

Strategies for Video Producers to Tell Their Good Stories Under the 5W Model of Communication

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Abstract: In recent years, with the rise of video media such as YouTube and Tik Tok, the short video creation industry has emerged. How to spread China's excellent culture and how to “tell a good Chinese story” have become a hot concern. Using the 5W Model of Communication as a framework for analysis, this paper selects Chinese short videos with high popularity on YouTube as the object of the study. Studies found that the success of these videos was associated with five factors in the process of communication, which are communication main forces, communication content, communication channels, communication audience, and audience effects. Through theoretical and data analysis, the study concluded five strategies in video production to help promote Intercultural communication.

Keywords: International communication; communication strategy; video production

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1. Introduction

In recent years, with the development of the Internet, the number of short video media platforms is gradually increasing, such as YouTube and Tik Tok, which brings much more short video creation industries and intercultural exchanges. As common intercultural exchange media, videos take the responsibility of spreading national excellent cultures. Videos, Vlogs and other online media platforms are the main channels of spreading the cultures to the worldwide outside. Since more and more events were successfully held in China, Chinese

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elements have been increasingly familiar to the whole world. Meanwhile, many Chinese Internet celebrities take part in spreading the Chinese traditional culture to the world, for the development of online social media has made intercultural communication more popular and seemingly easier. In smooth intercultural communication, communication strategies are important. However, the low-maintenance nature of social networking sites and the quick-accessible Internet platforms have allowed ordinary people to digitally circulate their products and construct cross-cultural identities. Therefore, when they make videos, they must fully consider cross-cultural factors in order to tell good Chinese stories. It is necessary for video producers and influencers to master some communication strategies.

In the past few decades, many linguistics researchers have paid attention to the discourse analysis (Brown, 1983; Gee, 1999; Halliday, 1994, 2014). Halliday (2014) proposed three meta linguistic functions in systemic functional grammar, namely conceptual function, interpersonal function, and discourse function. In specific contexts, speakers can express their own attitudes and judgements, and seek to influence other participants in the discourse on their attitudes and behaviors. In the past few years, ever more scholars did some studies on the construction of multimodal discourse systems by the analysis of new media and technologies (Kress & van Leeuwen, 2006; Holliday, 2010, 2016; Campaiola-Veen, 2012; Harold, 2013; Aiello & Dickinson, 2014; Hawkin, 2014). Aiello and Thurlow (2006) pointed out that in the era of social media, cultural dissemination and exchange rely more on the symbolization of multimedia resources such as symbols, images, audio, and videos. Canagarajah (2013) suggested that the focus in cross-cultural communication research should be on the practicality, situational and strategic aspects of culture, exploring how to use different discourse negotiation strategies to jointly construct the cross-

cultural identities. Jia Meiqi & Su Yujie, 2022 shew that telling China's story effectively in English has become a new benchmark in the field of foreign language education, which indicates the importance of mastering the strategies for telling good Chinese stories. In recent years, researchers have generally explored the construction of cross-cultural identity in daily life by studying the texts, photos and videos uploaded on diaries, blogs and different social media, and interactive communication behaviors with other netizens. Many innovative theories and methods have been put forward in the selection of communication strategies and analysis of communication effects. Feng (2016) constructed multimodal analytical framework based on attitudinal meaning for the analysis of value construction from the Spring Festival Gala on China Central Television. Bhatia (2018) conducted an in-depth analysis of how an Indian video blogger residing in UK demonstrated his interdiscursive performance in the videos from his YouTube tutorials. Yu et al. (2020) applied the multi-modal framework for attitude meaning model into the construction of environmental values in Children's Ecological Animations. Wang Yilei and Zou Tiantian (2022) explored the multi-modal construction of individuals' transcultural identities on social media by proposing a multimodal theoretical framework through the analysis of 108 YouTube videos by a popular vlogger Li Ziqi, Koniuch K., Barakovi S., Husi J. B., et al. (2023) proposed a structural, top-down model of video "Quality of Experience" to provide quality levels that are considered sufficient to yield user satisfaction. Wilson Cheong and Hin Hong (2023) suggested that by ChatGPT, all the elements that are necessary in an authentic conversation will be present. By using high technology and multi-modal framework, communication strategies will be put forwards.

These previous studies provide important approaches to the understanding of multimodal discourses, helping video producers to improve

their understanding of national soft power-building strategies. International communication plays a vital role in shaping the image of a country and enhancing the country's cultural soft power and international right of discourse. The advent of the new media era has brought new opportunities and challenges for the international communication of Chinese culture. Chinese scholars have conducted research in the field of international communication on how to improve the efficiency of communication to spread Chinese culture better and enhance the international influence of Chinese culture, for example, the studies on the Internationally popular self-published videos from the perspectives of video commentary, visual modality, and everyday lifestyle, making many useful suggestions for the international communication of Chinese culture. Compared to the traditional media, which are prone to monopoly and one-sided narratives, the development of self-media creation, represented by Li Ziqi, has brought new ideas to researchers in the field of international communication: how to seize the advantages of self-media creation to spread local culture and enhance national image from ordinary people?

This study takes 5W Model of Communication (1980) as the framework for analysis and selects Chinese short videos with high popularity on YouTube as the object of the study to make a strategy-model construction for video production. The study seeks a way of constructing an accurate and suitable discourse system to spread Chinese culture and tell good Chinese stories, shedding light on how Chinese culture is promoted to a global audience. It has had a profound impact on enhancing China's cultural soft power and international discourse.

