsciously discerns the human light that flows from the character from within will the audience have a psychological link with the character based on empathy.

2.2) Personas:

PSAs typically feature personas that represent the target audience or individuals affected by the issue. Personas can be relevant, and diverse, and reflect demographics or situations that are relevant to the target audience. They help humanize the issue and create an emotional connection.

Yamin (2004) summarizes more comprehensively the three different character theories within narratology: identity theory, action theory, and symbol theory. Identity theory emphasizes the identity of the character, and the American narratologist Chatman insists that characters are made up of identities while emphasizing their functionality. He defines identity as a relatively stable and lasting personal attribute. Foster proposed the classification theory of flat and round characters. Youn proposes three axes to distinguish character types: single to complex, static to dynamic, and external to internal. Action theory advocates linking people to actions and describing character attributes and classifying character types based on what characters do. Propp's division of characters is based primarily on their actions in the story, focusing on the macroscopic view of the character and the structural relationships of the character. Grimes' concept of "action elements" suggests three modes of action consisting of six two opposing action elements: subject and object, sender and receiver, and helper and adversary. Barth adds to this by explaining the relationship between characters and action elements, that a character or an action element can correspond to multiple action elements or multiple characters, and that a work need not contain all action elements. The symbolic theory, on the other hand, sees the character as a symbol, and Barth sees the character as a character element under the jurisdiction of a proper name. Yamin (2004) argues that both character theories have different emphases, and they study characters from different aspects and stages.

McKee (2014) proposes that characterization is the sum of all observable human qualities. The truth of characterization is revealed when people are under pressure to make choices, and the greater the pressure the deeper the revelation, and the more realistic the character's nature. McKee also mentions character arcs, which refer to the growth or change of a character in the story, both positive and negative. Great work not only reveals the truth about the character but also shows the arc of the character's inner nature in its telling. McKee also explains the function of structure and character. Structure and character are interlocked; the structure of the story's events comes from the choices made and actions taken by the characters under their stress; and the characters are creatures revealed and changed by their choices and actions under stress.

2.3) Environmental Context:

Context defines the time, place, and setting of a PSA story. It can help create a realistic or symbolic setting that enhances the narrative and connects to the audience's experience or cultural references.

McKee (2014) explains the context of a story, which includes the period, duration, place, and conflict dimensions. The period is the location of the story in time from ancient times to the present, the duration is the period the story lasts in the characters' lives, the place is the geographical location where the story takes place, and the conflict dimension is the social domain in which the characters live.

Yamin (2004) uses the term set to summarize the background and discusses the intrinsic elements of the setting, the forms of expression, and the types of setting. The setting has a variety of roles in stories; it can form the atmosphere, add meaning, shape characters and even construct the story.

The environment contains three major elements: natural phenomena, social context, and material products. The setting is divided into three types according to its function in the structure and its relationship with the plot and characters: the symbolic setting is closely related to the characters' plot and often provides a suitable atmosphere and place for the characters' activities. It is a dominant mode of setting, which constitutes an explicit or metaphorical metaphor through the deliberate depiction of the setting or using certain features and attributes of the setting; the neutral setting refers to the simple existence of no artificial elements, which has no

direct relationship with the characters' plot in the story; the ironic setting is both related to and discordant with the character's actions, or even antagonistic and divorced from the task's emotions or behavior. The conflict between the setting and the characters, and the characters' disregard for the setting are all ways in which the ironic setting is expressed. This type of setting is intriguing and has great potential for development (Yamin, 2004).

2.4) Conflict or Problem:

The storytelling element introduces a conflict or issue related to the problem being addressed. This conflict may be a personal struggle, a social challenge, or a specific event that highlights the impact of the issue. Conflict captures the audience's attention and creates a sense of urgency.

McKee (2014) believes that everything in a story must be driven forward by conflict. The audiovisual enjoyment of sound and image can please the audience for a certain period, but if there is no conflict for a long time then the audience's emotions and thoughts will be removed from the screen. The law of conflict not only exists as an aesthetic principle, but it is also the soul of the story. Conflict is divided into inner conflict, personal conflict, and extra-personal conflict. The various conflicts between characters and various aspects of life contribute to the creation of a rich story.

Hart (2012) mentions that conflict, or dilemma, is part of the foundation of a story. The problem that drives the story constitutes the dilemma, and once the character develops a desire and begins to act for the desired goal, it opens the story, so that a small enough dilemma can produce a good story. The ultimate goal of every story is to solve the dilemma, and the dramatic tension is released in the process of the characters solving the dilemma and struggling with it. Jack shares Franklin's view on the resolution of dilemmas, which he believes must be achieved through the characters' efforts. The story of a positive character who struggles through a difficult situation until he reaches his goal and dominates his destiny can inspire the audience and teach them about life. Such stories are also called "mainstream narratives" by McKee (2014).

2.5) Plot:

In his *Poetics*, Aristotle (2017) provided the first definition of plot in dramatic literature. Aristotle describes the plot as the arranging and structuring of events and acts. He claims that the plot is the fundamental element and goal of tragedy. Aristotle highlights the significance of the event sequence in propelling the story and creating a narrative framework to communicate the drama's thematic content in this definition. According to Propp (1968), the usual definition of the plot is that it comprises a random story segment and its importance within the larger narrative. His point of view highlights the relativity and diversity of plots. Propp (1968) also refers to Veselovsky's interpretation of the storyline, which is comprised, in Veselovsky's opinion, of several interwoven matrices (motifs). Every motif serves as the fundamental narrative building block of the work, and it is acknowledged that distinct motifs can combine in different ways to generate multiple plots and that motifs themselves can appear in different plots. The versatility and intricate diversity of story structure are highlighted by Veselovsky's perspective. Forster (1927) provides two examples to encapsulate the definition of the storyline. There is a story called "The King Dies, and Later the Queen Dies." "The king dies and the queen dies of a broken heart" is an elaborate plot. Foster provides examples that show the difference between a plot and a story. A plot is designed to logically and clearly illustrate the relationships between events, as opposed to a story, which is merely a straightforward narration of a series of events. Egan (1978) argues that a plot is a set of rules that ensure how events are logically, continuously, and meaningfully connected, and that it is the juxtaposition of narrative units in a particular order produced by the rules that gives a sense of causality so that the plot is said to be the frame structure of the narrative units. In categorizing plots, it is important to take into account the kinds of narrative units and the particular order in which they produce their causal effects. A good categorization of the plot can clearly show the inevitable connections between events and make the audience think that the occurrence of the plot in the story is inevitable. Egan (1978) after discussing the studies of plot by Aristotle, Propp, Barthes, and other scholars who inspired the study of plot and other formalist and structuralist scholars, concluded by analogy that a plot is a set of rules that determines and arranges the sequence of events to elicit a definite emotional response.

2.6) Narrative Arcs:

The narrative arc of a PSA typically follows a structure that effectively engages the audience. It includes exposition that builds character and setting, rising action that builds tension, a climax that reinforces emotional impact, falling action that resolves conflict, and a conclusion that reinforces the message and encourages action.

In his book *Storytelling Techniques - A Guide to Writing Narrative Nonfiction Literature*, Hart (2012) describes the theory of the narrative arc. The narrative arc is created when the elements of a story unfold in a structured sequence, with the beginning, middle, and end of the story being led forward by a series of events to form an arc-shaped storyline. Jack believes that the narrative arc of a more complete story usually requires five stages: elaboration, rising action, crisis, climax, and falling action.

The exposition section provides the audience with must-know information, such as some basic facts, basic background information, an introduction to the characters, and some motivations for their actions. This information is provided to bring the audience into the story situation. The exposition will stop when the story gets into a dilemma.

In the rising action, the story will appear to wrap around the curve of the action, and events, including the creation and destruction of hope, the creation, and the unveiling of the mystery or suspense, of which suspense is the most important element of a successful rising action. The rising action creates dramatic tension in the story until the dilemma and problem are solved, the story reaches its climax, and the tension is released at this moment.

The term "crisis" is used by many modern story analysts to denote a sudden shift in the plot. The crisis is at the peak of the entire narrative arc, and its power usually leads to profound changes. In a story with a good ending, the crisis has a lasting effect on the protagonist's psyche and brings new ideas, concepts, and knowledge to support his new life. The two plot points, the trigger time and the point of realization, make a complete story. The story also reaches its climax after the crisis.

A climax is a series of events that resolve a crisis. The climax in a true story is often the result of the characters' efforts. Due to the nature of non-fiction narratives, such stories may lack a link or two in the story structure, but this is what makes a true story more relevant and powerful to the real life and experience of the audience.

The descending action indicates that the narrative arc begins to descend when the story reaches its climactic peak when the remaining questions in the story that are not enough to move the story forward are answered at this stage. Here the story becomes clear, all the tension of the drama is released and the story ends.

2.1.5 Emotional appeal

1) The Concept of Emotional Appeal

Lee (1939) mentions the definition of emotional appeal by different scholars, Aristotle defines the concept of emotional appeal as a means of oral expression or persuasion by critics. Analyst Hudson, on the other hand, viewed emotional appeal as a critical tool. Hepburn believed that mobilizing emotions to evoke desires or needs is an emotional appeal.

Lee (1939) argues that defining the concept and scope of the emotional appeal theory Pathos must clarify its distinction from the persuasive effect of the character appeal Ethos. He examines the different characteristics of various scholars on the distinction between the two terms. Aristotle saw both as integral parts of the persuasive process distinguished by the state of moral character embodied in the speech and the emotional state awakened in the listener. Cicero distinguishes between the two concepts by function, suggesting that character appeals aim to please the audience and bring them closer to the speaker, whereas affective appeals aim to emotionally move and influence the audience, directing them to feel a particular way about the topic. Grant and Fiske suggest that affective appeals, Pathos, aim at provoking an emotional effect, whereas character appeals, Ethos, aim at alleviating emotions. Overall, character appeals are an adaptation to existing attitudes, while emotional appeals are about emotional arousal.

2) The Function of Emotional Appeals

Lee (1939) summarized three different perspectives on the function of emotional appeals after analyzing the doctrines of many scholars such as Aristotle, Cicero, and Quintilian on emotional appeals. First, when people hold different emotions to face the same thing will produce different views, the purpose and function of emotional appeals as a means of persuasion is to influence the audience's perception. The second view is that emotional appeals are a necessary element in the linear and coherent persuasion process of explaining, confirming, motivating, and convincing and that their function is to arouse in the process. The third view views emotional appeals as a stage in the dichotomy of belief and persuasion, where the function of emotional appeals in the belief stage is to establish or enhance beliefs, and the function of emotional appeals in the persuasion stage is to drive the audience to action. However, Lee (1939) emphasized to Tremain that the third view is not conducive to understanding the full picture of persuasion.

3) Analytic approach to emotional appeals

Aristotle's analytical approach to emotional appeals is the most classic, and in his book *Rhetoric*, he analyzes emotions in depth. He lists fourteen kinds of emotions that are opposite to each other: Anger, Calmness, Friendship, Enmity, Fear, Confidence, Shame, Shamelessness, Kindness, Unkindness, Pity, Indignation, Envy, and Emulation. Aristotle defines each of these emotions, explains why each is triggered, and analyzes the different audience groups that are affected by the different emotions. His analytical approach provides a theoretical framework for how speakers can use emotional appeals to enhance their influence.

2.2 Related Research

Jianpeng (2017) analyzes four reasons for the corresponding modern trend of advertising storytelling from four aspects: the trend of entertainment in modern society, competition for audience attention, aesthetic interest of the public, and advertising media. And he believes that an excellent advertising story should have three distinctive features: content genre, structure pattern, and form cinematography.

In addition to the external reasons caused by the general social environment, another reason for the trend of storytelling in advertising is its own advantages.

Simmons (2006) explains how stories and storytelling techniques can have an impact on persuasion, motivation, and effective communication with audiences, and how Annette believes that the best way to influence a person's values or to communicate certain values to a person is through storytelling because people listen to stories and actively think about them in their own lives. Moreover, stories explain facts through a specific perspective, and the receiver understands the facts from the perspective provided by the creator and thus agrees with this interpretation thus stories can give new meaning to the facts.

Tomaz (2019) by investigating the advertising narrative and storytelling forms of case advertisements, a semiotic analysis of the content of the advertising narrative points out the recollections of cinema present in it. They argue that storytelling advertising narratives share similarities and recollections with film writing. The increasingly complex content provided by advertising messages promote an emotional bridge with consumers by creating stories rather than commercial transactions that communicate the values or causes carried out by the brand between the brand and the consumer. This process may gain the participation and communication of recipients with whom it shares ideological beliefs.

Kang, Hong, and Hubbard (2020) examined the extent to which different types of people may be influenced by storytelling advertisements and how individuals are influenced by different narrative styles, preferences, and the identity of the storyteller in the advertisement. They compiled literature on several key factors of narrative persuasion and measured seven items such as narrative preference in their experiment. They point out that the more the audience is vicariously involved in the story scenes and the main characters, and the more the characters' emotions and experiences gain similar perceptions from the audience, the more the ad is perceived as meaningful by the audience. Emotion is the key to provoking viewers to discuss the ad. The founder's story elicits more favourable emotions than the customer's story and purely

informational ads. It is easy to see from the research on storytelling advertising narratives that they are becoming an important trend in modern advertising narrative strategies and methods due to their inherent accessibility, appealing emotional impact, and effective message conveying ability.

The study of advertising narratives, especially those with story structure, can draw on narrative studies in film studies. Guofeng (2022) points out that the content construction of advertising is the same set of logic as that of film. The story types and plot relationships of films are also applicable to advertisements. The plot development in advertisements is driven by the same motivating events and conflicts as in films, and films often resonate with the audience through the characters' situations in some scenes, and this character strategy is often used in many story-based advertising narratives. The stories in different commercials need to be more streamlined in terms of content and narrative techniques due to the constraints of advertising time.

Lingling (2017) combines advertising and narrative studies to analyze Thai film and television commercials using narrative theory, summarizing and comparing the narrative themes, forms and strategies of nearly 200 Thai film and television commercials. She points out that the selection of material in Thai advertisements is lifelike. Among the two narrative forms, fictional and simulated, the simulated narrative, which is closer to the real life of the public, is more able to meet the emotional needs of the audience and gain recognition. In terms of the choice of narrative strategies, the narrative subjects of Thai advertisements mostly choose human narratives, and the scenes are also mostly familiar life scenes, thus making it easier for the audience to gain more immersion and real emotional experience in the familiar narrative perspective.

Byun (2016) the narrative strategy of a storytelling video ad is studied using the four-factor model of storytelling and the five-stage model of plot theory discussed using the Heineken beer ad as an example. The narrative strategy of the case ad using emotional appeal and visual rhetoric is explained by categorizing the narrative structure and ad copy of the case ad in the discussion. The success of Heineken's story

ads is attributed to the fact that the story context of the ads is close to the real usage scenarios of the target users, and the subtle emotions shown in the ads effectively use emotional appeals to evoke viewers' emotions. A series of narrative strategies are able to increase the emotional involvement of Heineken's brand and make the audience identify with it

Kılıç and Yolbulan (2021) analyzing all the storytelling elements used in award-winning advertisements in Turkey, a more comprehensive investigation of how storytelling elements in advertisements create effective and memorable advertisements is conducted by combining multiple disciplines such as advertising, linguistics, and sociology. The study summarized four results after quantitative statistical analysis of four aspects of advertising storytelling elements, i.e., basic plot, psychological elements, i.e., archetypes, linguistic features, i.e., syntactic-semantic-phonetic features, and neural resonance: from the perspective of storytelling, advertising needs to consider linguistic features carefully; syntax is also very important, and correct syntax can convey the message correctly so that the viewer can understand it correctly; from people's long-term social activities and life, the syntax of advertising needs to be carefully considered. The archetypes accumulated and precipitated from people's long-term social activities and life are important elements of advertisements and stories, and the archetypes can help advertisements convey their messages effectively and concisely; the plot, according to the analysis of the study on the content of advertisements, shows that if advertisements want to resonate with the audience through stories, the use of seven basic plots will have significant effects.

Zatwarnicka-Madura and Nowacki (2018) outlines the basic conditions for applying storytelling and trends related to the structure of advertising stories and presents selected research findings related to assessing their impact on message receivers. Storytelling ads generate higher perceptions, more positive perceptions and positive attitudes than physical ads and narrative ads, i.e., storytelling ads, are more likely to make viewers feel the promise of the ad. The study also mentioned that less than 30% of ads in China tell a story.

Brechman and Purvis (2015) mentioned that storytelling elements combined with narrative structure are a powerful mode of messaging that creates deeper memories in the minds of the audience and leads to a higher level of change in their beliefs. Therefore, in many campaigns, the use of storytelling in the media for persuasive communication can be effective in delivering messages. This also applies to PSA campaigns that aim to persuasively influence others to change perceptions or behaviours.

A study on the narrative of storytelling advertisement and public service announcement. Di (2020) explores the connotation of storytelling narrative in Chinese precision poverty alleviation TV PSAs from three aspects: elements, structure and techniques of storytelling narrative, summarizes the model of storytelling narrative in Chinese precision poverty alleviation TVAs, and discusses and reflects on the problems and shortcomings that still exist in the storytelling narrative of Chinese precision poverty alleviation TVAs under this model.

Guan (2022) analyzes the narrative characteristics of recent award-winning Chinese PSAs in the context of narratology and other theoretical frameworks and analyzes the commonalities in the narrative transmission of these PSAs in terms of narrative perspective, structure, events, and space. He finds that most of these ads adopt the first-person narrative perspective and prefer to use a combination of multiple in-focus and unfocused narratives in the parallel structure. In terms of narrative structure, most of the ads show a clear sense of storytelling, and the plot arrangement and structure of the ad stories are relatively complete. Ads consisting of multiple short stories are mostly parallel in structure and are linked by a main line. The narrative time shows the characteristics of co-temporality and history, and the form of time change is mainly omission and summary. The narrative space is mainly chosen to switch to the real space, and the virtual space, which is less often found in advertisements, is basically created by using simple elements such as pictures and sounds.

Mengwei (2022) classifies Thai microfilm public service announcements according to narrative subjects, studies and analyzes narrative subjects in

advertisements as well as narrative techniques in advertisements and is accompanied by case illustrations. Narrative subjects are categorized into human narratives and non-human narratives according to narrative perspectives, including first-person narratives, multi-perspective human narratives, video subtitle narratives, explanatory narratives, etc., and the different roles of different narrative subjects in the advertisements and their respective strengths are also elaborated. The study of narrative techniques mainly analyzes the narrative structure and camera language of case study advertisements in terms of time and space, which comprehensively covers the narrative techniques used by advertisers from the pre-shooting to the post-production editing process.

Ran (2019) selected ads from the Yellow River Award for Chinese public service advertisements that conform to the concept of family ethics theme as cases, summarized the characters and thematic demands, and explored the narrative techniques of such ads under the framework of narrative theory. The aesthetic value and social significance of the narratives of such advertisements are explained.



Chapter 3

Research Methodology

This study is qualitative research and aims to study the narrative characteristics of storytelling social care PSAs in China in recent years. This chapter will introduce the research methodology, research subjects, and data collection and analysis methods of this paper.

3.1 Data Collection

This study collected data from the video broadcasting platform Bilibili and the social networking platform Weibo and they are as follows:

1) Happiness

https://www.bilibili.com/video/BV16t411r7y3/?share_source=copy_

web

2) 1 yuan

https://www.bilibili.com/video/BV1s4411y7cz/?share_source=copy_

web

3) 58 points

https://www.bilibili.com/video/BV11K411K71X/?share_source=copy_

web

4) Run, lamb!

https://www.bilibili.com/video/BV1Vr4y1j7QP/?share_source=copy_

web

5) Mobile Home

https://m.weibo.cn/status/4857138935242103?wm=3333_2001&from=10D3393010&sourcetype=weixin&s_trans=3371385574_4857138935242103&s_channel=4#&video

3.2 Unit of Analysis

3.2.1 CIAF:

China International Advertising Festival is a trade show for the advertising sector that has been authorized by the State Administration for Industry and Commerce. It is put on by the China Advertising Association, which also organizes the biggest, most prominent, and most reputable national exhibition in China. China Advertising Great-wall Awards and Public Advertising Huanghe Awards are just a couple of its predetermined honors. China Advertising Great-wall Awards assess commercial advertising efforts that were made publically available in the media during that year. The Public Advertising Huanghe Awards recognize the best public service advertising that was distributed for free during the year and that had positive social impacts.

3.2.2 IAI AWARDS:

China's top advertising awards organization, IAI Yearbook Awards, launched its newly redesigned advertising and marketing selection event in 2016 called IAI AWARDS. In 2000 A.D., the School of Advertising of the Communication University of China, the China Business Advertising Association, and the IAI International Advertising Institute formed it. The IAI Transcend International Advertising Awards Association Committee oversees its operations. IAI China Advertising Works Yearbook has served as a wind vane for Chinese advertising since its publication in 2000, representing both the industry's peak performance and most prominent trends.

3.2.3 Storytelling Social Care PSA Works Information



Figure 3.1 Happiness

Source: bilibili, 2018



Figure 3.2 1 yuan

Source: bilibili, 2019



Figure 3.3 58 points

Source: bilibili, 2020

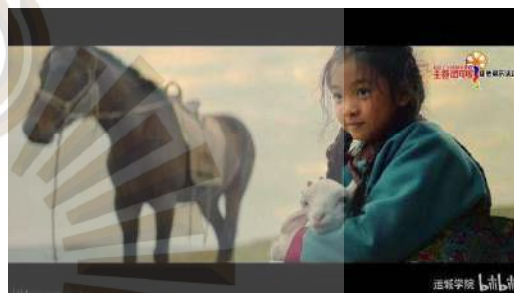


Figure 3.4 Run, lamb!

