



**The Culture of Celebrity Philanthropy in China's
Entertainment Industry: The Interplay of Politics, Culture,
and Social Media in Promoting Socialist Values on Weibo**

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Abstract

This thesis argues that Chinese celebrity participation in philanthropy on Weibo constitutes a deeply political form of everyday digital culture, strategically aligned with and contributing to the normalization of Chinese socialist values. These philanthropic acts are far from neutral; they are performative practices shaped by state-sanctioned narratives and popular reception. Celebrities act as cultural intermediaries, translating ideological expectations into emotionally resonant stories that are widely circulated in online public spheres. The government actively encourages and regulates these acts, revealing a dynamic interplay of cooperation and control that reinforces state legitimacy. By analysing this convergence of ideology and popular culture, the study shows how celebrity philanthropy functions as both a mechanism of soft power and a contested space for the negotiation of political meaning in China's digital era. This research contributes to celebrity studies, digital media analysis, and Chinese socio-political studies by offering a nuanced, empirically grounded account of how values are communicated and contested in online celebrity activism.

Chapter1: Introduction

Every time the topic of celebrity philanthropy is raised, it invariably sparks public discussions related to the underlying motivations behind the celebrities' involvement in charitable projects. According to Bishop and Green (2010), leveraging "fame" can be an effective way to enhance the visibility of a charitable campaign and the associated organizations that launch the campaign. This can be accomplished by generating additional media attention, attracting new audiences, simplifying complex campaign issues, securing sponsorships, raising public awareness, and encouraging civic engagement. Scholars have analysed this phenomenon from various perspectives, including social identity and moral obligation, where celebrities participate in charitable activities because they feel a sense of social responsibility and believe that engaging in such activities can alleviate the pressure associated with their status and influence in society due to the unique challenges and expectations that come with being a celebrity (Shang & Croson, 2009; Andreoni, Rao & Trachtman, 2017). Celebrities often experience heightened scrutiny from the public and media, leading to increased attention on their actions and behaviours. Occasionally, such scrutiny can be invasive, with their personal lives and decisions under constant public observation. The pressure also includes maintaining a certain image or reputation that aligns with their public persona. In the meantime, philanthropy can alleviate some of this pressure by way of positive image reinforcement, reduction of criticism, social acceptance, and legacy building (Littler, 2015; Van den Bulck & Moe, 2018; Kapoor, 2013;). Some celebrities participate in charitable activities to take advantage of tax benefits through donations while others choose to participate for the purpose of enhancing their visibility and public image, thereby increasing their commercial value. The individual's charitable motivation is defined as the internal psychological process or intrinsic drive that guides,

inspires, and sustains the individual's participation in charitable activities (Weiner,1985).

To distinguish celebrities from other charitable subjects, such as the wealthy individuals and the general public, it is essential to consider the significant diversity among individuals. The wealthy category includes founders, partners, board members, CEOs of major corporations who possess substantial assets and wealth. Celebrities encompass stars in entertainment industry, sports figures, and popular hosts known for their high levels of fame and social influence. In contrast, the general public comprises of ordinary citizens who do not possess a specific amount of assets or wealth and do not benefit from the impact from fans associated with celebrity groups. Their engagement in charitable activities often stems from their civic consciousness (Tajfel & Turner, 2004;). The aim of this study is to examine existing discussions and discourse in digital media platforms regarding celebrities from the entertainment sector in Mainland China that engage in philanthropic activities. This thesis delves into the discursive construction of philanthropic motivations that underlie the engagement of both that underlie the celebrity participations both through under their own volition and invitation within the Chinese entertainment industry. Through comprehensive analysis encompassing multiple media reports and academic studies (Boyd & Ellison 2008; Littler,2008; Kelly, Morgan & Coule,2014;), this research has unveiled substantial disparities in the philanthropic motivations behind these two modes of engagement, consequently leading to the emergence of distinct discourse constructs. The central problem my research addresses is the intersection of celebrity philanthropy, social media, and the promotion of Chinese socialist values within the context of digital platforms like Weibo. The central research problem this thesis addresses is how Chinese entertainment celebrities' participation in philanthropy on Weibo serves as a vehicle for the promotion and reinforcement of Chinese socialist values. This research is crucial because it

explores the intersection of celebrity influence, digital communication, and state ideology in contemporary China, a nexus that remains significantly underexplored in the existing literature. While there has been substantial research on the role of social media in shaping public opinion and the influence of celebrities in the West, there is a paucity of studies focusing on how Chinese celebrities leverage their online presence for philanthropic activities within the framework of state ideology. This is a complex and under-explored area that merges media studies, cultural studies, and political sociology. Prior research has diligently examined the various factors such as social networks and celebrity endorsements that influence over the public's engagement with philanthropy. However, the distinction between individual celebrities voluntarily participating in charitable initiatives and celebrities that participate due to formal invitation or endorsement bears considerable importance due to its potential to shape public perceptions and attitudes toward philanthropic endeavours. The necessity of this study is underscored by the increasing influence of social media on public opinion and the role of celebrities as opinion leaders. With the rise of digital platforms, understanding how these spaces are used to shape and reflect societal values is crucial, especially in the context of China's unique socio-political landscape. My research offers a theoretical intervention by examining the construction of celebrity philanthropy narratives within the framework of Chinese socialist values. It contributes to the literature by providing a nuanced understanding of how online discourses are shaped and how they, in turn, shape societal perceptions and values. The originality of this thesis lies in its multifaceted approach to the research questions, combining qualitative analysis of Weibo posts with a theoretical framework that considers the cultural and political implications of celebrity philanthropy. It contributes to the discourse on participatory culture, celebrity culture, and the role of social media in shaping public opinion and values.

This thesis addresses the critical juncture where celebrity philanthropy intersects with the promotion of Chinese socialist values on social media platforms, particularly Weibo. The core problem is understanding how this interaction shapes public perception and engagement within the framework of state-sanctioned narratives. By integrating theories of online communication, celebrity culture, and participatory culture, this thesis offers a nuanced lens through which to view the complex dynamics of celebrity influence and state ideology on Weibo. Specifically, Castells' network society theory (Castells, 2011) provides the structural backdrop against which Marshall's (Marshall 1997, pp.45) and Rojek's (Rojek 2001) insights into celebrity culture are played out, while Jenkins' (2006, pp.3) participatory culture framework elucidates the mechanisms of user interaction and community formation. The existing literature has yet to fully explore the symbiotic relationship between celebrity philanthropy and state ideology within the digital sphere of China. This thesis fills this gap by examining how online platforms serve as a battleground for the negotiation of values and identities. Building upon Highfield's (2016) concept of "Everyday Politics" this research posits that the seemingly benign acts of philanthropy by Chinese celebrities are, in fact, political in nature, reflecting and reinforcing the state's ideological objectives in the everyday digital interactions of the public. The state's encouragement and regulation of celebrity philanthropy are examined through the lens of Keane's (2016) media policy analysis, revealing a complex interplay where state control and celebrity agency are both present and influential. Celebrities' philanthropic activities are strategic engagements that serve multiple purposes, including enhancing public image, as suggested by Couldry (2002) and Turner (2014), and fulfilling state-endorsed ideological objectives. This dual function is a key area of exploration in this thesis. In this theoretical framework, which encompasses online communication, celebrity culture, and participatory culture within the context of Chinese social media, directly informs our research methodology. We employ a multimodal discourse analysis (MDA)

to scrutinize the narratives constructed by Chinese celebrities on Weibo, ensuring our analysis is grounded in the theoretical perspectives.

In this research, during the exploration of philanthropy in China begins by delving into the critical aspects that shape the philanthropic landscape, including motivations for charity, the intricate relationship between social image, persona, and identity, as well as the influence of celebrity culture. This comprehensive investigation sets the stage for this central research question and the outline of the research plans. The rest of this introduction will examine the driving forces behind individuals and celebrities to engage in charitable activities. It will discuss the contributions of the philanthropic actions toward the construction and maintenance of social image, persona identity, and public persona. Analysis will be conducted to determine the impact of celebrity culture on philanthropic endeavours and its role in shaping the public perceptions. Finally, it will introduce the central research question, which serves as the guidance of this study and outline the appropriate research methods.

1.1: The Evolution of Philanthropy and Celebrity Influence in China

Philanthropy has been deeply rooted in Chinese culture, tracing back over three millennia. However, the founding of the People's Republic of China (PRC) in 1949 marked a drastic shift, as the new government banned popular philanthropic activities, branding them as tools of feudalism and capitalism. Only with the reforms in 1978 did philanthropy gradually resurface, growing significantly during the lead-up to the 2008 Beijing Olympics and the Wenchuan Earthquake. This period marked a turning point, highlighting the power of digital philanthropy and setting the stage for contemporary internet-based charitable activities.

Unlike in many Western contexts, where philanthropy is often spearheaded by private entities or individuals, Chinese philanthropy has largely been state-directed. Even as non-governmental organizations (NGOs) began to play a more substantial role in the 1980s and 1990s, their autonomy remained restricted. Early examples include the establishment of the China Children and Teenagers' Fund (CCTF) in 1981, which, like other emerging organizations, operated under state oversight (Ma, 2005). The regulatory environment evolved with the 2016 Charity Law, which encouraged private philanthropy through tax incentives, thus catalyzing the non-profit sector's growth. Yet, despite this regulatory progress, the government's central role persists, often shaping NGO activities to align with broader state objectives (Simon, 2013; Ye, 2003).

Historical Pitfalls and Criticisms of Philanthropy

Philanthropy in China has a long and complex history, marked by significant cultural, social, and political influences. While charitable giving has often been viewed as a noble pursuit, it is essential to acknowledge the historical pitfalls and criticisms that have accompanied philanthropic efforts, particularly in the context of celebrity involvement. One notable critique of philanthropy is the perception that it can serve as a vehicle for self-promotion rather than genuine altruism. This concern has been amplified in recent years with the rise of celebrity philanthropy. Scholars such as Zhang (2020) argue that when celebrities engage in philanthropic activities, their motivations may be questioned. This skepticism is rooted in the notion that celebrity engagement often prioritizes personal branding and public image over the actual needs of the communities they aim to support. For instance, Brockington (2014) emphasizes that celebrity philanthropy often promotes a superficial engagement with complex social issues. He argues that celebrities "commodify" their philanthropy, reducing complex societal problems to simplified narratives that align with their personal brand.

Consequently, audiences may focus more on the celebrity than the cause itself, ultimately leading to a shallow understanding of the issue (Chouliaraki, 2013).

During the 2008 Sichuan earthquake, several celebrities participated in high-profile fundraising events. While these efforts generated significant funds, critics highlighted that such activities sometimes overshadowed grassroots organizations that were directly addressing the needs of affected communities (Li, 2019). This dependency on celebrity endorsement has become a prominent critique in CP scholarship, as it risks sidelining less popular yet equally important causes. Brockington and Henson (2015) caution that celebrity-led advocacy can make these causes appear to rely solely on high-profile support, leaving local activists and organizations struggling to gain visibility. In addition, Cooper (2012) notes that this phenomenon can erode local knowledge systems as Western or celebrity-led narratives overshadow local perspectives and solutions. Moreover, instances of celebrity-driven philanthropy have occasionally sparked scandals that undermine public trust in charitable initiatives. A prominent example is the controversy surrounding the Chinese actress Fan Bingbing in 2018, who faced public backlash after being embroiled in a tax evasion scandal. Although her philanthropy efforts included donations to disaster relief funds and children's education, the scandal raised questions about the authenticity of her charitable actions. Such scandals underscore Rojek's (2012) point that celebrity philanthropy can sometimes prioritize image over meaningful change, fostering cynicism regarding celebrities' intentions. Driessens et al. (2017) suggest that public trust in both the celebrity and the cause can suffer when CP initiatives seem more focused on personal branding than substantive impact.

Another notable critique of celebrity philanthropy is its tendency to perpetuate power imbalances, especially in cases where Western celebrities promote causes in developing regions. Kapoor (2012) argues that this dynamic reinforces "savior" narratives, creating hierarchical structures in which local voices are marginalized, while external celebrity

voices are valorized. This issue is evident in the portrayal of communities as dependent on foreign or celebrity support, which can inadvertently reinforce colonial dynamics by framing celebrities as "saviors" rather than addressing systemic inequalities. Additionally, the commodification of philanthropy is a significant concern within the discourse on celebrity involvement. As celebrities leverage their platforms to promote social causes, there is a risk of reducing complex social issues to mere marketing opportunities. Research by Liu (2021) suggests that celebrity philanthropy can sometimes create a "performative altruism," where the act of giving is more about visibility and public approval than substantive change. Couldry (2008) further critiques this dynamic by highlighting how CP often leads to only brief, episodic engagement. This fleeting interest can result in "compassion fatigue" among audiences, who may quickly lose interest in the cause once the celebrity's involvement fades. This short-lived attention ultimately diminishes the long-term impact and sustainability of philanthropic engagement. Beyond this, CP's encouragement of "slacktivism" is another contentious issue. Morozov (2011) and Rotman et al. (2011) argue that CP fosters a culture of low-effort actions, such as liking posts or sharing content, which audiences may mistakenly believe constitutes meaningful activism. This "slacktivism" discourages deeper engagement, such as volunteering or supporting local organizations. Thus, audiences may become passive supporters, satisfied with low-stakes involvement rather than committed actions.

In conclusion, while philanthropy in China has the potential to drive positive social change, the historical pitfalls and criticisms associated with celebrity involvement underscore the need for a more critical examination of the motivations and outcomes of such engagements. By acknowledging these complexities, we can better understand the role of celebrity philanthropy within the broader landscape of charitable giving in China. In parallel with these shifts in the philanthropic landscape, celebrity involvement in charitable activities has grown, particularly as a means of public engagement and

promotion of state-endorsed causes. In China's unique socio-political context, celebrity philanthropy (CP) serves a dual role: addressing social issues while reinforcing the legitimacy and moral authority of the ruling regime (Repnikova, 2017; Stockmann, 2013). Unlike Western countries, where CP is often influenced by individual branding and market forces, Chinese CP is tightly interwoven with state objectives. Celebrities in China frequently act as ambassadors for government-sanctioned initiatives and are often appointed to roles within political bodies, such as the National People's Congress or the Chinese People's Political Consultative Conference. This not only amplifies their influence but also positions them as representatives of state-led values. These roles highlight the state's intent to harness celebrity power for purposes that align with national priorities and socialist ideals. The advancement of mobile payment technology has further streamlined charitable contributions in China. Apps and QR codes make donations accessible, allowing individuals to support charitable causes swiftly, while also supporting emergency responses to disasters (Law et al., 2018). Social media platforms, notably Weibo, have become powerful tools for internet philanthropy, where prominent companies like Tencent and Alibaba leverage celebrity influence to promote charitable campaigns. This interaction of technology, celebrity influence, and state oversight exemplifies the unique model of CP in China.

The gradual shift from government-only charity to NGO involvement added new dimensions to the charitable landscape. Saich (2000) and Yang (2009) argue that government regulations impose complex hurdles that NGOs must navigate, with grassroots NGOs often struggling for autonomy, while government-operated NGOs (GONGOs) maintain state approval. In this environment, celebrity-driven philanthropy has become an important tool for navigating these political complexities, with high-profile public figures drawing attention to sanctioned causes while sometimes overshadowing grassroots efforts. However, the rise of CP in China is not without criticisms. Scholars like Brockington and Henson (2015) argue that celebrity

philanthropy can often prioritize image over substantive impact, a practice dubbed “charity-washing.” This aligns with Rojek’s (2013) critique of “celanthropy,” which describes the use of charity as a self-promotion tool for celebrities. In China, where media is highly regulated, celebrity charity work can sometimes overshadow grassroots efforts, further entrenching a top-down structure within the philanthropic sector.

The development of Chinese celebrity philanthropy reflects the unique intersection of state influence, cultural values, and modern technology. While CP offers potential for promoting social causes, the criticisms and historical challenges emphasize the need for a more critical perspective on the motivations and outcomes of celebrity involvement. The interplay of state directives, technological advancements, and celebrity influence positions CP within a tightly regulated space, highlighting the complexities of philanthropy in contemporary China. This critical perspective underscores the necessity for balancing visibility and influence with authenticity and inclusivity to foster meaningful social impact.

1.2: Motivation for Charity

The motivations behind celebrity philanthropy are shaped by a complex interplay of altruism, strategic objectives, and societal expectations. Celebrities often engage in charitable activities to enhance their public image and social standing, leveraging their fame to influence public opinion and drive engagement with social issues (Brockington, 2014). NGOs, recognizing the power of celebrity influence, strategically partner with public figures to amplify advocacy efforts, mobilize resources, and broaden the reach of their campaigns (Bennett et al., 2006). This mutual relationship benefits both parties: celebrities gain social credibility, while NGOs achieve heightened visibility and public support. Audience perceptions further compound this dynamic, as positive media portrayals of celebrity involvement often encourage public engagement with charitable

causes (Jackson, 2010). As such, celebrity philanthropy operates at the intersection of personal altruism, strategic partnerships, and audience-driven engagement. However, the distinction between voluntary and invited participation introduces complexity into the discourse on celebrity philanthropy. Voluntary participation reflects intrinsic motivations such as empathy, compassion, and a genuine desire to effect societal change (Ramsey, 2011). Conversely, invited participation often aligns with external organizational strategies, leveraging celebrities' influence for visibility and advocacy (Blau, 2017). While these categories may appear distinct, in practice the boundary between them is often blurred. While these categories may seem distinct, the boundaries between them are frequently blurred. Celebrities invited to participate in philanthropic initiatives may act out of genuine concern for the cause, aligning with their personal values and commitments. At the same time, purely voluntary actions are often influenced by societal expectations, media attention, or potential reputational benefits, suggesting that these categories exist on a spectrum rather than as binary opposites.

This voluntary–invited continuum becomes especially relevant in the Chinese context, where celebrity involvement in philanthropy often intersects with broader political and social imperatives. In a highly regulated media environment, public acts of giving can function as forms of compliance or alignment with state-endorsed agendas (Brady, 2009; Repnikova, 2017). The Chinese government has historically leveraged celebrity figures to promote official narratives and reinforce soft power, especially through state-affiliated events and campaigns (Fung & Curtin, 2020). As such, even when celebrities appear to act voluntarily, their actions may be strategically shaped by expectations of visibility, loyalty, and conformity with sanctioned causes (Stockmann, 2013). This phenomenon aligns with broader patterns of “authoritarian public relations,” where the boundaries between voluntary expression and political signaling are blurred (Wang, 2020). Determining whether celebrity philanthropy is undertaken voluntarily requires careful consideration of several parameters. First, personal initiative and intrinsic motivation are critical indicators of voluntary participation. As Carnegie (1906) and

Ramsey (2011) emphasize, voluntary charitable actions stem from the individual's internal drive to contribute to societal welfare, independent of external pressures. Celebrities engaging in voluntary philanthropy typically select causes that resonate deeply with their values, actively initiate projects, and invest personal resources to bring them to fruition. Their actions are not primarily driven by organizational invitations or the promise of public recognition, but rather by a personal commitment to addressing specific social issues. Second, authenticity and personal involvement serve as key metrics for assessing voluntary philanthropy. Voluntary engagement is characterized by active participation in the planning, execution, and monitoring of charitable initiatives, reflecting a sincere commitment to the cause (Rifkin, 2009). In contrast, invited participation may prioritize external benefits, such as media coverage or brand alignment, where the celebrity's role is largely symbolic or promotional (Blau, 2017). Authenticity is often perceived by the public as an indicator of genuine altruism, influencing trust and admiration for the celebrity's philanthropic efforts. Third, the political economy of celebrity in China necessitates further scrutiny of the notion of voluntariness. Celebrity philanthropy may serve functions beyond altruism, including relationship-building with state actors or fulfilling informal expectations of social responsibility imposed on high-profile figures. As Rojek (2013) suggests, 'celanthropy' often merges personal gain with public service. Within the Chinese philanthropic landscape, such dynamics make it difficult to isolate voluntary intent from institutional influence. Finally, the role of external benefits provides a distinguishing factor. While intrinsic rewards like personal fulfillment and moral obligation are central to voluntary participation, invited charity often involves incentives such as enhanced publicity or tax benefits (Dye, 1977; Ribar & Wilhelm, 2002). For example, celebrities participating in invited campaigns may prioritize strategic alignments with NGOs or sponsors over intrinsic motivations, leading audiences to question the authenticity of their actions. This distinction highlights the need to evaluate not only the nature of participation but also the primary motivations driving the celebrity's involvement.