2. Challenges

Nowadays, with the trend of globalization, “how to tell a good Chinese story to people overseas” has become a topic of concern for Chinese video producers. However, there are many hurdles and

barriers preventing video producers from achieving effective communication effects in cross-cultural communication, including language, aesthetic judgment, national customs, social international relation, media resource, talent, economy.

Facing these challenges, video producers have the responsibility of cultivating a cultural awareness and a good mastery of strategies to promote Intercultural Communication. In this paper, we are going to present 5 strategies from 5 factors given in 5W Model for the successful video production to help smooth and promote Intercultural communication.

3. Five Strategies for Video Production

The 5W Model of Communication proposed by renowned scholar Harold Lasswell (1980), which outlined communication process in five aspects: communication main forces (Who), communication contents (Says What), communication channels (In Which Channel), communication audience (To Whom) and audience effects (With What Effect), has covered the whole process of communication and provided a scaffolding for our study. Under this framework, from 5 factors above, 5 corresponding strategies are concluded to help video producers to promote the video production and tell good Chinese stories.

3.1 To Share Common Values and Emotions

3.1.1 Survey of Empathy Communication

Empathy means the resonance of the audience with the creator. It has been long recognized as a central element for cross-cultural communication effectiveness. In the context of Journalism and Communication, empathy also means the construction product of society, politics, and culture. Empathy communication means “individuals participate in the process of information reception, infection, expression, transmission and sharing when facing the emotional situation of the group”. In the process of empathy communication, “witnessing another’s emotional state prompts the observer to covertly, internally, imitate the other’s emotional cues” (Davis,

1996). It is said that the mutual sharing of emotions between communicators help to better a better understanding in social context.

Empathy communication plays an important role in cross-cultural communication. It can reduce the communication barriers between people from different cultures through common values and emotions. According to the “empathy communication” concept, vloggers should pay attention to emotional expressions, and arouse emotional resonance with the audience.

Empathy has been recognized as important to both general communication competence and as a central characteristic of competent and effective intercultural communication. Through empathy, communicators can visit the minds of each other and get information. Only in this way, it leads to the ideal of communication.

3.1.2 Data Sources

Li Ziqi is a vlogger and internet celebrity from Sichuan, China, who broke the Guinness world record of “the largest number of YouTube Chinese channel subscriptions” on February 2, 2021. According to Guinness World Records, the most subscribers for a Chinese-language channel on YouTube is 14,100,000 and was achieved by Li Ziqi, as verified on 25, January 2021. Up to July 25,2022, she has gained 17.10

million subscribers on YouTube, ranging all around the world. Her videos have covered a wide variety of topics, ranging from traditional Chinese food to traditional Chinese arts and crafts, with the beautiful rural scenery of Sichuan as the background. As of 2020, Li Ziqi has uploaded 128 videos on Weibo, each of which has received tens of millions of views. These videos dig through every aspect of rural life, varying from making open seven things in China (firewood, rice, oil, salt, soy sauce, vinegar, and tea) to creating a wine table of a winding canal. Her traditional and idyllic lifestyle in China’s countryside blows netizens’ eyes, not only inspiring many foreigners’ interests in Chinese culture but also bringing the console to people with tremendous stress in work and life.

This study selected the hottest video on Li Ziqi’s YouTube channel, as of July 23, 2022, as the research samples. The video is titled A special program on New Year snacks, presenting how to make traditional Chinese snacks for Spring Festival, including candied haws on a stick, fried peanuts and seeds, and sweets of all kinds.... As of the day of data crawling, the comments on this video on YouTube are more than 52,000. Among these comments, we crawled TOP 2000 comments by popularity through Python (see figure1 as an example).

3.1.3 Visual Analysis of Text Sentiment

	text	time	author	votes
1				
2	One wo just appreciate the pupps' s and lamb following her. So cute.	2 years ago	Jefe Berno	2.3K
3	Anyone else got the feeling of a magical story come to life straight out of a book or a movie or something? Some people want money, riches and stuff	6 months ago	Alexandra Gheorghiu	174
4	I have watched it many times. Very magical. She's like living in heaven.	9 months ago	Don Mach	174
5	It makes me want to make snacks. It's not as hard as imagined. Thank you, Li Ziqi. Hope you get back what you deserve for your contents, kick them	4 months ago	Scott Chow	203
6	Спасибо! Талант и красота вместе делают канал! Делитесь видео с мамой	4 months ago	Наталья Крото	14
7	С таким чудным, добрым и красивым. Здоровья вам, на много лет, и	4 months ago	Антонина Куро	9
8	seriously, we need a Disney princess inspired by li ziqi.	2 years ago	sooraa22	1.3K
9	Большое спасибо за уроки и рецепты	4 months ago	helendun	5
10	It was quite sometime when I realize that this was' t her first video but this was the first one I saw and I keep coming back. The shots and the b	2 months ago	Pop Gas	32
11	This is the first video that I've seen from li ziqi back in 2020 if I not mistakes, it really amazed me, and I've been her fan since that. what a tal	2 months ago	Fissia LaJoya	0
12	Я восхищаюсь Вами, Прекрасная девушка! Вы сделали мое детство! Подписалась на канал! Подписалась!	2 months ago	S. L.	52
13	3 years ago, I accidentally found your video. Your videos helped me to overcome my insomnia. When I cannot sleep, I' m always come back to your channel	1 month ago	Typoferror	35
14	The animals following her in the beginning is too cute.	2 years ago	LionelFrom30	28
15	No me puedo creer que este video ya tenga 100 millones de visitas!! De verdad que es increíble todos los videos!! Me hizo per este gran logro!!	4 months ago	Awly Yaltre	5
16	It's so happy to see 1 million and more likes on her video 🍷 in watching her videos when there was only 50 likes I found her video on YouTube after	8 months ago	Panna Karli	194
17	Как же удивительно! Как же чудная девочка!!!	2 months ago	Н а т а л я Н и н	0
18	I keep coming back on this video of her. I'm so glad she made this so far. I'm her top subscriber and I'm so proud for her. Its been a while since	7 months ago	BUSHIRE	98
19	Восхищаюсь вам	2 months ago		0
20	Deep down, I know this is her life in actually supposed to be.	2 years ago	Kathleen Wood	208
21	Me encanta los videos de esta chica, los encuentro demasiado relajantes	9 months ago	Fernanda Flores Quiros	13
22	ah	2 years ago	Mi Vnpsedagadadafrafr	5
23	OMG real! I love how they followed her	2 years ago	Quarrel Aisi Fiksoneri	39
24	That lamb gonna be dinner one day	2 years ago	Mackenzie Brennan	58
25	👍👍👍	2 years ago	Immortal Firefly96	5
26	So cute	2 years ago	jilline 068	9
27	@Mackenzie Brennan	2 years ago	Candice Britton	7
28	Some doubt she does everything just for a show and don't actually live in rural area, but judging from the puppets and lamb I disagree.	2 years ago	Kaueee Wang	26
29	hello, everyone	2 years ago	李 雨 彤 liyutong	4
30	The really cute. I wonder why the puppets never grow up?	2 years ago	karalini	18