Source: bilibili, 2022



Figure 3.5 Mobile Home

Source: weibo, 2023

Table 3.1 2018-2022 Social Care PSA Works Information

Ad Name	Theme	Duration	Advertiser	Submitting Unit	Year of Award	Awards
Happiness	Care and post operative rehabilitation for children with cleft lip and palate	4:40	Sogou Input Method & Beijing Yanran Angel Children's Hospital	Beijing Pure Creative Space Co.	2018	IAI AWARDS / Gold Award
1 Yuan	Care for Left-behind Children	2:50	Tencent Foundation	Tencent Charity	2019	Public Advertising Huanghe Awards / Bronze Award
58 Points	Care for children in education in underdeveloped areas	5:29	Xueersi Online School	Beijing Sky & Air Advertising Co.	2020、2021	IAI AWARDS / Gold Award & China Advertising Great-wall Awards / Bronze Award
Run, lamb!	Care for Prairie People	10:00	Beijing Blossom Fortune Sunshine Culture Media Co.	Beijing Blossom Fortune Sunshine Culture Media Co.	2021	Public Advertising Huanghe Awards / Silver Award

Table 3.1 2018-2022 Social Care PSA Works Information (continued)

Ad Name	Theme	Duration	Advertiser	Submitting Unit	Year of Award	Awards
Mobile Home	Care for Truck Family	5:03	CSTires	Zenith (Xiamen) Cultural Media Co.	2022	China Advertising Great-wall Awards / Gold Award

3.3 Research Tools

The sources of the cases and data of this study were mainly obtained from the official website of CIAF, the official website of IAI AWARDS, and mainstream social video platforms including Weibo, Bilibili, and Little Red Book. Relevant literature was collected and obtained mainly through academic websites including China Knowledge Network and Google Scholar. Film analysis uses tables as a slice-pulling tool.

3.4 Data Processing

In this study, the case study advertisements were carefully viewed, pull tabulation was created, and the narrative elements of the case study advertisements were interpretively analyzed by observing their audio-visual language. Each element is examined in depth to confirm the narrative method and emotional appeal behind it.

3.5 Data Analysis

3.5.1 Case study Analysis Method

This study uses the case study method combined with the theoretical framework related to narratology and story narrative to analyze the case advertisements in terms of theme, characters, environmental presentation, audiovisual elements, narrative perspective, narrative structure, narrative time, and emotional appeal.

3.5.2 Shot-by-Shot Analysis Method

This study uses the pull-out method to break down the case study film shot by shot, analyzing each shot in detail in terms of frame duration, scene, sound, and content. Through repeated observation of each shot, the study analyzes the core idea of the film, explores the narrative structure of the film, the film's timeline, and plot points, analyzes the characters' personalities and motivations, and explores how the spatial and environmental performances of the different scenes and the storytelling arrangements affect the emotions and the atmosphere.



Chapter 4

Research Results

In this chapter, the narrative elements in the award-winning Chinese storytelling social care PSAs will be analyzed, including theme, characters, setting, conflict, plot, narrative time, narrative perspective, and audiovisual elements of the advertisements. And the emotional appeal of these storytelling social care PSAs will be explained.

4.1 Essential Elements of Social Care PSA Narratives

4.1.1 Theme

With the development and progress of Chinese society and the construction of a harmonious society, the care of special groups of vulnerable groups has become more and more the people's livelihood of the people's urgent hope and common concern of all sectors of society.

The main reason is vulnerable groups of special groups of natural causes and objective causes, so this paper will be the social care of public service advertising theme according to the characteristics of the main caring object, which is categorized roughly into three categories. The first type of theme is to care for the disadvantaged or special groups formed by natural causes, including congenital or acquired due to diseases or accidents caused by physical disability or mental retardation, low health, or physical characteristics of the defective population. The second theme is to care for disadvantaged or special groups formed by objective causes, namely, social institutional arrangements, including poor areas and poor people, laid-off workers and unemployed people, the elderly and minors, two vulnerable age groups in a disadvantaged position in social life, left-behind children, empty-nested elderly people, and other people who have difficulties in their lives due to objective social

causes. The third theme is care for special groups caused by subjective and artificial reasons, including female groups suffering from gender discrimination and urban farm workers suffering from social discrimination.

1) Theme of “Happiness”

The film popularizes the concept of post-operative rehabilitation for children with cleft lip and palate by telling the story of the growth of Dexi, calling attention to children with cleft lip and palate, and hoping that all walks of life can take part in caring for children with cleft lip and palate and helping them with their rehabilitation. The core value of this story is embodied in the boy's words in the short movie: "I dream that you can hear my dream." The theme of the story is also centered on these words. Through Dexi's wish to be able to speak properly, the film conveys the obstacles faced by millions of children with cleft lip and palate in opening their mouths and communicating daily, as well as the long and difficult process of post-surgical speech rehabilitation, thus drawing the audience's attention to this special group of people.

2) Theme of “1 Yuan”

"1 Yuan" is a short film released by Tencent on the 99th Public Welfare Day to help left-behind children convey the public welfare slogan of "doing good things together" and public welfare habits. The film tells the story of two left-behind children living in a mountain village who help villagers work for one yuan to call their mothers, and ultimately succeed in calling their mothers from afar with the help of the one yuan paid by each household and the one yuan that the owner of a convenience store intentionally found to make up for the payment. 99 Public Welfare Day, as an annual public welfare activity for the whole nation, adheres to the theme of “Doing Good Together”, as it has always done. The theme of the event is “1 Yuan to do good”. In the core idea of the story, “1 Yuan” plays the role of double meaning. In Chinese, “1 Yuan” means both “one Yuan of money” and “together”. In the short film, one Yuan coin is passed from the villagers to the two left-behind brothers, and then one coin is thrown into a glass jar, and finally, one Yuan coin is returned to the brothers through the kindness of the convenience store owner, and in the end, it is the same coin that helps the two realize their wishes. It can be said that these “1 Yuan” coins run through the whole story, and become the core idea of the story. For the left-

behind children in the mountain villages and even other groups in need of help, even if it is just a small gesture of kindness and small things such as “1 Yuan”, as long as everyone acts together, it can be a strong and practical force to help the disadvantaged groups in society and other social problems.

3) Theme of “58 Points”

The short film “58 Points” is a public service advertisement produced by Xueshis Online School to help and call the attention of society to the problem of children's education in underdeveloped areas of China, and at the same time, to publicize the public service activity of “Giving a Lesson to Mountain Area”. Based on a true story, the film tells the story of Xiaochuan from a poor mountainous area and Lao Wang, the principal of a mountainous primary school, who have problems with Xiaochuan's English education. Xiaochuan is the top student in his class, but due to the lack of teachers in his school, the principal, Lao Wang, is unable to teach the upper grades, so Lao Wang has to send Xiaochuan out of his village to go to the town to study. Through the story of Xiaochuan and Lao Wang, viewers are made to realize the low level of education in mountainous areas and the distribution of educational resources for school-age children in backward areas and are called upon to pay more attention to the life and education of children in backward or poor areas.

4) Theme of “Run, lamb!”

Run, lamb! demonstrates the great achievements of the grassland people in fighting poverty. Based on a true story, it tells the happy story of the Bayin family living in the grassland who learn to graze with science and technology under the state's concern and help for the backward and poor areas of the grassland and the guidance of poverty-alleviation cadres, and the economic situation of the Bayin family improves. The deep friendship between Bayin and the little sheep, Amur, is also continued. The story of Bayin's family shows the state's care and help to the people of all ethnic groups in the country and the poor groups in all regions.

5) Theme of “Mobile home”

“Mobile home” is a short public service film produced by Chengxin Tire to call for social attention to the wives of truck drivers and their families. The short film is a micro-documentary about the daily life of two pairs of truck drivers' families on a transportation journey. The film brings the special group of trucking

families and truckers' wives to the public's attention by truly recording their hardships and difficulties in this narrow “mobile home” and their attitude of facing life with confidence and smiles. The short film pays tribute to the truck drivers and truck wives who work hard for a living, and at the same time calls on society to pay attention to trucking families and truck wives, hoping that society will be more understanding, tolerant, and supportive of them.

4.1.2 Characters

1) Character Functions

This paper analyzes and categorizes the characters' roles in the case shorts according to the six action meta-models summarized by Grimes based on the 31 functions in storytelling summarized by Propp, a scholar of narrative structure studies, namely, subject, object, sender, receiver, helper, and antagonist.

1.1) Functions of the Characters in “Happiness”

Subject: Getting Happiness

Object: Cure cleft lip and palate and finally be able to speak normally.

Sender: Parents (Taking Dexi to the hospital for treatment)

Receiver: Dexi

Helpers: parents, teachers, doctors, volunteers

Antagonists: classmates, strange men

1.2) Functions of the Characters in “1 Yuan”

Subject: Two brothers

Object: saving up enough one hundred yuan coins to buy a used cell phone

Sender: no apparent sender in this story

Receiver: two brothers

Helper: villagers, grocery store owner

Antagonist: rural-urban social gap factor (Rural population forced by economic pressure to work in other cities)

1.3) Functions of the Characters in “58 Points”

Subject: Xiaochuan

Object: Staying in his favorite village, grandma, and Lao Li to go to school

Sender: Lao Li (To upload Xiaochuan to the directory to go to school in the town)

Receiver: Xiaochuan

Helpers: online school, Lao Li

Antagonists: Lao Li, social resource gap barriers

1.4) Functions of the Characters in “Run,lamb!”

Subject: Bayin

Object: wants the lamb Amul to stay by his side

Sender: Ba Yin (spontaneous)

Receiver: Ba Yin, Amur the Sheep

Helper: poverty alleviation cadres, mom and dad

Antagonists: Dad (selling all the family's sheep), the backward model of animal husbandry in the grasslands.

1.5) Functions of the Characters in “Mobile Home”

Subject: Zhang Li, Hu Dongqin

Object: Peace, accompanying care

Sender: Zhang Li, Hu Dongqin (spontaneous)

Receiver: Meng Dahu, Tang Dafang

Helper: No helper

Antagonists: Lack of social security systems and infrastructures for trucking families and trucking wives.

2) Character Appearance Performance

2.1) Character appearance performance of "Happiness"

The short film "Happiness" is adapted from the story of real children with cleft lip and palate. As a typical representative of children with cleft lip and palate, the main character of the short film Dexi is a boy with slurred speech. Since the movie unfolds from the boy's point of view, there is no direct footage of the boy in the first half of the movie, and the audience does not have direct access to the

boy's image at first. The first appearance of Dexi is just a distant back view, and as the movie progresses and other characters appear, the image of the boy becomes clearer and clearer. In the film, Dexi's parents, neighbors, teachers and classmates, strange men, medical personnel, volunteers, etc. appear successively. Dexi's parents are dressed as middle-aged men, with his mother wearing a sleeve for housework in several scenes; his father wears a camouflage jacket, cloth shoes, and labor tools in his hands, and his trouser legs are rolled up in a simple working man's manner. The two men who beat Dexi's father are neatly dressed in contrast to Dexi's father's clothes, and it is easy to see that Dexi comes from a poor working-class family. The children in the classroom, dressed in uniform, also indicate that Dexi's image is similar to theirs, as they are all seven or eight-year-olds attending school. The volunteers and medical staff in the hospital are distinguished from ordinary people by the fact that they are all dressed in white tops or white coats, giving them a clean and upright look. It is not until later in the movie that Dexi's appearance is clearly shown, as he walks up to the podium under the watchful eyes of everyone, that the audience can get a good look at him: a skinny boy of seven or eight years old with a cleft lip and palate wearing a school uniform.

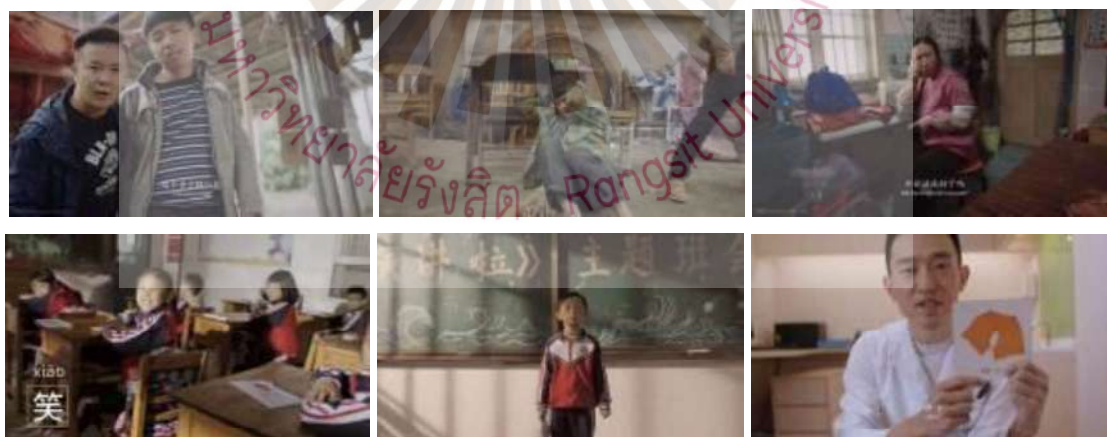


Figure 4.1 Characters' appearance in Happiness

Source: bilibili, 2018

The pictures show the appearance of mom, dad, strangers, classmates, doctor, and Dexi in turn.

2.2) Character appearance performance of “1 Yuan”

The characters in the short film “1 Yuan” include the two brothers who are left-behind children as the protagonists, and the convenience store owner, and the villagers who help the two brothers with “1 Yuan” as the benefactors. The older of the two brothers is portrayed as a thin boy, while the younger brother is a chubby boy. The brothers always wear simple T-shirts and shorts. They never change their shoes, the younger brother has only a pair of white sneakers and the older brother's only shoes are a pair of black old-fashioned cloth shoes. From the clothes they wear, we can see that as left-behind children, the two brothers are living in a relatively poor situation, but the older brother still takes good care of his younger brother. The owner of the convenience store is portrayed as a kindly old grandfather who always has a smile on his face. The villagers living in this small mountain village look like simple peasants: dark-skinned, plainly dressed, wearing straw hats and other labor gear.

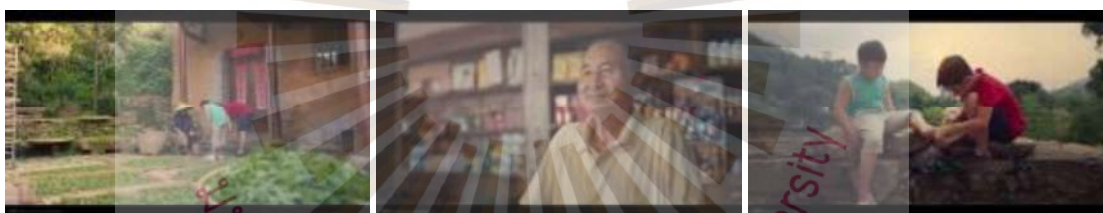


Figure 4.2 Characters' appearance in 1 yuan

Source: bilibili, 2019

The pictures show the appearance of the two left-behind children, grocery store owner, villagers in turn.

2.3) Characters' appearance in “58 Points”

The main characters in the story “58 Points” are Xiaochuan and his teacher Lao Li, in addition to other students and Xiaochuan's grandmother in a few scenes. Xiaochuan's character represents many children from backward areas like him. Xiaochuan in the movie is a lively boy of about ten years old, wearing a school uniform or a simple T-shirt. As the principal and only teacher of this mountainous elementary school, Lao Li is dressed as a typical teacher, wearing thin-rimmed glasses

and collared short-sleeved pants, which look a bit old, but are always meticulously tucked into the waistband of his pants when he teaches. Old Li looks forty or fifty years old, with dark skin, a slim figure, and sunken cheeks that look a bit tired. From his appearance and clothes, it is clear that Li has been devoted to mountain education for a long time, and although he has long since lost his youthful vigor, he still maintains a serious and rigorous attitude toward children's education. In addition, Xiaochuan's classmates and grandmother also appear in the film. Xiaochuan's classmates are children of similar age to Xiaochuan, all wearing uniforms, and their relationship with Xiaochuan can be judged by their appearance and dress. The image of the grandmother is an old man wearing a gray cloth coat, with a full head of white hair casually coiled at the back of the head, and the grandmother's dress also reflects her and Xiaochuan's poverty-stricken life.

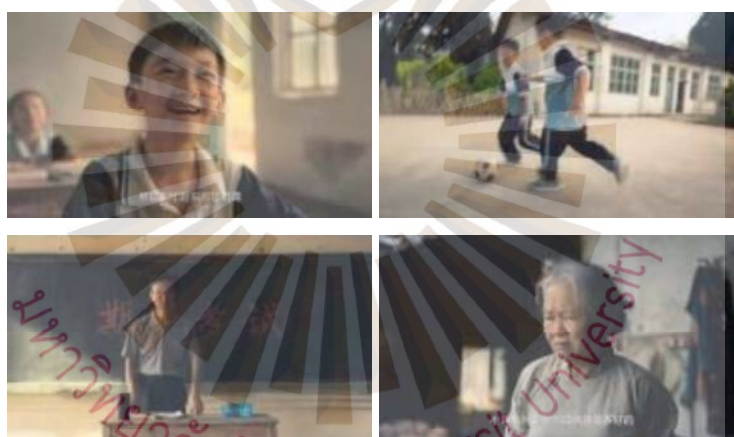


Figure 4.3 Characters' appearance in 58 points

Source: bilibili, 2020

The pictures show the appearance of Xiaochuan, Lao Li, classmates, and grandmother in turn.

2.4) Characters' appearance in “Run,lamb!”

The protagonist of this movie, Bayin, and her family represent most of the herder families living on the grassland. Bayin is a seven- or eight-year-old girl, her father is a middle-aged man with a slightly rough beard, and her mother is a beautiful woman with a loving smile on her face. The appearance of Bayin's family in

the movie is designed to restore the clothing characteristics of the grassland people. In the film, the clothes of the Bayin family are Mongolian traditional clothes, and the daily clothes of the three of them are simple Mongolian robes in solid colors, which is in line with the tradition of the Mongolian people who advocate pure and bright colors. And the characters wear boots according to the living habits of the Mongolian people. The Bayin family has no accessories, with Bayin wearing a simple twisted braid and her mother pulling up her hair and wearing a headband to facilitate work. The appearance of the Bayin family reflects their generosity and openness as steppe people. The Mongolian robes, which are easy to ride in, also help to fulfill the needs of subsequent plot developments. In addition to this family, there are two other important characters in the play, a white goat cub named Amur and Xie Yulin, the poverty alleviation secretary. As an outsider, Xie Chunlin is dressed differently from the local herders. Unlike the Bayin family, who all wear traditional clothing, Xie Yulin mostly wears modern, functional punching jackets, and his more modernized attire serves as a metaphor for the new era and technology he brings to the grasslands. It is also worth mentioning that he often wears a felt hat with the characteristics of folk clusters, which is inconsistent with his style of dress and represents his respect for local traditions and his closeness to the herders.



Figure 4.4 Characters' appearance in Run, lamb!

Source: bilibili, 2022

The pictures show the appearance of Bayin, Amuer, dad, mom, and poverty alleviation cadre: Xie Yulin in turn.

2.5) Characters' appearance in “Mobile Home”

The short film “Mobile Home” is a true record of the real life of long-distance road freight transportation of Zhang Li and Hu Dongqin's husband and wife. In the short film, Zhang Li and Hu Dongqin are dressed in sweatpants and jeans, simple long-sleeved jackets, and often wear gloves for labor. It can be seen from their clothes that they have to face the hot sun and often need to help their husbands carry goods and climb the truck box as they live in the truck for a long time. Because they are often unable to take a shower, Hu Dongqin always braids her hair and ties it behind her head, while Zhang Li keeps her hair short and sharp, and their hairstyles are designed to cope with the harsh living conditions. Truck drivers Meng Dahu and Tang Dafang, two middle-aged men whose skin is tanned by the sun due to years of driving, wear the simplest T-shirts and sweatpants that are easy to work in. The appearance of the characters in the film is a true record of the simple daily appearance of the working people at the bottom.



Figure 4.5 Characters' appearance in Mobile Home

Source: weibo, 2023

The pictures show the appearance of Hu Dongqin, Zhang Li, Tang Dafang, and Meng Dahu in turn.

4.1.3 Character Scenes

1) Character scenes in “Happiness”

The picture of the characters in the short film “Happiness” is characterized by the extensive use of close-ups and close-ups. The use of close-ups and close-ups is especially prominent when the parents, the stranger, the doctor, and the volunteers are having conversations and interactions with Desi, and the characters' facial expressions are sharp. These close-ups show the characters' facial expressions clearly and also convey their inner worlds and personalities. Through the close-ups and close-ups of the characters, it is easy to see that the strange man is short-tempered, while the doctors and volunteers are gentle and patient. These close-ups and close-ups allow the viewer to have a more realistic first-person perspective, automatically substituting for the identity of the boy Desi, understanding and approaching the character more sensually and emotionally, so that the viewer and the protagonist Desi's emotions are on the same wavelength.

The images of Dixi's parents, teachers, and classmates in the film are also narrated through several medium shots: the image of the parents standing side by side in a class lecture clearly shows the relationship between the two couples; the shots of the teacher and classmates in the classroom, in which the teacher is a middle-aged female teacher with a kind smile on her face, and the classmates are naughty and childish children who like to joke, show the purpose of the children's mocking of Dexi's actions and behaviors using the medium shots. The first scene in which the main character Dexi appears is a rare distant shot of a character in the movie: the back of Dexi sitting alone on a tall tree. This kind of character scene expresses the lonely mood and autistic character of the boy Dexi, who is unable to communicate with others.



Figure 4.6 Character Scenes in Hapiness

Source: bilibili, 2018

The pictures show Close up of strange man, Close up of volunteer, Medium Shot of parents, Medium Shot of classmates, and Long Shot of Dexi in turn.

2) Character scenes in “1 Yuan”

In 1 Yuan, the main characters, the brothers, are always inseparable, and most of the shots of the brothers when they appear together are medium shots. From the first appearance of the two brothers in the grocery store as well as their many visits to the grocery store in the later period, when the two brothers are working in the fields, studying at home, and playing in the river, a large number of medium-range images are used to narrate the story. These medium shots will clearly explain the actions of the two brothers' exchanges and show their close brotherly relationship.