The notion that invited charity lacks sincerity is overly simplistic. Even when participating by invitation, celebrities may demonstrate genuine commitment to the cause if it aligns with their personal values or provides an opportunity to address issues they care about deeply. As Littler (2008) observes, public perception of celebrity philanthropy hinges on the perceived authenticity and intent of their involvement. When invited actions are supported by visible, consistent efforts and personal investment, they can foster trust and admiration similar to voluntary initiatives. Conversely, insincere or superficial participation—whether voluntary or invited—may erode public trust and diminish the perceived impact of their philanthropy. The distinction between voluntary and invited participation in celebrity philanthropy is thus best understood as a continuum shaped by both intrinsic and extrinsic factors. Celebrities rarely operate in isolation from societal and organizational influences, and their motivations often reflect a complex negotiation between personal values and external expectations. Recognizing this complexity allows for a more nuanced understanding of celebrity philanthropy, its public reception, and its role in advancing social causes. Ultimately, the parameters of initiative, authenticity, and the balance between intrinsic and extrinsic rewards provide a framework for evaluating the sincerity and impact of celebrity charitable engagements. This perspective underscores the need for continued examination of the interplay between personal motivations, organizational strategies, and audience perceptions in shaping the practice and effectiveness of celebrity philanthropy.

1.3: Social-Image, Persona, and Identity

When analyzing celebrities' motivations for engaging in philanthropy, understanding the distinct but interrelated concepts of **identity**, **persona**, and **social image** is essential.

Each of these elements shapes how celebrities present themselves and are perceived in public life, especially in their charitable engagements.

Identity refers to the internal aspects of a celebrity's character, including personal values, beliefs, and a sense of social responsibility. This identity often guides the types of causes they choose to support and the methods they use. For instance, a celebrity deeply committed to environmental issues may support eco-centric charities, demonstrating an alignment with their core beliefs. Such an identity-based approach suggests that celebrities engage in philanthropy not only to enhance their reputation but also as an expression of their intrinsic values and social consciousness (Gao & Zhang, 2021). Thus, a celebrity's identity informs both the choice of charitable causes and the nature of their contributions, which could range from direct donations to hands-on project involvement, as seen with Louis Koo's active management of schools in China.

Persona, in contrast, is the curated, public-facing version of a celebrity. This performative construct is shaped through behaviors, speeches, and appearances designed to influence public perception (Shingler, 2012). While it can reflect aspects of a celebrity's genuine identity, persona is often carefully crafted to resonate with the audience and is mediated by publicists, agents, and philanthropic organizations. The Bazaar Charity Foundation (BCF), a prominent organization in China, plays a significant role in shaping and projecting celebrities' personas as socially responsible figures. By organizing media campaigns and events, BCF helps celebrities develop personas that align with state-endorsed societal values, thereby amplifying the public appeal of these celebrities and enhancing their resonance with fans and the broader public.

Social Image is the combined effect of both identity and persona, as perceived by the public. Shaped by public actions, media portrayals, and narratives, a celebrity's social image is a dynamic construct that evolves with public opinion and media representation (Usher, 2020). Through what Wymer and Drollinger (2015) term the "halo effect," celebrities' high visibility and popularity can magnify perceptions of their charitable actions, leading the public to idealize them as generous or altruistic figures. While this amplification can enhance their social image and reputation as morally upright individuals, it may also lead to a "credibility gap" (Lee & Yuen, 2021) if these actions appear insincere or self-serving, potentially undermining both the celebrity's reputation and the philanthropic cause.

In the context of Chinese celebrity philanthropy, these elements intersect within a unique framework shaped by governmental oversight. Celebrities are often expected to align their charitable efforts with state-endorsed values and national objectives. Platforms like the BCF play a crucial role here by structuring philanthropic initiatives to support state goals. Known for bringing together celebrities for social causes, BCF does more than fundraise; it carefully curates public events and media campaigns, helping celebrities cultivate a philanthropic image that reflects virtues sanctioned by society and aligned with national agendas. This role goes beyond serving as a backdrop for celebrity philanthropy; BCF actively shapes, channels, and sometimes even constrains celebrities' identities and images within the realm of institutionalized philanthropy. As the organizing entity for many celebrity-led initiatives, BCF steers philanthropic efforts toward causes that support broader social and political values, framing celebrity actions within a cohesive narrative of socially responsible behavior. This structure introduces a layer of formality, positioning celebrity participation as a form of institutional charity rather than a purely individual initiative. Such an approach, while effective in amplifying social causes, raises questions about the voluntary nature

of celebrity involvement. Through strategic partnerships and structured events, BCF positions celebrities as extensions of institutional charity, suggesting that their philanthropic actions are less spontaneous and more aligned with state-driven campaigns for social responsibility. Despite the positive outcomes, using philanthropy as a tool for personal branding has significant drawbacks. Celebrity philanthropy can often oversimplify complex social issues, reducing them to sound bites and slogans that lack nuance. According to Han (2019), this “simplification effect” can distort public understanding, particularly when celebrities focus on emotionally charged but isolated events, potentially perpetuating stereotypes or obscuring the deeper structural roots of the issues they champion. This can result in a fragmented public perception, where attention centers on the celebrity rather than the underlying social causes.

Another critical concern is the potential erosion of trust when audiences perceive celebrity engagement as insincere. If fans or the public view a celebrity’s charitable actions as self-serving, it can lead to cynicism about both the celebrity and the cause. For example, a study by Lee and Yuen (2021) reveals that when audiences detect insincerity, they may perceive celebrities who publicize their charitable acts as less trustworthy, underscoring the “credibility gap” that can harm both the charitable message and the celebrity’s reputation. While celebrity philanthropy has the potential to inspire positive social identities and encourage audience participation in charitable activities, its impact depends largely on the authenticity and motivations behind the involvement. Celebrities genuinely committed to social causes use social media to educate and inspire, sharing experiences and inviting others to join in meaningful engagement. Others may use philanthropy primarily as a marketing tool to gain followers or offset prior negative publicity, selectively highlighting charitable acts with little deep engagement. These differences reflect each celebrity’s identity, sense of social responsibility, and promotional strategy. Ultimately, how celebrities present

themselves in philanthropy—whether as a genuine commitment or as part of a curated image—shapes public perception and trust in their charitable efforts. This dual aspect of celebrity culture, balancing authenticity and image, illustrates how personal values, social responsibility, and promotional goals intertwine to influence public personas and the broader impact of their philanthropic activities.

Chapter 2: Celebrity Culture and Modern Philanthropy

The literature review embarks on a comprehensive exploration of key themes that play a pivotal role in our understanding of the presentation of celebrity philanthropy on social media platforms. The purpose of reviewing the scholarly papers is to dissect and analyse the multifaceted dimensions of this topic. This review encompasses various themes, including defining the celebrity culture, celebrity as social semiotics, development of modern Chinese celebrity philanthropy, celebrity involvement and participatory culture in philanthropy. Each of these themes will be thoroughly examined in the subsequent sections, shedding light on the current state of knowledge, existing research gaps, and the relevance of these themes in the context of celebrity philanthropy. This exploration attempts to provide a comprehensive overview of the critical discussions and debates within the field, ultimately contributing to a deeper understanding of reporting celebrity philanthropic endeavours on social media.

2.1: Celebrity Culture: Defining, Dynamics, and Societal Implications

The pervasive presence of celebrities reflects the intricate web of connections within what Epstein (2005) identifies as “celebrity cliques”—exclusive groups of well-known individuals who share interests, friendships, or professional networks. These cliques not only provide social support but also significantly shape public personas and careers, influencing celebrity culture at large. Epstein’s analysis rests on three core components of celebrity culture: institutions, values, and the recurrent trends and excitement fostered by media. In particular, institutions like the advertising industry and media channels (e.g., talk shows and gossip magazines) play pivotal roles in creating and sustaining celebrity culture, pushing individuals to the forefront while leaving others in

the shadows. This phenomenon, tied to the emergence of "celanthropy"—a blend of "celebrity" and "philanthropy"—highlights the paradox within celebrity-driven charitable efforts (Rojek, 2013). On one hand, these celebrities appear to champion altruistic causes; on the other, they may inadvertently sustain global inequalities while shifting control to hidden governing powers rather than addressing root issues. Van den Bulck and Tambuyzer (2008) argue that the fiscal and capitalist elements of celebrity culture drive its growth, portraying it as an industry where individuals not only advertise products but also engage in self-promotion and “slacktivism”—a shallow form of activism that often amounts to minimal, online-only support for causes. This has raised concerns about the authenticity of celanthropy, where superficial displays of support by celebrities can eclipse meaningful action. Critics contend that these efforts merely reinforce socioeconomic disparities, allowing celebrities to occupy the role of “Big Citizens” who offer simplified narratives on complex issues, motivating audiences to contribute financially rather than fostering transformative social action (Kapoor 2013; Rojek 2014). Western celebrities’ high-profile humanitarian campaigns, particularly in developing countries, exemplify these issues, as these initiatives often overlook local socio-political dynamics (Richey & Brockington, 2020).

In the context of Mainland China, celebrity culture carries distinct characteristics, being firmly situated within a government-controlled framework. The Chinese government regulates the creation and influence of celebrities through agencies such as the Central Publicity Department, Ministry of Culture, and the State Administration of Press, Publication, Radio, Film, and Television (Hood, 2015). These agencies oversee not only celebrity participation in high-profile events but also their media visibility. Celebrities involved in scandals, for instance, may be banned from media appearances (China.org.cn, 2009). The Cyberspace Administration of China manages online content related to celebrities, aiming to cultivate a “healthy and positive mainstream public opinion environment” (State Council General Office, 2018), emphasizing posts that

align with “socialist core values” (Qin, 2017). This tightly controlled environment delineates a unique structure within which Chinese celebrity culture operates, merging state directives with the allure of public figures.

Celebrity Culture Through the Lens of Fandom

Fandom plays a crucial role in reinforcing celebrity culture, contributing to the commodification of celebrities as symbols of collective identity and social capital. Dyer (1979) describes celebrities as “cultural texts,” laden with meanings that media channels amplify to meet societal needs, while Marshall (1997) further conceptualizes them as figures of social power, embodying a fusion of logical and emotional attributes that appeal to varied audiences. In this sense, fans are not passive recipients; rather, they engage actively, interpreting and shaping celebrities’ public images, thus enhancing their cultural and market value (Jenkins, 1992). Sandvoss (2005) suggests that fans act as “prosumers,” both producing and consuming celebrity content, fostering a sense of shared identity and emotional attachment.

This relationship between fandom and celebrity activism is particularly impactful in mobilizing support for social causes. Biccum (2011) posits that fans amplify the political influence of celebrities by rallying around causes championed by public figures, heightening awareness and visibility. However, the influence of celebrity activism relies heavily on the alignment between the celebrity's image and the values of their audience (Couldry & Hepp, 2017). Boykoff and Goodman (2009) caution that while fandom may amplify these causes, it can risk diverting attention from grassroots efforts, as fans may prioritize the celebrity's role over the actual social issue. Celebrity Culture as Social Semiotics Building on the concept of celebrities as commodities, Bourdieu (1984) introduces “cultural capital” and “symbolic violence,” framing celebrities as symbols of social hierarchies and societal aspirations. Similarly, Barthes (1972) conceptualizes celebrities as “myths,” their images embodying layers of societal values and ideologies. Marshall (2010) expands this, suggesting that celebrities embody

universal human experiences—joy, resilience, loss—that resonate with public sentiment. For instance, in China, Leslie Cheung (张国荣) represents resilience and cultural pride, embodying both personal and collective struggles. This aligns with Turner's (2014) perspective that celebrity images reflect societal values, serving as symbols of shared identity.

In China, celebrities like Cheung function as cultural icons, reflecting and shaping societal ideals and collective identity. This mirrors Elliot's (1997) view of celebrities as cultural touchstones, resonating beyond their individual fame to embody broader social meanings. Through this semiotic lens, celebrity culture in China transcends mere entertainment, encompassing a broader narrative that integrates state-approved values and societal aspirations.

Media Logic in China: A Distinct Approach

The concept of "Public Opinion Guidance" ensures that media portrayals of celebrities align with national interests and political objectives. This controlled narrative reinforces the desired public image of celebrities, contributing to the stability and ideological goals of the Communist Party of China (CPC). Slogans like "Promoting Positive Energy and Purifying the Online Environment" are repeatedly used by authorities to shape public perception. This reinforces the government's agenda and influences how audiences interpret online content and social behaviours. The media presents Socialist Core Values at three levels: the state, society, and the individual. This structured presentation helps the audience understand and resonate with these values at different levels, influencing their perception of patriotism, professionalism, integrity, and friendliness. Celebrities are often used as vehicles to promote Socialist Core Values. Their philanthropic activities and public statements are crafted and publicized in formats that align with these values, shaping the audience's perception of desirable behavior and attitudes in society. The "Chinese Dream" is promoted through various

media formats such as speeches, documentaries, and social media campaigns. This vision aligns with the government's agenda, shaping the audience's understanding of national prosperity, social harmony, and China's role in the international arena. Celebrities' philanthropic activities are integrated into media narratives that align with the Chinese Dream. This reinforces values of fairness, justice, and kindness, shaping the audience's perception of both the celebrities and the national vision.

Critics argue that the media's excessive emphasis on promoting positive energy can suppress critical thinking and freedom of speech. Media routines prioritize positive stories and avoid critical voices, shaping the audience's perception of social and political issues. Celebrity culture conveys societal symbols, reflecting the culture and values of society. Media logic uses celebrities to represent broader societal values and symbols, influencing how audiences perceive and interpret celebrity culture. Media logic is central to understanding celebrities' public images, particularly in the context of celebrity philanthropy. In China, media logic is distinctly influenced by government directives and the promotion of socialist core values. By controlling the formats and routines of media presentation, Chinese authorities shape public perception, ensuring that audiences interpret information in a way that supports the socialist core values and the Chinese Dream. This strategic approach to media logic highlights the significant role of media in crafting celebrity images and communication strategies, shaping social norms and public perceptions in a controlled and ideologically aligned manner.

2.2: Celebrity involvement and participatory culture in philanthropy

The dynamics of celebrity involvement and participatory culture in philanthropy reveal a nuanced interplay between psychological engagement, audience participation, and media influence. Celebrity involvement refers to the process by which audiences form psychological connections with media figures, shaped by dimensions such as affinity,

parasocial relationships, and identification. Affinity denotes the audience's fondness for a celebrity, often influenced by their physical appearance, perceived authenticity, and relatability. This initial connection can deepen into parasocial relationships, where audiences develop an imagined intimacy with celebrities despite the absence of direct interaction. Such relationships create a sense of trust and admiration that encourages audiences to emulate the values and behaviors of the celebrity. Identification goes further, as individuals align their perspectives and actions with those of the celebrity, fostering a profound sense of shared identity and purpose. These mechanisms underline the profound influence celebrities wield over their audiences, particularly in promoting philanthropic initiatives.

Participatory culture, on the other hand, marks a shift from passive media consumption to active collaboration and content creation. In this culture, audiences play a pivotal role in shaping media narratives, contributing to the dissemination and reinterpretation of philanthropic campaigns. This transformation is particularly evident in digital spaces, where fan communities organize grassroots fundraising efforts and amplify the visibility of celebrity-endorsed causes. By participating in these activities, audiences not only extend the reach of philanthropic initiatives but also imbue them with diverse perspectives and creative expressions. The participatory ethos of these actions democratizes media production and reception, allowing for a more inclusive engagement with societal issues. The intersection of celebrity involvement and participatory culture creates a dynamic ecosystem where celebrities and audiences collaboratively construct philanthropic discourses. Digital platforms like Weibo facilitate this interaction, serving as a medium for both top-down dissemination of celebrity-led campaigns and bottom-up grassroots mobilization. The psychological connections audiences form with celebrities motivate their active participation in these platforms, blending emotional engagement with collaborative action. For instance, parasocial relationships and identification inspire audiences to align their values and

behaviors with those of their idols, reinforcing the authenticity and impact of philanthropic endeavors. This collaborative dynamic not only amplifies the influence of celebrity philanthropy but also fosters a sense of shared responsibility and community among participants.

The implications of these interactions are particularly significant for engaging younger audiences, who often exhibit lower levels of political and civic participation compared to older generations. Celebrities, as relatable role models, can bridge this gap by inspiring youth to connect with social and political causes in accessible ways. By participating in celebrity-endorsed philanthropic activities, young individuals find opportunities to channel their admiration for celebrities into meaningful societal contributions. This engagement helps counter feelings of disenchantment and disempowerment, fostering a renewed sense of agency and community among younger demographics. In examining the relationship between celebrity involvement and participatory culture, it becomes evident that their convergence reshapes the landscape of philanthropic engagement. This dynamic is characterized by a feedback loop where celebrities influence audience behavior, and audience participation, in turn, reinforces the visibility and impact of celebrity-driven initiatives. Such interactions underscore the evolving role of digital media in mediating relationships between celebrities and their audiences, offering new avenues for collective action and societal change. By understanding these dynamics, this analysis highlights the transformative potential of celebrity involvement and participatory culture in shaping the discourse and practice of philanthropy in the digital age.

2.2.1: Participatory culture

In 2006, a research team led by Jenkins (2006) traced the emergence of "participatory culture" in contemporary society. This study aimed to explore how digital media was

transforming the lives of young people. Jenkins et al. (2006) defined participatory cultures as those with relatively low barriers to artistic expression and civic engagement. It offers strong support for creating and sharing one's work and provides information mentorship where experienced individuals pass their knowledge to novices.

Additionally, a participatory culture is where members value their contributions and feel socially connected to each other, as they care about the opinions of others regarding their creations. Digital technologies such as social media, online games, and virtual communities have enabled the young generation to promote individual and collective participation, collaboration, and creativity. Jenkins and Henry (2015) describe participatory culture as complex, providing young people a platform for skill development and enhanced cultural and political participation. Drawing upon Weibo, it is crucial to explore the dynamics of participatory culture in the context of celebrity philanthropy. Specifically, the methods that young celebrities and idols utilize on Weibo to promote, discuss, or respond to charity and philanthropic activities illustrate how public participation is mobilized. Their behavior can be regarded as a form of participatory culture, as it involves the active engagement and content creation of the public. With its features encouraging interaction, Weibo provides the public with an opportunity to freely participate and create content. Young celebrities, with a significant following, use their accounts to promote charitable causes, expanding the influence and coverage of these activities (Jeffreys & Xu, 2017). Furthermore, Weibo enables users to express their opinions, share charity experiences, initiate their own charity activities, and raise awareness for support, creating an ecosystem where users actively engage in content production and dissemination related to charity and public welfare. In the context of celebrity philanthropy, Weibo's participatory culture allows for a more democratic approach to charity work, where users have the power to create, share, and participate.

2.2.1.1: Examining Weibo's Affordances and Constraints in Shaping Participatory Culture

To fully understand Weibo's role in fostering participatory culture, it's important to analyze the platform's technological affordances, which shape how users engage with content. Affordances are defined as features that enable certain user behaviors, creating pathways for interaction while setting constraints (Gibson, 1979; Norman, 1988). Weibo, as a platform, offers specific affordances like visibility, interactivity, and searchability that empower celebrities and their followers to connect and participate in philanthropic discourse. However, the platform's state-imposed limitations and algorithmic structure affect these affordances, revealing a complex picture of participatory culture in a regulated environment.