Figure 1 Crawled comments from Li Ziqi’s YouTube channel

and compositional meaning, which correspond to the concept of language, interpersonal meaning, and group meaning respectively. According to Kress and Van Leeuwen's (1996) Visual Grammar (VG) based on Systemic-Functional Linguistics (SFL), this part is to use a model of Multimodal Discourse Analysis (MDA) as the analytical tool to discover the shining points of videos disseminating Chinese culture on YouTube. Some semiotic systems such as language, color, emotions and pictures are presented in the multimodal communication, to convey the meanings

of videos through different channels.

3.2.2 Data Sources

The research was conducted via Noxinfluencer's "Top YouTube celebrities with the most followers". YouTubers, whose "region" has been labeled "China", are sorted out, and ranked according to their followers. By analyzing the most influential YouTubers' videos, the most attractive stories are learned in the process of international communication. After eliminating the Chinese YouTubers whose videos are not focused on disseminating Chinese culture, the invalid data are

Table1 The selected influential YouTubers and their top three most-watched videos (2022.8.7)

YouTuber	follower (million)	Video 1	Video 2	Video 3
Ermi Cooking Smoke (二米炊烟)	1.18	Watermelon: Sunlight the large and sweet watermelons into a "salty watermelon sauce". (24,494,457)	Duck Eggs: Seven delicacies made from more than 100 duck eggs: glutinous rice eggs preserved Century egg with pine flowers crab roe tofu Century egg and lean meat Congee ... (23,289,278)	Lotus Root: The flowers, leaves, roots, stems, and fruits of lotus roots can all be made into delicacies: Jiaohua Chicken & Lotus Root Box & Osmanthus Honey Lotus Root (11,511,291)
Manshi Manyu (曼食慢语)	1.37	[Eng Sub] Chinese steamed pork bun (4,718,097)	How to prepare a perfect New Year feast? (3,570,723)	A "sticky" program: Five Ways to Make Okra (2,898,568)
...
the food ranger	5.48	Muslim Chinese Street Food Tour in Islamic China BEST Halal Food and Islam Food in China (16,461,184)	INSANE Chinese Seafood - \$1500 Seafood FEAST in Guangzhou, China - 10 KG BIGGEST Lobster + KING Crab (12,288,359)	Chinese Street Food Tour in Xi'an, China Street Food in China BEST Noodles (8,929,672)
Dianxi Xiaoge (滇西小哥)	9.12	Have you tried these ways to eat hairy tofu? (49,279,156)	Refine lard, fry fried pork, and prepare Chinese New Year dishes in advance. Have you ever eaten fat but not greasy base meat? (46,154,777)	Sour Papaya - The King of Sour Fruits (39,248,976)
Li Ziqi (李子柒)	17.10	A special program on New Year snacks: Peanuts, melon seeds, Tomatoes on sticks, dried meat and preserved fruit (113,628,876)	Liuzhou "Luosifen": satisfying, wordy and spicy, a bowl of Luosifen in Liuzhou (76,349,138)	A pot of wine among watermelon fields. So... The life of watermelons and grapes? (69,635,548)

finally selected as the top 11 user subjects and their top three most-watched videos are taken as samples for analysis.

3.2.3 Analysis

1) Visual mode:

Visual modes include text and pictures. In this part, visual grammar is used to analyze the data above. In the Visual Grammar, Kress and Van Leeuwen(1996)

divided the multimodal discourse into three meanings: representational, interactive, and compositional meaning.

The representational meaning indicates that any symbolic mode can be used to reproduce objective things and their relationship with the outside world. It is found that videos are all presenting narrative images, no matter whether it's making cuisine or

handiworks, the main scene of the video is to show the process (presenting the action), so the audience can easily get the meaning of each scene. For example, content creators like Long Meimei and Li Ziqi who show pastoral scenes in their videos will use natural views like the sky to show time passes by. Some content creators like “Gourmet Wang Gang” usually show up at the beginning and the end of their videos just to make the introduction and conclusion of their videos.