The close-ups and extreme close-ups of the brothers are concentrated in the latter part of the film during the grocery shopping, including a few close-ups of the grocery store owner during this period. There are fewer lines in the short film 1 Yuan, so the use of close-ups and extreme close-ups of the characters at this stage of the film focuses on the facial expressions of the brothers, especially the older brother, and explains several emotional shifts of the two brothers during their time at the grocery store. The close-up of the owner of the grocery store also shows the audience the owner's careful and kind character and his psychological activities through his subtle expressions and movements without any lines.

The villagers in the short film are mainly presented by full shots, i.e., showing the villagers' appearance, clothes, and houses, and at the same time narrating the villagers' help to the two brothers, i.e., the act of giving the two brothers 1 Yuan coin. It shows the down-to-earth and simple image of the villagers living in this primitive village and their relationship with the two brothers. In addition, the image of the two brothers helping the villagers is also presented in a panoramic view, allowing the audience to see the movement of the two brothers' clothing and tools and their relationship with the environment in which they are operating.

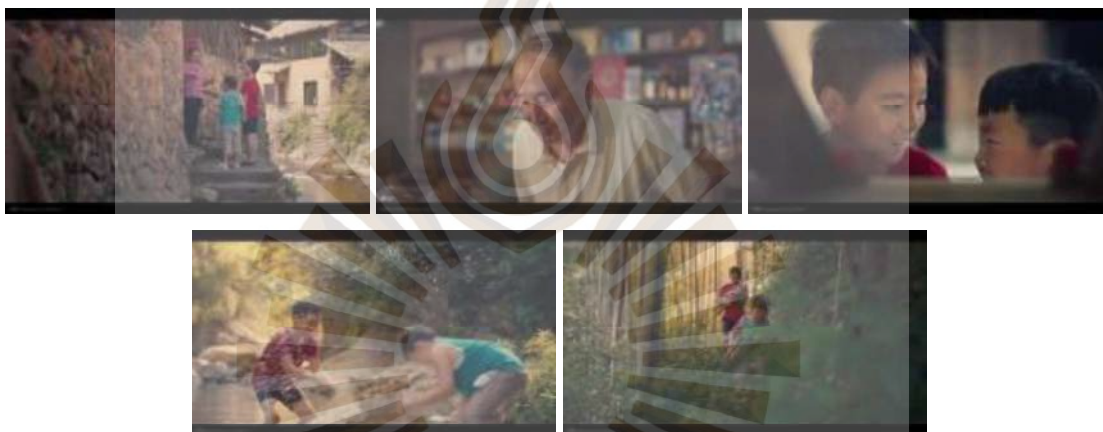


Figure 4.7 Character scenes in 1 Yuan

Source: bilibili, 2019

Medium Shot of the two brothers, Facial extreme close-up of the two brothers, Close-up of grocery store owner, Full Shot of the two brothers and villager, and Full Shot of the two brothers in turn.

3) Character Scenes in “58 Points”

In the story “58 Points”, basically all the plots and stories revolve around the interaction between Xiaochuan and Lao Li, including Xiaochuan's listening to Lao Li's class, Xiaochuan's eavesdropping on Lao Li's speech, and Xiaochuan's teasing of Lao Li's clips, in which most of the two characters' scenes are shown in close-ups. In particular, when the two of them draw pictures of each other in the classroom and when they argue at Xiaochuan's house, they use close-up shots of the front and back, which are commonly used for character dialogues in movies and TV

dramas. Through alternating close-up shots of Xiaochuan and Lao Li to narrate the process of their dialogues and interactions. The close-up shots of the two characters in the movie show their expressions clearly, for example, Xiaochuan's face is full of guilt when he is caught in the portrait and the prank, Lao Li's expression is very anxious when he argues with Xiaochuan, and Xiaochuan is full of grievances and sadness. The short film uses the close-up view of the characters to narrate what happened between them and at the same time utilizes the characteristics of close-up camera to get close to the characters to convey the emotional activities of the characters.

There are many extreme close-ups in Xiaochuan's character scenes. The clip of Xiaochuan eavesdropping uses a extreme close-up of his face to record the change of expression on Xiaochuan's face from one of eavesdropping to one of loss. In the clip of Xiaochuan's examination, there are a lot of extreme close-ups of Xiaochuan's face and hand, and Xiaochuan's expression changes from hesitation at the beginning to determination after making up his mind, and he holds the eraser in his hand and wipes the examination paper with great effort. The extreme close-ups of Xiaochuan's face are used to emphasize the character's inner activities and emotions, conveying Xiaochuan's struggling feelings of not wanting to disappoint Lao Li but not wanting to leave him for another school, reflecting Xiaochuan's deep teacher-student relationship with Lao Li from the side, and at the same time portraying Xiaochuan's character of a conscientious learner who adores his teacher and the image of Lao Li as a teacher who is loved by his students.

Narrative character shots are used in short films when the characters are acting in a specific scene. In the short film, the images of Lao Li giving a lecture in a colorful voice on the podium, Lao Li washing dishes outside the house and being scared by the ball kicked by Xiaochuan, Lao Li carrying Xiaochuan on his bike, and Lao Li repairing the electric fan with Xiaochuan are all expressed by the medium shot. The strong narrative function of the medium shot makes the physical movements of the characters, the communication relationship between the characters, and the relationship between the characters and the environment vividly depicted in the medium shot. For example, in the clip of repairing the electric fan, the medium shot presents the audience with Lao Li earnestly repairing the fan in Xiaochuan's house, while Xiaochuan urges Lao Li on the side. This medium shot not only explains the

communication and movement of the two men, Xiaochuan's home environment but also conveys to the audience that the two men are familiar with each other and can fight with each other.



Figure 4.8 Character Scenes in 58 points

Source: bilibili, 2020

The pictures show Close-up of Lao Li, Close-up of Xiaochuan, Facial extreme close-up of Xiaochuan, Hand extreme close-up of Xiaochuan, Medium Shot of Lao Li and Xiaochuan in turn.

4) Character Scenes in “Run, Lamb!”

The short film uses a large number of close-ups to depict the characters, and through the close-up shots, the facial expressions of the characters are captured and presented to shape the emotional and vivid characters. The scenes when Bayin and Amur are together are especially dominated by close-ups. In the clip where Bayin meets Amur for the first time, a set of close-up shots expresses Bayin's excitement and joy at the birth of the lamb, portraying Bayin's love for Amur. In the scenes in which Bayin hears the sound of a car, Bayin goes to the ranch and takes Amur from the clerk, Bayin eavesdrops on his father's conversation and tries to trick the clerk, Xie Yulin, and Bayin steal the gift at a later stage of his life are all narrated in a large number of close-ups. These close-up shots of Bayin, sometimes smiling brightly, sometimes full of anxiety and anger, Bayin's image as a naive, romantic, lively, mischievous, sincere, and kind grassland girl jumps out in the short film. Xie Yulin, the secretary, is also

shown in close-up, always with a bright and friendly smile in his dialogues with Bayin's father, and with seriousness and sincerity in his eyes in the later dialogues with Bayin. It can be seen that Xie Yulin is a person with affinity sincerity and gentleness.

The use of medium shots in short films is mostly in the interaction between characters or in the narration of characters' actions. The scene in which Bayin takes Amur to shelter from the rain in the hut is narrated in a medium shot, with Bayin in the middle of the frame looking anxious and worried, but her hands are not stopping, as she uses her clothes to help Amur wipe off his fur that has been wetted by the rain. Bayin's expression and actions emphasize the close relationship between Bayin and Amur and Bayin's concern and attention to Amur. The use of the medium shot also appears in the clip where Bayin's mother comes to the ranch to find Bayin's father after Bayin's escape. In the medium shot of Bayin's parents, the mother struggles to reach half of her body over the fence so that her husband can see her and hear her cry, while the father tries to climb over the fence to look for his daughter in the first place due to his anxiety. The short film presents the image of a pair of parents who love their daughter through the narration of the character's actions in this set of medium shots.

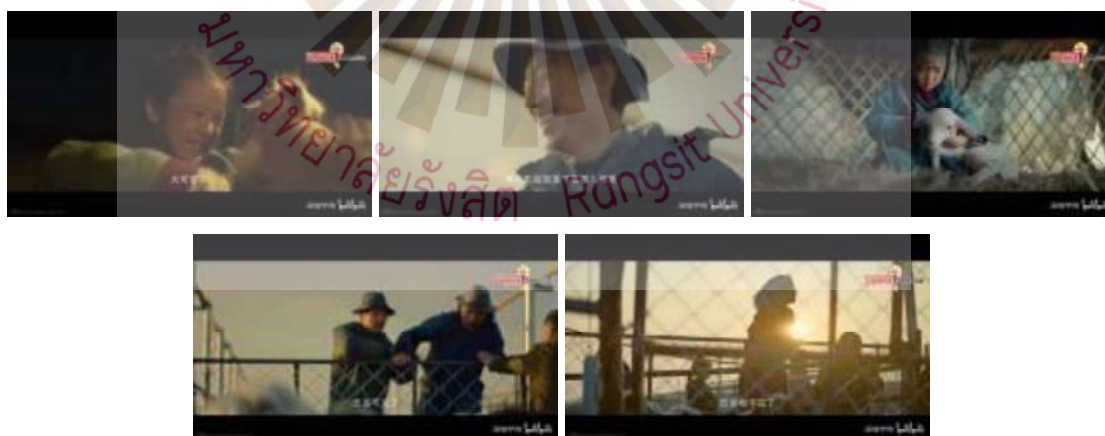


Figure 4.9 Character Scenes in Run, lamb!

Source: bilibili, 2022

The pictures show Close up of Bayin, Medium Shot of Bayin, Close up of Xie Yulin, Medium Shot of mother, and Medium Shot of father in turn.

5) Character Scenes in “Mobile Home”

Most of the scenes of husband and wife interaction in the short film are narrated in medium shots. Hu Dongqin and her husband interact with each other in the driver's cab, Zhang Li chats with her husband to relieve his fatigue, and Zhang Li and her husband sit around a storage box to chat and eat, and so on, many of these scenes of interaction between the characters are in medium shots. The medium shots clearly show the characters' movements and interactions, and at the same time explain the characters' expressions. For example, in the medium shot of Hu Dongqin and her husband in the car, Tang Dafang, who is resting in the back row, massages and relaxes his shoulder for his wife who is watching the car, and Hu Dongqin turns around and smiles with her husband, and the two of them are happy and caring for each other, which is interpreted in the medium shot. And the small area occupied by the environment in the medium shot, the relationship between the environment and the characters seems to be close, emphasizing the theme of the mobile home, so that the audience is more deeply aware of the narrow cab as the husband and wife's home. The short film also features close-up and close-up shots of the characters that have an impact on the portrayal of the characters. A smile unconsciously appears on Zhang Li's face in the close-up shot as she looks at the photo of her son on her cell phone. In the close-up of Hu Dongqin's face, as she watches her husband climb onto the truck to carry the goods, Hu Dongqin looks at her husband with a serious and nervous expression. In these close-ups and close-ups, the characters occupy the dominant position in the picture, and the audience's attention is focused on the characters' faces, which is the best time to show the characters' inner and emotional changes and to shape and show the characters through the externalization of the character's inner performance. The panoramic view of the characters in the short film can best reflect the relationship between the characters and the environment, for example, when Meng Dahu sits in the car and brushes his teeth, he can see the whole front of the truck and the whole body of the characters, the contrast between the characters and the whole scene in the picture allows the audience to feel the size of the cab in which the truck driver and the wife of the trucker live every day more concretely, and the overall physical movements of the characters show that Meng Dahu's state of being accustomed to the life in the cab. The characters in the short film are similar to those

in the previous one, but with a more emotional atmosphere, for example, in the distant scene of Hu Dongqin and his wife washing and drying clothes next to the truck, in addition to expressing the relationship between the environment and the characters, i.e., the truck as the home of the husband and wife, the truck that occupies a large part of the picture and the empty environment next to the road reveal the figures of the two of them in the cold and slightly small atmosphere.

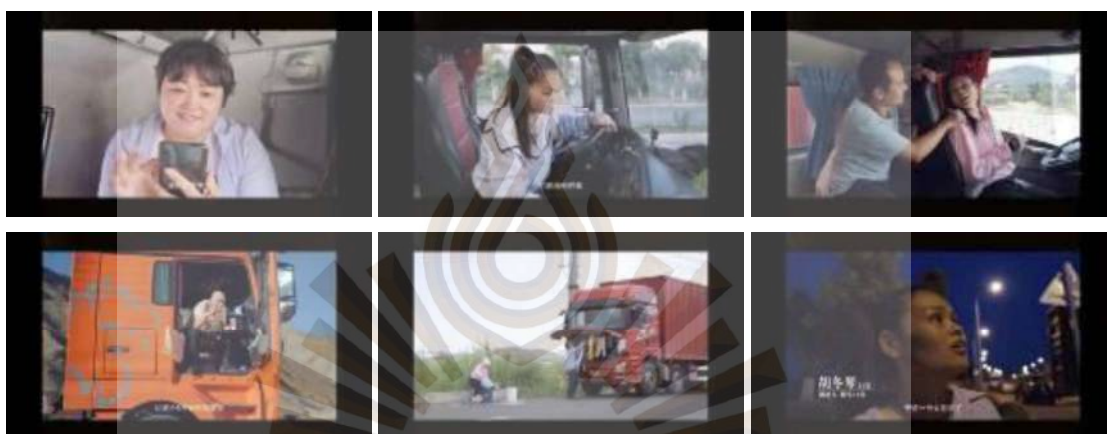


Figure 4.10 Character Scenes in Mobile Home

Source: weibo, 2023

The pictures show Medium shot of Hu Dongqin and her husband, Medium shot of Hu Dongqin, Close up of Zhang Li, Facial extreme close-up of Hu Dongqin, Full Shot of Meng Dahu, Long shot of Hu Dongqin and her husband in turn.

4.1.3 Setting

1) The setting of “Happiness”

The places that appear more in the short film are Dexi's home followed by the things and scenery that Dexi himself sees when he plays outdoors. Dexi's home is old and simple, the room is crowded and messy, and only one room is all the space for the family to live, eat, sleep, work, and rest, the simple and crowded home represents the poverty of Dexi's family; and the flowers and rivers that Dexi sees in her later rehabilitation training represent Dexi's gradually open heart and her

increasingly colorful life. All these environments are symbolic and have strong meanings.

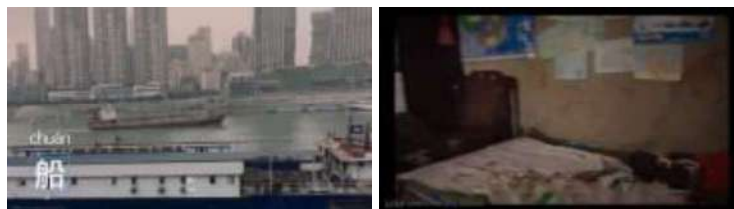


Figure 4.11 The setting of Happiness

Source: bilibili, 2018

The pictures show Residential environment of Dexi and the view from Dexi's outing in turn.

2) The setting of “1 Yuan”

The main environments that appear in the short film are the indoor environments including the grocery store and the two brothers' house, as well as the natural environments and street buildings of the mountain village. In the grocery store, in front of the owner is the counter for cell phones, and on the left side of the store are shelves for shoes. This is the environment in which the action meta-objects are located and at the same time the environment necessary for the plot that takes place in the grocery store in the subsequent story. The environment in the two brothers' home can be seen in the old wall paneling furniture and the wall full of awards, implying that the two live in poverty but still study hard. The natural environment of the mountain village, especially the stream in which the brothers play, plays a major role in the development of the plot, as the stream is the setting that directly leads to the younger brother's shoes being washed away by the current, thus triggering a series of subsequent episodes. The above settings are strongly related to the characters or the plot and are symbolic.

In the short film, there are also a large number of village streets and natural environments around the village, including the stone bridge that the two brothers walked across when they were helping to drive the ducks, the streets and alleys that they walked along when they were carrying water, etc., as well as the entire

village at the end of the film are all neutral environments, which do not have any man-made factors, but make the whole short film present a refreshing and natural atmosphere on the viewer's senses.

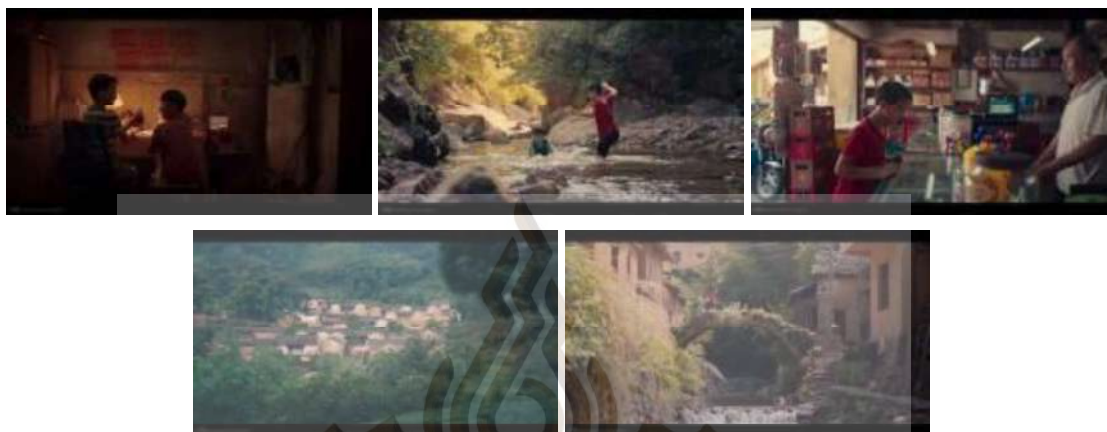


Figure 4.12 The setting of 1 yuan

Source: bilibili, 2019

The pictures show grocery store interiors, mountain stream, home of the two brothers, stone bridge, and full view of the village in turn.

3) The setting of “58 Points”

There are several symbolic scenes in the scenes that appear in the short film. The first is the home of the protagonist Xiaochuan. At the beginning of the film, there is the firewood room of Xiaochuan's house, where the peeling walls are pitch-black from years of burning firewood, and where Xiaochuan helps his grandmother chop firewood every morning before going to school. There are also close-ups of the walls of Xiaochuan's room. In the clip where Lao Li goes to Xiaochuan's house to help him with his tutoring, there are five seconds of footage showing Xiaochuan's walls, which are covered with various awards. The environment of Xiaochuan's home plays a symbolic role in the film, with the dilapidated and dirty woodshed and a wide range of certificates symbolizing that Xiaochuan is a good child who lives a difficult life but is good at both his studies and his character. Secondly, there are several scenes of the campus, including the field where Lao Li grows fruits and vegetables, the classroom where he teaches the children and Lao Li's dormitory. In the campus scenes, the

classrooms where the children attend classes are a few tiled cottages with uneven podiums and walls, and the wooden desks, chairs, and podiums are a bit worn out. Lao Li's dormitory is simply furnished, and his desk is filled with teaching aids and books. These humble surroundings symbolize the noble spirit of Lao Li as a mountain teacher who is not afraid of hard work and dedication to the cause of education in mountain villages.

In addition to these environmental representations that serve as metaphors for the characters, the symbolic environments in the film also allow the emotions of the characters in the story to penetrate and strengthen the meaning and atmosphere of the story. In the short film, Xiaochuan learns that Lao Li has asked him to study in town, and then he is alone at the water's edge, thinking about the wide lake surface, which is as deep and lonely as Xiaochuan's heart, with ripples caused by the stones. In the clip of Xiaochuan's memories, Lao Li rode Xiaochuan's car home, and the two rode a car through the endless rice paddies, and the sky was a rolling mountain, as if there was only the teacher and the student in this world. The contrast between the large landscape and the tiny figures in the picture emphasizes the close teacher-student relationship between the two and also symbolizes Xiaochuan's dependence on and trust in Lao Li. These two symbolic environments express Xiaochuan's feelings for Lao Li in depth through metaphor and contrast.



Figure 4.13 The setting of 58 points

Source: bilibili, 2020

The pictures show Xiaochuan's home, the wall of Xiaochuan's room, school, Classroom, lake, Rice paddies under the sky and mountains in turn.

4) The setting of "Run,lamb!"

There are several symbolic environments in the short film. For example, the yurt of Bayin's family, the yurt as a typical living place of Mongolian people represents the identity of Bayin's family as grassland people. In the clip where Xie Yulin, the secretary, is tricked by Bayin, Bayin, and Xie Yulin are in the same environment but are separated by the yurt, which is used as a metaphor for the huge gap and misunderstanding between this native steppe girl and the poverty alleviation secretary, who is an outsider, which is a metaphor for the misunderstanding that exists between the two people; in the course of Bayin's escape with Amur, there is a scene of a lone eagle circling over a hill, which symbolizes Bayin's identity as a steppe person by the bleakness and danger of the environment; and there is also a scene of a lone eagle circling over the mountain. The scene of a lone eagle hovering over a hill during the escape of Bayin with Amur symbolizes the determination of Bayin to escape with Amur and the hardship of the road through the bleakness and danger of the environment; the scene of the rising sun in the sky after Bayin is rescued by his father and the secretary and his team symbolize the imminent turnaround of things and the relationship between the characters through the scene of sunrise, and the newborn sun is a metaphor to show the easing of Bayin's relationship and the lifting of the misunderstanding between Bayin and the secretary.

In addition to this, there are many times in the short film that the prairie environment has a large distant scene, the natural environment of the prairie is narrated in the short film, although it is not directly related to the storyline as a neutral environment in the short film plays the role of emphasizing the atmosphere. The vastness of the prairie can be seen through the big distant scene, and the prairie environment as the atmosphere makes the short movie present a sense of grandeur and broadness.