Visibility, Searchability, and Interaction

Weibo's design encourages visibility and interaction through reposts, @mentions, and hashtags, which increase the reach of posts and foster user engagement (Marwick & boyd, 2011). For instance, in celebrity-led philanthropy, fan communities use these tools to spread awareness and mobilize resources, illustrating how participatory culture functions within Weibo. Chapter 4's case studies on TFboys and Bazaar Charity Foundation highlight how these affordances allow fans to amplify celebrities' philanthropic messages, supporting a charitable public persona (Yang, 2009).

Despite these affordances, Weibo's visibility and searchability are controlled by both the platform's algorithm and state censorship policies. Sensitive topics may be censored, limiting how freely users can participate in certain discussions. Content related to charity and philanthropy is often permitted when it aligns with state-approved themes, but posts critical of policies or featuring unapproved causes may be suppressed

(Sullivan, 2014). This selective visibility is a powerful influence on public discourse, as it reinforces mainstream narratives and restricts critical engagement.

As with other social media platforms, Weibo plays a powerful role in shaping what users see by promoting certain types of content over others. This selective promotion tends to highlight posts that align with popular opinions, particularly those centred on celebrities, while limiting the visibility of more diverse or critical perspectives (Pariser, 2011; Sunstein, 2001). As a result, Weibo's participatory culture can become narrowed, with fewer opportunities for alternative voices to be heard within fan and humanitarian communities. For example, celebrities often attract significant attention, and their charitable efforts are amplified because the platform prioritizes posts that generate high levels of engagement. This can overshadow non-celebrity-driven philanthropic causes, as demonstrated in Chapter 4's comparison between celebrity-led and grassroots charity cases. While fans participate enthusiastically, this visibility dynamic reinforces the hierarchical nature of participatory culture, where established figures dominate the space and smaller initiatives struggle to gain traction.

Moderated Public Discourse and Participatory Limitations

Although Weibo supports participatory culture, its effectiveness as a space for free public debate is constrained by state control and content moderation policies. These limitations influence how discourse on philanthropy and social issues unfolds, as politically sensitive topics are frequently censored. Such constraints impact participatory culture, narrowing the range of voices that can contribute to discussions on Weibo. The dynamic discussed in Chapter 2.4.2, where "ideotainment" blends entertainment with selective political discourse, underscores how participatory culture is shaped within limits set by external control. The restrictions on open discourse are evident in the moderation of Weibo's humanitarian community, where participants

focus on broader welfare topics but remain cautious of discussing politically sensitive issues. Chapter 4 highlights how some humanitarian causes supported by celebrities, such as poverty alleviation, align with government priorities, enabling open discussion. However, this selective openness also reveals the complexities of participatory culture in China, where state-backed narratives are amplified while others are restricted (Tai & Calhoun, 2007).

2.2.1.2: Comparative Dynamics in Celebrity and Humanitarian Communities

The participatory dynamics within Weibo's fan communities differ significantly from those within humanitarian communities. Celebrity-driven communities are often hierarchical, as fans are more likely to adopt a supportive, sometimes uncritical stance toward their idols, reflecting both admiration and social pressure (Douglas & McDonnell, 2019). Fans in these communities often engage actively in charitable campaigns led by celebrities, mirroring their idols' behaviors and amplifying charitable narratives (Jenkins, 2006).

Conversely, humanitarian communities on Weibo are generally less hierarchical and more focused on information-sharing. These groups foster discourse around social welfare, education, and disaster relief, promoting public engagement without centering on a single influential figure. Unlike celebrity communities, where discussions revolve around celebrity actions, humanitarian communities prioritize issue-based engagement, with contributions from diverse users, such as volunteers and NGOs (Chen & Wang, 2015). This contrasts with celebrity-led philanthropy and highlights a participatory culture that values information over influence. By examining these two communities, we see how Weibo's participatory culture operates across different engagement models.

While fan communities emphasize admiration and support, humanitarian communities enable more varied discourse on charity and social issues. The platform's structure enables both models but within the boundaries of controlled visibility and selective participation.

In summary, Weibo's participatory culture is multifaceted, shaped by its affordances and limitations. While the platform's visibility and interaction features support engagement in celebrity philanthropy, the influence of state censorship and algorithmic curation create constraints that limit open public debate. By integrating theories from media studies and examining the distinct dynamics of fan and humanitarian communities, we can better understand how participatory culture functions within a regulated social media environment. Through this lens, Weibo exemplifies both the potential and the limitations of digital participatory culture in China, offering insights into the evolving relationship between technology, society, and civic engagement.

2.2.2: Everyday Politics and Ideotainment

Weibo, a Chinese social media platform similar to Twitter, is discussed in Tim Highfield's *Social media and everyday politics*. With over 500 million registered users as of 2019, Weibo has become a central hub for online communication and public discourse in China despite the heavy censorship by the Chinese government (Xinhua Net, 2019). This censorship includes automated filters, human moderators, and legal penalties for users who violate the platform's rules. However, many Chinese citizens still use Weibo as a platform for political expression and social activism (Chang, 2013). Marielle Stigum Gleiss's article *Speaking up for the suffering brother: Weibo activism*,

discursive struggles, and minimal politics in China explores radical activities on Weibo aimed at speaking up for people that experienced unjust treatment. The author suggests that Weibo activism creates new discursive spaces through language action, enabling them to occupy a greater position in power structures. While the limitations of Weibo activism include political pressure, online censorship, and a lack of specific political agendas and organization, it provides a new platform for public voices and opens possibilities for political change.

In 2014, Xi Jinping (current chairman of People's Republic of China) convened a "symposium on literary and artistic work," imitating Mao Zedong- first Chairman of the People's Republic of China, and emphasized that literary and artistic works should be akin to the spring breeze and sunshine that present positive energy. Following this, video websites were rectified. "Rectified" in this context refers to the implementation of stricter content regulations and censorship measures on these platforms. These reforms aimed to closely align the contents on video platforms with the government's ideological standards and values. It meant increased scrutiny over the materials that are available online, removal of contents that are deemed inappropriate or misaligned with CPC 's messaging, and possibly stricter guidelines for content creators and distributors. This initiative is part of a broader strategy by the Chinese government to maintain control over the digital information space and shape the cultural and moral discourse within the country. In 2015, the "General Rules for the Production of TV Drama Content" were promulgated, which prohibit certain contents such as smoking, drinking, homosexuality, and extramarital affairs, and this set of norms was further expanded into the online contents (China Copyright and Media,2010). Since 2016, the lively sectors of live streaming and short videos have undergone extensive regulatory overhauls. As part of this process, entertainment gossip platforms that are apolitical in nature have also been targeted, leading to the blocking of prominent figures such as Zhuo Wei, a

well-known paparazzo, and the suppression of organizations that thrive on creating gossip news (Sullivan & Kehoe, 2019). The political cleaning of daily entertainment activities has become an important feature. After Xi Jinping came to power, the CPC proposed a new propaganda strategy due to the concerns about the impact of cultural globalization and the internet (Lagerkvist, 2008). He introduced the concept of "ideotainment," which means that the propaganda department of the CPC combines popular cultural elements, images, and sounds that are popular on the internet and mobile phones with sophisticated ideological construction and persuasive messages. The purpose is to make the young generation who have already been influenced by the popular culture to feel trendy and thus willing to accept the CPC's ideological values and viewpoints. The intention is to use ideotainment as a tool to subtly influence the young people's perceptions and attitudes, closely aligning them with CPC's doctrines and objectives, particularly in the context of cultural globalization and the pervasive influence of the internet (Lagerkvist, 2008, pp.123). Brady and Wang (2009, pp.788) believe that the CPC targets young people to influence their ideology. Therefore, people over 40 may be somewhat reserved about the CPC's propaganda, but young people seem to be more accepting of it. Xi Jinping declared the "Chinese Dream" as the political theme, aiming to "realize the great rejuvenation of the Chinese nation." This sets the tone for his tenure, focusing on national rejuvenation and ideological assertiveness (Brady, 2017; Brown & Bērziņa Čerenkova, 2018; Holbig, 2018; Klimeš & Marinelli, 2018). In the 2013 National Propaganda and Ideological Work Conference, Xi Jinping emphasized the critical role of ideology by stating, "We must firmly grasp the leadership, management, and discourse power of ideological work, and we cannot leave it behind at any time. Otherwise, we will make irreversible historical mistakes" (Central News Agency, October 21, 2017). This directive underscored the importance of maintaining control over ideological narratives and public opinion. By the end of 2015, recognizing the growing influence of the internet, particularly among the youths, Xi Jinping highlighted the need to dominate this space: "Many people, especially young

people, basically do not read mainstream media, and most of the information is obtained online. We must face this fact squarely, increase investment, and quickly grasp the initiative on this battlefield of public opinion, and cannot be marginalized" (Central News Agency, October 21, 2017). In 2017, the 19th National Congress of the Communist Party of China elevated "Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era" to CPC Constitution, marking Xi's significant position alongside Mao Zedong and Deng Xiaoping (a prominent Chinese leader who played a pivotal role in modernizing China's economy and politics. He served as the paramount leader of China from the late 1970s until the early 1990s). The congress report stressed the necessity to "firmly grasp the leadership of ideological work" and integrate socialist core values into all societal aspects, transforming them into the public's emotional identification and behavioural habits. It advocates actions encompassing the entire population, beginning with leading cadres, families, and even babies (Wan & Xie, 2015). By 2018, the "Learning Group," assigned to propagate Xi Jinping's ideologies, released a statement after the 18th CPC Congress outlining a comprehensive internet governance strategy. It highlighted the need to "improve the ability to comprehensively govern the internet, form a multi-subject participation pattern with CPC committee leadership, government management, corporate responsibility, social supervision, and civilian self-discipline." The strategy emphasized combining various methods such as economic, legal, and technological tools to establish a comprehensive governance network (Learning Group, August 21, 2018). In addition to being represented in mainstream products, official ideology has also expanded its influence into popular entertainment culture, including subcultures such as teenage idols, variety shows, and hip-hop street dance anime. Idol groups such as TFBOYS, which focus on popular entertainment culture, evoke feelings of cuteness, fondness, or light-hearted humour, while elements of patriotism or official ideology are fragmentary and secondary in the overall context. As Zeng (2016) pointed out, it has become increasingly challenging to distinguish between 'formal ideology' and 'informal ideology.' This difficulty arises

because formal ideologies like 'Xi Jinping's New Era' and the 'Chinese Dream,' which are articulated in official documents, are disseminated not just through CPC apparatus but also extensively promoted through mass media and popular culture.

TFboys, as a prominent idol group in Mainland China, has risen to become a phenomenon. On October 15, 2014, during a background discussion on literary and artistic work, Xi Jinping, the General Secretary of the Communist Party of China, encouraged cultural workers to promote positive energy. He stated that good literary and artistic works should be akin to "sunshine in the blue sky and a gentle breeze in the spring," and emphasized that patriotism should be the main theme of creative works. Established in 2013, TFboys released their first album, which included a tribute song titled "Dreams Take Flight" to commemorate the 64th anniversary of China's National Day. In 2015, on Children's Day (June 1st), the group participated in the recording of the music video for the Chinese Young Pioneers' anthem, "We Are the Successors of Communism." The three members, Wang Yuan, Wang Junkai, and Yi Yangqianxi, were seen sitting on the grass with red scarves tied around their necks, singing "Love the motherland, love the people, fear no difficulties, fear no enemies (Figure 2.3)." TFboys' rise to fame cannot be attributed solely to market forces, but rather, they have connections to the social and cultural context of China. The encouragement from Xi Jinping to promote positive values and patriotism in arts has influenced the direction of the Chinese entertainment industry, including the idol industry. TFboys' success is a result of their musical talent, image, and their embodiment of patriotic values. Simultaneously, Chinese society's growing attention towards idol groups and celebrities, along with increased policy support and market opportunities in the entertainment industry, have contributed to their prominence. Therefore, TFboys' rise can be seen as an exemplification of entertainment culture in China's new era.



Figure 2.3 Poster of TFboys in a Music Video

Source from: Tencent Video

Unlike teenagers in the United States, Japan, and South Korea, who often exhibit rebellious traits, the members of TFboys do not demonstrate any signs of youthful rebellion. On the contrary, they emphasize the importance of studying diligently and being good students. Even their management company cultivates an image of academic excellence, and their participation in advertisements centres upon the promotion of study aids and educational products. There have even been instances where the group members were seen doing homework during the recording of variety shows (文創資訊, 2016). In addition to being academically outstanding, polite, and maintaining a clean appearance, they have also been praised by the media for being patriotic "good babies." In a large public service program called "First Lesson of the School Year" on September 4, 2015, TFboys, in the role of model teenagers, recited a declaration of self-improvement:

From now on we will be resolute

We pledge

To be honest, kind, courageous, confident, self-reliant

To become the successors of our great motherland.

The establishment of “Role Model” in China can be traced back to the early stages of the CPC. As early as 1941, reports that made a mention of model workers began to appear in publications. In April 1942, a farmer named Wu Manyou (吴满有) was commended as a model farmer by CPC's newspaper- Liberation Daily, for successfully growing crops in the barren land of Yan'an, which is a city located in Shaanxi Province (Pang, 2017; Li Zuqiao, 2017). According to scholars Laikwan Pang and Li Zuqiao, the concept of "exemplars/role model" includes various model figures and template cultures that influence the people to imitate, learn and align themselves with the expectations of those in power (Pang, 2017; Li, 2017). Seventy years later, idol groups have become the representatives of this concept of "role model." Borge Bakken argues that China is a “role model” society, where individuals produce contents must conform to the standardized examples (Bakken, 2000). When TFboys, publicly announced their declaration of self-improvement on national television in the form of an oath, they did not only represent the voice of the teenagers but also contributed to the governance of Chinese society. As Xi Jinping stated, "We cannot lose our way in the tide of the market." TFboys did not forsake patriotism for the sake of the market, nor did they forsake the market for patriotism. They managed to balance both aspects. In 2017, TFboys member Wang Yuan was selected by *Time* magazine as one of the "30 Most Influential Teens" globally. Wang Yuan also served as a "UNICEF Youth Education Ambassador" in 2017 and 2018, becoming the first Chinese artist to be invited to the United Nations Youth Forum. To elevate the status of the idols, fans of TFboys actively contribute to their philanthropic image by establishing foundations and providing financial support. Wang Yuan established the "Yuan Foundation," while Wang Junkai and Yi Yangqianxi share the "Kindle Blue Fund" (焕蓝梦想基金). Yi Yangqianxi also has the "Yi Yangqianxi Love Foundation." Celebrity foundations such as the Yuan Foundation often focus on areas that resonate with the involved celebrities' personal interests or public images. Common areas of focus include education, healthcare, poverty alleviation, environmental conservation, and support for disadvantaged groups.

Kindle Blue Dream Fund (founded by Wang Junkai and Yi Yangqianxi) is a collaborative effort of two celebrities, aim to combine their interests and public personas in its objectives. It focuses on youth development, artistic and cultural education, environmental issues, or other social causes. The fund might support programs that empower young people, foster talent in arts and culture, or address specific social or environmental issues relevant to the values and images of Wang Junkai and Yi Yangqianxi. By encompassing identities of good students, model youths, patriotic darlings, and philanthropists, TFboys embody the positive energy of Xi Jinping's new era. TFboys became the first idol group to rise in China because they were able to navigate both the nation and the market. In China, market access requires approval from CPC and the state. In the era of Xi Jinping, characterized by a strong emphasis on patriotism and governance of the masses, the TFboys emerged as patriotic and compliant idols. This positioning aligns them closely with the state's values, and through their performances, they consistently express support for CPC. This alignment has not only earned them a secure position in the otherwise risky market but has also established them as exemplary idols within China's societal dynamics. Building on this understanding of the TFboys' role, the next chapter will delve into an exploration of Weibo affordances and discourse analysis. This exploration aims to illuminate the role and impact of online communities in shaping public discourse, particularly in the context of China's unique social and political landscape.

The influence of celebrities on social issues often reflects a complex interplay between their public image and the persuasive power they hold within specific contexts. Unlike traditional political figures, celebrities may lack formal expertise in the social and political domains they address, which can limit the effectiveness of their influence and the degree to which they sway public opinion (Meyer & Gamson, 2018). Research shows that celebrity involvement in political or social issues can generate both positive and negative responses, depending on the alignment between the celebrity's persona

and the issue in question. For instance, studies by Marwick and boyd (2020) demonstrate that celebrities who comment on political issues outside their area of expertise frequently encounter backlash from fans and the broader public. This backlash often stems from the perception that the celebrity's involvement is performative or uninformed, which can diminish their credibility and lessen the impact of their advocacy. The 2020 U.S. presidential election offers an example of this complexity. When pop singer Taylor Swift publicly endorsed candidates for the first time, her fans displayed a variety of reactions. While some applauded her for using her platform to promote political engagement, others voiced discomfort, arguing that her endorsement felt opportunistic or that she lacked the necessary expertise in political matters (Langston, 2021). This mixed reaction underscores the limitations of celebrity influence, as fans often selectively choose when and how to align with their idols' views on non-entertainment issues. In China, where celebrity endorsement of political messaging can be seen as part of the government's broader public relations strategy, similar complexities arise. The promotion of "positive energy" messages by Chinese celebrities is a case in point. While these messages aim to align public sentiment with government objectives, their effectiveness is often limited by the public's awareness of state influence over these endorsements. As Zhao (2019) notes, the persuasive power of celebrities in politically charged contexts is frequently undermined when the audience perceives the message as state-mandated, creating skepticism and diminishing the intended impact.

Celebrity philanthropy has become a powerful cultural force globally, shaping public perceptions and driving engagement with social causes. In China, however, this phenomenon takes on unique dimensions due to the country's regulated media landscape and the government's role in influencing celebrity actions and public discourse. While recent studies have examined the broad intersections of celebrity culture and philanthropy, the influence of state oversight and the specific affordances

of digital platforms like Weibo remain insufficiently understood. Current literature points to the potential of digital media to foster participatory culture and encourage social engagement, yet it also highlights the constraints on free expression and debate within state-regulated environments. Consequently, the dynamics of Chinese celebrity philanthropy—mediated by social media and influenced by state priorities—remain a complex and underexplored area of inquiry.

To address these gaps, this study seeks to investigate the mechanisms through which celebrity culture in China shapes public perceptions of philanthropy and examines how digital platforms both enable and limit these engagements. Specifically, this thesis is guided by the following research questions:

- 1. How does celebrity culture in China shape public perceptions of and engagement with philanthropy within a government-regulated environment?**
- 2. In what ways do Weibo's platform affordances mediate the interactions between celebrities, fans, and social causes, and how do these affordances align with state objectives?**
- 3. How do fan and follower communities participate in or respond to celebrity-led philanthropy on Weibo, and what does this reveal about their sociopolitical engagement?**

These research questions frame the study's exploration into the intersections of celebrity, state influence, and digital media affordances, contributing to a deeper understanding of celebrity-driven philanthropy in contemporary China.

Chapter 3: Methodology

3.1: Multimodal discourse analysis

Multimodal discourse analysis (MDA) provides a crucial framework for investigating how diverse semiotic resources—such as images, text, gestures, and layout—combine to create meaning within specific social settings. According to Baldry and Thibault (2006), the selection, creation, and integration of semiotic resources are context-dependent, shaped by the underlying social, cultural, and political environments in which communication occurs. This relevance is especially pertinent to the study of celebrity philanthropy on Weibo, where state-endorsed values and public persona construction are tightly interwoven. As Kress and van Leeuwen (2006) argue, the communicative potential of visual and verbal elements plays a powerful role in constructing social meaning. On Weibo, the combination of images, brief texts, and user interactions is not a neutral, organic display but a carefully curated communication act that aligns with broader ideological narratives (Sullivan & Kehoe, 2019).