The interactive meaning is achieved in three areas: contact, social distance, and attitude. The designer applies a line to the reader through the image (image behavior), which can be divided into “request” and “offer” (Kress & van Leeuwen, 2006, pp.47-48). The difference between these two is whether the designer and the interactor can be connected. Once image participants and image interactors have eye contact, thus leading to the virtual behavior of a certain emotional experience of the image.

The meaning of composition refers to the integration of image reproduction and interactive components into a meaningful whole. The composition meaning of an image is reflected through three aspects related: information value, saliency, and border. Different positions of each component on the overall image reflect different information values, for example, left and right means known information (or common-sense information, etc.) and new information (or controversial information, etc.). Saliency can be achieved in many ways, such as position, size, color, and coincidence.

In terms of compositional meaning, we find that in these sample videos, the information value is concentrated in the center of the image which is mostly the making process, and explanation is achieved in the form of voiceover or simple notes posted at the side of the image.

2) Auditory mode

Auditory modes in videos are generally language

explanation, background sound, and background music. According to our 30 sample videos, 24 videos use background music, 30 have background sound like the sound of tool, wind, and chat, and 17 of them have their linguistic explanations. Their background music is all light music such as songs played by piano or Chinese traditional instruments to make up the harmonious atmosphere for the videos. For instance, in Grandpa Amu’s video of making bamboos into a little waterwheel, he records the scene of children playing with his waterwheel. At that time, the background music changes into a more lively one to stress the children’s excitement.

The background sound is their commonplace as well. It includes the sound of cooking tools, the water, and the boiled oil. These background sounds help to restore a real and vivid environment. It's all in good shape when people's perception of the environment gets a sense of reality. As for the linguistic explanation, they generally serve as making tips in the process to discuss details. In the most of time, the linguistic explanation (mostly Chinese) is replaceable because of the notes and the subtitles.

3) Integration of modes:

In the whole video, visual mode and auditory mode are indispensable to the construction of meaning, and they are complementary to each other. As a non-reinforcing relationship or complementary relationship, there are three forms of coordination, union, and crossover. In the coordination relationship, different modes jointly express the overall meaning of the communicator and make benefit to each other. For instance, in Long Meimei’s video of making home brewing wine, she uses the background music which is very similar to a wine advertisement to make the audience familiarized with this video and think high of their wines. But the scene provided is in a Chinese grape orchard, and they are watching a Chinese brewing wine in a Chinese way. The visual mode and auditory mode are used together to make this video

more attractive.

3.2.4 Summary of Strategy Two

Our analysis shows that some strategies in the field of Multimodal Discourse are taken to disseminate Chinese culture better.

In the visual mode, magnifying the representational meaning of the scene can make the video easier to understand, and paralleling perspective can create an equal and relaxing relation between the audience and the image participant. As for the compositional meaning, it's better to put the information value in the center of the image.

In the auditory mode, light and relaxing background music is chosen to create a suitable atmosphere of the video and the background sound is added to restore a real and vivid environment. The amount of language (whether language plays the most important role in the video) should be paid attention to. Cultural differences, cultural barriers, stereotypes, and other issues are important obstacles to the effect of cross-cultural communication in the process of cross-cultural communication and communication. According to Edward Hall (1976)'s "high-low context" theory, in high-context culture, the information content is rich and obscure, and the transmitted information needs to be understood by a specific context, action, expression, and other non-verbal symbols. Multi-modal image narrative has certain advantages in the process of cross-cultural communication, like making up for the cultural discount caused by different contexts. From the perspective of cross-culture communication, lower linguistic content will be beneficial to cross-cultural communication.

3.3 To Build Cultural Confidence

3.3.1 Introduction to Cultural Confidence

Cultural confidence is a full affirmation of a country, a nation, and a political party to its cultural value. It is a firm belief in their cultural vitality, a strong sense of belonging and pride in their own national culture, and great confidence in the potential

and prospects of their cultural development. The truly popular works in the field of short videos have revealed a signal that behind the short videos is cultural confidence.

CCTV News commented on Li Ziqi, "In her videos, no word is used to praise China, but she spreads the Chinese culture and tells the Chinese story well. She just silently did farm work there, occasionally talking with her grandmother in Sichuan dialect, but people from all over the world began to understand the 'interesting and beautiful' traditional Chinese culture, praise Chinese people's diligence and wisdom, and then begin to like the Chinese people and the country. I have to say, Li Ziqi is a miracle, and she makes this miracle of international cultural communication with a common heart."

Specifically, there must be a kind old man in Li Ziqi's short videos, revealing the "filial piety" culture of respecting and loving the elderly. Additionally, the inspiration of Li Ziqi video is the most real and simple farming culture of the Chinese nation, which is trying to awaken people's local memory. This way of using short videos to present traditional culture has been imitated by many people, but there are few real successes. The most fundamental problem is that there is no cultural confidence and cultural consciousness in the works.

The deep cultural confidence is just within the uniqueness of its own culture and lifestyle. Every country or national culture has its particularity or differences. It may be just inside such a uniquely integrated structure of heaven and earth, showing a carefree and happy state. To present cultural confidence in cross-cultural videos and to find out the uniqueness of our own culture may include regional uniqueness, climate uniqueness, and food uniqueness, etc. After that, the uniqueness is presented in the videos in details.