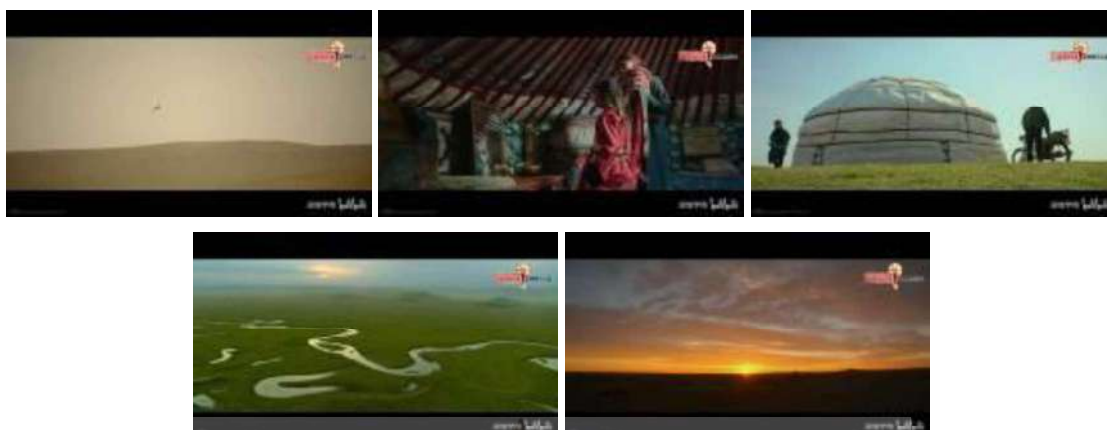


Figure 4.14 The setting of Run, lamb!

Source: bilibili, 2022

The pictures show environment outside the yurt, environment inside the yurt, the hill, Sunrise, the prairie in turn.

5) The setting of “Mobile Home”

The environments in the short film are roughly categorized into the environment outside the car and the environment inside the car. Except for some clips in which the environment outside the car has little to do with the plot of the characters and only exists as a neutral environment around the car without human factors, a large number of environments inside and outside the car appear as symbolic environments in the short film. For example, in the narration of the interior environment, there is a scene in which a fan and many empty water bottles are placed in the driver's cab, and the depiction of an environment reflects the stifling heat of the interior environment and the difficulty of living with the car. In the movie's depiction of Hu Dongqin's and his wife's car, there are all kinds of daily necessities, food and even sleeping dolls in the small cab. Emphasizing the complete range of items in the cab shows Hu Dongqin's love of life and her optimistic attitude towards life. Some of the environments outside the cab are also symbolic of the environment. For example, the short film talks about how the truck wives add to their small families in their way, and as Hu Dongqin climbs into the cab to help her tired husband drive the truck, there is a bright and open road in front of her, and this depiction of the environment represents

the contribution of the truck wives in making their families move towards a better and brighter future.



Figure 4.15 The setting of Mobile Home

Source: weibo, 2023

The pictures show Zhang Li's driving room environment, Hu Dongqin's driving room environment, Environment outside the driver's window, The truck's surroundings in turn.

4.1.4 Conflict issues

Conflict, as an element that drives the development of the story, occupies this important position in the story. According to the world of characters, conflicts are divided into external and internal conflicts, external conflicts include personal and extra-personal conflicts, and internal conflicts refer to the conflicts arising from the characters themselves.

1) Conflict Issues in "Happiness"

1.1) External conflict

All the conflicts in the short film "Happiness" are centered on the main character's inner vacancies and desire goals, which drive the plot. The external conflict of the story "Dexi" is mainly manifested as a personal conflict, and the whole story is centered around the main character triggered by the contradiction that the main character Dexi can not speak normally after cleft lip and palate surgery.

The two personal conflicts in the story occur between Dexi and the people Dexi comes into contact with. The first is the conflict between Dexi and his classmates: wanting to speak and mocking to speak. The second is between Dexi and the customer of the kiosk: being able to speak but not daring to do so versus mocking Dexi for being mute. This time the conflict is also between the customer and Dexi's father: mocking Dexi versus defending Dexi. These two conflicts, as external conflicts, break Dexi's life and largely lead to the internal conflict of the story, which is Dexi's inner conflict.

Secondly, behind these personal conflicts, the story also contains a huge extra-personal conflict, which is Dexi's struggle with her destiny. Due to the birth defect of the lips, Dexi has to face the injustice and tribulations that fate has brought upon him, and this conflict, as the main focus of the whole story, is a challenge that Dexi has to face and overcome. The actions and decisions taken by the characters in the movie are based on this conflict.

1.2) Internal Conflicts

Dexi's internal conflict occurred equally twice. The first one was after a classroom presentation: after being ridiculed by his classmates, Dexi became afraid of speaking. Although it was his dream to speak and live like a normal person after he was cured of his cleft lip and palate, Dexi's inner self was in denial because of the ridicule of his classmates, and he felt that he should not speak at all. A second internal conflict arises immediately afterward: when his father is beaten in defense of his mute self, Dexi's heart is shaken, and while he denies his ability to speak, he can't help wanting to speak like a normal person. It is this conflict that makes Dexi face up to his determination to recover and eventually overcome the previous conflicts.

2) Conflict Issues in “1 Yuan”

2.1) External Conflict

The beginning of the movie explains the two brothers' extra-personal conflict, the conflict between the two brothers as left-behind children and the society. Due to the social conditions that cause their parents to go out to work, the two brothers, who are forced to become left-behind children, face the plight of lack of parental companionship and care and lack of economic conditions. This also gives rise to the desire and action of the two brothers to save coins to buy cell phones. Another

extra-personal conflict occurs between the two brothers and nature when the rapid flow of a stream washes away the younger brother's only pair of shoes. This conflict drives a series of subsequent plot developments and subsequent conflicts at the grocery store.

The personal conflict in the story is between the two brothers, who disagree and conflict over whether to buy shoes or a cell phone. The older brother, who cannot bear the thought of his younger brother going barefoot, decides to buy shoes for his younger brother while the younger brother insists on using the money to buy a cell phone.

2.2) Internal Conflict

The only internal conflict in the story occurs with the older brother, who is at the grocery store when his desire to buy a cell phone and his desire to buy shoes for his younger brother is in opposition, and the older brother is torn between the difficult choices he has to make at this point in his life.

3) Conflict Issues in “58 Points”

3.1) External Conflict

The extra-personal conflict of Xiaochuan in the story is the conflict between the social resource differences between the place where he studies and lives a backward mountainous area and an urban area. The backward mountainous areas have a lack of learning resources, insufficient teachers, and low overall quality of teachers due to various reasons such as infrastructure, living conditions, and poor salaries. In some families, such as Xiaochuan's, the parents have to go out to work because of the poverty of the family, so the children do not have parents who pay attention to them and help them with their lives and studies.

The personal conflict in the story is between Xiaochuan and Lao Li. Lao Li, as the only teacher in the school, tries his best to teach all his knowledge to the children, but he knows that with his knowledge base, there is no way to teach more knowledge to the upper grades, including his ineptitude in foreign languages, to let Xiaochuan learn more he had to report Xiaochuan's name to the police so that Xiaochuan can go to a town with better educational conditions. For Xiaochuan to learn more, he had to report Xiaochuan's name to a town with better education conditions. The lack of parental care Xiaochuan grew up in the village since childhood and his

grandmother, life and learning have been Lao Li in the care to help him, so he is very dependent on Lao Li and his grandmother and does not want to leave them. The conflict between the two men's thoughts and intentions also triggers a conflict in their behavior: after learning that Lao Li's thoughts are contrary to his wishes, Xiaochuan begins to find faults and play pranks on Lao Li; Lao Li gives Xiaochuan supplementary lessons to ensure that Xiaochuan can maintain excellent grades to meet the standard of going to the town to study, while Xiaochuan tampers with the answers to the exams and intentionally takes a failing grade to escape the opportunity to go to the town to study.

3.2) Internal Conflict

The character's internal conflict is mainly the protagonist Xiaochuan's internal conflict. On the one hand, Xiaochuan is very dependent on and loves Lao Li, he knows Lao Li's expectations and confidence in himself and does not want to let him down. On the other hand, to fulfill his wish to stay in his favorite place, Xiaochuan wants to intentionally get a failing grade on the examination. The simultaneous existence of these two moods in Xiaochuan's heart creates an internal conflict in the character of Xiaochuan.

4) Conflict issues in "Run,Lamb!"

The conflict issues in "Run,Lamb!" are mainly external conflicts. The external conflict of the Bayin family, as grassland people, lies in the various conflicts and challenges in the natural environment of the grassland, where the variable temperature and precipitation make it difficult for them to realize their agriculture and settlement. Nomadic life is characterized by the seasonal movement of livestock in search of suitable grazing areas. In addition, the unstable lifestyle of nomadic pastoralists exposes the people of the steppe areas to difficulties and conflicts related to the difficulty of building infrastructure and the large difference in social resources compared to sedentary agricultural areas.

The main personal conflict is between Bayin and her father, who sells all of the family's sheep every year in Naadam, Bayin, who has been an animal lover since she was a child, has feelings for the family's lambs, so Bayin's reluctance to let go of the lambs conflicts with her father's decision to sell the sheep every year. The second personal conflict in the movie is between Bayin and Xie Yulin, the secretary

for poverty alleviation. As a native grassland girl, Bayin is naturally hostile to Xie Yulin as an outsider, and Bayin's young age and short-sightedness lead her to see the clerk and his team giving injections to the family's sheep, including her favorite lamb, Amur, and to simply assume that they are doing something bad to the sheep. Later on, Bayin also shows obvious hostility and retaliation towards Xie Yulin, and the ethnic and cognitive differences between Bayin and Xie Yulin lead to conflicts and clashes between the two.

5) Conflict Issues in "Mobile Home"

Conflict issues in Mobile Home are mainly external conflicts. One of the extra-personal conflicts is the conflict between the card wives and the environment in the carriages as well as the logistic living facilities. The card wives face the limited conditions of the facilities in the carriages and on the road such as bathrooms and other living facilities, the stifling heat in the carriages leading to discomfort, and even the health problems caused by not being able to clean up in time during the physiological period during the long term of following the carriages.

The personal conflict in the story is between the husbands and the wives, and there is a clash of ideas between the truck drivers and the wives about their wives following them in the truck. The husbands believe that they drive trucks to make money to make a better life for their wives and families, not to make their wives suffer, so when faced with their hardworking wives, the husbands say that they have no choice but to accept their wives to follow them on the road, and that they do not want their wives to suffer in their hearts. The wives of truck drivers, however, feel that their husbands are doing this industry is very hard and dangerous, and must accompany their husbands around their hearts to be able to be solid, and have their own more or less to give their husbands some help, such as guarding the fuel tank at night so that their husbands can rest at ease, or when their husbands are driving next to them to accompany him to chat to relieve the fatigue. The conflict between the husband's intolerance of his wife's sacrifices and the wife's concern for her husband's safety arises.

4.1.5 Plot

Narrative structure is mainly categorized into linear and non-linear structures. Linear mainly refers to the timeline of the development of the storyline, so linear narrative can be simply understood as an orderly narrative by the sequence of time. On the contrary, a non-linear narrative is understood as a narrative that disrupts the direction of time. These two kinds of narrative structures according to the increase of timeline and time disruption reorganization way derived from a variety of narrative methods such as flashback linear structure, parallel structure, multi-line structure, multi-line cross structure, circular structure, and so on.

1) The Plot of "Happiness"

1.1) Narrative Structure of "Happiness"

The narrative structure of the short film "Happiness" adopts the conventional linear narrative common to stories following a normal time pattern. The story begins with the plot point of Dexi's surgery, and after the conflict of being ridiculed and bullied by his classmates and strangers, the story enters into the climax, Dexi starts to practice hard to speak properly, and finally the story comes to the end, Dexi successfully recovers with the help of everyone and walks onto the podium to tell his dream. The short film "Dexi" has a single storyline with a clear vein, and this simple and clear narrative structure that moves forward in chronological order is most in line with the way of thinking of the majority of viewers and therefore easiest for viewers to understand.

1.2) Narrative Arc of "Happiness"

The story "Happiness" has a relatively complete and progressive narrative arc. The arrangement of events is interlocked to lead the audience forward.

The exposition stage gives the key background of the story. The film uses a few scenes in the hospital to briefly explain that Dexi has undergone cleft lip and palate repair surgery, and then proceeds to convey to the audience the identity, living environment, and social class of Dexi and Dexi's family. The story is then taken to the next stage with the difficulties encountered when Dexi returns to school.

The upward movement in the story, which is the destruction of Dexi's hope, keeps Dexi quiet from now on. At this point, the curve of the story begins

to swing. The ups and downs of the curve are manifested in the transformation of Dexi from thinking that she has been cured of her disease after the operation to still being unable to speak normally, to loss and self-denial, as well as to the destruction of Dexi's hopes and dreams.

The emergence of crisis, that is, the sudden change in the plot of the story occurs when Dexi chooses to remain silent and tries to live in peace, and when her father is beaten up to protect her, who is called mute because of her silence, this peace, or balance, is shattered at this point. The crisis brings about a drastic change in Dexi's psyche, which provides the sustained determination for the long rehabilitation that follows.

The climax comes after the crisis, and in the climax of the story, Dexi accomplishes his rehabilitation through his efforts and the help of those around him.

In the descending action stage, the story begins to go downward. Dexi's unfinished speech "My Dream", which was left at the beginning of the story, comes to a successful conclusion at this stage, and Dexi's unspoken dream is also revealed.

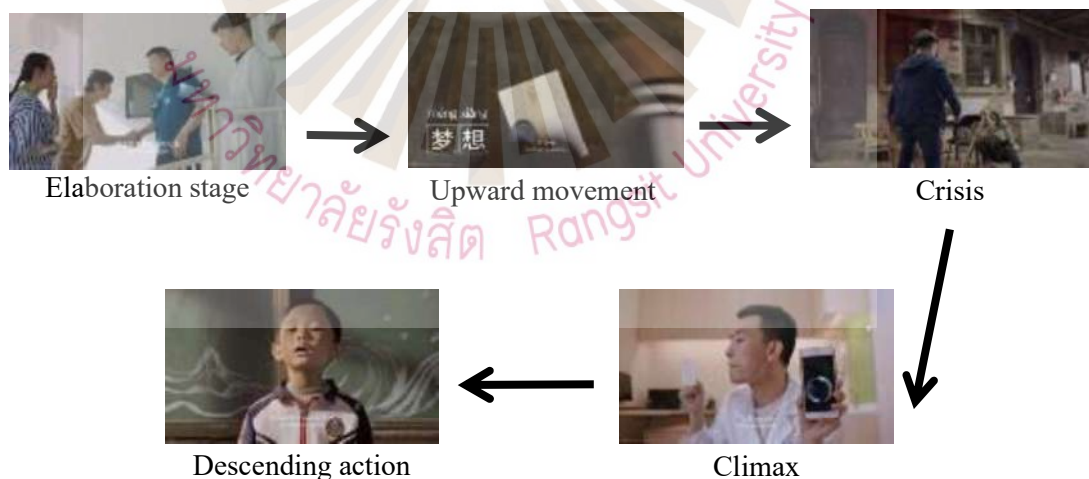


Figure 4.16 Narrative Arc of Happiness

Source: bilibili, 2018

2) The Plot of “1 Yuan”

2.1) Narrative Structure of “1 Yuan”

The short film “1 Yuan” uses the traditional storytelling customary single-line linear structure for the narrative, from the brothers keep helping the villagers to earn coins to the grocery store to save money in the hope of saving enough coins to buy a cell phone, and then the brothers to the river to play by the water washed away the shoes, so they went to the grocery store to the cell phone to the money to buy new shoes, and ultimately, the owner of the cell phone out of the goodness of his heart to steal the change in the price of the phone to complete the two brothers and the desire to talk to their mothers. The extremely limited length of the short film with the simplest single linear narrative clearly and directly lets the audience involved in the development of events, so that the audience avoids unnecessary doubts and naturally understands the cause-and-effect relationship between the characters' behavior and events.

2.2) Narrative Arc of “1 Yuan”

Although the total story length of the short film 1 Yuan is only two minutes and fifty seconds, its storyline is compact and the events are skillfully arranged, and the narrative arc of this short story has gone through five complete stages within the limited time.

In the exposition stage, 1 Yuan explains the fact that the protagonists, the two brothers, are saving money at a grocery store; as the backdrop of the story, the small village in which the brothers live, a quaint and natural village far from the hustle and bustle of the city and surrounded by mountains; and the motivation for the behavior of the brothers in helping to drive the ducks, picking tea, and fetching water in exchange for the one Yuan payoff to save up money to buy a cell phone. These elements are the premise and key background of the story that the audience must know.

In the upward movement, the brothers help and save money day in and day out. Seeing that things are going well and more and more Yuan coins are being saved, the brothers go to play in the stream only to have their brother's only pair of shoes suddenly swept away by the rushing water. Hopes are raised and dashed at

this stage, which ends with the suspense of how the brothers will act and what they will choose to do afterward.

The crisis arises when the brother loses his only pair of shoes, and the two brothers are caught between a rock and a hard place at the grocery store. The older brother has to give up his cell phone and use the money they have saved together to buy a pair of shoes for his younger brother.

The climax comes immediately after the crisis. The owner of the grocery store who witnesses the brothers' predicament intentionally gives the brothers 1 Yuan and quietly changes the price of the cell phone to one Yuan while the older brother puts on the younger brother's shoes. The owner stops the two brothers when they are leaving, and shows them the cell phone. The story is reversed at this point, and a series of events in the climax stage relieves the brothers of their crisis, and they finally get their cell phones as they had hoped.

In the descending action phase, the short film gives the audience the answer to the question left in the whole story, why the two brothers are obsessed with that second-hand cell phone. At the end of the movie, the brothers dialed the phone and excitedly told their mother how they were doing. The audience realizes that the brothers are left-behind children whose parents are not around.

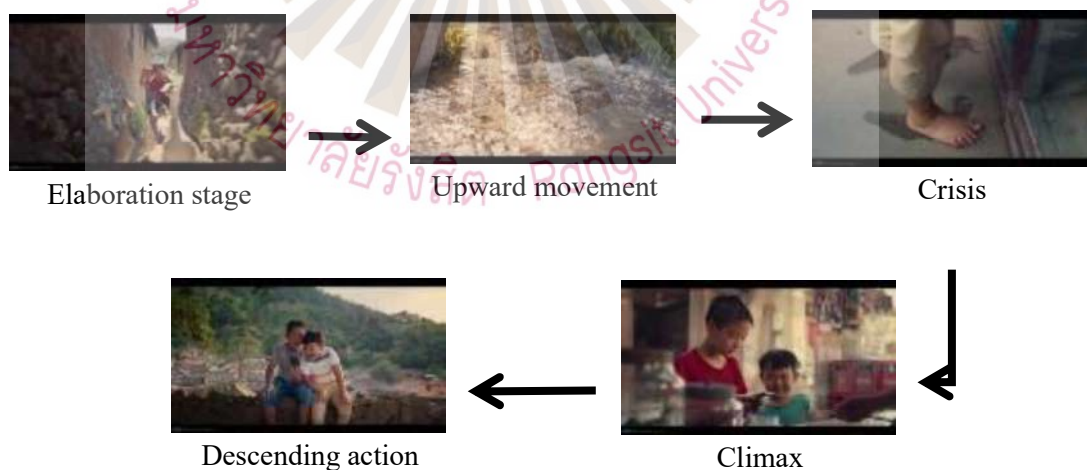


Figure 4.17 The Narrative Arc of 1 Yuan

Source: bilibili, 2019

3) Plot of “58 Points”

3.1) Narrative Structure of “58 Points”

The narrative structure of the short film 58 Points may seem complicated, with flashbacks at the beginning of the story and interludes in the middle of the story, but the main temporal progression of the story's main plot continues to follow a linear chronological sequence. The story begins with Xiaochuan happily getting his failing exam paper and then returning to Xiaochuan's daily life. From a conversation with a friend who reveals that he doesn't want to go to school in the town, to the day when he suddenly learns that his favorite teacher, Lao Li, is going to send him to the town, he begins to resent Lao Li and take revenge on him. To stay in the original school to study Xiaochuan came up with intentionally failed the test this way, but in the exam remembered the old Lee's help in their teaching, and in the entanglement after tampering with the answers to the test scored 58 points. Things exposed to the old Li confessed to the heart, and ultimately the help of the online school to solve the problem of Xiaochuan a group of students to go to school. Although there are elements of retrospection and reflection in the storyline, and the timeline is curved, the storyline still follows a linear principle.

3.2) Narrative Arc of “58 Points”

The narrative arc of this story starts from the introduction of Xiaochuan's background and basic situation to the emergence of the conflict challenge and the crisis surrounding Xiaochuan's internal emotional struggle, and then climaxes with Xiaochuan making a major decision after the struggle, and the story ultimately achieves a positive outcome with the involvement of external factors.

In the exposition phase, the audience is introduced to the main character, Xiaochuan, a child from a backward mountainous region in China. Xiaochuan expresses his intention to stay with his favorite Lao Li and his grandmother. The exposition stage also introduces another important character, Lao Li, and explains the fact that Lao Li has limited English.

In the rising action stage, Xiaochuan overhears that Lao Li is sending him to the town to learn English, which triggers a conflict between Xiaochuan and Lao Li, and Xiaochuan begins to play pranks on Lao Li constantly. It is also at this stage that the suspense of whether Xiaochuan will go to the town to study is buried.

The crisis comes during the next exam when Xiaochuan remembers the many positive things about his relationship with Lao Li, and Xiaochuan is plunged into an internal crisis of struggle.

The climax comes immediately after the crisis. After deciding to change the answers, Xiaochuan gets a failing grade on the exam, Lao Li rushes to Xiaochuan's home after getting the results and has a verbal conflict with Xiaochuan, and Xiaochuan, who is emotionally devastated, finally reveals his desire to stay in the village with tears in his eyes to Lao Li, and the contradiction is also explained and resolved.

The descending action is advanced by the charitable sponsorship brought by the external factor of the online school, and the suspense of Xiaochuan's stay or departure also comes to fruition at this point. In the end, Xiaochuan and his classmates stay at the school to learn English through multimedia Internet equipment, and Lao Li no longer struggles with the problem of teaching English.