Building on Krippendorff's (2012) notion that content analysis, especially when applied to multimodal materials, can reveal both intended and contextual meaning, this study uses MDA within a social semiotic framework (Kress & van Leeuwen, 2020) to examine how celebrity figures on Weibo mobilize state-promoted values through philanthropy. In this multimodal approach, the study does not claim to fully infer the intent behind each post but rather seeks to identify how the posts' structural elements suggest alignment with state values, reflecting both individual expression and broader ideological conformity.

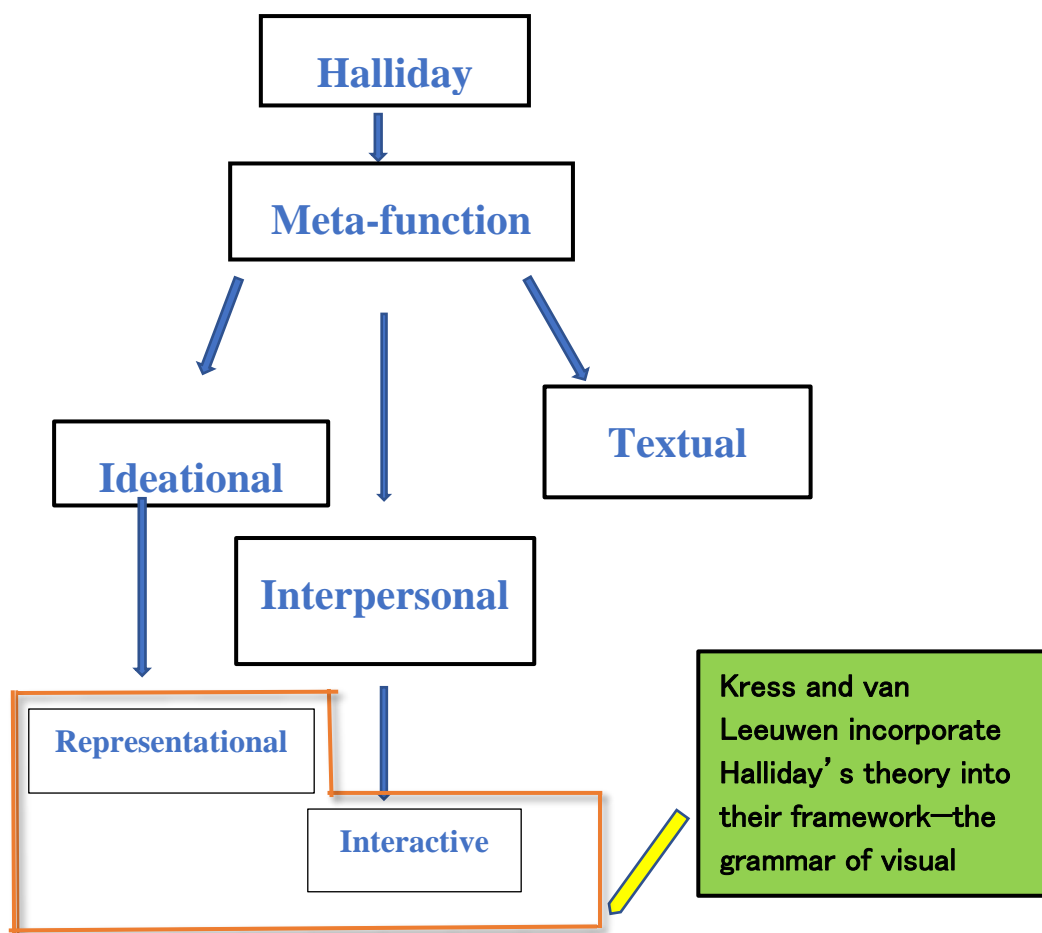


Figure 3.1 Kress and van Leeuwen incorporate Halliday's theory into their framework—the grammar of visual

The Three Meta-functions in Multimodal Discourse Analysis

The study's methodological approach focuses on three meta-functions outlined by Kress and van Leeuwen (2001): representational, interactional, and textual functions. These meta-functions allow a comprehensive examination of the multimodal discourse used by celebrities in their Weibo posts, contributing insights into the content, audience engagement, and communication strategies behind their philanthropic efforts.

- **Representational Function:** This function concerns the content and information conveyed through language and visuals, which are used to represent events, facts, or ideas. In the context of celebrity philanthropy, the representational function is integral to understanding how celebrities

construct narratives that align their public personas with charitable causes. By examining how celebrities frame their philanthropic acts and what details they emphasize, we can uncover the underlying narratives and intentions behind these posts, offering insight into the symbolic associations they create between their identities and social responsibility.

- **Interactional Function:** The interactional function analyzes how language and visuals are employed to engage audiences, manage relationships, and create a sense of community. This includes examining tone, politeness, directness, and other interactive elements such as responses to comments or participatory calls to action. This function is essential for understanding the dynamics between celebrities and their followers on Weibo, as it reveals how celebrities foster trust and intimacy, cultivating a supportive online community around their philanthropic efforts. Through this lens, we can assess public perception and engagement, gaining insight into the celebrities' communication strategies and how these strategies reflect or amplify state-aligned values.
- **Textual Function:** The textual function focuses on the structure and organization of multimodal elements, including grammar, coherence, and stylistic choices that contribute to overall message effectiveness. Analyzing the textual function in celebrity philanthropy posts involves examining how rhetorical strategies, persuasive language, or visual elements work to enhance the posts' emotional and narrative impact. This analysis is critical in understanding how the celebrities use language and imagery to garner support for their charitable causes, helping to construct and reinforce an image of philanthropy that resonates with both individual and nationalistic ideals.

Together, these three meta-functions provide a framework for interpreting the symbolic and social meanings in celebrity philanthropy posts. This layered analysis, as advocated by Kress and van Leeuwen, allows for a nuanced examination that situates individual expressions within a broader ideological context without assuming a full understanding of personal intent.

The Expanding Scope of Multimodal Discourse Analysis

Machin (2013) broadens the scope of MDA by defining "multimodality" as encompassing forms of communication beyond text alone, acknowledging the full spectrum of communicational modes such as images, gestures, postures, and gazes. Multimodal discourse describes how semiotic resources create inter-semiotic relationships across diverse contexts, including technological interactions, educational practices, and identity formation (Jewitt, 2015). Halliday's (1985) socio-semiotic approach to Systematic Functional Linguistics first introduced multimodality, shifting linguistic research beyond printed texts to include various semiotic resources like images, layout, color, sound, and gesture. This socio-semiotic framework, further developed by Kress and van Leeuwen, underscores how multimodal resources interact in social contexts. Multimodal Discourse Analysis (MDA) is particularly relevant to platforms like Weibo, where text and image integration is essential due to character limits. Here, images are not merely complementary but can carry meanings that extend beyond what is possible through text alone, enhancing the overall communicative appeal of the posts. Ly and Jung (2015) argue that images, much like language, have a rich potential for meaning that can be systematically decoded through "visual grammar" structures, supporting a more nuanced interpretation of social media content. The critical analysis of these multimodal elements on Weibo can reveal how celebrity philanthropy is crafted to attract attention, inspire emotional engagement, and project socially desirable values, all within a framework that resonates with the

state's ideological messaging. The two components are inseparably linked and cannot be separated. The following analysis is conducted on figure 3.2:

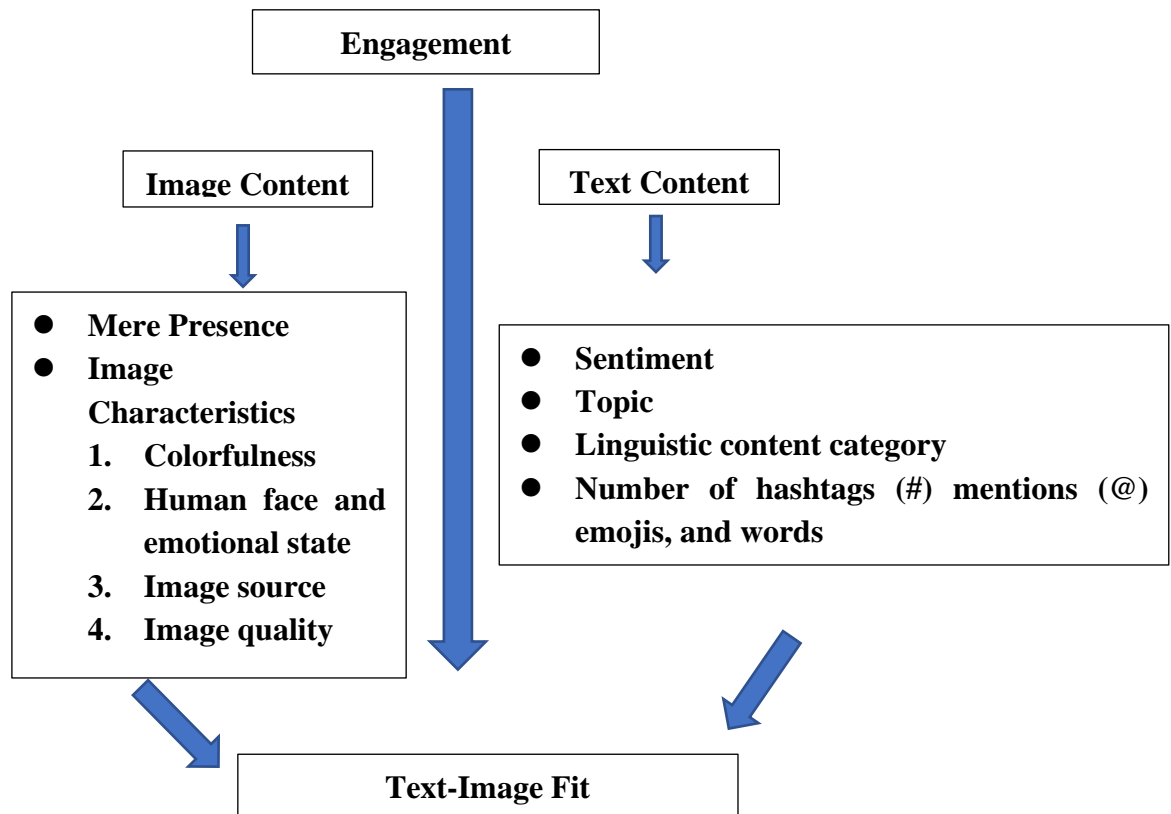


Figure 3.2 TEXT-IMAGE Fit Framework

Source from: TEXT-IMAGE Fit Framework (Li & Xie, 2020)

The Role of Images and Visual Appeal in Celebrity Philanthropy

On Weibo, the inclusion of images adds informational and aspirational value, which helps these posts stand out in a text-dominated landscape. Studies have shown that images have a greater impact on attention, emotion, and attitude than textual content alone (Wedel & Pieters, 2015). For instance, Heckler and Childers (1992) and Lee and Mason (1999) highlight that unrelated images in advertisements can detract from message clarity, whereas meaningful images can enhance comprehension and recall. Finn (1988) and subsequent studies underscore that vibrant imagery consistently heightens audience attention and fosters quicker comprehension, which is crucial in

conveying the intended message within a short period, as seen in the Weibo format. By analyzing the integration of visuals and text on Weibo, this study views celebrity posts as dynamic constructs where ideological resonance may result from cultural norms, audience expectations, or external pressures rather than solely from the celebrities' strategic intent. This critical approach to MDA thus emphasizes the socio-political framing of celebrity philanthropy without presuming full insight into the private motivations behind each post.

3.2: Research Question and Data Collection

This study addresses a key gap in the literature concerning the intersection of celebrity discourse and Chinese philanthropy on Weibo, which has significant implications for understanding modern Chinese society. While existing research has examined celebrity culture broadly (Turner, 2014; Driessens, 2013) and social media's role in public life (Boyd, 2010; van Dijck, 2013), there remains limited analysis focused specifically on how Chinese celebrities employ social media for philanthropic causes, particularly in a way that aligns with state-promoted ideologies. Much of the existing scholarship focuses on Western contexts (Marwick & Boyd, 2011; Bennett, 2012), and they often do not account for the unique political environment in China, where state influence and cultural values profoundly shape the mechanisms and public reception of celebrity philanthropy (Grazian, 2010; Zhang & Negus, 2020).

Chinese social media, and Weibo in particular, presents an interesting case for the study of celebrity-driven soft power. Scholars such as Li (2018) and Zheng (2020) have highlighted how platforms like Weibo are central to public life in China, yet the overlap between celebrity influence and ideological discourse on these platforms remains under-examined. This study addresses this intersection, analyzing how the Chinese government leverages celebrity presence to promote socialist values and public moral

standards—a mechanism detailed in Yang’s (2019) work on digital propaganda and Tsai’s (2021) examination of state-civil society dynamics on social media. Such research suggests that celebrities on Weibo are not merely entertainers; they serve as instruments of ideological reinforcement, making their actions and statements part of a larger socio-political narrative. The cultural implications of celebrity philanthropy, as it is promoted and portrayed on Weibo, are critical to understanding modern state-society relations in China. Brady’s (2008) foundational work on China’s “propaganda state” illustrates how the integration of ideology with popular culture has historically been a tool for maintaining social harmony and political stability. Through examining celebrity philanthropy on Weibo, this study explores how these propaganda mechanisms adapt in the digital age, where the influence of state-aligned narratives on “positive energy” can be embedded within seemingly benign philanthropic posts. The concept of “soft power” here, as explored by Nye (2004) and Kurlantzick (2007), is particularly relevant, as the state uses celebrities as soft power agents who blend entertainment with ideological reinforcement. This study contributes to the understanding of how these strategies are deployed and received in China’s unique media environment.

This study builds on the research questions outlined at the end of the literature review, each of which addresses distinct aspects of celebrity discourse, state influence, and public engagement on Weibo. The research questions guide the following methodological approach, tailored to examine how these themes manifest in China’s unique digital environment.

Methodological Approach and Case Selection

This study employs a multimodal discourse analysis to explore how celebrity discourse, philanthropy, and state influence intersect on Weibo. The analysis centers on three case studies: the individual celebrity accounts of TFboys, the Bazaar Charity Foundation (a

Chinese NGO), and Greenpeace (an international NGO). These cases were selected not only for their prominence on Weibo but also because each represents a distinct entity within China's philanthropic landscape, thus providing a broader perspective on how different organizations engage in and communicate philanthropy.

Justification for Case Study Selection

Each case study was chosen for its unique role and representativeness in the field of Chinese philanthropy, offering insights into the diverse actors within this space:

1. **TFboys (Individual Celebrities):** As one of China's most influential idol groups, TFboys serves as a case study of individual celebrities who engage in philanthropy and wield significant cultural influence. In China's state-aligned media environment, celebrity influence can extend beyond entertainment to promote state-endorsed values, especially when their charitable activities align with narratives of "positive energy." Studying TFboys allows an exploration of how popular figures contribute to philanthropy under government influence and how audiences respond to these figures as role models.
2. **Bazaar Charity Foundation (Chinese NGO):** Bazaar Charity Foundation is a well-established Chinese NGO with a high-profile presence on Weibo. Its integration with celebrity support highlights the strong connection between local NGOs and celebrity culture. Bazaar Charity Foundation exemplifies how state-approved organizations can use celebrity participation to increase public engagement while adhering to government priorities. This case provides insight into the interplay between NGOs, celebrity involvement, and state narratives within the regulated environment of Chinese philanthropy.
3. **Greenpeace (International NGO):** Greenpeace offers a comparative, international perspective that is essential for broadening the study's scope. International NGOs like Greenpeace often address politically sensitive issues in China, such as environmental protection, which can intersect with broader

governmental priorities but sometimes challenge local policies or practices. Greenpeace's presence on Weibo thus highlights the complexities faced by international NGOs operating within China's restrictive media landscape. Including Greenpeace allows this study to examine public responses to a global organization that may, at times, navigate contentious topics and government scrutiny. This case also sheds light on the nuanced public attitudes toward international NGOs, revealing potential tensions between nationalistic sentiments and environmental advocacy.

Contextualizing Greenpeace's Role in China

International NGOs, particularly those with environmental and humanitarian missions, are often regarded cautiously by the Chinese government, as their work may touch on areas the government views as politically sensitive. Greenpeace, for instance, has addressed air quality, water pollution, and climate change—topics that are critical to China's environmental strategy but also areas of public concern that can draw attention to government shortcomings. This tension places Greenpeace in a unique position; it must engage the public and advocate for environmental progress while adhering to China's regulatory requirements. Understanding public attitudes toward Greenpeace and other international NGOs is also crucial. While many Chinese citizens are supportive of environmental advocacy, some may view international NGOs with suspicion, perceiving them as imposing foreign values or critiquing local policies. This ambivalent public perception provides additional context for analyzing how Greenpeace's messaging is received on Weibo, particularly compared to local organizations like Bazaar Charity Foundation, which align more directly with state narratives.

Sample Selection and Analysis Procedures

To investigate these cases, the study applied **influence-based filtering** across all accounts, prioritizing posts with the highest user engagement. This approach allowed the study to focus on the top 20 posts from each TFboys-related account, the top 20 from Bazaar Charity Foundation, and a total of 7 posts from Greenpeace. Each post was selected based on an **influence index** of likes, comments, and reposts, reflecting the public's interest and engagement levels. For each post, audience comments were sampled to capture a range of perspectives, providing insight into both supportive and critical public responses. By selecting TFboys, Bazaar Charity Foundation, and Greenpeace, this study offers a comprehensive view of the philanthropic landscape on Weibo, exploring how individual celebrities, local NGOs, and international NGOs navigate state influence, public engagement, and the constraints of China's regulated media environment.

3.3: Analysis of Socialist Values and Rhetorical Strategies in Weibo

Posts

This section outlines the approach taken to identify and analyze the presence of socialist values in Weibo posts by TFboys, the Bazaar Charity Foundation (BCF), and Greenpeace. The analysis focuses on how these values are expressed through thematic elements, semiotic strategies, and rhetorical devices.

Identifying Socialist Values

The identification of socialist values within Weibo posts involved a focused analysis of frequently used phrases, key terms, and recurrent concepts that align with core socialist values promoted within China. This process included two main steps:

- **Keyword Analysis:** To begin, I examined the text of each Weibo post, translating Chinese phrases into English and categorizing them based on their frequency and relevance. Certain terms, such as “together,” “positive energy,”

“children’s welfare,” “ambassador,” and “charity,” consistently appeared across posts. These keywords were then grouped according to the socialist values they suggested—values such as *harmony*, *prosperity*, and *social responsibility*. This categorization reflects China’s ideological focus on collectivism, national pride, and unity.

- **Mapping to Core Socialist Values:** Each frequently used phrase was subsequently linked to specific socialist values. For example, words promoting unity, like “together” and “join me,” and references to children’s welfare, such as “education” and “rural children,” were interpreted as embodying the values of *harmony* and *equality*. These themes align with the broader goal of the “Chinese Dream,” which emphasizes collective prosperity and social harmony.

Thematic Analysis

Building on this initial categorization, I conducted a thematic analysis to identify underlying messages and values present across the posts. This analysis highlighted two primary themes:

- **Children and Education:** Posts by TFboys and BCF often focus on children’s welfare, rural education, and related charitable activities. These topics emphasize *educational equity* and *societal harmony*, both of which are integral to the values promoted within socialist frameworks.
- **Environmental Stewardship and Social Responsibility:** Greenpeace’s posts, in contrast, concentrate on global environmental issues and public health, aligning with the values of *sustainability* and *collective welfare*. This focus reflects Greenpeace’s international mission while also adapting to China’s socio-political context, where environmental concerns intersect with public and governmental priorities.