Taking Li Ziqi's pastoral life videos as an example, there she can plow the farmland, ride out,

do housework, do farm work, play the guitar, sing, play the piano, brew wine, cook various delicacies, and make a variety of crafts. Video audiences at home and abroad can feel her recognition and love for her own culture and lifestyle from her works, because she lives in this culture. The Chinese nation's unique farming culture, food culture, traditional handicrafts, and intangible cultural heritage are all included in her videos. These short videos have made domestic and foreign video audience deeply fall in love with this lifestyle, local customs and traditions which are rooted in our living soil and culture. The more national, the

more worldwide. Adhering to and carrying forward the uniqueness and difference of our own culture are of great significance for the diversified development of the world culture and the construction of the deep confidence in our own culture.

3.3.2 Data Sources

By analyzing the most influential YouTubers' videos, we know how to integrate cultural confidence into the process of international communication. The Chinese YouTube videos, which are not focused on disseminating Chinese culture, are considered as the invalid data. Finally, the top 5 user subjects as

Table1 The selected influential YouTubers and their most-watched videos (2022.8.6)

YouTuber	Subscribers (million)	Top Video	Video View
Li Ziqi	17.1	A special program on New Year snacks	113,926,370
Ms Yeah (aka Xiao Ye) (办公室小野)	11.6	E19 Cooking crayfish with popcorn popper?! Boom! Sichuan style crayfish at your service	156,528,506
Dianxi Xiaoge	9.12	Have you tried these ways to eat hairy tofu?	49,782,165
The Food Ranger	5.48	Muslim Chinese Street Food Tour in Islamic China BEST INSANE Hand Pulled Noodles in China!	4,527,884
Xiao Ying's Delicious Food (小颖美食)	3.64	Since I knew I could cook rice this way, I haven't had enough rice at home, and picky children are also rushing to eat it.	58,146,516

the most-watched videos in Table 1, are selected as samples for analysis.

3.3.3 Analysis of Videos

(1) Li Ziqi. In this video, New Year snakes are the unique elements, including Peanuts, melon seeds, candied hawthorn, dried meat, preserved fruit, etc. The Spring Festival is one of the most important traditional festivals in China. Buying New Year goods and giving gifts to each other are folk activities that have been circulating for thousands of years. It is also a special custom that best represents the Spring Festival. The video directly shows the production process of traditional snacks for Chinese Spring Festival goods, reflecting the diversity of Chinese food culture. Traditional Chinese handmade

food is a unique temptation for most foreigners. In the video, the traditional method of making small snacks and the exquisite displaying and packaging of snakes, combined with the profound meanings of the Spring Festival, bring a Chinese flavor to the foreign audience. In addition, the scenes of the traditional cooking tools and the rural small courtyards appearing in Li Ziqi's video reflect the wisdom of the Chinese working people, and its idyllic life also shows the romantic life of the Chinese people.

(2)Ms Yeah. There are two unique elements in this video: crayfish and popcorn. First, crayfish. The video shows Sichuan style crayfish. Despite a popular crayfish, the video shows Sichuan style in China. Second, popcorn. In this video, a traditional popcorn-

making master and the Chinese old popcorn machine appeared, which reproduced the childhood memories of many Chinese people born in the 70s and 80s. A black cannon-like popcorn machine is on the fire, and the master adds firewood while turning the machine. With the voice of “bang” and white smoke, the bag is filled with popcorn. Foreigners usually use small household pots and corn to make popcorn. The video shows not only different popcorn techniques, but also the childhood memories of Chinese people in the 1970s and 1980s.

(3) Dianxi Xiaoge. In this video, hairy tofu is very different. If you think of tofu as white, soft, smooth and angular, the tofu and dishes made by her are special. The whole process of making hairy tofu is shown in the video. Once the bean is soft and smooth, it only takes three days to ferment the bean to produce fluffy, hairy mold around the tofu. Hairy tofu is very popular in Anhui, Chongqing, Sichuan, Yunnan, Guizhou and other places. In ancient times, Chinese people in agricultural civilization turned their eyes to some plant resources to obtain precious protein, and found a new way to find protein support in the plant category. This is both wisdom and luck for the Chinese, who historically lacked meat. The video provides an opportunity to share Yunnan food culture with the world, and shows the creativity of Chinese people.

(4) The Food Ranger. There are two obvious elements in the video, food culture and religious culture in Sining, Qinghai, and there is also an invisible element in the video. First, food culture. Zasu, Nang, Mo, yogurt, hand pulled noodles, roast sheep intestine, shashlik are typical food in Sining. And halal food is also very important here because of their religious belief. Second, religious culture. Many Hui people live in Sining, who have Islamic beliefs and they have the tradition of halal food. In the video, Trevor James also visited Dongguan Halal Temple. People were praying there, expressing their firm piety.

The video shows the inclusiveness of religious culture in China. Thirdly, the part of the silk road. Sining is a part of the southern line of the silk road. These videos display the prosperity and lively life in Sining, representing the success of the silk road.

(5) Xiao Ying's Delicious Food. In the video, this girl makes a home cooking. She is a little girl in Beijing, and her income level is not high with her income, only enough to rent suburban housing. But her video reveals the girl's clean, sunny and diligent side. It can express the Chinese attitude of living a poetic life, despite the hardness. Also, the food she makes can benefit people throughout the epidemic. Learn to make homemade snacks and homemade breakfast with the video. Homemade food makes ordinary food flavorful. Her video shows Chinese wisdom and Chinese homemade style to the world.