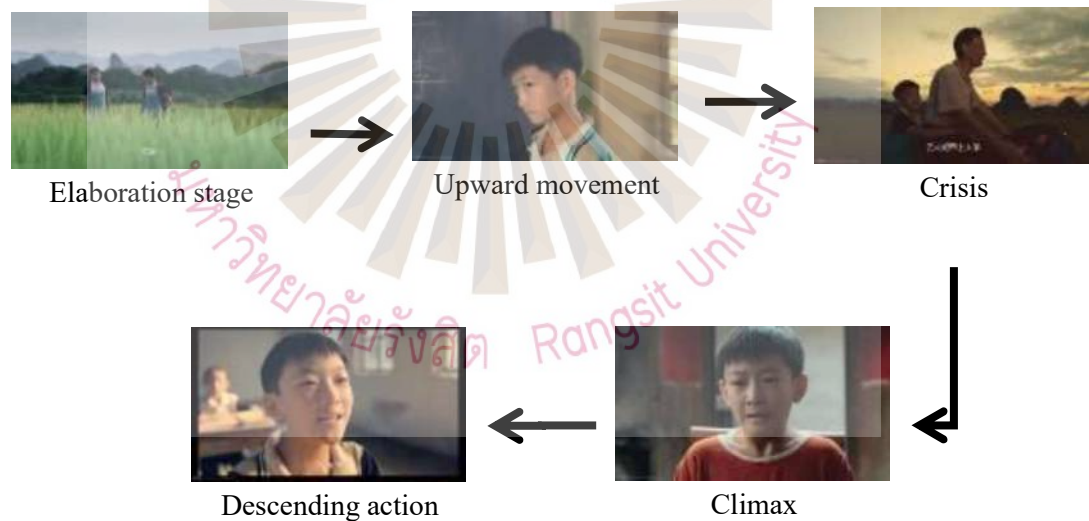


Figure 4.18 The Narrative Arc of 58 Points

Source: bilibili, 2020

4) The Plot of “Run,Lamb!”

4.1) Narrative structure of “Run,Lamb!”

The timeline of the short movie is obvious, using flashbacks at the beginning, starting the video with Bayin taking Amur on the run, and then going back to Bayin's childhood to start the narrative. Although the story begins with a flashback, it still follows a chronological progression from the time when Bayin was young, when his father sold the family's sheep every year in Naadam, to the time when Bayin grew up a little and the family's sheep gave birth to a lamb, which Bayin named Amur. And every day after that, Bayin and the sheep spend time together until the secretary Xie Yulin and his party arrive. Bayin doesn't understand what they are doing to the sheep, so she rejects Xie Yulin and retaliates. When she returns home and learns that Naadam is coming, Bayin runs away with Amur. The clerk the father and his team searched for Bayin and brought him back to explain and make a promise to Bayin. In the end, the misunderstanding is resolved and the girl and the lamb live happily together again. "Run,lamb!" follows the development of events and time in the narrative, with the development of the story the cause-and-effect relationship is gradually obvious, and the development of events is clear and coherent.

4.2) Narrative Arc of “Run, lamb!”

The narrative arc of the short film progresses from the initial setup to the emergence of the problem to its final resolution, covering the complexity of the characters' emotions and relationships.

In the narrative stage, the story explains in advance the fact that Bayin has run away with the lambs, leaving a suspenseful situation here. It then elaborates on Bayin's upbringing in nomadic life since childhood and recounts the deep bond between Bayin and the lamb, Amur. It also explains the arrival of the secretary for poverty alleviation and the ensuing new technology of herding that Bayin has never seen before. These two parts of the narrative set the stage for the ensuing conflict.

The upward movement lies in Bayin's misunderstanding of Secretary Xie Yulin and the emergence of the microchip implantation incident that leads Bayin to take drastic actions to protect Amur, Bayin's retaliation against

Secretary Xie Yulin also suggests that the conflict between the two men is thus escalating.

A crisis arises when the tension in the drama peaks with Bayin's conflict with Xie Yulin, and when Bayin learns of the news of Naadam's arrival, she is convinced that the crisis of the sale of the sheep, Amur, is imminent, and decides to run away with Amur as a means of protecting him.

The climax of the story comes after the major crisis of Bayin's escape, when Bayin's father and the secretary Xie Yulin and his team try to find and rescue Bayin and Amur, and Xie Yulin's and her father's confessions and promises to Bayin bring about a turning point in Bayin's perception of the situation. The previous conflicts and misunderstandings are also resolved at this stage.

During the descending action, Bayin's fear is removed and she gives the secretary Xie Yulin a gift of her own making and lives a pleasant playful life with her beloved lamb, Amur, and the story ends on a peaceful note.

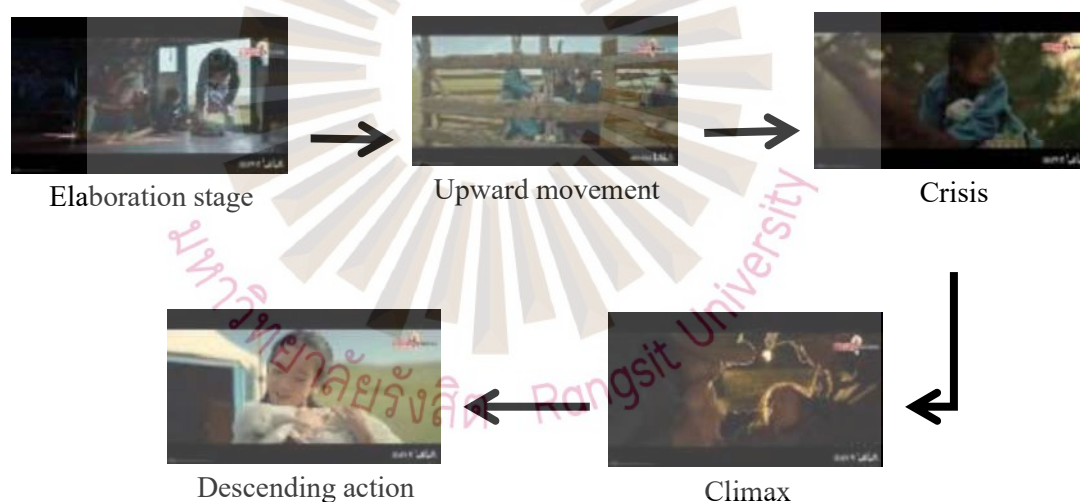


Figure 4.19 The Narrative Arc of "Run, lamb!"

Source: bilibili, 2022

5) Plot of "Mobile Home"

5.1) Narrative structure of "Mobile Home"

The short film "Mobile Home" realistically reproduces the driving life of two couples of truck drivers in the form of a micro-documentary. The non-linear narrative structure blurs the temporal continuity of events and ignores the

causal connection of the plot, combining the observation records and character interviews of Zhang Li and Hu Dongqin on the way, and presenting the two unrelated couples under the theme of the truck driver's wife through the compound narrative of Zhang Li and Hu Dongqin.

5.2) Narrative Arc of “Mobile Home”

The short film breaks the conventional narrative arc of "exposition-rising action-crisis-climax-declining action" and expresses itself in a fragmented narrative way. At the beginning of the film, Hu Dongqin taps the tires with a stick to check them, Zhang Li climbs into the car to help her husband lift the tarpaulin, Zhang Li helps her husband to put on plasters, directs her husband to reinforce the cargo box, and Hu Dongqin carefully cleans the driver's cab with a rag, etc. These are all clips of the couple's life, as well as clips of the interviews with the husband and wife's respective thoughts on following the car. The short film combines these fragmented events and interviews with no causal connection according to the thematic demand and builds up the real-life condition of the truck wives and the real thoughts of the characters.

4.1.6 Narrative Time

1) Time Spacing

1.1) Time Spacing of “Happiness”

As with most films, the short film Dexi uses an overall elliptical and synoptic approach to its narrative. The film is four minutes and forty seconds long, of which the first three minutes and twenty seconds of narrative time are from Dexi's point of view, telling the story of Dexi's long post-operative speech rehabilitation process. It is roughly divided into two summary narratives, namely the speech disorder stage and the rehabilitation training stage. The speech disorder stage is summarized by four events: surgery, home, school, and being bullied, with the home stage being further compressed by using fast playback. The post-surgery rehabilitation stage recounts three events: Dexi receiving volunteer help in the hospital, being instructed by the doctor, and practicing vocabulary. The film omits some insignificant moments and transitions in Dexi's daily life after the operation and selectively narrates the

events that have a more important impact on Dexi during this period. In the process of the scene changing with several summary narratives, Dexi's psychological and emotional feelings are also changing. In addition, the use of equal-length narration in the film's localized scenes, i.e., the individual sequences, makes the plot closer to real life for the audience's understanding.

1.2) Time Spacing of "1 Yuan"

In less than three minutes, the short film "1 Yuan " tells the story of two brothers who insist on helping to work every day to save up money, and eventually buy a cell phone to contact their mother with the help of a 1 Yuan coin paid by the villagers and the owner of a grocery store. The synopsis and ellipses allow the film to tell the story in its entirety in a limited time frame. The film takes about a minute to summarize the process of two brothers helping to save money over a long period through four events: helping to drive ducks, picking tea, going up the mountain to collect herbs, and carrying water. Until an accident occurs, that is, the last time the glass jar in which the two brothers save money is shown before they go to play in the water, the audience can see that there are already a lot of 1 Yuan coins in the jar. These many, many coins in the jar corresponding to the number of times the two brothers have earned coins by helping the villagers with their work, suggesting that the short film also takes an elliptical approach to narrative time. By selectively omitting the countless times that the two brothers help with the work, the film effectively advances the development and pace of the narrative. The various trivial matters in the lives of the two brothers during this period are all omitted in the film, leaving only a few small things that can reflect the feelings of the two brothers, such as the brothers studying together, the elder brother helping the younger brother to cut his hair, and helping the younger brother to blow out his wounds. In the second half of the film, the brother takes his barefoot brother to the grocery store to buy shoes, but with the help of the boss, he gets a cell phone. The film adopts the basic isochronous narrative time of the scene, and this event alone occupies nearly half of the narrative time of the whole film. The equal timing of the scenes successfully emphasizes the important role of this event in the whole story, and also highlights the goodwill of " 1 Yuan" and the core concept of doing good with 1 Yuan.

1.3) Time Spacing of “58 Points”

The short film "58 Points" presents the complete story of whether Xiaochuan can stay with his favorite teacher and school to learn English in five minutes and twenty-nine seconds by processing the story in different time intervals. In the story, unnecessary plots are omitted, for example, the short film shortens the narrative time by omitting the daily activities of Xiaochuan and Lao Li, such as eating and sleeping, as well as other theoretically common plots, and at the same time reduces the boredom level of the story through the omission of the pacing to make the plot compact. The form of omission of insignificant fragments of the ongoing story time allows the stages of the plot to be presented as an overview narrative. In the stage of Xiaochuan's normal schooling, the end of the classroom is represented by several changes in the subjects on Lao Li's blackboard. The stage of Xiaochuan's resistance is outlined through three events: Xiaochuan's portrait, kicking the ball at Lao Li, and breaking the lock eye. The recollection stage shows Xiaochuan's longtime relationship with Lao Li with the two of them riding bikes together, fixing fans and changing light bulbs together, and Lao Li giving Xiaochuan extra lessons.

1.4) Time Spacing of “Run, Lamb!”

“Run, Lamb!” utilizes three types of time spacing, namely, omission, overview, and scene, in ten minutes, and these three types of time patterns of varying lengths or speeds are paired together to form the narrative rhythm of the short film. The short film adopts an explicitly elliptical approach in the segment that recounts Bayin's growing up experience, where the scene is shot of Bayin as a child, and when Bayin chases out the door, the camera moves from the feet to the front face, at which point the scene switches to the face of the grown-up Bayin. This sequence explicitly omits several years of Bayin's growth in a few seconds of narrative time through camera movement and editing splices, directly signaling to the audience that Bayin has grown up. There is also an ellipsis in the spacing between the stages when Bayin's father learns and uses the technology to herd sheep, from the moment when the secretary Xie Yulin introduces the technology to Jill to the next scene when Jill meets Xie Yulin and Jill tells Xie Yulin happily that the batch of sheep that she has farmed using the technology is now growing well, which can be seen as an implicit

ellipsis in the clip, as the short film only explains the result of the sheep's good growth, but it ellipses the process of the sheep's growth. Another clearer omission is shown in the process of Banyin taking Amur on the run, using the switch between day and night images to omit the process of alternating day and night.

In the stage of Ba Yin and Amur's pleasant life, the short film uses an overview narrative to summarize the time when Ba Yin and Amur spend time together with each other through the events of Ba Yin taking Amur and his buddies to chase, Ba Yin taking Amur to hide from the rain, and Ba Yin taking Amur to listen to his father playing the piano. In the stage of misunderstanding between Bayin and Xie Yulin, Bayin's hatred and revenge towards Xie Yulin are outlined through three events: stuffing goat dung, throwing stones, and slashing tires. During this period, the short film uses a fine and interesting scene narrative with omission and summary narrative to portray the characters' demeanor and movements in a fast and slow narrative rhythm.

1.5) Time Spacing of "Mobile home"

In five minutes, the short film tells a lot of trivial things in the life of two couples traveling in the car, and the narrative time is smaller than the real-time. The film follows the lives of the two couples and constructs a story from fragmented narrative material based on the central idea of the theme. The short film uses an implied ellipsis for the non-linear narrative, although the time of the ellipsis is not stated, the ellipsis can be observed from the switching or connection of the shots, for example, in one scene, Hu Dongqin looks worriedly at her husband who has climbed up to the high place of the truck at night, but in the next shot, Hu Dongqin sits in the driver's cab to clean up the house, and it can be seen that it is daytime out of the window. Many other shots show that the two shots do not take place consecutively, with many omissions in between. The omission of narrative will be insignificant events with the theme of omitted to achieve this non-equivalent time distance relationship, in the limited narrative time through the omission of narrative fast-paced completion of the two couples of decades of hard driving life story.

2) Time Frequency

The temporal frequency of a film can be understood as the frequency of the film's narrative. Genette categorizes them into four according to the frequency

relationship between the event being narrated and the narrative's ability to repeat itself: telling something that happened once, telling something that happened n times, telling something that happened n times, telling something that happened n times, and telling something that happened n times.

2.1) Time Frequency of “Happiness”

In the short film “Happiness” in addition to the normalization of a single narrative of non-repeated events in the short film, there are also several repeated event narratives. The first one is the speech of Dexi on "My Dream", which appears twice in the short film, respectively in the first part of the film when Dexi returns to campus after the surgery and speaks in the classroom, and at the end of the film when Dexi stands up on the podium to speak, the first time when Dexi speaks, he is ridiculed by his classmates due to his pronunciation, and then runs away, and the second time when Dexi confidently stands up on the podium and speaks loudly. In the second speech, Dexi confidently stands up on the podium and speaks loudly. The contrast between the two speeches explains Dexi's successful recovery and re-emphasizes the importance of voice rehabilitation. In addition, in the latter part of the movie, there are ten scenes of Dexi practicing vocabulary pronunciation, and the continuous narration of these ten repeated events reflects Dexi's day-to-day practice and persistence in the rehabilitation training.

2.2) Time Frequency of “1 Yuan”

The high narrative frequency is especially prominent in “1 Yuan”, where the element of the "1 Yuan" is constantly present in the short film. The image of a 1 Yuan coin being passed and received appears four times, and the clip of 1 Yuan coin being dropped into a glass jar is repeated as many as seven times. The repeated use of the 1 Yuan coin as a symbolic object reinforces the theme of the short film by recounting the events of passing the coin and dropping the coin into the glass jar where the money is stored several times. The coin is used to symbolize goodwill and help, and the repetition of the act of passing the coin and the accumulation of coins in the glass jar echoes the dual meanings of 1 Yuan can do good and everyone can do good together contained in the tagline of the film, “Doing Good Together”. By repeating the coin, the film subtly expresses the core value that even small acts of kindness can accumulate and become a powerful force for helping others.

In addition, there are several single narratives in the short film which also regulate the pace of the story appropriately. The two single narratives of the shoes being washed away by the flowing water and the two people going barefoot to the grocery store to buy shoes bring important twists to the whole story, while the single narrative of the grocery store owner replacing the 1 Yuan coins and rewriting the price appears separately at the end of the story to create and emphasize the key significance of the whole story.

2.3) Time Frequency of “58 Points”

The repetition of the intended time appears twice in the short film. The first repetition is that the short film narrates Lao Li's three classes three times, and the three narratives of these three classes reflect Lao Li's usual attitude toward teaching and Xiaochuan's change from being excited to doze off in his state of listening to the lectures. The second repetition is the four consecutive narratives of Xiaochuan's process of revising his answers to four of the questions. The four consecutive statements within a short time correspond to the recurrence of four non-repeating events, which accelerates the pace of the story at this stage, enhances the tension of the plot through high-frequency narration, and expresses the nervousness of the characters.

2.4) Time Frequency of “Run,lamb!”

The narrative frequency of “Run,lamb!” is mainly based on a basic single narrative as a means of advancing the story, while other narrative frequencies are interspersed and utilized to build and enrich the story. The repetitive narration of the same event is reflected in the beginning of the short film. The narration of the event of Bayin taking Amur to run away is narrated at the very beginning of the short film, except for the narration when the story develops to this plot point. By recounting the escape event several times in flashbacks, the short film builds up suspense at the beginning of the story, allowing the audience to be motivated to participate in this repetitive narrative. The multiple narrations of similar events, that is, the two narrations of Bayin sneaking close to Xie Yulin's motorcycle and stuffing something into his bag, play contrasting roles in the short film. The first time Bayin sneaks close to Xie Yulin out of annoyance with him and stuff goat droppings into his bag to tease him, while the second time he sneaks close to Xie Yulin is when Bayin is

too shy to express himself, but to show his gratitude, he sneaks his handmade bell into his bag to give it to Xie Yulin. The contrast between the two pairs and the different emotions contained in these two similar events creates a strong contrast and adds to the interest of the story. In addition, the narrative of Bayin's childhood experiences in the short film adopts a repetitive narrative, in which Bayin's monologue says, "Every year in Naadam, my father would sell all the sheep in the house." The narrative encompasses the repeated events through a summarized narrative. A single narrative of the recurring event of selling the family's sheep in Bayin's childhood experience not only compresses time but also allows the viewer to be quickly informed of an important event as a prequel, which helps the viewer to better understand the subsequent development.

2.5) Time Frequency of "Mobile home"

The narrative style of the fragmented narrative of "Mobile home" is manifested in the narrative time and frequency as a single narrative of a single event, in which these individual events are grouped under the demand of the theme of the small paragraph for a one-time narration. For example, in the segment reflecting the difficulty of truck driver's wives, it is narrated that Hu Dongqin is sweating profusely to help her husband carry the goods and that Zhang Li and her husband are resting in the cab under the scorching sun; in the segment expressing that the husband's life has been improved because of his wife's arrival, it is narrated that Zhang Li sets up a pot stove by the side of the road and cooks for her husband and that Hu Dongqin's husband introduces his wife's cab, which has been furnished as if it was a home. The ordered single narrative makes the short film tightly paced and the story simple and clear.

4.1.7 Narrative Perspective

1) Narrative Perspective of "Happiness"

The short film uses the first perspective to tell the story from an inward-focused perspective, using Dexi's vision and hearing to feel the world, and the audience can't help but substitute for Dexi's character, observing and experiencing the daily life and inner world faced by children with cleft lip and palate from their

perspective. Yamin (2004) believes that this inward-focused perspective narrates the external information received by the characters and the resulting inner activities. Tingmeng (2020) mentioned that the use of this subjective and limited perspective in PSAs about special groups is more effective than other free and objective perspectives in showing their real situation and inner world.

2) Narrative Perspective of “1 Yuan”

The short film 1 Yuan tells the story of two brothers using an externally focused third-person point of view. The narrative point of view of the short film does not exist on any of the characters that appear in the story; it follows the characters in the story from a third-party observer's point of view as they tell the audience about the events or facts that occur from an outside perspective. Whether it is the brothers helping to pick tea in the tea plantation, splashing in the stream, or interacting with the grocer in the grocery store, etc., all the images are narrated to the audience by the third point of view objectively and flexibly, and the third point of view narration in this process does not provide additional explanations of the psychology, behavior, or background of the characters. The information that the audience can obtain is synchronized with the information provided by the third-perspective images throughout the film. Therefore, the audience can observe and understand the storyline and connotation more comprehensively and objectively.

3) Narrative Perspective of “58 Points”

The short film 58 Points is mainly narrated from an unfocused third-person point of view. In the movie, the narrative point of view follows Xiaochuan to see Xiaochuan's life experience and hear Xiaochuan's thoughts. In addition, the point of view shifts to Lao Li several times, leading the viewer to see Lao Li attending classes, researching information at night, and so on. The short film takes an omniscient viewpoint and leads the viewer to move freely between the multiple characters of the story. The third-person point of view also looks into Xiaochuan's heart and sees his trust and affection for Lao Li in Xiaochuan's memories. The omniscient God's point of view provides more content and information than any other character in the story. With this omniscient perspective, the film witnesses the development of events and provides insight into the characters' hearts, allowing the viewer to perceive Xiaochuan's predicament and inner struggle while being informed of Lao Li's good

intentions, and to understand the motivations for the actions of each character in the story in a comprehensive manner.

4) Narrative Perspective of “Run,lamb!”

“Run,lamb!” is narrated from an externally focused third-person point of view interspersed with a first-person point of view. There is no voice-over narration at the beginning of the story, and it is narrated only through the objective presentation that Bayin runs away with Amur in such an extraneous way to the character's narration. In the next narration of Bayin's childhood experiences, Bayin introduces himself in voice-over: “My name is Bayin, a child of the prairie, when I was a child my family was poor, and every year when Naadam coming...” The background is narrated in the first person, elaborating on his upbringing from Bayin's point of view. The short film then returns to a third-person perspective, traveling between Bayin, his parents, and the secretary with a free point of view. The audience witnesses Bayin and Amur's intimate daily life, Bayin's nervous reaction to seeing Xie Yulin's group, Bayin's treacherous journey on the run, and Bayin's touching farewell to Amur. The short film utilizes an out-of-focus third-person perspective to present and express the story more objectively through the images themselves, focusing on the events and the character's actions and behaviors, allowing the audience to experience the characters' emotions and the plot relationships from an objective point of view by the natural development of the events.