Semiotic Strategies

In addition to analyzing the text, the study examined the visual and structural elements in the posts, particularly those that reinforce socialist themes. The analysis of semiotic strategies included:

- **Visual and Symbolic Markers:** I paid particular attention to color schemes and imagery, noting how colors like red (which often signifies patriotism) and images of rural children or community gatherings served as semiotic cues that reinforce themes of national unity and collective welfare. This approach was especially relevant for posts by TFboys and BCF, where the visuals align closely with state-sanctioned aesthetics.
- **Platform-Specific Features:** Additionally, the use of hashtags and mentions served to connect posts with broader discussions on Weibo. For example, TFboys frequently employed #ChineseDream, which directly links their messaging with nationalistic themes, while BCF's tagging of influencers and fans fosters a sense of community involvement. These features are instrumental in amplifying the posts' reach and situating the messages within a wider social media ecosystem.

Rhetorical Devices

To understand how these posts persuade and engage their audience, I examined rhetorical devices that frame the messages and resonate with followers:

- **Narrative and Emotional Appeals:** Posts frequently leverage emotional appeal, or pathos, to encourage compassion and support for charitable initiatives. For instance, phrases like “paint with love” and “mission” are used to evoke empathy, aligning the actions of celebrities or NGOs with a positive emotional response from the audience.
- **Calls to Action:** Both TFboys and BCF regularly include direct calls to action in their posts, such as “join me” or “support,” which aim to foster a sense of

participation and social responsibility. These appeals encourage followers to engage, echoing the socialist values of *community welfare* and *collective action*.

Critical Perspectives on Alignment with State Values

In response to examiner feedback, I expanded the analysis to incorporate a critical view of how closely these messages align with state-sanctioned values. The analysis considers potential state influence on the content and raises questions about the extent to which these values translate into meaningful action, as opposed to functioning primarily as image management tools for celebrities and organizations. Additionally, I considered audience reception and how the alignment of celebrity and NGO messaging with state ideology might affect perceived authenticity, as well as the diversity of perspectives represented on Weibo. This critical lens helps to contextualize the findings and explore the complexities of celebrity-driven philanthropy within China's ideological framework.

Chapter 4: Case Study

4.1: TFboys Cases

The philanthropic messaging of TFboys on Weibo exemplifies how celebrities in contemporary China use digital platforms to disseminate and align with socialist values such as harmony, equality, fairness, and compassion. By examining the language and themes in 20 Weibo posts from their official accounts, key phrases such as “Together,” “Dream,” and “Charity” emerge as central to their narrative, emphasizing collective action, youth empowerment, and social responsibility. These recurring expressions resonate not only with universal humanitarian ideals but also with the ideological underpinnings of China's political framework, reflecting the broader vision of the "Chinese Dream" (Xi, 2013). TFboys’ Weibo activity illustrates the interplay between individual influence and state-endorsed values, encapsulating the dual roles of public figures as both cultural icons and ideological agents. Their frequent references to children’s welfare, education, and rural development directly support national priorities, showcasing how celebrity philanthropy serves as a platform for aligning personal branding with state narratives. Drawing on Goffman’s (1956) concept of performativity, these posts function as public performances that balance authenticity with ideological replication. This alignment reflects a broader phenomenon in China’s tightly controlled media environment, where the boundaries between personal expression and political signaling are increasingly blurred. Beyond the textual elements, the effectiveness of TFboys’ posts lies in their multimodal composition, which integrates visual elements such as images and videos, as well as platform-specific features like hashtags and user mentions. These components enrich the narratives, amplifying their emotional resonance and ideological alignment. As Sullivan (2012) notes, the use of digital media in China often intertwines personal identity with collective values, a dynamic that is evident in TFboys’ philanthropic content.

To provide a comprehensive analysis, this study moves beyond the textual content to examine the integration of visual and platform-specific elements that contribute to the overall message. For example, hashtags such as #PraiseForTheNewEra not only connect individual posts to broader thematic discussions but also position the content within a larger state-driven narrative. Similarly, the use of images and videos adds layers of emotional and symbolic meaning, reinforcing the ideological messages conveyed through text. In the following section, each selected Weibo post is analyzed individually to unpack the multimodal strategies employed by TFboys. The analysis considers textual, visual, and interactive features to interpret the underlying messages and their alignment with both socialist values and broader cultural narratives. Posts are arranged in descending order of their influence index (as detailed in Appendix 3), providing a systematic approach to understanding how specific elements—language, visuals, and platform mechanics—coalesce to construct impactful messages that resonate with audiences and fulfill broader socio-political objectives.

The content of any Weibo post is not solely conveyed through textual information but also involves the integration of visual elements, such as images and videos, as well as the utilization of certain Weibo features mentioned in the text, like mention the other users(@),using hashtag(#) which is a combination of words or phrases, written without spaces and preceded by the # symbol (e.g., #AfterSchoolOneHour). It serves the purpose of connecting different social media posts and associating them with a specific subject or theme. To provide a more detailed analysis that comprehensively combines all the elements within the target Weibo post to interpret the conveyed message, we will now conduct a line-by-line analysis for each individual target Weibo post. The order of arrangement follows the sequence in Appendix 3, with influential index ranked in descending order. Next, each selected Weibo post will be analyzed separately:

1. *"I hope that more children can feel free to wander in the ocean of knowledge. I invite you to become a dream builder in the #Baidu App Charity Star Project#, download and sign into the Baidu App to contribute to the education of rural children and build dreams for the future together."*



Figure 4.1 Poster of Wang Junkai

Source From: Sina Weibo @TFBOYS-王俊凯

The post opens with the statement, **"I hope that more children can feel free to wander in the ocean of knowledge."** This metaphor casts knowledge as a boundless and empowering domain, evoking an idealized vision of education as both transformative and universally accessible. The metaphor of an "ocean" aligns with Lakoff and Johnson's (1980) theory of conceptual metaphors, where abstract ideas such as knowledge are understood through concrete, vivid imagery. By framing education as an expansive resource, the post emphasizes its capacity to inspire intellectual curiosity and personal growth, which are foundational to *civilization* within the socialist framework. The phrasing "wander" and "free" suggests an unencumbered pursuit of learning, reinforcing the ideal of *harmony*, as education reduces societal disparities and

fosters collective well-being (Wang & Zheng, 2018). This connection between education and societal stability resonates with the socialist value system, which views education as a pathway to societal progress and national rejuvenation (Zhang, 2020). Furthermore, the vision of children "wandering freely" aligns with the aspirational narrative of the "Chinese Dream," which emphasizes individual and collective striving for prosperity and social harmony (Zhao, 2013). The imagery of an "ocean of knowledge" also reflects shared responsibility, underscoring the importance of collective action in enabling equitable access to education. This aligns with the emphasis on educational equity in global frameworks, such as UNESCO's Education for All initiative, which similarly highlights the societal benefits of reducing barriers to knowledge (UNESCO, 2015). Within the Chinese context, this vision mirrors policy priorities such as the "Rural Education Revitalization Program," which emphasizes resource allocation to underserved regions to foster inclusivity and progress (Ministry of Education, 2016).

2. *"#Push for Love# Dear children, may companionship and love add a warmth to you. #Join me in "pushing" companionship# and love for left-behind children to make their growth happier. #99 Charity Day# Let's join Yi Yangqianxi in pushing for love!"*

The Weibo post “#Push for Love# Dear children, may companionship and love add warmth to you. #Join me in "pushing" companionship# and love for left-behind children to make their growth happier. #99 Charity Day# Let's join Yi Yangqianxi in pushing for love!” encapsulates the integration of emotive language and digital media to mobilize public support for left-behind children, a vulnerable demographic in China. The phrasing of the post is carefully crafted to align with socialist values, emphasizing collective care and societal responsibility. The use of the phrase “Push for Love” conveys an uplifting and inclusive call to action, encapsulating the power of collective

care to foster societal harmony. Within the socialist framework, the emphasis on warmth, companionship, and love highlights the importance of creating a cohesive society rooted in mutual care and support, reflecting the value of harmony (Brady, 2008). The focus on left-behind children underscores the principle of social fairness, addressing inequalities faced by children whose parents migrate to urban areas for work. These children, often deprived of parental care and educational resources, represent a pressing social issue within the context of China's rural-urban divide (Chan & Selden, 2019). By drawing attention to their plight, the campaign aligns with the state's efforts to promote equity and educational opportunities for marginalized groups, advancing the ideals of fairness and justice.

The campaign's association with "99 Charity Day," one of China's largest online fundraising events, adds another layer of meaning to its messaging. Initiated by Tencent's charity platform, this annual event leverages digital technology to foster widespread philanthropic participation. The name "99" carries symbolic weight, as its homophone in Chinese, “久久” (jiu jiu), suggests longevity and enduring commitment, reinforcing the event's dedication to long-term societal improvement. By participating in such a high-profile campaign, Yi Yangqianxi not only amplifies the visibility of left-behind children but also demonstrates how digital platforms can serve as equitable spaces for collective action, further reflecting the value of fairness (Lin, 2020). The hashtag format of the post, including “#Push for Love#” and “#99 Charity Day#,” capitalizes on Weibo's interactive features to foster digital engagement and community involvement, illustrating how social media affordances contribute to the dissemination of socialist values. Yi Yangqianxi's role as the campaign's advocate exemplifies the concept of celebritization, where public figures transcend their entertainment roles to embody social and ideological values (Driessens, 2013). His participation is not merely symbolic; it reinforces his public persona as a socially responsible figure, capable of mobilizing his extensive fan base toward collective action. Through his advocacy, the

campaign transforms personal branding into a platform for promoting the values of harmony and fairness. This dynamic aligns with social exchange theory, which posits that reciprocal relationships between celebrities and their audiences foster trust and engagement, encouraging fans to emulate their idols' socially responsible behavior (Homans, 1958). The act of "pushing" for love and companionship, as emphasized in the post, fosters a sense of shared responsibility and solidarity, echoing socialist ideals of collective welfare.

The visual elements accompanying the campaign likely reinforce its ideological messaging. Although the specific image is not described here, similar campaigns often feature symbolic imagery such as smiling children, rural landscapes, or scenes of communal interaction, which resonate with audiences on an emotional level. These visuals, combined with the text, function as multimodal resources that construct a narrative of societal care and cohesion (Kress & van Leeuwen, 2006). Such imagery not only evokes empathy but also situates the campaign within the broader discourse of the "Chinese Dream," which emphasizes collective progress and the reduction of social disparities (Xi, 2014). However, while the campaign succeeds in aligning with socialist values and mobilizing public support, it also raises critical questions about the sustainability and authenticity of celebrity-driven philanthropy. The emphasis on high-profile figures like Yi Yangqianxi risks overshadowing grassroots efforts and reducing complex social issues to simplistic narratives. Furthermore, the role of digital platforms like Weibo in shaping public discourse merits scrutiny, as the curated nature of social media content may prioritize performative engagement over substantive change. The campaign's reliance on emotionally charged language and imagery, while effective in galvanizing support, also highlights the potential for strategic image management to dominate philanthropic messaging (van Leeuwen, 2008). These considerations underscore the need for a balanced assessment of celebrity-led initiatives, evaluating both their immediate impact and their long-term contributions to societal progress.

In this Weibo post, they used video instead of images to support and expanded upon the text contents.




	<p>Frame 1: The video begins with a black-and-white and silent scene of a drawing process. Yi Yangqianxi uses his finger to draw a crying little girl, with her mother standing behind her. Although the mother opens her arms, she is unable to embrace the girl or stop her from crying. The entire scene is devoid of colour except for the girl’s tears, which are prominently visible in the frame</p>
	<p>Frame 2: In this scene, apart from tears, another colour emerges, which is the red heart drawn by Yi Yangqianxi.</p>
	<p>Frame 3: When the act of love is extended to the mother and daughter, the entire scene instantly transforms into colour. Simultaneously, the mother’s previously troubled expression turns into a smile, and the little girl stops crying. Furthermore, the mother’s hand takes on the posture of embracing the girl, displaying a protective stance.</p>

Figure 4.2 *Description of Videos*

Colour in cinematography

Building on the methodology outlined, the judicious use of visual elements in Weibo content can markedly sway audience perceptions and interactions. In filmmaking, this psychological interplay is accentuated, with colour emerging as a potent means to craft

emotional resonance and narrative depth. Such methods have been adeptly harnessed in the philanthropic campaign videos of Yi Yangqianxi and Wang Yuan (highlighted in Posts 2 and 17), which are tailored to the demands of the message and its intended emotive force. In Yangqianxi's video about caring for left-behind children, the use of colour in the shots is very distinctive. It conveys strong emotions and meanings through the contrast between black and white footage and a red heart. In Frame 1 and 2, the black and white footage conveys feelings of indifference, dullness, and a loss of childhood vitality. The animated little girl and her mother in the video are both portrayed in black and white, emphasizing their stark situation. The black and white imagery highlights the challenging circumstances they face—the mother must leave the rural village to work in order to have an income, but this means being separated from her family and children for extended periods, resulting in mutual longing. The girl's childhood is marked by the absence of her mother's companionship, making her heart lonely and isolated. However, neither the mother nor the girl can change their situation, and tears become the only means to express their emotions. On the other hand, the colour red is vibrant and salient, often associated with emotions such as love, care, and warmth. The red heart drawn by Yi Yangqianxi (Frame 2) becomes the only colourful element in the entire black and white scene, drawing immediate attention. The appearance of the red heart symbolizes the arrival of attention and love, bringing colour and elements of hope to the entire scene, breaking the monotony of the black and white world and conveying a sense of warmth and joy. Frame 3 embodies the changing colour and the underlying meanings. Under the influence of the red heart, the entire scene starts to acquire colours. Smiles appear on the faces of the little girl and her mother, expressing their gratitude and joy. Thus the transition from black and white to colour in the footage conveys a message of hope and positive change. The video visually portrays the emotions described in the written content. It depicts a black-and-white scene of a crying girl and her mother, emphasizing their difficult circumstances and the absence of companionship. The use of colours, specifically the red heart drawn by Yi

Yangqianxi, symbolizes love and care, providing a stark contrast to the otherwise monochromatic scene. It reinforces the message of love and companionship for left-behind children mentioned in the written content. As the red heart appears and the scene transitions from black and white to colour, the smiles on the faces of the girl and her mother demonstrate gratitude and joy, reflecting the positive impact of companionship and love on their lives. The use of colours, particularly the red heart, creates a strong visual impact and symbolism. The red heart becomes the focal point in the black-and-white scene, drawing attention and representing the arrival of attention and love. The transition to colour in the video signifies hope and positive change, emphasizing the significance of supporting left-behind children with love and companionship.

3. *My name gives some misconceptions about me, but I am actually a fish that plays an important role as an 'ambassador' in the marine ecosystem. I am known as the 'super hunter' of the ocean for my slow-moving but quick ability to catch copepods that are good at hiding. Tens of millions of seahorses are sold each year as pets, trinkets and traditional medicine, but the greater threat comes from bycatch in undifferentiated fishing gear. I'm a seahorse and I'm @UNEP Goodwill Ambassador John Wang, saving the oceans with you and me. Please join me in #CleanOceans and #ShoutForLife#. @Weicharity*



Figure 4.3 Poster of Wang Junkai

Source From: Sina Weibo @TFBOYS-王俊凯

This Weibo post exemplifies Wang Junkai's engagement with marine conservation as part of his role as a United Nations Environment Program (UNEP) Goodwill Ambassador. By adopting the persona of a seahorse, the post delivers a compelling conservation message, employing anthropomorphism to foster empathy and awareness about the ecological challenges faced by marine life. This imaginative approach situates Wang Junkai as both an advocate for environmental stewardship and a figure embodying China's socialist core value, including "civilization" and "equality." The UN's strategic use of celebrities as goodwill ambassadors provides essential context for Wang Junkai's role. As highlighted by Chouliaraki (2012), the UN leverages the cultural capital and public reach of celebrities to humanize abstract global issues, translating them into relatable and emotive narratives for mass audiences. Goodwill ambassadors like Wang Junkai bridge the gap between expert-driven policy frameworks and public engagement, making environmental concerns more accessible and actionable (Huliaras & Tzifakis, 2010). By framing the conservation message through the seahorse's perspective, the post reflects UNEP's broader strategy of combining scientific advocacy with cultural storytelling to inspire collective action.

The anthropomorphic narrative in this post aligns with socialist values, particularly "civilization," which emphasizes harmonious coexistence with nature. The phrase "I am Wang Junkai, I am a seahorse" employs symbolism to link human identity with ecological fragility, highlighting the interconnectedness of human and natural systems. This message resonates with the concept of ecological civilization promoted in China's policy discourse, which seeks to balance economic growth with environmental protection (Xi, 2014). Additionally, the narrative underscores the value of "equality" by advocating for the fair treatment of marine ecosystems and challenging exploitative

practices such as overfishing and illegal wildlife trade, which disproportionately affect vulnerable species like seahorses.

The image accompanying the post further reinforces these themes through its semiotic elements. The dark background conveys a sense of urgency and gravity, while the overlay of a seahorse on Wang Junkai's face symbolizes a deep connection between the advocate and the cause. This composition aligns with Kress and van Leeuwen's (2006) framework on representational meaning, where visual elements work in tandem with text to construct socially significant narratives. The juxtaposition of Wang Junkai's confident gaze with the delicate image of the seahorse evokes both empathy and empowerment, urging the audience to view marine conservation as a shared responsibility. Wang Junkai's participation as a UNEP Goodwill Ambassador is not only a reflection of his individual commitment but also part of a broader trend of celebrities contributing to global governance. Celebrities' involvement in organizations like UNICEF and UNEP extends beyond advocacy, as they often serve as cultural intermediaries who influence public opinion and policy priorities (Tsaliki et al., 2011). In Wang's case, his advocacy for marine conservation dovetails with UNEP's mission to integrate environmental issues into mainstream discourse. However, as Littler (2008) cautions, such celebrity-driven initiatives must navigate the tension between genuine advocacy and the commodification of humanitarianism.

From a cultural and ideological perspective, Wang's collaboration with UNEP can also be viewed through the lens of China's evolving approach to global environmental governance. As the nation positions itself as a leader in addressing climate change and biodiversity loss, the use of high-profile figures like Wang Junkai to champion ecological values reflects a blend of soft power and domestic policy priorities. This alignment reinforces state narratives about China's commitment to sustainable development, while leveraging celebrity influence to amplify these messages on digital platforms like Weibo (Cao, 2020). Furthermore, the platform affordances of Weibo

play a crucial role in the dissemination of Wang's message. Hashtags like “#SaveTheOcean” create a participatory framework, inviting audiences to engage with the campaign. This interactivity, coupled with the emotive power of visuals and narratives, exemplifies the affordances of social media in amplifying advocacy messages (van Dijck, 2013). However, the performative aspects of such campaigns also warrant critical scrutiny. As Marwick and boyd (2011) argue, the curated nature of social media content often blurs the lines between authenticity and image management, raising questions about the long-term impact of celebrity-led initiatives.

4. *#PraisefortheNewEra# carries the mark of the times with images and songs.*

This is our new era, which is changing day by day and blossoming with brilliance. The music PSA "Zan Zan New Era" will be launched on 28th January at 10am, follow @FilmChannelMultimediaCenter to praise the new era!