3.3.4 Summary of Strategy Three

Our analysis shows that to disseminate Chinese culture better, there are some strategies in the field of cultural confidence. Cultural confidence is the key guiding ideology for media to guide public opinions. Under the diversified trend of social thoughts, facing the noisy normal public opinion, video makers need to think from a cultural perspective, strengthen cultural confidence, strive to integrate excellent culture, cultivate the depth and rationality of the audience in the inheritance and continuation, and create videos with humanistic feelings and media attributes.

3.4 To Tap into Daily Life in the Era of We Media

3.4.1 We Media: A time of telling your own story is coming

On September 28, 2001, Dan Gilmore, an ambitious expert in social media, media literacy, and digital media, proposed the idea of “Journalism 3.0” in his blog post “We the Media”, “The communication network itself will be a medium for everyone’s voice[We the Media (by Dan Gillmor) (authorama.com) [2022.8.6]]..... The ability of anyone to make the news

will give new voice to people who've felt voiceless—and whose words we need to hear[We the Media (by Dan Gillmor) (authorama.com) [2022.8.6]].” Since then, the concept of We Media has come into being, which exploded the internet world in the near future.

According to a report by the Media Center at the American Press Institute, Shayne Bowman and Chris Willis give a precise definition of We Media; that is, after the intensification of digital technology and the globalization of knowledge system, there emerges a trend that citizens could provide and share their stories or news.[We Media - Introduction (lianl579.github.io) [2022.8.6]]Compared with traditional media which includes newspapers, radio, and TV, We Media stresses the mode of spreading that allows every netizen to gain the opportunity to spread their voice independently to achieve decentralization of information. Everyone can be a receiver of a certain communication, more importantly, and also play the role of a sender. Besides, the power of a big “You” is not second to any news media.

Huge potential users have contributed to the rapid growth of this industry. Worldwide, various platform has sprung up and the number of users has been surging. YouTube, which dominates the short video market as a powerful example. As of Sep. 2021, it currently has 2 billion users, up from 800 million users in 2012, among which 42.9% of all global internet users access YouTube monthly. Beyond that, the video-sharing platform is localized in over 100 countries and also used in 80 different languages, undoubtedly, which becomes a truly global phenomenon[How Many People Use YouTube in 2022? [New Data] (backlinko.com)]. Besides, other short video platforms, like Tik Tok, Bilibili, and Kuaishou, soar on traffic growth and AI development, which gradually form a huge online social network with short video content as the core. Not only do these platforms bring great benefits for individuals, but also open an important window for countries to display

a different side of their image and disseminate their stories to the outside world.

Therefore, this is a world of telling stories. Whether at the individual or the national level, whether the subject of the story is as small as one's personal life or as large as spreading Chinese culture overseas, only those who tell the story well can win the audience's heart. So, how to stand out from hundreds of millions of storytellers? Based on the success of Li Ziqi, a truly phenomenal Chinese vlogger on Youtube to spread Chinese unique culture, this chapter concludes that creators need to tap into their daily life, discover their uniqueness, and create their personal IP, furthermore working with official media to build a more realistic, fuller image of China.

3.4.2 Comparison of We Media and Official Media

Before the advent of We Media, the official media has always been bearing crucial responsibilities for international communication to project China's image and spread her positive voice. Nevertheless, it fails to work effectively for the external and internal causes, which can be made up by the power of We Media.

First, for the internal reason, official media is portrayed as a serious and insipid image. It focuses on spreading big events in China and lacks the favor of the life, thereby losing the hearts of overseas civilians. For comparison, creators of We Media draw their material from real life, presenting extensive content, various themes, and diverse styles. What's more, human beings' overall feelings and affections reflected in the videos can shorten the distance between cultures and bring relationships between people from different nations more intimate.

Second, for the exterior reason, cultural differences, cultural barriers, and ingrained stereotypes are tough obstacles to cross-cultural communication, especially for China which has long been in an international media environment monopolized by the Western mainstream media. In the documentary

films named *Why We Hate*(2019), it is pointed out that humans naturally split people into two groups—an “in-group” and an “out-group” and the categories can be of geopolitical importance or even the inconsequential like hair color. Once the division is made, people tend to think more highly of people, culture, or anything in the in-group and are quick to judge, fear, and even hate those in the out-group. This is especially noticeable in political ideology. That’s why there is a tendency for Westerners to make deliberately smearing and derogatory remarks, deliberately portraying a negative image of China. China’s mainstream media is nearly silenced abroad, let alone disseminate the stories about Chinese culture. Even if some are received by overseas netizens, they will question their authenticity.

Luckily, We Media propels individuals to become major participants in the construction of national images and they are the potential main force in telling Chinese stories well rather than mainstream media. According to Top Ten Cases of International Communication of Chinese Culture in 2020-2021 released by China Daily in September 2021, individuals like Grandpa Ahmu entered the scene. Many individual creators uphold a sincere heart to go deeper into life and produce short literary videos based on their own experiences, which gradually shape a richer and livelier image of China together. Authenticity and sincerity are the hallmark of Chinese image communication to the outside world and also a best practice strategy for cross-cultural communication, which can help creators bridge cultural gaps. Therefore, we media creates a diverse space for expression, avoids excessive politicization, shows the charm of China from multiple perspectives, and weakens the sense of heterogeneity in cultural differences so that foreign netizens are more open to China.