5) Narrative Perspective of “Mobile home”

“Mobile home” is narrated in first-person narration assisted by a third-person camera perspective, with a large number of subjective shots of the characters observing and recording through the character's internal point of view narration. The short film records the life of Zhang Li and Hu Dongqin, the two truck drivers' wives, in the way of spectatorship. They give tools to their husbands when they are loading the trucks, keep watch for their husbands at night, and chat with their husbands in the trucks, etc. At the same time, the character narrator says, "He's a good driver. At the same time, the character narrator said, "He wanted to run alone, save some money, but I do not do." "I can't drive, but at least I can keep an eye on the gasoline for him so he can sleep a little." "I'll keep him company on the road and nag him, I'm much more grounded to be able to see him at all times like this." These off-screen character

narrators serve as an externalization of the character's inner worlds to complete the narrative from the characters' perspectives in conjunction with the images.

4.1.8 Visual elements

1) Color and light

1.1) Color and light of “Happiness”

The short film's color presentation and light and dark variations also play an important role in the overall narrative. In the first part of the story, Dexi and her parents are ridiculed and bullied because of Dexi's cleft lip and palate, and at this time, Dexi and her parents are in a state of suffering and depression. The first image of the story is the white ceiling of the hospital room and the IV pole with blue parts, the medicine on the pole also reflects the gray-blue color, and the whole image is dominated by the blue-green-cold color from the beginning, which sets the depressing and anxious beginning of the story.

In the first half of the film, most of the images of the family environment in Dexi's home are in darker, darker colors, and most of the mother's body is in shadow in the images of her parents' presence in the home. The dark colors and large shadows in the dim light convey a heavy emotion to the audience. In the latter part of the film, when Dexi is getting better with her training, the colors of the scene change. In the scene where the doctor is with Dexi, the color of the picture is white and yellow with a warm yellowish tone; in the two scenes where the mother is practicing with Dexi, the light outside the window becomes brighter and shines on the mother, and the environment of the mother changes from indoors to outdoors in bright natural light. The colors of the flowers and foliage Dexi sees outside are bright greens and yellows, and the sky in the landscape image is orange-red. The bright colors tell the story of Dexi's growing happiness, and the warm tones show the warmth of the relationship between the doctor and other helpers and Dexi, as well as the joy of Dexi's recovery.



Figure 4.20 Legend of color and light of Happiness

Source: bilibili, 2018

The pictures show the cool colors, the warm colors, Parents in a dark room, Mom in the bright outdoors in turn.

1.2) Color and light of “1 Yuan”

The lighting effects in the movie "1 Yuan" are mainly aimed at natural realistic lighting effects. In the movie, the two brothers go out to help, play, and go to the grocery store when the screen lights are all natural light. Natural light, i.e. light from the sun, is very suitable for outdoor or nature photography, and the background of the film is a village surrounded by mountains and full of natural flavor. The use of natural light can make the picture more natural and harmonious, and it can bring the viewer closer to the picture in a way that is consistent with the human eye's visual habits. The only clip where artificial light is used is when the two brothers are drawing and studying at home at night. The artificial light source in this clip is a table lamp on the table, which is not too bright and emits a warm glow in the dimly lit hut at night. The soft and warm light of the lamp regulates the atmosphere of the picture, and the two brothers' figures in the light look very close to each other.

In addition to the aforementioned image of the brothers studying together under the lamp, which shows a distinct orange-yellow hue, other clips in the short film show the same warm tones in color. Warm colors are present in many of the images in the film: the walls and stones of the buildings in the village are mostly earthy yellow or brick red, the rivers of leaves in the sunlight are yellow-green,

and the shelves of cardboard candy canes and baskets in the grocery store are yellow or red. The overall color palette and filters of the film are all warmer, yellowish-greenish tones, in keeping with the warm and heartwarming tone of the story. Another color that stands out in the film is green, which can be seen in most of the outdoor scenes of the two brothers: the tea fields, the tall and lush trees in the village, the potted plants in front of the villagers' houses, and the green hills that surround the village, etc. The presence of a lot of green makes the short film reveal that the two brothers have a lot of green. The large amount of green in the film gives the film a sense of freshness, and it also symbolizes the vitality of the film gives hope to help others and the goodwill that springs up between people. Meanwhile, there are also images of yellow, blue, green, and red in the film, for example, when the two brothers go to the villagers' house to help, you can see the red clothes and red couplets of the elder brother, the blue clothes of the younger brother, and the green plants outside the door; when the two brothers play, the elder brother wears the red clothes, the younger brother wears the blue clothes, and the background behind them is yellow and green; and some clips of the brothers in the tea field and the grocery store also have bright colors. There are also clips of the brothers in the tea field and at the grocery store that have bright red, yellow, blue, and green colors together. The presence of these bright complementary colors at the same time can stimulate the audience's senses and catch their eyes, and the bright colors also add a touch of childlike innocence to the story with the two children as the main characters.

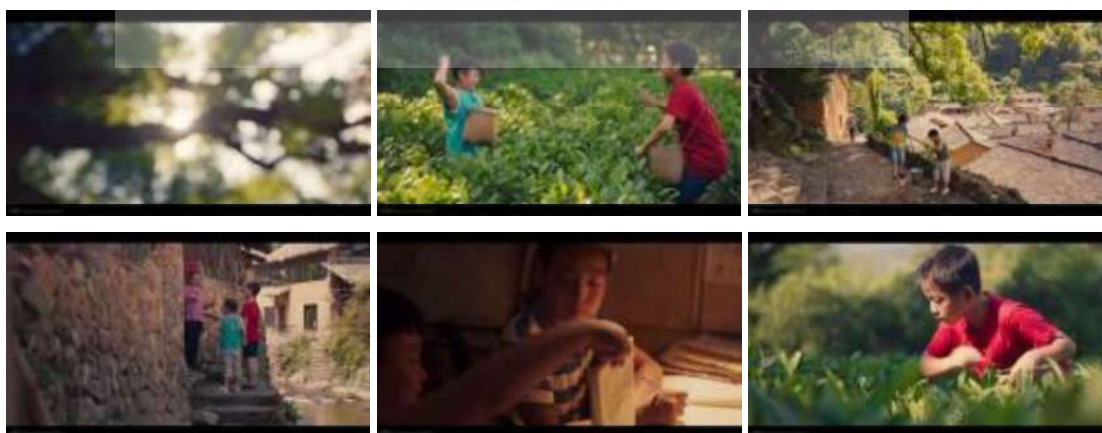


Figure 4.21 Legend of color and light of 1 yuan

Source: bilibili, 2019

The pictures show natural light, artificial light, brick red and yellow color of the building, yellow-green leaves in the sunlight, green trees in the village, simultaneous yellow & green & red & blue on the screen in turn.

1.3) Color and light of “58 Points”

The colors, tones, and lighting of the short film show different characteristics according to the development of each stage of the plot and changes in the environment. Xiaochuan's excitement in listening to Li's lecture can be seen from the character's skin color and the background environment color at this time the picture is a warm tone, the light is natural soft light, and the picture is moderately bright and dark. Next Xiaochuan heard the news that he was going to leave the stage, Xiaochuan facial close-up of Xiaochuan skin color before the obvious yellow tone down, the character's close-up screen is dim, the light the sidelight, Xiaochuan's face is mostly in the shadows, this stage with the environmental background can be seen clearly for the picture of the lime green cold tones, the picture color and light to pass out a feeling of low depression. Siu Chuan and Lao Li stiffen the relationship between the stage. Siu Chuan starts the stage of the revenge picture color was cold tone to show the character's inner sense of detachment. In the stage of Xiaochuan's memories, the picture in the memory shows obvious yellow, with warm colors to highlight the warmth and intimacy in the memories, the picture is dark in this stage, and use hard light to highlight the character's facial shadows and facial structure, emphasizing the character's facial expression. Examination stage of the old Li to Xiaochuan's home and grandmother to explain the stage of the dispute with Xiaochuan can be seen in the picture for the cold tone, in which the stage of the dispute picture color for a large area of black and white gray, and the picture of the light is dark, the process of the increasingly cold color changes show the character's heart of the bitterness and sadness, so that the atmosphere of the picture is more depressing and tense. At the end of the movie, Xiaochuan sits in the classroom to study English, and the atmosphere is harmonious, and the picture is bright and warm again. The use of color and light in 58 Points is based on the needs of the emotional atmosphere of the storyline and characters in a paragraph, and the corresponding hue and light are used throughout a

paragraph. The fiber optic colors of the short film are based on the emotional tone to render the environment and emphasize the characters' state of mind.

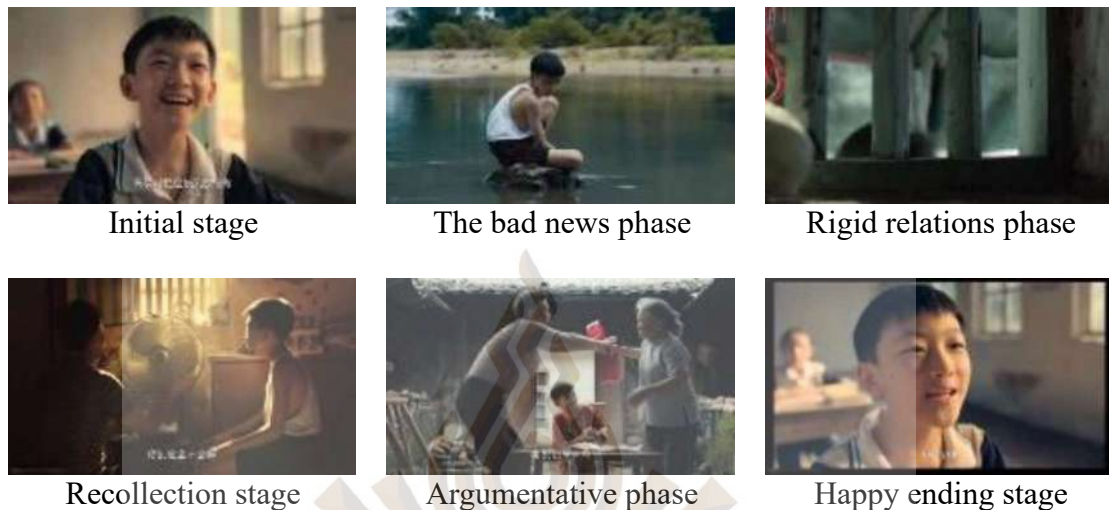


Figure 4.22 Schematic representation of color phase changes in 58 Points
Source: bilibili, 2020

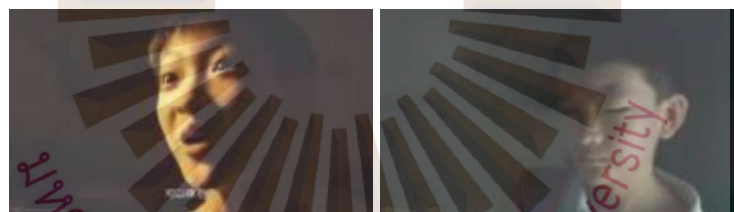


Figure 4.23 Legend of color and light of 58 points
Source: bilibili, 2020

The pictures show Side-lighting image, Hard light image in turn.

1.4) Color and light of “Run,lamb!”

Based on the background of the grassland story, " Run, lamb! " benefits from the open grassland terrain and abundant sunshine, the short film presents natural light effects in the lighting arrangement. The storyline mostly takes place outdoors, and the shooting conditions are sufficiently lighted, except for some scenic shots, the light in the character plot is natural light, for example, the light

in the clip of Bayin and Amur going out on a rainy day shows the natural and soft outdoor light effect unique to rainy days, with delicate character images and natural environmental effects. Bayin's embrace with Amur kissed Amur's forehead in the picture of natural hard light, Bayin and Amur against the sunlight, the characters and the background of the clear intersection of light and dark, the silhouette of the clear picture presents the silhouette sense of the picture to enhance the warmth of the atmosphere, ignoring some of the details of the main body to emphasize the intimacy between Bayin and Amur's emotions. This use of backlighting and natural hard light also appears in the scene where the mother climbs the fence and calls out for her father after Bayin has disappeared, blurring the details and highlighting the silhouette of the mother's figure to emphasize the mother's anxiety. Due to the lack of natural light in the nighttime sequences, there are also a few sequences in which the film makes clever use of ambient light in the form of artificial light. In the night scene where the lamb is born, the light source can be seen coming from a street lamp next to the sheep pen; in the scene where Bayin faints and is saved by his father and the secretary Xie Yulin, the light source comes from a motorcycle lamp parked next to the sheep pen. Regardless of whether it is outdoor natural light or artificial light, the short film mainly utilizes the light source inherent in the scene for illumination, and this kind of realistic lighting effect makes the picture more realistic and natural.

The colors in the clip can often give the audience emotional cues. In the clip of Bayin's escape, the colors are dark green and black, black is still a kind of brightness in the strict sense of the word, and the cold tones and darkness of the image convey a menacing and tense atmosphere to the audience. On the other hand, the image of Bayin playing with Amur is in bright warm colors, and the grass and leaves are in bright golden, which brings joyful, relaxing, and bright emotions.

The changes in Bayin's clothing in the film also contain subjective emotional meanings, Bayin's most commonly worn clothing in the short film is a dark blue Mongolian robe, dark blue Mongolian robe in Bayin's childhood memories of the hidden sentimental sent away from the family goat, in the Bayin and Xie Yulin do not deal with the stage of the dark blue color has to express indifference and detachment. In Naadam, her mother buys a new red Mongolian robe for Bayin, and the warm festive atmosphere represented by the red color contrasts with Bayin's

sadness and loss, and the red 00color at this time is quite ironic. At the end of the story, Bayin finally wears a pink Mongolian robe, and in the happy ending of the story, pink as a warm healing color represents the happiness of the ending, while the color meaning of pink as a friendly and grateful color also corresponds to the reconciliation between Bayin and Xie Yulin at the end of the story, and the change of Bayin's emotional attitude towards Xie Yulin.



Figure 4.24 Color changes in Bayin's clothes

Source: bilibili, 2022



Figure 4.25 Legend of color and light of Run, lamb!

Source: bilibili, 2022

The pictures show soft natural light, hard natural light, artificial light, cold tone, warm tone in turn.

1.5) Color and light of "Mobile home"

As a micro-documentary, the art form of "Mobile Home" is based on the real-life of two pairs of truck driver couples, and is shot on location, with the style of the film pursuing realism. Therefore, in the processing of color and light,

to pursue the restoration and presentation of the objective facts and the real environment, the short film shows no traces of artificial lighting and adheres to the natural light effect and the reflection of the real color during the live shooting. In the daytime picture, the light source comes from the sunshine outside the car. At night, the light source is the lamp on top of the driver's cab. In the nighttime scenes outside the car, such as the one where Zhang Li is guarding the gas tank for her husband, there are no streetlights on the roadside and the truck is parked with the engine turned off, so the scene is also dim, making it difficult to see the characters' movements and the surrounding environment. There are no additional artificial arrangements or interventions in the color presentation, the colors of the characters' costumes and the trucks in the background, as well as the various colors in the scenery along the way, are all reductions of the most realistic driving life. Because of this, the documentary color and light effects of the short film bring a very realistic visual experience to the audience.



Figure 4.26 Legend of color and light of Mobile Home

Source: weibo, 2023

The pictures show daytime color lighting effects, night color lighting effects in turn.

2) Text and Graphics

2.1) Text and Graphics in “Happiness”

Another important visual element in the short film is the text. Many of the vocabulary words in the movie are displayed in Chinese Character Grids and Chinese Pinyin. Vocabulary words with Chinese pinyin written in Chinese Character Grid are most commonly found in children's word learning cards. These Chinese pinyin words are interspersed throughout the movie to show that the most

important material for children to learn how to speak is what they see and hear in their daily lives. The presentation also emphasizes the theme of the film, "Speech Rehabilitation for Children with Cleft Lip and Palate". The audience can directly see the whole process of Dexi's inability to pronounce the correct pronunciation of the Chinese pinyin on the screen at the beginning, and then Dexi's ability to read aloud the words on the screen through the day-to-day rehabilitation training. The creative expression of the words is the finishing touch to the story.

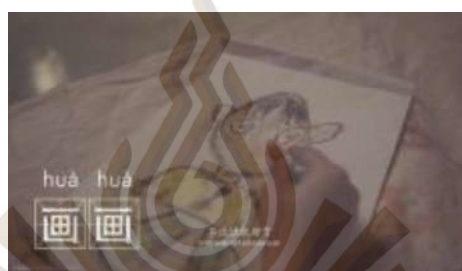


Figure 4.27 Legend of text and graphics of Happiness

Source: bilibili, 2018

The picture shows Chinese Pinyin, Chinese Characters and Chinese Character Grids.

2.2) Text and Graphics in "1 Yuan"

The story phase of the movie is largely devoid of lines, so there are no subtitles. The text appears at the end of the film, with a slogan in red font in the center of a plain white background, which reads "99 Charity Day, do well together". The simple background and fonts allow viewers to see the slogan at a glance, and the red font stands out on the plain white background. The red font is very eye-catching on the plain white background. The red color of the font is consistent with the red scarf on Tencent's most iconic penguin icon, the red heart logo of Tencent Public Welfare that appears later, and the red flower logo of 99 Public Welfare Day. Adopting a color with a strong brand symbol to convey the slogan emphasizes the brand image and public welfare positioning. The color red also has the meaning of collective strength in Chinese culture, and the red font just echoes the content of the slogan.



Figure 4.28 Legend of text and graphics of 1 Yuan

Source: bilibili, 2019

The pictures show advertising slogans and Tencent Public Welfare logo

2.3) Text and Graphics in “58 Points”

The title “58 Points” is presented in white chalk characters, which symbolize the blackboard and the classroom, echoing the theme of the film “Education”. The typography is handwritten in a more friendly and natural style, emphasizing the warmth and human touch of the film.



Figure 4.29 Legend of text and graphics of 58 Points

Source: bilibili, 2020

The picture shows advertisement title.

2.4) Text and Graphics in “Run,lamb!”

The Chinese characters for the title of the campaign, “Run,lamb!”, appear twice in the opening and closing credits, as well as the corresponding Mongolian characters. The red Chinese calligraphy is easy to recognize and shows the boldness of the Chinese people, echoing the theme of the short film's minority group. At the same time, the Mongolian people believe that the color red

represents fire, a metaphor for prosperity for generations, and is a color of good fortune. The meaning that the Mongolian people give to the color red fits into the theme of the short film, which focuses on the grassland people and helps them to develop. The word "run" in the title appears again at the end of the film and is changed to "don't run" by flipping the animation form, which is a humorous way to point out the theme and end the film in a relaxed and joyful atmosphere.

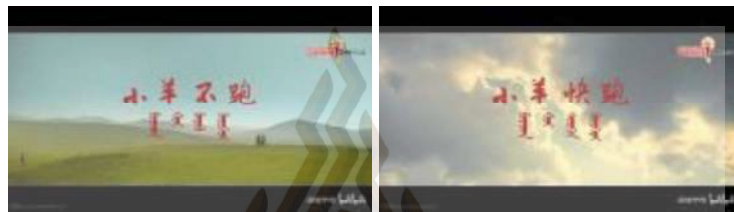


Figure 4.30 Legend of text and graphics of Run,lamb!

Source: bilibili, 2022

The pictures show transformation of the advert title at the beginning and end of the film

2.5) Text and Graphics in “Mobile home”

The title of the short film is presented in a white calligraphic font in the opening credits. Chinese calligraphy is a visual art in itself, and the calligraphic font title enhances the atmosphere of the short film. The color of the text is also in line with the tone of the whole picture, and the enlarged character "home" in the title "Mobile Home" highlights the concept of "home" in the theme of the short film. When each of the main characters appears in the short film, a name bar is added in the lower left corner of the screen, with the name in a larger font, while other information, including age, household registration, and years of driving experience, is displayed in a smaller font. The addition of the name bars is in line with the narrative nature of the documentary, and the use of the name bars is very important to the presentation of the main characters in the film, as they help the viewer to clearly understand the identity of the characters and their names, as well as important background information, to ensure that the viewer recognizes the characters and understands the plot.



Figure 4.31 Legend of text and graphics of Mobile home

Source: weibo, 2023

4.1.9 Auditory elements

1) Vocals

1.1) The vocals of “Happiness”

The most notable auditory aspect of the movie is Dexi's monologue. Until the story reaches its conclusion where Dexi officially reveals himself, Dexi's vacant characterization is filled in by his voice. Throughout the movie, the audience can hear Dexi's childish voice, which is characterized by a lisp, and throughout the movie, the audience will keep imagining the face that causes Dexi's cleft lip and palate in their minds. Although the film does not directly show the image of a child with a cleft lip and palate, the audience can still recognize the physical differences between Dexi and a normal child through his voice. Unlike the full presentation of synchronized sound and picture, the film is driven by the sound of Dexi's voice alone. The absence of images and the difficulty in hearing the voice emphasize the importance of the voice as speech, reminding the viewer of the core value of the film.

In addition, the dialogue of the characters in the short film has a strong ethnic flavor. The accents of Dexi's parents and other characters in the environment in which he lives are all Southern dialects. The dialect not only explains the background of the characters' lives and builds a southern town close to reality, but also enhances the realism of the short film by its colloquialization, from which a palpable sense of life is revealed.