5. *#Praise for a New Era# A new era, a new youth, with a dream and a role to play! We need to create a beautiful era together! The music PSA " Praise for a New Era " will be launched on 28th January at 10am, follow @FilmChannelMultimediaCentre to praise the new era!*

6. *#Praise for a New Era# Thanks to the new era, we have the courage and confidence to pursue our dreams. The times give us the stage, let's blossom into something wonderful! The music PSA "Praise for a New Era" will be launched on 28 January at 10am. Follow @filmchannelintegratedmedia for a new era!*



Figure 4.4 Posters for 3 members of the TFboys'

Source From: Sina Weibo@ TFBOYS-王源 @TFBOYS-王俊凯@ TFBOYS-易烊千玺

In these Weibo posts, TFboys engage in the music PSA campaign *Praise for a New Era*, presenting themselves as advocates for societal progress and collective aspirations in alignment with state narratives. The recurring references to the “new era” reflect not only a recognition of contemporary societal changes but also an active endorsement of the values embedded within the “Chinese Dream,” such as national rejuvenation, harmony, and collective prosperity. Through their posts, TFboys mobilize their influence as cultural icons to integrate the ideals of the socialist core values—harmony, equality, and progress—into popular discourse. The campaign emphasizes the interconnectedness between personal growth and societal transformation, a theme that resonates deeply with socialist ideology. The use of phrases such as “our new era” and “create a beautiful era together” illustrates the collectivist ethos central to socialist values. By celebrating the opportunities provided by the new era, the posts highlight the importance of collective responsibility and participation in shaping a brighter future. This framing positions TFboys as not only entertainers but also contributors to the ideological fabric of contemporary China, reinforcing the alignment between individual aspirations and collective progress (Zhang & Negus, 2020).

The incorporation of music as a medium of advocacy underscores the campaign's ability to bridge cultural and ideological domains. Music, as a form of artistic expression, carries significant potential for emotional resonance and community building. The music PSA, *Praise for a New Era*, is not merely an artistic endeavor but also a tool for ideological communication, using its aesthetic appeal to inspire public engagement and reinforce the values of the new era. Scholars such as Chouliaraki (2012) and Richey and Ponte (2011) have emphasized the capacity of celebrity-endorsed campaigns to shape public sentiment and mobilize collective action. In this case, the PSA integrates art and ideology, creating a narrative that celebrates the transformative potential of the new era while fostering a sense of unity and optimism among its audience. TFboys' role in this campaign reflects a broader trend of celebrity participation in state-aligned initiatives, akin to the United Nations' use of goodwill ambassadors to promote global causes (Brockington, 2014). Their involvement serves as a conduit for state narratives, translating abstract ideological principles into relatable and actionable messages. This phenomenon exemplifies what Driessens (2013) describes as the "celebritization of politics," where public figures leverage their cultural capital to advance societal and political agendas. By calling on their fans to "praise the new era" and "create a beautiful era together," TFboys amplify state-promoted values, transforming their platform into a site of ideological engagement.

The visual and textual elements of the posts further enhance their impact, employing multimodal strategies to convey their messages. Drawing on Kress and van Leeuwen's (2020) framework of multimodal discourse analysis, the interplay of text, music, and imagery constructs a cohesive narrative that appeals to both emotional and intellectual sensibilities. The reference to "images and songs" highlights the role of artistic expression in shaping collective consciousness, while the visual content associated with the PSA reinforces themes of unity and progress. Such strategies not only engage

audiences but also align with the state's emphasis on using cultural mediums to propagate ideological values (Brady, 2008). However, while the campaign's messaging effectively integrates socialist values and mobilizes public sentiment, it is essential to critically evaluate its broader implications. The framing of the "new era" as a universally positive transformation risks oversimplifying the complexities of societal change and marginalizing alternative perspectives. Chouliaraki (2012) notes that celebrity advocacy often privileges dominant narratives while sidelining dissenting voices, a concern that is relevant here. The posts' celebratory tone may obscure the nuanced realities faced by different societal groups, limiting the scope of public discourse on social progress. Moreover, the campaign raises questions about the sustainability and authenticity of celebrity-led advocacy. While TFboys' involvement lends visibility and credibility to the initiative, their alignment with state narratives may also reflect the instrumentalization of celebrity influence for ideological purposes. This dynamic underscores the tension between personal branding and political messaging, highlighting the dual role of celebrities as both cultural icons and agents of state-endorsed values (Richey & Ponte, 2011). Such critiques emphasize the need to examine the long-term impact of celebrity advocacy on societal change, particularly in contexts where it intersects with state power.

The image (Figure 4.4) depicts three young idols wearing colourful hoodies (blue, red, and white), facing the camera with bright smiles, and making a gesture with crossed fists and thumbs up. This pose became popularly known as "Chinese praise 中国赞" after being adopted by numerous young celebrities in public during the 2018 Chinese New Year. The unified "赞" ("praise" in English) characters in the background represent the song's title, and the inclusion of some of the song's lyrics adds to the patriotic and celebratory tone. The image portrays the three young idols wearing hoodies in the colour of the Chinese national flag (blue, red, and white). This colour choice symbolizes patriotism and love for their country. The idols' bright smiles and

crossed fists with thumbs up, demonstrate their enthusiasm and dedication to their work, and thus reflect these values. The image aims to interact with the audience by presenting a vibrant and youthful image that appeals to young people. The three idols' cheerful expressions, and the popular "Chinese praise" pose, create a sense of inclusivity and invite the audience to join in the celebration of the new era. Additionally, the lyrics in the background allow the audience to connect with the song and its message of patriotism and progress. The image aims to interact with the audience, particularly the younger generation, by presenting a vibrant and youthful image. This appeals to the audience's sense of belonging encourages their active participation in the celebration of the new era. The popular "Chinese praise" pose creates a sense of inclusivity and unity. It invites the audience to join in the celebration and express their own patriotism and support. The composition of the image is carefully arranged to create a sense of balance and unity. The three idols are evenly spaced and positioned at the center of the image, and the colour of their hoodies (blue, red, and white) echo the colour of the Chinese national flag. The unified "赞" (Praise) characters in the background create a cohesive visual element, and the inclusion of the song's lyrics adds depth and a layer of meaning to the image. Overall, the composition effectively conveys the message of celebration and patriotism in the new era. The composition of the image is carefully arranged to create a sense of balance and unity. The three idols are positioned at the center of the image, evenly spaced, and their colourful hoodies create a visual harmony. The use of the unified "赞" (praise) characters in the background reinforces the message of celebration and patriotism. It represents collective approval and support for the country and its achievements. The inclusion of the song's lyrics adds depth and meaning to the image, further emphasizing the patriotic and celebratory tone.

7. Neuroblastoma is known as the "King of Childhood Cancers", and this is a group that needs timely help. #99 charity Day# I hope you will join me in doing charity works to protect the future of children. Philanthropic projects convener

Wang Yuan: Save children with neuroblastoma and keep the "king of childhood cancers" away from the children.

This Weibo post is about neuroblastoma, known as the "King of Childhood Cancers" which requires timely treatment. It mentions the #99 charity Day# campaign and urges others to join in charitable work to safeguard the future of children. Wang Yuan, the coordinator of many philanthropic projects, emphasizes the need to save children with neuroblastoma and keep the "king of childhood cancers" away from them. Every child should have equal rights to timely medical treatment and support. "King of Childhood Cancers" indicates the severity and significance of neuroblastoma among childhood cancers. It also emphasizes the need for the underprivileged children who are victims of this disease, to have equal access to treatment in any society that can legitimately claim to be just. The purpose of setting up the #99 Charity Day# is to promote public awareness and participation in charitable causes through specific date-based promotion and coordinated actions. It reflects the values of justice and equality, as everyone has an equal opportunity to participate and improve the lives of others. "Saving children and keeping diseases away" is the goal mentioned by Wang Yuan. The principles of justice and equality require us to protect all children from being harmed by diseases and provide them with equal opportunities for recovery and happy futures. In this post, Wang Yuan included an interview where he talks about the campaign and his motivation for its launch. The video contains many close-up shots where the camera focuses on specific parts or details of the subject, magnifying and highlighting them in the frame. To emphasize emotions and expressions, for instance, close-up shots can be used to capture subtle facial expressions and details, enabling the audience to become more engaged and delve into the character's inner world. Alternatively, it can be employed to accentuate the details of an object, capturing minute actions and dynamics, thereby increasing the visual impact and dramatic effect. Additionally, the close-up shot can be utilized to emphasize specific objects or symbols, highlighting the theme or

symbolic significance of the story. Ultimately, the application of these close-up shots is the result of collaboration and communication among directors, cinematographers, and editors. They are used to conveying emotions, showcasing, and emphasizing themes and key points by magnifying details, all of which enhances the visual impact. This technique helps to enrich visual storytelling, capture the audience's attention, and convey deeper levels of information and emotions.






14		A doll hanging in a room, instantly conveying to the audience that the room is in fact a children's hospital ward - the scene where the story unfolds.
15		The intravenous tube in front of the sick child's bed, although blurred as a background, allows the audience to feel the pain of the child on the bed through the IV tube.
16		On the tiny arms of the afflicted child, rows of needles are attached, a heart-wrenching sight.
17		Due to the presence of neuroblastoma lesions in the skull, children with this disease need to shave their heads for better treatment. This silhouette, just like the arms filled with needles, although lacking the expression of pain or tears, still manages to deeply touch the audience's hearts.
18		This shot features the first group of children sponsored by the event, two of whom are twins diagnosed with neuroblastoma, putting a tremendous financial burden on their family. The baby in the shot, still at the nursing stage, has to undergo numerous surgeries and treatments, highlighting these children's need for more social attention and support.

Figure 4.2 Description of Videos

The themes of child education and child diseases both center on children's welfare, but their visual representation on screen demonstrates distinct approaches designed to resonate with specific emotional and ideological messages. In projects focusing on child education, close-up shots frequently highlight children's eyes, symbolizing their intrinsic thirst for knowledge and aspiration for a brighter future. These images embody the socialist values of equality and fairness, suggesting that education serves as a pathway to overcome societal disparities and achieve collective prosperity. By visually emphasizing children's access to education, the imagery reinforces the idea of creating a harmonious society where equal opportunities for growth and self-betterment are accessible to all.

In contrast, child disease projects rely heavily on close-up shots depicting medical treatments and the lived realities of pediatric neuroblastoma patients. Frames 15 to 18, for instance, use highly magnified close-ups of IV tubes, syringes, and the shaved back of a child's head—details that convey the physical and emotional toll of their conditions. These images aim to evoke empathy and compassion while underscoring the need for social support. Within this context, the socialist values of justice and compassion are foregrounded: justice is reflected in the societal responsibility to ensure equitable healthcare access for all children, while compassion underscores the collective moral duty to provide care and alleviate suffering. Seyfert's concept of "affective interactions" (2012) sheds light on how such visual elements function as emotional triggers. Here, objects like IV tubes and the children's visible physical transformations act as semiotic cues that generate affective responses. In the specific political context of China, this emotional resonance is not purely humanitarian but is tied to the broader narrative of socialist governance, where healthcare and welfare initiatives are often framed as manifestations of state-led efforts to achieve social harmony and equity. For example, the inclusion of frames depicting triplets drinking milk while awaiting treatment evokes

the dependency and vulnerability of children undergoing medical care, implicitly appealing to the audience's desire to contribute to a collective effort to address these challenges.

A critical aspect of this analysis involves distinguishing the socialist framing of these values from their universal humanitarian counterparts. Values such as fairness, compassion, and the desire to help others are indeed shared across religions, cultures, and moral systems. However, within the Chinese context, these values are recontextualized through political slogans and state-sponsored initiatives that emphasize their connection to socialist ideals. For instance, the close-up shots in these projects serve not only to humanize the children's struggles but also to signal the success of state-supported programs in addressing healthcare inequities. This replication of socialist values aligns with the concept of virtue-signaling, where the visual and emotional narratives in these campaigns are performative acts that reinforce the political legitimacy of the state in its role as a provider of social welfare. Furthermore, these campaigns can be understood as a form of "everyday politics" that seeks to embed socialist values into the public consciousness through relatable, emotive narratives. By integrating children's welfare with notions of collective responsibility, the campaigns create a sense of shared moral duty that aligns individual contributions—such as donations or participation in philanthropic events—with broader state goals. In this sense, the imagery not only reflects but actively constructs a vision of a harmonious society, where individual and collective actions are unified under the banner of socialist governance.

8. *Thanks to @WeiCharity@StarlightCharityAlliance@PandaGuardian—my philanthropic project #Yiyang Qianxi LoveFund# won the "Weibo Top 10 Influential Philanthropic Projects 2018" as well as the "Starlight Charity*

Alliance X Panda Guardian 2018 Outstanding Experience Officer ". We are grateful for your company and support on the way of charity. Also, happy to be able to win the #IdolVPower# #StarProducerWeiProject# #Top10Producer Award# @WeiboStar, let's keep on cheering in 2019.



Figure 4.5 Images of Yi Yangqianxi

Source From: Sina Weibo @ TFBOYS-易烊千玺

9. *17th October National Poverty Alleviation Day, join me in watching the launch of the #Starlight Action in the War on Poverty#, live on CCTV6 Movie Channel and the entire network at 20:15. Walk for love and cheer for the war against poverty! @ChinaFilmReport @FilmChannelMultimediaCenter @Weicharity*

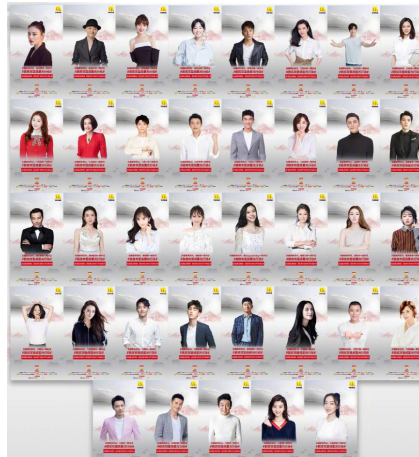


Figure 4.6



Figure 4.7



Figure 4.8

Source From: Sina Weibo @ TFBOYS-易烊千玺

Both posts prominently feature themes central to China's socialist core values. In Post 8, Yiyang Qianxi's gratitude for receiving awards such as "Weibo Top 10 Influential Philanthropic Projects" and "Starlight Charity Alliance X Panda Guardian 2018 Outstanding Experience Officer" highlights the principles of fairness and justice. These awards emphasize merit-based recognition of philanthropic contributions, resonating with the socialist ideals of equality and justice (Lin, 2018). By publicly thanking organizations like WeiCharity and Starlight Charity Alliance, Qianxi underscores the importance of harmonious collaboration among individuals, organizations, and the state—a key aspect of China's vision for a harmonious society (Brady, 2008). In Post

9, the call to participate in the "Starlight Action in the War on Poverty" aligns with the socialist value of collective responsibility. Poverty alleviation is framed not merely as a policy goal but as a moral and civic duty, urging individuals to contribute to the national cause. This rhetoric reflects the Chinese government's emphasis on poverty alleviation as a central objective of building a moderately prosperous society (Xi, 2017). By encouraging fans to "cheer for the war against poverty," the post invokes nationalistic sentiment and solidarity, reinforcing the idea that social progress is a shared endeavor.

These posts also exemplify the performative nature of celebrity philanthropy within China's political climate. Scholars such as Brockington (2014) and Richey and Ponte (2011) have argued that celebrity advocacy often serves dual purposes: raising awareness of social issues and signaling alignment with prevailing political ideologies. Yiyang Qianxi's public acknowledgment of awards in Post 1 functions as virtue signaling, demonstrating his commitment to socially responsible behavior while aligning his image with state priorities. Similarly, Post 2's explicit connection to a government-endorsed campaign reflects the replication of political slogans and agendas, illustrating how celebrity actions can reinforce state narratives. This alignment invites critical reflection on the authenticity and efficacy of such advocacy. While the posts successfully mobilize public support for poverty alleviation, they may also reflect the constraints of operating within a highly regulated media environment. The frequent use of state-approved slogans and campaigns suggests that celebrity philanthropy in China often operates as an extension of governmental objectives, raising questions about its independence and potential for fostering diverse perspectives (Zhang & Negus, 2020).

The posts highlight the blurred line between everyday and performative politics in celebrity advocacy. Yiyang Qianxi's engagement in philanthropic activities, as described in Post 1, demonstrates everyday acts of care and responsibility, which align

with universal humanitarian values. However, the public framing of these acts through awards and state-endorsed campaigns shifts them into the realm of performative politics. This performativity is particularly evident in Post 2, where the use of phrases like "cheer for the war against poverty" replicates political rhetoric, transforming individual participation into a public demonstration of ideological alignment (Bai, 2019). While values such as compassion and fairness are shared across many cultural and moral systems, their interpretation as "socialist" in this context is rooted in China's political culture. The posts' alignment with state priorities reflects the strategic deployment of socialist values to foster social cohesion and legitimacy. This performative replication of values serves as a form of soft power, reinforcing the state's ideological dominance while mobilizing public participation in socially desirable behaviors. The analysis of these posts underscores the complex power dynamics between celebrities, the state, and the public in contemporary China. Yiyang Qianxi's role as both an individual advocate and a participant in national campaigns illustrates the dual function of celebrity philanthropy: it engages audiences with social issues while reinforcing state narratives. This duality highlights the significance of power relations in shaping the discourse and practice of celebrity advocacy.

The implications of this analysis extend beyond Yiyang Qianxi to the broader landscape of Chinese celebrity culture. Would the results differ if the study focused on other celebrities? Likely, the alignment between celebrity actions and state narratives would vary depending on the individual's public image, affiliations, and causes. However, the centrality of state influence and performative politics in framing philanthropic narratives remains a defining characteristic of China's celebrity culture.

10. Join me in supporting @Miaopai#DrawingLifeline#, painting with love, you and me together with TFBOYS-Yiyang Qianxi's Miaopai video #BAZAAR

Celebrity Charity Night# @Bazaar Draw the lifeline, paint with love, accelerate for love!

11. Join me in supporting @MiaoPai #DrawingLifeline #CharityAction, painting with love, you and me together TFBOYS - Wang Junkai's second spread video #BAZAAR Celebrity Charity Night# @Bazaar #DrawingLifeline, painting with love#, accelerating for love!

In an inspiring Weibo post, TFboys unite their fans in support of the #DrawingLifeline# charity project endorsed by @Miaopai, using the power of art to strengthen emotional bonds within the community. Their collaboration in the #BAZAAR Celebrity Charity Night# embodies several of China's socialist core values. By engaging with the public through philanthropy and art, they promote "Prosperity," enhancing societal welfare through collective compassion. The project fosters "Harmony" by encouraging inclusive participation in creating art that represents love, drawing the community closer and fostering social cohesion. It upholds "Equality," as both celebrities and fans contribute to the cause on an equal footing, showcasing that involvement in charity transcends status. Furthermore, this charitable act aligns with the aspiration of the "Chinese Dream," with youth idols like TFboys leading by example in national rejuvenation and social progress. The event's central visual theme, the painting of a red cross on an ambulance, is captured in a poignant close-up shot that underscores the universal symbol of medical aid and emergency care. This image aligns perfectly with the initiative's mission—drawing a lifeline of love, where the colour red denotes urgency and the provision of life-saving assistance. It's a compelling call to action, raising awareness about the dearth of medical resources in underserved areas and highlighting the critical need for community support in healthcare. The red cross, a recognized emblem of hope and help, is not only a literal representation of the assistance provided, but also a metaphor for the love and care that the community can offer through collective action. The concise yet powerful visual storytelling, enhanced

by Weibo's real-time updating feature, transcends language barriers and rapidly disseminates the campaign's message, ensuring it resonates widely and prompts immediate engagement. By utilizing visual symbolism and the immediacy of social media, TFboys and their fans exemplify how celebrity influence can be leveraged for greater social impact, inspiring action and attention to significant health challenges. This campaign showcases Weibo's ability to communicate complex and urgent social issues through accessible and compelling content, leveraging the platform's strengths to foster understanding and promote vital humanitarian causes.

12. “Thank you @Yun Ma Foundation for inviting me to this event and I am so honored to join as a UNICEF Education Ambassador to support the #YunMaRuralPrincipalsProgramme#. The conversation with Mr. Jack Ma after the speech was very rewarding and I thank him for recognizing the content of my speech. I will continue to work hard to become a better Wang Yuan, I am Wang Yuan, thank you all!”