Therefore, We Media fills the gap of official media in overseas communication, and as an

individual, we should grasp the unique advantages of we-media, which not only makes our works more prominent in the era of traffic but also helps to shape real and three-dimensional Chinese image together with official media.

3.4.3 Sample Analysis

When it comes to Chinese culture communicators in the We Media era, Li Ziqi is a phenomenal figure that cannot be ignored. The Chinese girl has an in-depth insight into her daily life, and uses short videos to tell her unique cultural story, which has attracted widespread attention at home and abroad.

First, the more national, the more global. With the help of high tech and new media, cultural difference is no longer treated as an insurmountable barrier or a trigger to cultural conflicts, but more of a booster to inspire curiosity and yearning for another unique culture. Some videos praising high-tech in China, such as high-speed rail and 5G, also circulate on social media abroad, but unluckily, fail to attract traffic. That’s because the west entered into an industrialized society so early that they were accustomed to technological breakthroughs. However, the image of the countryside created by Li Ziqi breaks down their cognitive boundaries, and brings them an immersive enjoyable experience in an oriental simple but “magical” village.

Second, Li sets the Chinese countryside on the stage and reflects the self-sufficient lifestyle of ancient Chinese people. Her videos center on her life with her grandmother in the rural parts of Sichuan Province. In the videos, Li, often dressed in graceful traditional garments, rises at sunrise, rests at sunset, plants seeds and harvests flowers, cooks Chinese dishes, and crafts bamboo furniture. Her overseas followers have praised her videos for showing the amazingly picturesque, and elegant side of China's rural life. There are some Youtube English comments from Wine table of winding canal—an exciting by-product of watching TV! A French netizen praised, “Thank you to you and

your team, for having made us escape the concrete of the cities and for making us discover your creativity.” Another English netizen signed, “I want to live here quite peacefully.”

3.4.4 Summary of Strategy Four

Even as the We Media continues to expand, only a few creators who have a gift of telling stories well are likely to emerge as focal points. The first step is back to their daily life, discovering their experience or skills imprinted on Chinese culture, then gradually forming their IP. If one is good at cooking, Chinese food is a good topic. If one is talented in dancing, why not tell the story about him or her and Chinese dance with a history of thousands of years? In an era of We Media, the narrative sound and the narrative angle of view do not come from the same narrator but exist in the different characters, which present more true, three-dimensional, and comprehensive Chinese stories to overseas people.

3.5 To Choose Practical, Entertaining, and Culture-sharing Topics

3.5.1 Theory of Grounded Theory Paradigm

According to Glaser and Strauss (1967), Grounded Theory can be divided into Substantive Grounded Theory or Formal Grounded Theory. Substantive Grounded Theory is defined to be rooted in a particular area of substance, and it can be applied only to that particular area. Rather, Formal Grounded Theory is defined as a central category of Substantive Grounded Theory, in the broadest sense, derived from other data and research in the same substantive area and in other substantive areas.

According to Partington, grounded theory must meet four criteria: it is applicable to the real world, it is applicable to a wide range of scenarios, it is closely related to the research object, and it can be modified and adjusted at any time.[30] The first rule applies to the real world. This paper studies the external dissemination of short videos by Chinese bloggers, which is of great practical significance. The second

is applicable to a wide range of scenarios. This paper is aimed at Chinese bloggers at home and abroad, hoping to organize and try to innovate a complete and effective short video communication mode. The third is to be closely related to the research object. This part mainly analyzes Li Ziqi, brother in western Yunnan and grandpa Amu who focus on shooting in the countryside, Ono in the office and Xiaogang in the office who focus on food shooting, and hope to summarize the key to blogger drainage from these excellent external blogger videos. The fourth rule is that it can be modified and adjusted at any time. Since the trend of the times and the emergence of excellent bloggers are irregular, the content of this part can be changed according to the changes of the times and the replacement of bloggers.

Chinese bloggers have become popular in foreign countries, in large part because the videos have created a common perception among people in different countries. In the cross-cultural acceptance of overseas audiences, some of them are cognitive-level comments based on video content. This part of comments mainly involves practicality, foreign knowledge sharing and entertainment, which together constitute the social media space for overseas audiences to Chinese bloggers. and cross-cultural imagination of Chinese culture.

3.5.2 Practicality: Information Acquisition, Self-awareness, Stress Relief

Food channels, such as Ms Yeah, Chef Wang Gang and Xiaoying’s Delicious Food, are practically focused on the fact that audiences can watch such videos to get recipes and try to make Chinese food by themselves. If a netizen leaves a message under the “Xiaoying’s Delicious Food” channel, “I’m Italian, and I stumbled upon your channel. I love cooking, and learning your recipes is very helpful! Thank you!”, at that moment, some netizens will ask bloggers about the video content, “I love this! Please tell me where I can buy this frying pan with a lid.”

For rural video channels, such as Li Ziqi, Dianxi Xiaoge and Grandpa Amu, practicality is mainly reflected in self-awareness and stress relief. For example, the audience can calm down and feel the charm of the countryside when watching Li Ziqi's video. Meanwhile, through a series of operations by hard-working and capable bloggers in the countryside, they can reflect on their shortcomings and find their shortcomings in comparison. Some netizens commented, "She lives the life that human beings have lived for centuries, and I feel pressured for trivial things here", or "she goes to the garden to find all kinds of ingredients, while I go to the supermarket and can forget why I am there. Come". The media shaping of Chinese rural subjects provides overseas audiences with a mirror of self-understanding, and a practical mechanism of "cultural mirror" comes into play, which also lays the foundation for the construction of cross-cultural identity.