1.2) The vocals of “1 Yuan”

In the short film 1 Yuan, there are no lines or dialogues in the whole film except for the sound of thank you, the exclamation of the younger brother

when his shoes are washed away, and the two brothers talking to their mother at the end of the film. In terms of vocal performance, the short film takes the form of a dialogue-free performance, which is more common in animation art and movies. In dialogue-free film and television works, the content of the screen, especially the character's expression and movement, or the character's expressiveness plays a greater role in conveying the narrative information. Viewers will unconsciously focus on the screen when they watch a clip without dialog in the absence of vocal dialog. The storyline of the short film, which is less than three minutes long, is simple and easy to understand. In the absence of dialog, viewers can not only understand the characters' intentions through their physical movements but also understand their inner movements and emotional changes through the quick capture of details such as characters' expressions or subtle movements, so that even viewers who do not speak the language can understand the short film. For example, at the grocery store, the older brother stands at the counter with hesitant eyes and says nothing, but when he looks down and sees his younger brother's bare feet, he immediately makes up his mind and turns around to get his shoes; another example is that the owner of the grocery store silently watches every move of the two brothers, and finally takes action quietly to help the two brothers. The short film utilizes the feature of silent dialogue to attract the audience's visual attention while successfully characterizing the characters. The only human-voice dialogue at the end of the movie is the one where the brothers are talking to their mother on the phone in high spirits, which contrasts sharply with the uncredited dialogue at the beginning of the movie, and allows the audience to feel the strong longing for their mother as left-behind children, and the excitement and happiness of their wish being fulfilled with the help of the others.

1.3) The vocals of “58 Points”

One of the main features of the short film's vocals is the dialect. All of the characters' dialogues are in Sichuan and Chongqing dialects, and even Lao Li speaks in dialect in his classes. The use of dialect in the short film is in line with the humanistic character of the short film's rural theme, and the authenticity of the story and the background of the characters make the audience feel more immersed. The use of dialect in the film, especially when Lao Li speaks English with a dialectal accent, not only matches the character's inability to speak English but also adds interest to the

storyline. At the end of the film, an off-screen male voice speaks in standard Mandarin to illustrate the difficulty of teaching English in underdeveloped areas of China and introduces the Xueshis Online School's "Give a Lesson to Mountain Area" public service program. The calm and standardized voice-over accent enhances the reliability and clarity of the narration. The contrast between the dialect at the story stage and the Mandarin narration at the end of the film distinguishes the reality of the marginalized group represented by the characters from the beautiful expectations and plans.

1.4) The vocals of “Run,lamb!”

Due to the obstacle of ethnic minorities in language accents, to make the audience understand and appreciate the work more, all the characters' vocals in the short film are in Mandarin, and the audience can understand the plot without reading the subtitles. In addition to advancing the narrative, the dialogues of the characters in the short film also have an impact on characterization. For example, the dialogues of Bayin's father, Gil, are always accompanied by Gil's bright laughter and Gil uses the Mongolian language, which he is more familiar with, when he greets Xie Yulin. These characteristics of Gil's dialogues reflect Gil's character traits as a Mongolian grassland man who is not formal and is bold and friendly. In addition to the characters' dialogues, there are also voice-overs from Bayin's point of view in the short film. In Bayin's toddler stage, Bayin's voice-overs play the role of explaining the background of the story and deepening the audience's understanding of the story.

1.5) The vocals of “Mobile home”

The voices of the characters in the short film are characterized by regional features, with Zhang Li and her husband and wife from Anhui speaking in an Anhui dialect, and Hu Dongqin and her husband and wife from Hubei speaking Mandarin with a slight local accent. In the micro-documentary characters are exempted from post-dubbing directly using the original voice of the characters to record in line with the requirements of the short film to restore the real state of life of the characters, and regardless of the dialect or slightly accented Mandarin can make the audience unconsciously produce a sense of national identity and affinity in the process of watching the movie, so that the short film has a more life-like expressive power.

Another feature of the vocal part of the short film is the extensive use of the voice-over, which in the short film consists of narration and character narration. The narrator is a male voice with a calm, gentle tone. The narration introduces the intellectual concepts related to the short film, with the opening narration saying, "Card Sisterhood is a concept unique to China's road freight industry." It gives the audience a preview of the main concepts that will be mentioned in the film; the narrator also plays a role in organizing and connecting the images. After Zhang Li and Hu Dongqin explain their reasons for choosing to follow the truck, the male voice narrates, "And so they began their life as truck followers. Although they were well-prepared for it, the reality was far more difficult than they had imagined." Then the truck wives started to talk about the difficulties of their life on the truck; in addition, the narration also played the role of rendering the atmosphere to accentuate the picture, after the truck wives expressed their optimistic view of the current life and the bright prospects for the future, the male voice narration said: "Yes, there is no life that is not bitter, but even if they encountered more trials and tribulations, I know that there are people who can bear it all at the same time. " A sincere and touching narration sublimated the theme of the short film, successfully portraying the image of the wife of the trunk driver's selfless dedication to her partner and family.

There are fewer characters' dialogues in the short film, and most of the characters' voices appear in the form of voice-overs, which form a combination of audio-visual effects with the picture and let the audience deeply feel and understand the meaning of the picture and the characters' thoughts and feelings. For example, when Zhang Li puts ointment on her husband, Zhang Li's voice-over says: "Driving is less profitable now, a car can't support two drivers, and driving for twenty to thirty years has caused a lot of problems." When Hu Dongqin looks worriedly at her husband climbing up the truck, she says, "It's too dangerous to do this job, I'm afraid of the wind and rain, and I don't dare to call him for fear of affecting his driving, so I'm scared at home all day long." The character's voice-over enhances the expressive ability and infectiousness of the short film and also plays an important role in deepening the theme.

2) Sound

2.1) Sound of “Happiness”

The sound of the monitor at the beginning of the film appears as an off-screen voice. The sound of the instrument, which is not synchronized with the picture, plays an important narrative role at the beginning of the film, as it explains the premise of the story of Dexi's surgery for cleft lip and palate. In addition, the sound of Dexi's father being beaten up, the sound of Dexi walking through the grass, the sound of small animals, the sound of rain on a rainy day, the sound of a ship's whistle, and other ambient sounds all synchronize with the screen to create a realistic narrative environment.

2.2) Sound of “1 Yuan”

The background sound of the short film is consistent with the style of the short film focusing on real nature, the short film can hear a lot of cicadas, birds, ducks, and running water, these are realistic natural sounds. These natural sounds increase the realism of the picture, through different sounds and strengths and weaknesses of the audience from the auditory sense of the picture to strengthen the perception of the distance and environmental space, the real restoration of a beautiful natural environment, vibrant village. The sound design in the short movie also expresses the theme idea. When the two brothers put coins into the glass bottle, the picture is accompanied by a clear coin sound. The clear sound of the coins has a hidden meaning, every time the sound means a kindness or a good deed, and it is with the sound of the coins that the two brothers finally overcome their difficulties and fulfill their wishes with the help of the people.

2.3) Sound of “58 Points”

The short movie adopts a unified sound and picture sound design. The short film utilizes real action sound to express the emotion visually with the picture, for example, the sound of Lao Li heavily placing the books and water cup on the podium shows Lao Li's anger; the sound of Xiaochuan quickly wiping the paper back and forth when he is revising the answers also shows Xiaochuan's nervousness and eagerness. In addition, a large number of clips in the short film show the sound of insects and birds chirping, these natural sounds help to create a sense of space in the

mountainous scenes and images, through a certain amount of environmental noise to enrich the audiovisual experience and enhance the sense of reality of the story.

2.4) Sound of “Run,lamb!”

The sound effects of the short film play an important role in creating a realistic auditory space and story atmosphere. Subtle and realistic sound effects are reflected in the short movie, such as the sound of children stepping on the grass when Bayin and the children are playing, the sound of insects at night, and the sound of rain on a rainy day, these environmental and natural sound effects bring the audience a real and rich auditory experience. Some of the environmental sound effects in the movie also play a role in expanding the audience's spatial perception of the movie screen. For example, the sound of cars getting closer and closer can be heard in the clip of Bayin running back in a panic; although Amur does not appear on the screen when Bayin goes home to greet her mother, the sound of bells can be heard to tell that Amur has followed Bayin into the Mongolian yurt; and the sound of motorcycles and the shouting of the crowd can be heard in the clip of the crowd searching for Bayin, although the screen is dimly lit. Although the scene is dimly lit, the sound of several motorcycles and the shouts of the crowd can be heard, and the appearance of these extra-visual sounds suggests the situation in the extra-visual space. The sound of the movie also influences the atmosphere and the viewer's mood at the right time. The sound of hooves, the neighing of horses, and the screeching of eagles during Bayin's escape all show the danger of the situation and the tension of the atmosphere.

2.5) Sound of “Mobile home”

The sound design of the short film emphasizes the realism of the environment and focuses on the creation of environmental sound. At the beginning of the short film, you can hear the sound of vehicles driving and the sound of vehicle sirens, and the sound of vehicles driving constantly appears in the subsequent clips of the short film so that the audience can feel the environment of the characters in an immersive way. The ambient sound of the short film also makes up for the limited visual information conveyed by the screen can not show other environmental perceptions, increasing the amount of information while enhancing the expressive power of the screen. For example, in the clip of Zhang Li's husband sleeping in the

driver's seat, as the camera shifts from the sleeping husband to the empty water bottles scattered around the garbage can in the driver's seat, the sound of the rotating fan can be heard at this time, which allows the audience to perceive the heat of the space the characters are in through auditory information while receiving visual information.

3) Music

3.1) Music in "Happiness"

From the beginning to the end of the short film, the soundtrack uses post-modern rock music, which is characterized by a depressing start and then a gradual surge and the mood shift in the song is just right for the storyline. In the first part of the story, Dexi is too shy to speak in front of others because of her speech impediment, and the music is slow and low-paced. In the second part of the story, the music is slow and subdued, while in the second part of the story, when Dexi expresses her strong desire to speak properly, the music becomes stronger and faster. As Dexi undergoes voice rehabilitation and gets better day by day, the music becomes more and more exciting. The soundtrack of the short movie expresses the psychology of the characters and at the same time enhances the overall atmosphere of the movie.

3.2) Music in "1 Yuan"

The short movie uses a Chinese folk song as the background music for the whole movie, which is sung by a female singer with a gentle and calm voice and a slow and calm rhythm. The lyrics of the folk song express the nostalgia for the childhood hometown and the longing for the family members and the deceased who can't see each other. The style and emotion of the song fit the theme of the movie, and the simple melody and straightforward lyrics fill in the lack of vocals in the movie. For example, the two brothers live by themselves, get haircuts and sleep on their own, and then one day their shoes are washed away and they have to try to mend them by themselves at the water's edge, when the lyrics read, "My father and mother are far away, and they are in my dreams." And later on, when the two of them are excited and happy about getting a cell phone, the lyrics go "When will I see you again, the one I love so much." The lyrics illustrate how the two children live without their parents and the reason for their desire to buy a cell phone is to see their mother in a faraway place. The background music complements the narrative and creates a warm and refreshing atmosphere.

3.3) Music in “58 Points”

The music design of 58 Points focuses on the design and expression of scene music. At the beginning of the movie, Xiaochuan shows a winning expression when he reads the test paper, in the clip where he chats with his best friend on the way to school, and in the clip where he comes up with all kinds of tricks to tease Lao Li, the music is intermittently used to match the plot development in different scenes. The music in these scenes is characterized by a light-hearted and quirky tune, and the dexterity of the music changes to give a sense of playfulness and silliness. The quirky music gives these scenes a lively atmosphere and makes Xiaochuan's thoughts and actions show a sense of childishness that is unique to children and makes people laugh. The scene music in the clip of Xiaochuan being alone, the clip of Xiaochuan falling into memories, the clip of Xiaochuan revising the answer for Lao Li, the clip of Xiaochuan crying and confessing to Lao Li, as well as the clip of the happy ending and the end of the film explaining the text and diagrams echoes the emotions shown in these clips, using a slower piano and gentle strings to convey the delicate and sincere emotions of the characters in these touching clips. The smooth and slow melody carries a light sadness, and then softens and rises slightly in the reminiscence phase to express the warmth of the memories, and finally comes to a happy ending in the calm piano sound.

3.4) Music in "Run,lamb!"

The music of the scenes in the short movie is in line with the storyline and interprets different emotional atmospheres. The sound and picture relationship of the short film is mainly designed to synchronize the sound and picture, with the rhythm and mood of the music and the picture the same. The music for the clip where Bayin talks about his childhood experiences has a slow tempo with a faint sadness. When the lamb is born, the music adds a soft piano sound to express tender love. The music for the clip of the lamb running and playing behind Amur is varied, with a bright and lively rhythm and melody expressing the character's joyful mood. When the clerk Xie Yulin and his party arrive, the music is fast-paced and has a drumbeat-like accent, a tense tune that matches Bayin's anxious and nervous mood. When Bayin teases Xie Yulin, the music is light and melodic, with deftly bouncing notes conveying a humorous and light-hearted atmosphere. When Bayin escapes, the

tune of the music becomes serious and tense, with a strong throbbing rhythm, making the audience feel dangerous and oppressed. Through the synchronization of sound and picture, the short film achieves the effect that the auditory and visual effects match each other to express emotion, render the atmosphere, and emphasize the rhythm of the story.

3.5) Music in “Mobile home”

The background music plays a role in creating mood and conveying emotion in the short movie. At the beginning of the short film, the background music introduces the group of trucker's wives, and the clips of trucker's wives talking about their worries and reasons for following the trucks have a slow tempo, and the emotional tone is low and melancholic, which reveals the anxious and worried feelings of the trucker's wives. When the wives talk about how they can accompany their husbands to chat with them and keep watch for them, so that they can drive more easily and feel more at ease, the background music gradually becomes more and more relaxed as the wives accompany their husbands, and the tempo of the music becomes brisk and the tune gradually becomes more and more lively, and with the change of the music, the boring life of the driver gradually becomes more and more relaxed and lively. In the husbands and wives talk about the heartache of each other as well as the support and understanding of the card to the wives full of confidence and look forward to a better life in the future, the music from slow and calm change to the rhythm to strengthen the tune more and more passionate and enthusiastic, this section of the music changes corresponds to the character of the change in emotion, the husband and wife to carry each other to drive to a better future, so that the film reached the climax of the lyricism.

4.2 Emotional Appeal in Social Care PSAs

Emotional appeal in storytelling PSAs is the most commonly used appeal method for storytelling in film and television PSAs. Using the elements in the advertisement to stimulate the audience's emotions, to achieve the purpose of attracting attention, generating emotional resonance, and guiding attitude and behavior.

4.2.1 Emotional Appeal of “Happiness”

1) Positive Emotional Claims of "Happiness"

1.1) Appeal to Sympathy

Sympathy refers to the emotional resonance of caring, understanding, and pity for other people's encounters, sufferings, and misfortunes by empathy. The narration of Dexi's painful time after the operation, the mocking and imitation by his classmates, the self-imposed isolation of Dexi, and the beating of his father in "Dexi" all show the pitiful situation of Dexi and Dexi's family, which makes the audience feel pity.

1.2) Appeal to Family Affection

In the movie, Dexi's mother is anxious when Dexi doesn't speak, his father beats him up when he is called a mute, and his parents shed tears of excitement when Dexi successfully says "My dream", all of these scenes contain the strong affection between Dexi and his parents and the most sincere and selfless love that parents have for their children out of instinct. love.

2) Negative Emotional Claims of “Happiness”

2.1) Appeal to Fear

Fear appeal refers to making the other party produce emotional reactions such as tension, uneasiness, stress, and fear. In the short film "Happiness" Dexi conveys to the audience the emotion of uneasiness when he is ridiculed by his classmates, and shows panic and fear when he witnesses his father being beaten and bleeding. This emotion, while making the audience feel fearful and uneasy, can also trigger hostile emotions, making the audience resent such behaviors as mocking and beating, thus guiding the audience to avoid such undesirable behaviors in their attitudes towards the weak.

4.2.2 Emotional Appeal of “1 Yuan”

1) Positive Emotional Appeals of “1 Yuan”

1.1) Appeal to Warmth

The warmth here refers to the sincere and heartwarming emotions between strangers, regardless of their relationship or even unrelatedness, in addition to the emotions between intimate relationships, such as affection between relatives, friendship between friends, and love between lovers. In this story, the villagers give the two brothers some simple tasks that are easier for the two children to accomplish, so that the two brothers can get the coins as payment. At the end of the story, the owner of the grocery store quietly changes the price of the cell phone to help the two children fulfill their wishes and gives the brothers 1 Yuan to buy the phone. Neither the villagers nor the grocery store owner don't give the two children direct charity, but they help the two brothers plan to save money and finally realize their wish to buy a cell phone in their way while maintaining the children's self-esteem. Through the narrative of the warm interaction between the village people and the two brothers, the short film warms the hearts of the audience to achieve the effect of touching the audience.

1.2) Appeal to Family Affection

In the story, the wish of the two brothers who are left-behind children is to make a phone call with their mother to see her, so the two brothers save coins day after day, which shows that the two children miss their mother deeply. The two brothers in the video are inseparable, the older brother is very concerned about his younger brother and takes care of him, although his parents are not around, but he will gently blow the wound of his younger brother when he falls, and he will carefully cut his younger brother's hair when his hair grows long. In the short film, the two children's longing for their mother and the brotherly love between the two brothers are all empathetic to the audience, allowing the audience to better understand the desire of the left-behind children for parental affection and their living conditions.

4.2.3 Emotional Appeal of “58 Points”

1) Positive Emotional Appeals of “58 Points”

1.1) Appeal to Humor

The expression of humor is used in the clip where Xiaochuan teases Lao Li. Xiaochuan and Li's cartoon avatars of each other draw on the

blackboard, the students being amused by Xiaochuan and Li, Xiaochuan's several mischievous pranks, Xiaochuan's expression of triumph, and Li's fumbling or exasperation after being teased are combined with the rhythmic and funny music to make these clips present a light and funny atmosphere. While making the audience feel happy and attracting their attention, the movie also expresses the optimistic attitude of the characters or the difficult groups in the mountainous areas that they represent in facing life, to achieve the purpose of provoking thoughts.

1.2) Appeal to warmth

The short film centers on Xiaochuan's reluctance to leave Lao Li and his grandmother to go to the town to study and most of the clips are used to narrate the interactions between Xiaochuan and Lao Li, as well as the experiences and emotions between Xiaochuan and Lao Li. In the reminiscence stage, Lao Li carries Xiaochuan and sings together, Lao Li patiently guides Xiaochuan to study, Lao Li helps Xiaochuan to repair the fan and carries Xiaochuan to change the light bulb, and the teacher-student duo is as close as friends and family members. Through the two like friends and like relatives the sincere feelings of warmth in every audience's heart, stimulate the audience for this beautiful emotional yearning to achieve the effect of moving people's hearts.

1.3) Appeal to Sympathy

The clip of Xiaochuan in the center of the pond, lonely and lost, and crying and confessing his heart in the courtyard conveys to the audience the helpless plight that Xiaochuan faces as a mountain child. Faced with the problem of further education, it is difficult to realize the desire to stay in a familiar place next to the one you love. The sadness conveyed by Xiaochuan, who represents a group of people with difficulties in education in mountainous areas, inevitably makes the audience sympathize with him.

4.2.4 Emotional Appeal of “Run,lamb!”

1) Positive Emotional Appeals of “Run,lamb!”

1.1) Appeal to Warmth

In the story, Bayin's care and protection of the lamb Amur stems from the power of love between people and animals, and the deep affection between Bayin and Amur touches the hearts of the audience, evoking the emotional resonance of animal lovers and pet owners. Clerk Xie Yulin's unconditional help to Bayin's family as an outsider, including his anxiety and concern for the fainted Bayin at a later stage, also reflects the care and warmth between people.

1.2) Appeal to Humor

Bayin's teasing and retaliation against Xie Yulin, that is, stuffing goat dung, slashing tires, and throwing stones to scare people, makes the audience can't help but laugh at the girl's childish and comical actions. While the audience is attracted by the humor of the scene, it also triggers the audience to think about the technological backwardness of the grassland people and the lack of external communication behind the humor.

1.3) Appeal to Family Affection

After the birth of the lamb, the parents look at their daughter Bayin with loving smiles on their faces, as well as the mother's anxiety and the father's shouting at the top of his voice after Bayin disappeared, and the father's gentle promise to Bayin after retrieving her, all of which reveal the parents' deep love for their daughter. Regardless of ethnicity and identity, love is one of the most primitive and basic human emotions. The story's appeal to affection brings the characters and the audience closer together.

4.2.5 Emotional Appeal of “Mobile home”

1) Positive Emotional Appeals of “Mobile home”

1.1) Appeal to Sympathy

In the short film, the stories of the truck drivers' wives about the difficulties they faced in their life as truck drivers have an impact on the audience through the appeal for sympathy. Zhang Li says that she spends most of her time, including resting, in the narrow cab, which is stuffy and hot with all kinds of smells when the car is turned off at night in summer. Hu Dongqin said he found it most difficult to follow the car during the period no way to take a shower, a few days down

the body stinks, even physiological period can only endure. These details and real heartbreaking descriptions can cause the audience to sympathize with the suffering experienced by the characters, and out of the feelings of not seeing others suffer, the audience can, to a certain extent, produce compassionate care for this group of short film characters.

1.2) Appeal to Love

Love appeals as relatively common emotional needs are also reflected in the short film. In the movie, Hu Dongqin says, "The husband and wife are not divided into you and me, and even if the days are hard, the two of them will carry the burden together, and he will be able to have a better time." These clips reflect the mutual care and support of truck drivers and their wives, and show the true love between husband and wife. The short film's portrayal of the down-to-earth and deep love of adults hidden in the hustle and bustle of life satisfies the audience's emotional needs and at the same time positively inspires and influences the new generation of young people who fall in love in a fast-food manner.