Figure 4.9 A photo of Wang Yuan and Ma Yun together

Source From: Sina Weibo @ TFBOYS-王源

Wang Yuan's Weibo post, expressing gratitude to the Jack Ma Foundation and highlighting his participation as a UNICEF Education Ambassador, provides an insightful example of how celebrity engagement can align with and promote both global

humanitarian values and China's socialist ideals. His involvement in the Jack Ma Rural Principals Program symbolizes a convergence of celebrity influence, cross-sector collaboration, and philanthropic commitment, which can be analyzed through the lenses of harmony, civilization, fairness, and justice—core socialist values in China.

The post begins with Wang Yuan acknowledging the Jack Ma Foundation's invitation and expressing appreciation for the recognition of his speech. This gesture reflects harmony by emphasizing mutual respect and the value of collaboration across different sectors. As Brady (2008) suggests, fostering cooperative relationships is essential to the ideological framework of a harmonious society in China. The post positions Wang Yuan as a bridge between philanthropy and celebrity culture, promoting a sense of unity that resonates with the collective ethos central to socialist ideals. His role as a UNICEF Education Ambassador and his participation in the program demonstrate civilization through his advocacy for rural education. As Jeffreys and Xu (2017) note, celebrity involvement in philanthropy often extends beyond financial contributions to include moral leadership and role modeling. By championing education, Wang Yuan embodies the aspirational qualities of a responsible public figure, encouraging broader societal engagement in addressing issues like rural-urban educational disparity. His speech at the event underscores this role, as he draws attention to the transformative potential of education in fostering equity and progress.

The recognition Wang Yuan received from Jack Ma for his speech highlights the values of fairness and justice, which are deeply embedded in both socialist and global humanitarian frameworks. Wang Yuan's appointment as a UNICEF ambassador is portrayed as merit-based, aligning with the principles of equity and inclusivity. Brockington (2014) emphasizes that such roles, when authentically earned, reinforce public trust and exemplify fairness, further motivating audiences to participate in similar philanthropic initiatives. The accompanying image (Figure 4.9), showing Wang

Yuan alongside Jack Ma, reinforces the narrative conveyed in the text. Jack Ma, a globally recognized entrepreneur and philanthropist, symbolizes experience and mentorship, while Wang Yuan represents the younger generation's potential to drive social change. This juxtaposition not only underscores the importance of cross-sector collaboration but also aligns with Richey and Ponte's (2011) notion of "brand aid," where partnerships between public figures and institutions enhance the visibility and legitimacy of charitable causes. The visual composition, with Wang Yuan's direct gaze exuding confidence and sincerity, complements the textual narrative by emphasizing his personal investment in the cause.

Wang Yuan's collaboration with UNICEF also reflects the broader strategy of leveraging celebrity influence in global humanitarian initiatives. The United Nations has long recognized the ability of celebrities to amplify its campaigns, serving as intermediaries between institutions and the public (Huliaras & Tzifakis, 2012). As a UNICEF ambassador, Wang Yuan's involvement mirrors the efforts of other high-profile figures in raising awareness for critical issues such as education equity. His participation localizes these global objectives within the Chinese context, integrating them with the country's developmental narratives, including the "Chinese Dream" and the pursuit of a harmonious society. However, while Wang Yuan's involvement effectively promotes these values, it is essential to critically examine the broader implications of celebrity-driven philanthropy. As Zhao (2019) points out, the integration of celebrity advocacy with state-endorsed narratives can constrain alternative perspectives and overshadow grassroots efforts. While Wang Yuan's role elevates public attention to rural education, it also raises questions about the sustainability and authenticity of such initiatives, particularly when tied to the strategic cultivation of celebrity personas.

In conclusion, Wang Yuan's participation in the Jack Ma Rural Principals Program and his role as a UNICEF ambassador illustrate the powerful intersection of celebrity influence, global humanitarianism, and state-promoted values. His Weibo post and accompanying imagery serve as a microcosm of how public figures can align personal branding with broader societal goals, fostering engagement in philanthropic endeavors. By analyzing this case through the frameworks of harmony, civilization, fairness, and justice, this study highlights both the potential and the complexities of celebrity-led advocacy in shaping public discourse and advancing social progress.

13. “#Aesthetic Education for the future, Charity Together #Gathering the power of love and delivering warmth and kindness.”

The analyzed Weibo post foregrounds themes such as aesthetic education, charity, love, warmth, and kindness, offering an entry point to examine the socialist value of harmony and its broader cultural implications. Within China's ideological framework, harmony is central to state narratives, representing a vision of social cohesion, mutual respect, and collective progress (Brady, 2008). This post, as a piece of public communication, mobilizes these concepts to align individual and collective efforts with the overarching goals of a harmonious society.

Aesthetic education, as referenced in the post, functions as a cultural mechanism to cultivate individuals' appreciation of beauty and deepen their engagement with cultural values. As Li (2019) argues, aesthetic education serves as a pathway to personal refinement and social integration, fostering an understanding of shared cultural heritage. In the context of this post, the emphasis on aesthetic education transcends individual development, positioning art and culture as tools for achieving collective harmony. This aligns with the state's broader ideological framework, which uses cultural engagement

as a means to strengthen societal cohesion and cultural pride (Zhang & Negus, 2020). By linking aesthetic education with charity work, the post suggests that engaging with culture is not merely a personal journey but a civic responsibility that contributes to social progress. The post also emphasizes charity and collective action, which are framed as essential to addressing inequalities and fostering social harmony. Through the recurring terms “charity,” “warmth,” and “kindness,” the narrative underscores the moral obligation to care for vulnerable groups, presenting philanthropy as both an individual virtue and a collective duty. In socialist discourse, charity operates within a moral economy that prioritizes collective well-being over individual gain (Sullivan & Kehoe, 2019). This conceptualization of charity aligns with the broader value of harmony, which relies on cooperation and mutual support to balance societal disparities. Importantly, the call for collective engagement in the post—exemplified by phrases like “Charity Together”—highlights the interdependence of individuals and society in the pursuit of fairness and justice. By advocating for shared participation in charitable activities, the post constructs a vision of societal harmony predicated on collaborative effort. This perspective is consistent with the socialist ideal of collectivism, where individual actions are meaningful only insofar as they contribute to the collective good (Brady, 2008).


While the post’s focus on love, kindness, and warmth resonates with universal humanitarian values, its framing within the context of China’s political climate invites a more nuanced interpretation. The replication of these values in state-aligned campaigns suggests a performative dimension, where the promotion of harmony serves not only as an ethical ideal but also as a strategic tool for political and cultural consolidation (Zhang, 2020). The state’s emphasis on harmony as a defining narrative is particularly salient in the post’s framing of charity work, which positions philanthropic efforts as extensions of state-endorsed values rather than as autonomous or grassroots initiatives. At the same time, the connection between harmony and other

socialist values, such as fairness and justice, complicates the interpretation of the post's messaging. Fairness, as emphasized through the equal distribution of resources and opportunities, is presented as a prerequisite for achieving societal harmony. Similarly, justice is invoked to address systemic inequalities that threaten social cohesion. However, as Richey and Ponte (2011) note, the intersection of charity and justice often raises questions about the sustainability and authenticity of philanthropic endeavors, particularly when such efforts are closely tied to state narratives. By framing charity as both an ethical imperative and a civic responsibility, the post reinforces the ideological project of harmony while also contributing to a discourse that aligns individual actions with state goals. This alignment, however, warrants critical reflection. While the emphasis on harmony facilitates a compelling narrative of social cohesion, it risks overshadowing alternative perspectives and reducing complex social issues to performative displays of virtue. As such, the post exemplifies both the potential and the limitations of celebrity-driven advocacy within the framework of socialist values.

In conclusion, the Weibo post demonstrates how themes of aesthetic education, charity, and collective action are mobilized to promote the value of harmony within China's socialist discourse. By linking individual and collective efforts to the broader ideological goals of fairness, justice, and social cohesion, the post aligns personal virtue with societal progress. However, the performative aspects of this alignment highlight the complexities of integrating state narratives with philanthropic initiatives, inviting further discussion on the role of harmony as both an ethical ideal and a political strategy.





14. "Reading can plant a good seed#99CharityDay #I hope you will join me in #doinggood# and use the power of reading to help them and 86fulfil a child's dream of reading. Philanthropy convener Junkai Wang: fulfilling the dream of reading for children in remote areas.

“Reading can plant a good seed” emphasizes the importance of reading for personal growth and social development. Civilization is one of China’s most important socialist core values, and reading, as part of civilization, is seen as a behavior that has a positive impact on society and its culture. Through reading, people can acquire knowledge, broaden their horizons, and cultivate positive values. “#99CharityDay#” hashtag refers to a specific charity event day, which focuses on caring for and helping vulnerable groups, highlighting the core values of social fairness and justice. In the socialist core values of China, fairness and justice are two of the most important, and charity activities are one of the concrete means to act in accordance with those values. “#I hope you will join me in #doinggood#” expresses the desire for more people to participate in philanthropic activities. Harmony is an important value in the socialist core values of China, which can be achieved through collective efforts and acts of kindness. “Fulfil a child’s dream of reading for children in remote areas” reflects the core values of caring for vulnerable groups and pursuing fairness. In the socialist core values of China, paying attention to vulnerable groups and achieving educational fairness are important. Helping children in remote areas fulfil their dream of reading, provides educational opportunities they might otherwise have been denied, promoting fair social development. Here, they used video to give more details and expansion on the text contents as well:

9		Here, the fading applied to the footage makes the classrooms in the shots appear dim and dilapidated. The children can be seen holding primary school Chinese language textbooks and engaging in reading activities.
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Figure

4.2

10		Two students sit together, reading a black-and-white extracurricular book. The surrounding walls, with their weathered and worn-out book covers, only serve to highlight the radiance on the faces of the two children. It appears as if they have opened not just a tattered book but a gateway to a vast world. In the moment when this gateway opens, the light of hope illuminates their faces.
11		This scene is rendered in black and white, with a student sitting under the window in the classroom. The light filtering through the window illuminates the student's serious expression as they diligently read their book. Despite the dimness of the scene making it difficult to discern the cover of the book, the student's focused reading expression remains remarkably clear.
12		In the newly built reading room, the extracurricular reading materials are not only colourful but also include pop-up books, which can help younger children better understand the content of the books.
13		The brightly lit and spacious reading room presents a stark contrast to the previously dim and rundown school classrooms. Even though it is daytime – as evident through the windows – the lights inside the reading room are still turned on to ensure that the children can enjoy the pleasure of reading in sufficient lighting.

Description of Videos

This video showcases scenes from Wang Junkai's children's library charity project, providing a visual representation of the initiative mentioned in the written content. By depicting the actual project in action, the video enhances the audience's understanding and engagement with the topic. Atmospheric portrayal: The use of dim, faded, and black-and-white colour in *frames 9, 10, and 11* creates a realistic and impoverished atmosphere, aligning with the description of limited resources and challenging environments in rural school classrooms. This visual portrayal reinforces the written content's description and helps viewers empathize with the children's circumstances. Contrast and focus on children's faces and books: The strong contrast between light and darkness in the video's scenes draws attention to the brightness of the children's faces and the books they are reading. This contrast enhances the viewers' visual experience and underscores the children's enthusiasm, excitement, and focus on reading, emphasizing their eagerness for knowledge and education. In *frames 12 and 13* the completed children's library is showcased and features bright reading rooms and colourful books and reading materials. These visuals align with the written content's message of hope, education, and the stimulation of imagination and exploration. The vibrant colour conveys a sense of optimism and the positive impact of the library project.

15. October 17 is National Poverty Alleviation Day, please join me in the launch ceremony of #Starlight Action in the War on Poverty, live on CCTV6 movie channel and the whole network at 20:15. Trickle down into an ocean of love, please join me in the fight against poverty!

@ChinaFilmReport@FilmChannelIntegratedMediaCentre@WeiCharity

This Weibo post is an invitation to the launch ceremony of the #StarlightActionintheWaronPoverty, which takes place on October 17, National Poverty Alleviation Day. The invitation urges people to join the event, which was to be broadcast live on CCTV6 movie channel and across the entire network at 20:15. The post emphasizes the need to fight collectively against poverty, describing the event as

an “ocean of love”. “National Poverty Alleviation Day” reflects the socialist core values of equality and the Chinese Dream. It serves to raise awareness about poverty issues and promote the development of impoverished regions, aiming to achieve a more equal and prosperous society. “Starlight Action in the War on Poverty” is the name of a philanthropic initiative that emphasizes the battle against poverty. By participating in this action, individuals can work collectively towards helping impoverished communities overcome their struggles, promoting social harmony and prosperity. “Trickle down into an ocean of love” is a metaphor that signifies that individual efforts and contributions can come together to create a powerful force, fostering a society filled with love and warmth. It embodies the values of harmony and equality within the socialist core values. “@China Film Report, @Film Channel Integrated Media Centre, @WeiCharity” refer to relevant organizations and philanthropic entities. Their involvement demonstrates the spirit of cooperation and collaboration, which are integral to achieving social prosperity and equality within the socialist core values.



Figure 4.10 Poster of Wang Junki

Source From: Sina Weibo @ TFBOYS-王俊凯

In the poster (Figure 4.10), Wang Junkai used the same portrait from a previous poster that had focused on rural children's education. He wore a white shirt and looked straight

at the camera with a determined expression, while the other idol used a cropped image of himself from a previous personal poster. He stood sideways with a straight gaze, his hand on his suit jacket, and wore a white shirt. Instead of a realistic image of a mountain village as the background, the poster used an abstract ink painting to represent the mountainous area. From a representational perspective, celebrities may choose to use old photos instead of taking new ones for a charity campaign for several reasons: firstly, using old photos that are already recognizable to their fans can help create a sense of familiarity and emotional connection. Fans may associate these photos with previous charitable activities or public welfare campaigns, which can enhance the credibility and impact of the current poster's charity theme. Additionally, using old photos can convey a message of continuity, demonstrating the celebrities' ongoing commitment and support to charity work by proclaiming the "Positive energy" expected by the party. Regarding the choice of a more abstract ink painting to represent the background of the mountainous area (instead of a realistic image of a mountain village), from an interactive standpoint, the abstract ink painting allows for a broader interpretation and engagement from the audience. The use of abstraction can evoke associations with the natural environment and folk culture of the mountainous area, which can resonate with a wider range of people. The painting's open-ended nature encourages viewers to project their own feelings and experiences onto the image, fostering a sense of connection and empathy towards the cause. Also, this painting style adds artistic and aesthetic value to the poster. The fluidity and expressiveness of ink painting can evoke a sense of beauty and contemplation, creating a visually captivating and emotionally engaging composition. Therefore, in this Weibo post, the image incorporates artistic elements that go beyond the explicit description in the text and offer an additional layer of visual appeal and symbolism.

16. With 50 million tons of electronic waste generated every year, how often do you replace your electronics? Join me in signing a pledge to keep our electronics

"alive" longer, to reduce the frequency of replacement, to recycle and reuse e-waste, to #beatpollution and to move towards a #zeropollution planet# @United Nations Environment Programme@WeiCharity@Starlight Alliance

“With 50 million tons of electronic waste generated every year” highlights the massive negative impact of e-waste on the environment by emphasizing the annual production of 50 million tons of e-waste. It raises awareness about the issue of such waste and connects it to the concept of harmony in the Chinese socialist core values, emphasizing the need to reduce the environmental damage it causes and maintain the ecological balance. “How often do you replace your electronics?” this question aims to encourage readers to reflect on the frequency of replacing their electronics. By reducing the frequency of replacing electronic products, it is possible to decrease the generation of e-waste and promote the efficient utilization of resources. This resonates with the concept of harmonious coexistence in the Chinese socialist core values, emphasizing the pursuit of balance and common development in the relationship between humans and nature. "Join me in signing a pledge to keep our electronics 'alive' longer, to reduce the frequency of replacement, to recycle and reuse e-waste" this statement calls for readers to sign a pledge to commit to prolonging the lifespan of their electronics, reducing the frequency of replacement, and recycling and reusing e-waste. Such actions align with the concept of harmony in the Chinese socialist core values, aiming to minimize resource waste and environmental pollution, thus achieving harmonious coexistence between humans and nature." To #beatpollution and to move towards a #zeropollution planet” this call aims to overcome the issue of pollution and strive towards a planet with zero pollution. It aligns with the concept of harmony in the Chinese socialist core values, for coordinated development between humans and nature and creating an unpolluted environment." @United Nations Environment Programme @WeiCharity @Starlight Alliance" the mention of the United Nations Environment Programme, Wei Charity, and Starlight Alliance implies the collaboration and

importance of international organizations, charitable institutions, and social alliances in addressing the issue of electronic waste. This also aligns with the concept of the Chinese Dream, which emphasizes active participation in global environmental governance and the pursuit of a community with a shared future for humanity.



Figure 4.11 Poster of Wang Junkai

Source From: Sina Weibo @ TFBOYS-王俊凯





In the image (Figure 4.11), the yellow background with white text "Humans produce nearly 50 million tons of electronic waste every year" highlights the urgency of the issue of electronic waste and its impact on the environment. The text draws attention to the problem and emphasizes the need for action. Wang Junkai's serious facial expression and the message on the background both convey a sense of urgency and the importance of taking action to address the issue of electronic waste. Interactive Analysis: Wang Junkai's pose and the use of the word "join" in the caption ("Join me") creates a sense of shared responsibility and collective action. By inviting others to join him in signing the commitment to reduce electronic waste, Wang Junkai encourages his followers to take action and participate in the cause. This creates an interactive dimension to the image, as it calls for a response from the viewer to join in the effort to protect the environment. The use of various electronic devices as decorations on Wang Junkai's vest in the image, not only emphasizes the theme of electronic waste but also serves to draw the viewer's attention to the importance of responsible consumption.





This composition is effective in conveying the message that reducing electronic waste requires a change in consumer behavior, including more conscious and responsible choices when purchasing and disposing of electronic devices. Wang Junkai's pose, with him looking slightly off-center and away from the viewer, creates a sense of distance and introspection, further emphasizing the importance of reflection and the need to act.

17. #Give a Push, Love Together# An empathetic experience, building back the light with love. #99 Charity Day# Join me in giving a push to save cataracts and help restore clarity to their world. 99 Charity Day: Wang Yuan gives a push to save cataracts

The theme of this Weibo post is Wang Yuan's initiative to save cataract patients on #99 Charity Day. The post's author urges everyone to join him in helping cataract patients regain their vision through empathetic experiences and rebuilding brightness with love. It embodies the value of justice, as it calls on people to participate in a charity event to help those with cataracts. Justice means that everyone should have equal opportunities and rights, and this activity provides an equal opportunity for people to join and contribute to it being realized. While the keywords in the Weibo content do not explicitly address equality, the overall theme reflects the value of equality. By participating in this activity, everyone can contribute to saving cataract patients, regardless of whether they are celebrities or ordinary netizens. This demonstrates the principle of equality opportunity. It also emphasizes the rebuilding of brightness with love and refers to empathetic experiences. This reflects the value of caring for others in China's core socialist values. By focusing on and helping cataract patients, it conveys the warmth and care of society, promoting social unity and harmony. The Weibo post mentions Wang Yuan's participation in this charity event, giving a push for cataract patients. This exemplifies the spirit of dedication and individual social responsibility in the core socialist values. As a public figure, Wang Yuan contributes to society by using

his influence and resources to participate in charitable activities, demonstrating a sense of civic responsibility.