3.5.3 Exotic Knowledge Sharing: Surface and Deep Culture

When foreign friends watch videos of Chinese bloggers, they are most interested in cultural differences. Finding common ground among differences is the focus of Chinese bloggers' popularity overseas. In terms of exotic knowledge sharing, three aspects are elaborated here: 1) to emphasize the surface cultural differences and pay attention to the expression of common human values. 2) to focus on ordinary people's daily life folk narratives to enhance understanding. 3) to take an objective stand to describe cultural differences, and perform performative interpretation to eliminate cultural conflicts.

First of all, we need to emphasize the surface cultural differences, and pay attention to the deep common values. For example, in Li Ziqi's video, the way of rural life in China is completely different from the way of life in foreign villages or cities. The first impression it brings to foreign friends is culture shock. However, in Li Ziqi's videos, she and her grandmother

are the ones who appear most often. A large part of her videos is about the relationship between grandparents and grandchildren, which is deeply cultural and one that people all over the world can relate to. Some foreign netizens will leave a message in the comments saying that Li Ziqi's feelings for her grandmother reminded him of his grandmother who passed away, and his thoughts about her grandmother were comforted in Li Ziqi's video.

Second, vloggers should focus on everyday life stories. If you want to be liked by the public, you need to build on the life of the public. Food and country channels are two very popular channel formats these days. Because these two channels are very close to the lives of the masses. It can resonate with people at home and abroad. At the same time, making delicious food is something that almost every family experiences every day. Therefore, this type of channel is very close to life, and allows everyone to gain more production methods, so it is easier to get everyone's likes.

Finally, videos distributed abroad need to take an objective stand to describe cultural differences. People in any society grow and develop through continuous social and cultural education. In social and cultural disciplines, individuals gradually form the value and cultural norms of the group they belong to, so when two different cultures meet, cultural conflicts are inevitable. Although overseas audiences generally show cross-cultural recognition of the content disseminated by Chinese bloggers overseas, it is undeniable that some conflicts and contradictions still exist. Therefore, while seeing the cross-cultural identity, it is also necessary to analyze and discuss the problems of conflicts and contradictions. Relevant comments in the category of eating conflict are mainly concentrated under the channel "Chef Wang Gang". Different from ordinary country cuisine, home-cooked cuisine or creative cuisine, Wang Gang is pragmatic-oriented and shows the audience the whole process of

food production from the processing of ingredients. His practical recipes and superb cooking skills are loved by domestic netizens. However, in the hearts of some overseas audiences, the acceptance of this type of cooking style is not so high, especially when it comes to scenes such as slaughtering chickens and killing fish, some netizens have a high degree of rejection. In addition, due to differences in personal eating habits, they expressed disapproval of some specific food practices, such as thinking that the food was “too oily” and “disgusting”.

3.5.4 *Entertaining Narratives*

With the development of the network society, especially the advent of the short video era, people's media situation has undergone profound changes, and the global spread of online social media entertainment has made it easier than ever for users to be involved in watching videos and change their media consumption invisibly. Habit. In addition to the viewing addiction brought about by media technology, entertainment narrative is also a level of entertainment perception by overseas audiences. Especially in panda videos, overseas audiences usually interpret the video content in a personal and entertaining way. For example, in a video of a panda trying to beg the breeder to hug, some netizens commented on it like “The plot is reversed, the panda wants to bring down the breeder, not hug him”, and “The plot is reversed, the breeder spends too much time hugging the panda, and in the end, had to rush the work.” On the one hand, such interpretations with an entertaining and mocking nature reflect the individual differences in interpretations of such videos by different audiences, and they all tend to be entertaining. On the other hand, it also reflects the low language threshold of such videos, and it is easier for the audience to gain an understanding in a purely low-context visual narrative space.

3.5.5 *Summary of Strategy Five*

Therefore, bloggers can refer to the audience's

cognitive frame when selecting topics. In terms of practicality, bloggers mainly focus on the audience's information acquisition and self-recognition, and at the same time allow them to relieve pressure while watching. In terms of foreign knowledge sharing, bloggers focus on surface culture and deep culture at the same time, making the whole video more meaningful. In terms of entertainment, bloggers can adopt entertainment narrative techniques and combine some reversal plots to make audiences like to watch.

4. **Conclusion**

Under the framework of 5W Model of Communication, five strategies are found to better the video production. From a practical point of view, the five video creation strategies have great practical implications for the video creation of Chinese producers. Building international communication capacity is not simply about broadcasting the Chinese voice, but rather about making information available effectively and receiving positive feedback. While video producers' telling Chinese stories, it is essential to enhance the sensitivity and acceptance of videos to the audience in international communication, rather than focus on timeliness and publicity in traditional modes.

Using 5W Model of Communication as the framework, this paper summarizes five strategies for cross-cultural video communication by reviewing the literature studies and analyzing popular videos on YouTube. They are:

1. Sharing common values and emotions in the video
2. Using multimodal discourse
3. Building cultural confidence
4. Tapping into daily life in the era of We Media
5. Choosing practical, entertaining, and culture-sharing topics.

The cultural exchange model constructed through these five strategies mainly focuses on deep cultivation of Chinese culture. With strong cultural

self-confidence and adhering to the position of Chinese culture, it is necessary to extract the cultural essence of contemporary value and world significance from the excellent traditional Chinese culture, and use

a multimodal discourse model to communicate with overseas Chinese International friends by interactive communication videos that are more popular with audience and that are culture-sharing.

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