Chapter 5

Conclusion and Recommendations

5.1 Conclusion

As the proportion of China's public service announcements (PSAs) and the public's attention to them increase, more and more social groups are participating in PSAs, and the themes of PSAs gradually cover various special groups in society. Today, with the proliferation of different movie and television productions, if social care PSAs want to stand out and attract viewers to enhance the communication effect, they have to work hard on the key advertising content and presentation forms. The narrative elements and emotional appeal of social care-themed PSAs play a key role in creating themed PSAs. Studying the narrative elements and emotional appeal of social care PSAs can help creators and audiences understand the messages and issues relevant to the target group to raise awareness, including the experiences faced by the particular people represented by the characters or the impact of current issues, as well as the social context in which the issues are occurring. Studying the narrative elements of this type of excellent PSA can help creators of PSAs with similar themes to build reasonable and attractive plots to ensure the effective dissemination of information in their future creations, to select appropriate narrative perspectives to ensure the audience's effective participation in the content and resonance with the characters, and to learn and learn from the integration of audio-visual elements of the excellent PSAs to produce highly attractive works with good audio-visual sensations and strong emotional expressions. The study of the emotional appeal of PSAs has been conducted in the past few years. The study of emotional appeal in PSAs explains to a certain extent how these excellent social care-themed PSAs humanize these complex social issues through emotional appeal and promote the audience's emotional understanding and empathy for the special groups and issues mentioned in them. This study summarizes the following conclusions by interpreting and analyzing the narrative

elements and emotional appeals of five excellent Chinese social care-themed PSAs that have won awards in recent years.

Table 5.1 Research findings of Happiness

Essential Elements of Social Care PSA Narratives	
Theme	Through the story of Dexi, we called attention to children with cleft lip and palate and popularized the concept of popularized the concept of post-operative rehabilitation for children with cleft lip and palate.
Characters	<p>Role Function: The subject faces the antagonist acquires the object with the assistance of the helper.</p> <p>Appearance: Character clothing highlights identity character traits economic status. The main character's appearance is unhealthy.</p> <p>Character Scenes: Close-ups, extreme close-ups, medium shots and a few long shots.</p>
Setting	Symbolic environments predominate.
Conflict Issues	Personal conflict, extra-personal conflict and internal conflict.
Plot	Conventional linear narrative with a full narrative arc.
Narrative Timing	<p>Time-spacing; omission, summary.</p> <p>Time-frequency; non repeating event single narrative, repeating event narrative.</p>
Narrative Perspectives	Inward focused perspective first view.
Visual Elements	<p>Color light highlights changes in emotional tone;</p> <p>Text graphics express the main idea of the story.</p>
Auditory Elements	<p>Vocals; Inarticulate children's monologues, dialect dialogues.</p> <p>Sound; Realistic sound that unifies sound and picture.</p> <p>Music; Music that emphasizes the emotional atmosphere.</p>

Table 5.1 Research findings of Happiness (continued)

Social Care PSA Emotional Appeal	
Positive Emotional Appeals	Sympathy appeals and affinity appeals.
Negative Emotional Appeals	Fear-based appeal.

Table 5.2 Research findings of 1 Yuan

Essential Elements of Social Care PSA Narratives	
Theme	Through the story of two left-behind children, we call on everyone to do good deeds to help the left-behind children.
Characters	<p>Role Function; The subject faces the antagonist to obtain with the assistance of the helper.</p> <p>Appearance; The character dresses externally to emphasize identity characteristics and economic status.</p> <p>Character Scenes; Medium, Close-ups, extreme close-ups and a few panoramas.</p>
Setting	Symbolic environments predominate.
Conflict Issues	Personal conflict, extra-personal conflict and internal conflict.
Plot	Conventional linear narrative with a full narrative arc.
Narrative Timing	<p>Time-spacing; omission, summary.</p> <p>Time-frequency; non-repeating event single narrative, repeating event narrative.</p>
Narrative Perspectives	Out-of-focus third-person view.
Visual Elements	<p>Natural realistic light effects, color and light highlight the emotional tone change;</p> <p>Text graphics emphasize brand symbols, echoing the main theme of the study.</p>

Table 5.2 Research findings of 1 Yuan (continued)

Essential Elements of Social Care PSA Narratives	
Auditory Elements	Vocals; No dialog to highlight visual attention. Sound; Realistic sound. Music; Songs that relate to the theme and emotion of the short film.
Social Care PSA Emotional Appeal	
Positive Emotional Appeals	Warmth appeals and affectionate appeals.

Table 5.3 Research findings of 58 Points

Essential Elements of Social Care PSA Narratives	
Theme	Through Xiaochuan's story, we call for support and attention to the issue of children's education in China's educationally underdeveloped areas.
Characters	Role Function; The subject faces the antagonist to obtain the object with the assistance of the helper. Appearance; The character dresses externally to emphasize identity characteristics and economic status. Character Scenes; Close-ups, extreme close-ups and medium shot.
Setting	Symbolic environments predominate.
Conflict Issues	Personal conflict, extra-personal conflict and internal conflict.
Plot	Conventional linear narrative with a full narrative arc.
Narrative Timing	Time-spacing: omission, summary. Time-frequency: non-repeating event single narrative, repeating event narrative.
Narrative Perspectives	Unfocused third-person view.

Table 5.3 Research findings of 58 Points (continued)

Essential Elements of Social Care PSA Narratives	
Visual Elements	Color light highlight changes in emotional tone; Typography with symbolic metaphors that fit the theme.
Auditory Elements	Vocals; Dialect dialog, Mandarin narration. Sound; Realistic sound with unified sound and picture. Music; Music that emphasizes different emotional atmospheres.
Social Care PSA Emotional Appeal	
Positive Emotional Appeals	Humor appeals, warmth appeals and sympathy appeals.

Table 5.4 Research findings of Run and Lamb!

Essential Elements of Social Care PSA Narratives	
Theme	Through the story of the Bayin Family, it shows the country's care and help for people of all ethnic groups and poor groups in all regions of the country.
Characters	Role Function; The subject faces the antagonist acquires the object with the assistance of the helper. Appearance; The character dresses appearance to highlight the identity character traits. Character Scenes; Close-ups and medium shot.
Setting	Symbolic environments predominate.
Conflict Issues	Extra-personal conflict and internal conflict.
Plot	A linear narrative containing partial flashbacks and interludes with a full narrative arc.
Narrative Timing	Time-spacing: omission, summary, scene. Time-frequency; Single narrative of non-repeated events, repeated event narratives, repeated narratives.

Table 5.4 Research findings of Run and Lamb! (continued)

Narrative Perspectives	Out-of-focus third-person perspective interspersed with first-person perspective.
Visual Elements	Natural light effects realistic lighting effects, color highlighting emotional tone changes; Typography with symbolic metaphors that fit the theme.
Auditory Elements	Vocals; Mandarin dialog and Mongolian language. Sound; Natural realistic ambient sound. Music; Music that emphasizes different emotional atmospheres
Social Care PSA Emotional Appeal	
Positive Emotional Appeals	Warmth appeals, humor appeals and affectionate appeals.

Table 5.5 Research findings of Mobile Home

Essential Elements of Social Care PSA Narratives	
Theme	By showing the daily life of Mr. and Mrs. Zhang Li and Mr. and Mrs. Hu Dongqin, we appeal to the society to pay attention to the wives of trucks as well as the families of truck drivers
Characters	Role Function; The subject spontaneously seeks to obtain the object with the face of the antagonist. Appearance; The character dresses in a way that emphasizes his or her identity and state of life. Character Scenes; Medium close-ups, extreme close-ups, full and long shot.
Setting	Symbolic environments predominate.
Conflict Issues	Extra-personal conflict and internal conflict.
Plot	A linear narrative containing partial flashbacks and interludes with a full narrative arc.

Table 5.5 Research findings of Mobile Home (continued)

Essential Elements of Social Care PSA Narratives	
Narrative Timing	Time-spacing: omission, scene. Time-frequency: Single narrative with non-repetitive events.
Narrative Perspectives	First-person narration aided by third-person camera perspective.
Visual Elements	Documentary color lighting effects; Typography that matches the effect of the image and highlight the theme.
Auditory Elements	Vocals; Dialect narration, Mandarin narration. Sound; Ambient sound that emphasizes realism. Music; Music that emphasizes different emotional atmospheres.
Social Care PSA Emotional Appeal	
Positive Emotional Appeals	Sympathy appeals and love appeals.

5.1.1 Narrative elements

The narrative elements of excellent Chinese social care-themed PSAs in recent years present the following characteristics:

In terms of thematic expression, these PSAs focus on a specific social issue that needs support, and by showing real experiences or stories, they raise the audience's awareness of the specific group and the related social issues, and advocate social support and action for these marginalized or neglected groups;

The role function of characters mainly consists of subjects seeking to overcome obstacles, receive support, and be cared for, individuals contributing to the interests of others, and antagonists or systemic problems representing social barriers. Characters are portrayed and represented to reflect individuals in real-life situations, indicating their physical condition, the environment they are in, and their socioeconomic status through their appearance and dress. Character scenes in advertising provide a fuller

expression of the character and advance the plot. Close-ups and close-ups focus on the emotions of the characters to evoke emotional resonance, medium shots show character actions and interactions and indicate character relationships and panoramic and distant shots provide information about the characters' environment and highlight the emotional atmosphere;

The environment as a multifaceted narrative element in social care PSAs displays strong symbolism while being closely related to the character's life and plot development; the environment symbolizes the character's journey, actively contributes to the development of the narrative to provide the conditions for events to occur and creates a specific atmosphere for the narrative to evoke emotion; the environment is also a key element in social care PSAs.

Conflicts in PSAs on the theme of social care are characterized by diversity, with conflict issues covering both social challenges and internal struggles, including poverty, differentiation of social resources such as health care, education, or lack of protection in social infrastructure, environmental challenges, as well as disagreements and tensions between characters and moral dilemmas faced by the characters themselves. Sometimes the characters even face both external and internal conflicts, as in Happiness, where Dexi faces the external challenges of her language barriers and societal attitudes, and the internal conflict of her desire to speak but her fear of being ridiculed.

The plot of a social care PSA is designed to be close to the lives of the characters, to engage the viewer through a compelling plot, and to provoke social commentary. Plots are usually linear in structure, with a clear sequence of events that is easy to understand. Plot development broadly follows a chronological sequence from exposition to resolution, with small flashbacks and interludes added to increase narrative depth and explore the characters' emotional experiences. Some PSAs, such as the case study "Mobile Home," adopt a nonlinear narrative structure that does not follow the traditional narrative arc, but rather combines a series of disjointed observations and interviews to tell the characters' stories. Despite the fragmented

structure, the ads maintain thematic coherence through the unique perspective of the character's experience in the trucking industry so that the viewer is more deeply immersed in and understands the plot.

Narrative timing allows these PSAs to efficiently convey messages related to important social issues for special populations within limited advertising time by effectively utilizing storytelling techniques with different time spacing and frequency. In terms of spacing, these ads often use omission and summarization to highlight key points and omit meaningless details to condense the narrative, while utilizing other variations in spacing to influence emotional arcs and highlight character development. Some strategic repetition in time and frequency is used to emphasize key event information or symbolic elements to convey deeper ideas and reinforce core ideas or concepts. From single-time narratives to repetitive narratives, these social care PSAs utilize variations in narrative frequency to ensure narrative flexibility and control of narrative pacing.

These excellent social care-themed PSAs are good at using different narrative perspectives including first-person internal focus perspective, third-person external focus perspective, and unfocused perspective to reveal the characters' experiences and emotions from multiple perspectives to enhance the storytelling effect. They use the first-person internal perspective to externalize the inner world of the character to show the character's thoughts and motives to provide an emotionally resonant viewing experience, use the third-person perspective to objectively present the events from an external viewpoint, and use the non-focused perspective to fully tell the story to explore the causes and consequences and the psychology of the character. The flexible use of different perspectives allows the audience to have a detailed understanding of the social care issues in the advertisement and at the same time deeply participate in the issues involved in the advertisement.

In terms of visual elements, social care-themed PSAs visually restore the real situation and enhance the visual effect, while reflecting emotional connotations and displaying effective messages. In terms of color and light, the PSAs give preference to

natural or ambient light sources to enhance the authenticity of the story, and the use of such realistic lighting is especially prominent in documentary-style narratives. These excellent social care PSAs are also good at reflecting the changes in characters' emotional journeys through changes in light and color tones and using the emotional symbolism of specific tones to reflect the emotional tone of the corresponding segments and enhance the emotional impact of the narrative. The graphic aspect of the text presents the characteristics of thematic relevance, cultural symbolism, and narrative enhancement. For example, the design of the field grid in the children's word learning cards echoes the core idea of the theme of children with cleft lip and palate learning to pronounce words correctly. The choice of colors and font shapes for the text graphics in these advertisements is often accompanied by cultural significance, with the colors reflecting the emotional significance of the Chinese color culture, and the font shapes using ethnic fonts or handwritten calligraphy to convey a more humane warmth and emotion. The information conveyed by the text graphics also serves to supplement the story.

In terms of the auditory elements designed for the human voice most of these excellent PSAs utilize the human voice to portray the characters. The inarticulate children's voices of the characters in the advertisements, local dialects or accents, and ethnic languages all reflect the identity and cultural background of the characters in the stories, and the local languages also increase the sense of immersion and cultural authenticity of the stories. The voice-overs in advertisements, including narration and elaboration, play a role in supplementing information and enhancing the narrative. Some of the advertisements with no voice-over narration reinforce the role and appeal of visual cues. In terms of sound, these PSAs emphasize the sense of realism and immersion, and they make use of all kinds of sounds in nature and the environment, as well as the sound of characters' movements, to enhance the realism of the scene and expand the narrative effect of the off-screen space, and some of the strategic sound design is also used to evoke emotions and create an atmosphere to match the narrative of the images. In terms of music design, these social care-themed PSAs focus on the impact of the soundtrack on the emotion of the story. The music design is synchronized with the emotional journey of the characters, and through the lyrics or

changes in rhythm and melody to match the mood changes to create an atmosphere that accentuates the scene and the emotion, thus achieving the effect of stimulating the audience's emotional involvement.

5.1.2 Emotional appeals

The emotional appeals of these excellent social care-themed PSAs are mainly the following:

Firstly positive emotional appeals are particularly prominent in these craft advertisements. The advertisements appeal to sympathy by presenting scenes of suffering faced by the characters, appeal to affection by highlighting the love and care between parents, children, and brothers in a family, and appeal to warmth by depicting kind and generous gestures between strangers or people with no intimate relationship, appeal to humor by adding light-hearted and joyful moments, and appeal to love by telling of intimate romantic love between the characters. In addition, negative emotional appeals are also reflected in a small part of these advertisements. Negative emotional appeals are mainly manifested as fear appeals, in which advertisements appeal to the audience's fear by presenting tense scenes of dangerous conflicts. Both positive and negative emotional appeals aim to appeal to the audience on an emotional level, trigger empathy, and promote their understanding of and connection with the specific people in the social care-themed PSAs, thus influencing social and public attitudes and actions towards the people and issues addressed in the ads.

In summary, this study emphasizes the impact of narrative elements and emotional appeals in social care-themed PSAs on the effectiveness of message communication, on raising audience awareness of specific issues, and on triggering changes in viewers' emotional attitudes. A study of the narrative elements and emotional appeals of outstanding Chinese social care-themed PSAs in recent years reveals that these excellent advertisements demonstrate high professional standards and outstanding creative performance in the design of narrative elements such as theme positioning, character and environment portrayal, plot design, and audio-visual

elements. These advertisements strategically design and arrange various narrative elements to achieve a complementary effect, so that the advertisements can successfully show rich emotional appeal and touching emotional expression.

5.2 Discussion

By focusing on and discovering the real-life experiences of marginalized groups, social care-themed public service announcements (PSAs) present these stories in the form of short films or microfilms to effectively attract viewers and advocate social support and action. In line with previous narrative research on storytelling advertisements, this study focuses on the important role of storytelling skills and emotional input in the narrative of advertisements and explores the narrative elements or narrative strategies of PSAs. Since this paper specializes in social care-themed PSAs, it has some differences from other studies on narrative and emotional appeal in PSAs.

First of all the driving role of the narrative element of conflict in the narrative of public service announcements (PSAs) is particularly prominent in social care PSAs, which focus on the various internal and external conflicts and dilemmas faced by special groups in social life. Yin, Chiu, and Hsieh (2020). The impact of different types of conflict stories on brand attitudes was investigated through conflict-related literary theories, and they argued that the conflicts and resolutions inserted in the stories were designed to evoke positive attitudes and emotional connections in consumers. Compared to other types of advertisements or public service announcements (PSAs), the more important purpose and reason for focusing on and portraying conflict issues in social care-themed PSAs is for informed social participation, in addition to building empathetic understanding. Describing the challenges involved in special groups reveals the complex reality, raises the audience's awareness of the special groups featured in the ads, and advocates for attention to and reform of the problem itself; Due to the time length limitation of PSA clips, PSAs have to work on time spacing in storytelling, Chen (2017). It is believed that most of the classic works realize the change and reconstruction of time in the advertisement story

through the flexible use of arranging the time of the story text and the time of the narration so that the advertisement achieves outstanding artistic effects. To strengthen the concepts expressed in the advertisements, China's outstanding social care-themed public service advertisements, in addition to the condensation of time spacing in the performance of narrative time, also pay attention to the important role of conscious repetition of narrative time frequency and a single narrative in emphasizing the core concepts and controlling the rhythm of the narrative; Wen (2023). The study of rural short public service videos explains that the narrative role of sound elements in short public service videos is mainly music rendering atmosphere to express emotion, audio creating three-dimensional realism, vocals utilizing tone of voice to express emotion, dialogue explaining narrative clues, and monologue revealing character psychology. The auditory elements of social care-themed PSAs show similar roles in the above aspects. In addition, due to the special identity characteristics of the special groups in social care-themed PSAs, this study found that the local accents used by the vocals in the advertisements play a special role in restoring and presenting the real situation of these special groups in such-themed PSAs.

In the study of emotional appeals, as a powerful tool for PSAs to attract viewers and influence attitudinal behavior, many scholars have studied the field of emotional appeals in PSAs. There are some differences in the use of emotional appeals in PSAs due to the different themes of the ads. The use of different types of emotional appeals is tied to the different persuasive purposes that the ads are trying to achieve. Bleakley et al. (2015). The types of emotional appeals in beverage-related public service announcements (PSAs) in the study of the effect of emotional appeals on adolescents' willingness to consume sugary beverages are primarily fear appeals, humor appeals, and comfort appeals. These types of health-related PSAs hope that the emotional appeal of humor, the viewer's perception of threat, and the parental concern for adolescents evoked by soothing care will lead to suggested behaviors in the message. The emotional appeal of social care-themed PSAs often resonates with the audience through warmth, affection, love, and sympathy. This is mainly because the core idea of social care-themed PSAs is for the special groups in the advertisements to get more social attention, and to create universal affinity through these emotional

appeals which are more common in human experience to make some of the more remote and abstract social problems related to special groups more humanized. In addition, the warm and caring emotions between these different groups of people best emphasize the core values of the concept of social care, and these shared human sensibilities encourage viewers to associate social care with collective responsibility.

In conclusion, this study analyzes and understands various aspects of excellent Chinese social care-themed public service announcements in recent years, and to a certain extent expands the scope and vision of research in this field. The research on narrative, narrative theory, and storytelling of PSAs, provides new cases and perspectives for related theoretical research, and the research on the creation techniques and expression methods of excellent advertisements provides PSA creators with some inspiration and experiences, to make a modest contribution to the promotion of the creation and dissemination of social care-themed PSAs and the social care activities for the special populations.

5.3 Recommendations

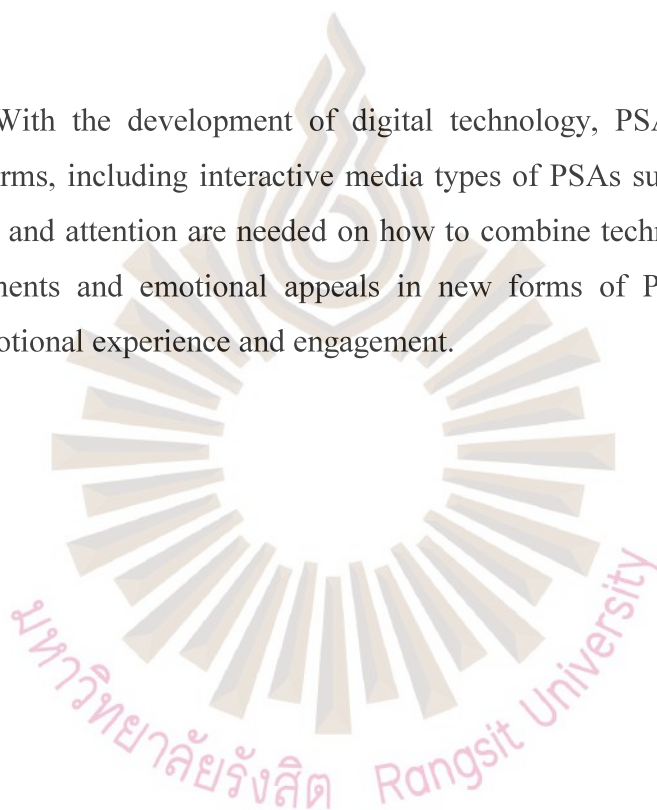
Based on this study, the analysis of narrative elements and emotional appeal of social care-themed PSAs provides some suggestions for the future creation of social care-themed PSAs. In addition, based on the findings, the analysis of narrative elements and emotional appeal of social care-themed PSAs can be applied to different themed PSAs or related fields in future research.

5.3.1 The future creation of social care-themed PSAs should pay attention to the design of narrative elements, reasonably construct the narrative structure, and flexibly use perspectives to ensure that the audience understands the development of the plot and obtains the core idea of the advert. Attention should be paid to the portrayal of characters and environmental backgrounds to enhance the realism of the adverts. Focus on the integration of audio-visual elements and the integration of setting and conflict issues to create tension in the story. Creators can also use positive emotional appeals to build warm scenes to stimulate people's positive attitudes and

actions, and reasonably use negative emotions to ensure that they provoke reflection in social care-themed PSAs.

5.3.2 For the study of different thematic PSAs, we can refer to the research framework of this article to expand the study of other types of PSAs and explore the differences in the use of different narrative elements and emotional appeals in various themes, such as environmental protection and traffic safety, as well as the other effects.

5.3.3 With the development of digital technology, PSAs have shown new multimedia forms, including interactive media types of PSAs such as VR PSAs, and more research and attention are needed on how to combine technological means with narrative elements and emotional appeals in new forms of PSAs to enhance the audience's emotional experience and engagement.



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