4		<p>The video begins with a scene of a gathering where everyone is seated around a large table filled with delicious food, preparing to eat hot pot. Suddenly, steam from the hot pot starts to diffuse, covering the lens of the camera like a mist over one's eyes. In an instant, the visuals in the frame become blurry, and all the colour and the vibrant redness of the spicy oil hot pot fade away.</p>
5		<p>The video then transitions from the scene of eating hotpot to the scene where the door curtain is lifted, revealing the view outside. The heavy door curtain obscures the scenery outside, and the colour in the frame become faded, similar to the previous hotpot scene.</p>
6		<p>Even when the door curtain is lifted and one steps outside, despite there being no obstruction, the view is blurred and the scenery already shrouded in a hazy gray.</p>
7		<p>In this moment, the shot of the hot pot scene returns to its normal colour and clarity. The food on the table instantly becomes incredibly tempting, and appetite whetted, one's hand is irresistibly drawn to the chopsticks to pick up the food and taste it.</p>

8		The outdoor scenery also becomes vividly colourful, clearly displaying lush green leaves, full of vitality. The sunlight sprinkles on the thriving foliage, easily distinguishing it as a summertime scene rather than the faded shots before, making it difficult to determine whether the season depicted is spring or autumn.
9		Due to the faded treatment applied to the footage, the classrooms in the shots appear dim and dilapidated. The children can be seen holding primary school Chinese language textbooks and engaging in reading activities.
10		Two students sit together, reading a black-and-white extracurricular book. The surrounding walls, with their weathered and worn-out book covers, only serve to highlight the radiance on the faces of the two children. It appears as if they have opened not just a tattered book but a gateway to a vast world. In that moment of the gateway opening, the light of hope illuminates their faces.
11		The current scene is rendered in black and white, with a student sitting under the window in the classroom. The light filtering through the window illuminates the student's serious expression as they diligently read their book. Despite the dimness of the scene, making it difficult to discern the cover of the book, the child's focused reading expression remains remarkably clear.



12		In the newly built reading room, the extracurricular reading materials are not only colourful but also include pop-up books, which can help younger children better understand the content of the books.
13		The brightly lit and spacious reading room presents a stark contrast to the previously dim and rundown school classrooms. Even though it is daytime as evident through the windows, the lights inside the reading room are still turned on to ensure that the children can enjoy the pleasure of reading in sufficient lighting.

Figure 4.2 Description of Video

In Wang Yuan's video about raising awareness for cataract patients, blurry and low-resolution footage with faded colour is used to simulate the visual experience of cataract patients. The blurry footage emulates the visual blurriness and decreased eyesight that cataract patients experience (*Frame 4*), conveying a sense of confusion, helplessness, and discomfort. The low-resolution footage simulates the decreased image quality that cataract patients perceive, characterized by blurry images, lack of details, and colour distortion (*Frame 5, 6*), further emphasizing the visual difficulties and challenges faced by cataract patients. Unlike other visibly identifiable disabilities, it is difficult for non-patients to understand the pain experienced by cataract patients based on appearances alone. However, these visual effects allow the viewers to experience firsthand the visual impairments of cataract patients. The faded colour in the footage conveys a sense of losing radiance and vitality, prompting the audience to pay closer attention to the needs and assistance required by cataract patients and fostering empathy and concern for their plight. This video about raising awareness for cataract patients, as described above, exemplifies a powerful visual representation of the challenges faced by cataract patients.

In the text content, Wang Yuan urges everyone to join him in helping cataract patients regain their vision through empathetic experiences and rebuilding brightness with love. This initiative embodies the value of justice, as it calls on people to participate in a charity event to assist those with cataracts. In addition to highlighting the value of justice, the visual portrayal of cataract patients' challenges, through blurry and low-resolution footage, fosters a deep sense of empathy and aligns perfectly with the core socialist values of equality and caring for others. By allowing viewers to experience firsthand the visual impairments of cataract patients, the video promotes understanding, social unity, and harmony. It encourages individuals, like Wang Yuan, to take on a sense of dedication and individual social responsibility by using their influence and resources to participate in charitable activities. This reflects the values of dedication and individual social responsibility inherent in China's core socialist values. In essence, the Weibo post's theme and the video's powerful visual storytelling come together not only to call for justice but also to embody the values of equality, caring for others, social unity, harmony, dedication, and individual social responsibility. The combination creates a compelling narrative that resonates with the principles of the core socialist values and underscores the importance of collective action and compassion in society. *Frame 9, 10, and 11* feature scenes from the children's library charity project initiated by Wang Junkai. These shots are dim, faded, and black-and-white, creating a realistic and impoverished atmosphere that reflects the limited resources and challenging environment of the rural school classrooms. The strong contrast of light and dark makes the brightness of the children's faces and the books stand out as focal points (Brown, 2016). This contrast enhances the viewers' visual experience of the children's enthusiasm, excitement, and focus on reading, showcasing their eagerness for knowledge and education. The colour and contrasting lighting emphasize the dimness of the surrounding environment and the brightness of the children's faces during reading, underscoring the improvement in their living conditions and the arrival of hope that the library project has brought. In *frames 12 and 13*, the completed children's library is

depicted, showcasing bright reading rooms and colourful picture books and extracurricular reading materials. These bright and vibrant colours convey the ideas of hope, education, and the stimulation of imagination and exploration.

18. "Education is a public good, not a compassionate almsgiving, and education is a right, not a luxury." I am delighted that @UNICEF has awarded me the title of "Youth Education Ambassador" and I will carry this important mission with me as I respond to UNICEF's "Together for Children, Me+1 for the Future" initiative and work together with others to care for children in mountainous areas. I'll be working with everyone to care for children in the mountains and focus on quality education



Figure 4.12 Photo of Wang Yuan and office from UNICEF

Source From: Sina Weibo @ TFBOYS-王源



Figure 4.13 Photo of Wang Yuan

Source From: Sina Weibo @ TFBOYS-王源

The Weibo post featuring Wang Yuan's appointment as a UNICEF Youth Education Ambassador, along with its accompanying text and imagery, offers a rich site for examining the intersections of celebrity advocacy, state narratives, and socialist values in contemporary China. Through its emphasis on education as a fundamental right, the post reflects both universal humanitarian principles and the distinctive ideological framework of China's political system. By analyzing this case, we can explore how celebrity-led philanthropy functions as a tool for social influence, while also considering its performative dimensions and alignment with state agendas.

The post underscores the importance of education, framing it as a "public good" and a "right, not a luxury." This rhetorical stance aligns with the core socialist values of fairness and justice, which prioritize equitable access to resources and opportunities. By highlighting the need to address educational disparities in mountainous regions, the post resonates with broader governmental initiatives aimed at bridging the rural-urban divide, a central element of China's "Chinese Dream" (Xi, 2013). The emphasis on children in disadvantaged areas further underscores the alignment between Wang Yuan's advocacy and state narratives, situating education as a collective responsibility essential to achieving societal harmony.

At the same time, Wang Yuan's appointment as a Youth Education Ambassador situates him within a long-standing tradition of celebrity advocacy, where public figures act as mediators between international organizations and local audiences (Brockington, 2014; Richey & Ponte, 2011). By leveraging his influence to amplify the visibility of UNICEF's "Together for Children, Me+1 for the Future" initiative, Wang Yuan bridges global humanitarian goals with localized concerns about educational inequality. This dual alignment exemplifies the strategic use of celebrity figures to make advocacy campaigns relatable and impactful, while also reflecting their capacity to navigate multiple ideological contexts (Goodman & Barnes, 2011).

The visual components of the post further enhance its narrative power. The image of Wang Yuan holding his appointment certificate, set against a backdrop of smiling but impoverished children, serves as a potent visual metaphor. While the children's tattered clothing symbolizes poverty and inequality, their smiles convey resilience and optimism, reinforcing the narrative of collective progress. This juxtaposition between Wang Yuan's privileged position and the children's disadvantaged circumstances underscores the inequalities the campaign seeks to address, while simultaneously emphasizing the potential for societal transformation through education. The inclusion of the appointment certificate also carries cultural significance, signaling recognition and legitimacy in a society where formal accolades are highly valued as markers of achievement.

This case also raises important questions about the performative dimensions of celebrity advocacy. While the promotion of education as a right resonates with universal values, its articulation in this post reflects a deliberate replication of state narratives, suggesting that such advocacy serves both ethical and political purposes. The language of fairness, justice, and harmony, for instance, aligns closely with state-led campaigns to promote equitable development and social stability, framing Wang Yuan's efforts as a contribution to these broader ideological goals. This alignment highlights the dual role of celebrity philanthropy as both a genuine act of social contribution and a vehicle for virtue-signaling within China's political climate (Sullivan & Kehoe, 2019).

The replication of socialist values in this context also invites a broader discussion about the interplay between universal humanitarian principles and localized ideological frameworks. While the emphasis on education and social justice reflects values shared across cultures, its contextualization within China's socio-political landscape ties it to state-sanctioned visions of progress. This duality underscores the need for a nuanced analysis of celebrity-led philanthropy, one that accounts for both the global appeal of

humanitarian values and their strategic mobilization within specific cultural and political settings.

Furthermore, the case sheds light on the power dynamics between celebrities, the state, and their audiences. As a government-favored idol group, TFboys exemplifies how celebrity influence can be harnessed to amplify state narratives while maintaining public appeal. Wang Yuan's advocacy, though seemingly autonomous, operates within a framework that reinforces state priorities, illustrating the complex interplay between individual agency and systemic influence. This dynamic raises critical questions about the authenticity and sustainability of celebrity philanthropy, particularly in contexts where state narratives exert significant influence on public discourse.

By examining this case, we gain insights into the broader implications of celebrity advocacy in contemporary China. Wang Yuan's role as a Youth Education Ambassador highlights the potential of celebrities to drive social change, while also revealing the constraints imposed by political and cultural contexts. The case demonstrates how celebrity-led initiatives can simultaneously inspire public engagement and replicate dominant narratives, offering a nuanced perspective on the potentials and limitations of their contributions to societal progress. Through this analysis, we can better understand the significance of power relations between celebrity, state, and fans, and their impact on the cultural and political landscape of modern China.

19. #I am an activist in the battle for blue skies# Not all air pollutants are visible to the naked eye, but it affects the health of everyone as well as the natural environment. We should be proactive and take action now; a little change can lead to infinite possibilities.

***@UnitedNationsEnvironmentProgramme@BeijingCapitalInternationalAirport
@Starlight Alliance***



Figure 4.14 Poster of Wang Junkai

Source From: Sina Weibo @ TFBOYS-王俊凯

This Weibo post encapsulates Wang Junkai's involvement in environmental advocacy, emphasizing the urgent need for collective action to combat air pollution. Framed as part of the broader "Battle for Blue Skies" campaign, the post aligns with both global environmental values and China's domestic emphasis on sustainable development and civic responsibility. The statement "I am an activist in the battle for blue skies" positions Wang Junkai as an active participant in addressing environmental challenges, highlighting the role of individuals in fostering societal change. This call to action resonates with China's core socialist values, particularly the ideals of harmony (和谐) and civilization (文明). Harmony, in this context, reflects the balance between human activities and ecological systems, while civilization emphasizes the importance of advancing societal awareness and responsibility through education and engagement (Brady, 2008).

The post's emphasis on the invisible yet pervasive nature of air pollution—"Not all air pollutants are visible to the naked eye, but it affects the health of everyone as well as

the natural environment"—underscores the interconnection between personal well-being and environmental health. This framing aligns with the Chinese government's "ecological civilization" agenda, which positions environmental protection as a collective responsibility essential to the nation's long-term prosperity (Zheng & Tok, 2020). The inclusion of international organizations, such as the United Nations Environment Programme (UNEP), highlights the global dimensions of Wang Junkai's advocacy. The UN has long utilized celebrities as goodwill ambassadors to bridge the gap between institutional goals and public engagement. As Brockington (2014) explains, celebrity advocacy is an effective tool for translating complex issues into accessible narratives, fostering a sense of global citizenship. Wang Junkai's role in this campaign demonstrates what Richey and Ponte (2011) term "celebrity humanitarianism," wherein public figures act as intermediaries between global institutions and local audiences. By tagging UNEP and other organizations, the post reinforces the importance of transnational collaboration in tackling environmental issues, aligning with the broader goals of sustainable development and collective action.

The accompanying image (Figure 4.14) employs a multimodal approach to enhance the post's impact. The blue background symbolizes the sky, invoking a sense of urgency to preserve its purity, while the white text—"You may not see air pollution, but it is everywhere, harming human and natural health"—emphasizes the invisibility and ubiquity of the issue. Wang Junkai's serious expression and direct gaze convey determination, encouraging viewers to reflect on their own roles in combating air pollution. The use of a blurred filter, suggesting a frosted glass or a hazy atmosphere, serves as a visual metaphor for the unseen but tangible effects of air pollution. This technique aligns with Kress and van Leeuwen's (2020) theory of multimodal discourse, which highlights how visual elements can complement textual narratives to create a cohesive message. The logos of UNEP, Beijing Capital International Airport, and the Starlight Public Welfare Alliance in the lower right corner lend the image institutional

legitimacy, underscoring the collaborative nature of the campaign. While the post effectively communicates the importance of environmental action, it also raises questions about the performative dimensions of celebrity involvement. As Goodman (2013) argues, the use of celebrity figures in advocacy campaigns can blur the lines between genuine commitment and virtue signalling. In Wang Junkai's case, his participation in a state-aligned environmental campaign highlights the intersection of personal branding, political agendas, and public engagement.

The campaign's reliance on slogans such as "a little change can lead to infinite possibilities" reflects what the examiners describe as the replication of political slogans in China's political climate. This framing not only reinforces state narratives but also positions Wang Junkai as a model citizen embodying the values of collective action and responsibility.

20. Thank you @WeiboCampus for inviting me to be your #CampusCharityWalk# ambassador. Join me in the 7th #greenplant adoption# campaign for university students in 2017! Join us to raise our voices for love!

This is a Weibo post that involves a project encouraging college students to participate in tree adoption activities and extends an invitation to the author to become the ambassador for the event. "Thank you @WeiboCampus for inviting me to be your #CampusCharityWalk# ambassador." This sentence expresses the author's gratitude towards Weibo Campus for inviting them to become the ambassador for the campus charity walk. Spirit of friendliness and mutual assistance: The author's gratitude demonstrates a friendly and mutually supportive attitude, showing the willingness to participate in charitable activities and work together with others. Cooperation and common development between individuals and collectives: By accepting the invitation

to be an ambassador, the author expresses a desire to collaborate with the organizers to jointly promote the development of charitable activities and achieve common goals. "Join me in the 7th #greenplant adoption# campaign for university students in 2017!" This sentence calls for others to join the author in participating in the 7th green plant adoption campaign for university students in 2017. Spirit of friendliness and mutual assistance: By inviting others to join the campaign, the author exhibits a friendly and mutually supportive attitude, hoping that everyone can work together. Emphasis on cooperation and common development between individuals and collectives: By inviting others to participate, the author emphasizes the collaboration between individuals and collectives, encouraging everyone to contribute to the success of the tree planting activity. "Join us to raise our voices for love!" This sentence urges people to join the activity and raise their voices for love. Spirit of friendliness and mutual assistance: By calling for others to join the activity, the author expresses a spirit of friendliness and mutual assistance, hoping that everyone can unite and convey the power of love together. Cooperation and common development between individuals and collectives: By inviting others to join, the author emphasizes the cooperation between individuals and collectives, working together to create a friendlier and more harmonious environment in society.

Significantly, this Weibo post differs from the other posts with a combination of text and images or videos, as it only contains a link accompanied by text. It therefore requires users to click on the link to access the related content. In terms of user experience, reading Weibo content that contains a link and text requires clicking on the link and redirecting to another page, which adds extra steps and takes more time. Conversely, images or videos that are directly displayed within the Weibo post, allow users to obtain information more conveniently and directly through browsing or watching. Weibo posts with images or videos are more prominent on users' timelines,

making them more likely to catch attention and be shared. In contrast, pure text Weibo posts may be relatively easy to overlook or get lost among competing information.

The analysis of TFboys' philanthropic activities on Weibo reveals how celebrity-driven content aligns with and amplifies socialist values within the broader cultural and political landscape of China. Through their advocacy for educational equity and societal harmony, TFboys utilize emotive language, compelling visuals, and interactive calls to action to promote key values such as fairness, justice, and collective responsibility.

A central theme in TFboys' Weibo posts is the emphasis on education as a universal right, aligning with the Chinese government's focus on reducing urban-rural disparities and fostering social mobility. The metaphor of the "ocean of knowledge," used in one of Wang Junkai's posts, portrays education as boundless and empowering, resonating with the socialist ideal of collective progress (Brady, 2008). By invoking concepts of inclusivity and opportunity, the language used in these posts contributes to a broader narrative of societal harmony and development, reflecting the "Chinese Dream" (Wang & Lu, 2021).

The visual elements accompanying TFboys' posts further enhance their ideological resonance. Images depicting rural children walking to school against a mountainous backdrop juxtapose the challenges of educational access with the aspirational potential of knowledge. Such imagery, steeped in symbolic significance, aligns with state-endorsed aesthetics that emphasize community solidarity and the bridging of socioeconomic divides (Jeffreys & Xu, 2017). By integrating their public personas into these narratives, TFboys function as both influencers and intermediaries, channeling state priorities into relatable and emotionally engaging content. In addition to visual and linguistic elements, the strategic use of Weibo's interactive features, such as hashtags (#BaiduAppCharityStarProject) and direct calls to action, positions the audience as active participants in philanthropic efforts. These interactive strategies

resonate with participatory culture theories, which highlight the importance of fostering community involvement in digital platforms (Jenkins, 2006). By encouraging followers to engage in collective action, such as supporting rural education initiatives, TFboys reinforce the socialist ethos of shared responsibility and civic engagement. However, the alignment between celebrity philanthropy and state narratives also warrants critical scrutiny. While these posts effectively mobilize public support, they risk overshadowing grassroots voices and limiting the diversity of perspectives in public discourse. The reliance on state-aligned themes, such as “positive energy,” raises questions about the authenticity of celebrity-driven philanthropy and whether it primarily serves as a tool for image management or ideological dissemination (Zhao, 2019; Sullivan & Kehoe, 2019). Moreover, the emotional and participatory appeal of these campaigns, while impactful, may prioritize visibility over substantive engagement, leaving the actual outcomes of these initiatives open to further inquiry.

In sum, TFboys’ Weibo posts illustrate how celebrity-driven philanthropy operates as a dual mechanism for social advocacy and ideological reinforcement in China’s digital sphere. By leveraging language, imagery, and interactive strategies, these posts advance state-endorsed narratives while fostering public engagement in philanthropic causes. This case study underscores the complex interplay between celebrity culture, digital media, and political messaging, inviting further exploration into the long-term impacts and authenticity of such initiatives. Future research could examine how audiences perceive and respond to these campaigns and whether they inspire tangible action or remain confined to the realm of symbolic representation.

4.2: Bazaar Charity Foundation (BCF) Cases

Similarly to the TFboys example, the Bazaar Charity Foundation's (BCF) Weibo content employs a range of high-frequency phrases, including "Together," "Positive

energy," "Love," "Aesthetic education," "Rural children," and "Participation." These phrases highlight recurring themes of societal unity, cultural growth, and inclusivity, ostensibly reflecting China's core socialist values of Harmony, Civilization, Equality, and Justice. However, while these terms resonate with state-endorsed values, they warrant critical scrutiny to assess whether they serve as genuine commitments to social progress or as performative alignments with political agendas.

BCF's emphasis on "Positive energy" and "Love" echoes China's broader ideological framework, which uses optimistic messaging to foster societal cohesion and national pride (Brady, 2008). References to "Rural children" and "Aesthetic education" reinforce values of Equality and Civilization, promoting inclusivity and cultural literacy. Yet, the reliance on emotionally appealing but vague language raises questions about the depth and efficacy of these initiatives. Theoretical perspectives on virtue signaling (Goodman, 2013) suggest that such messaging may prioritize image management over meaningful impact, especially in a media landscape where NGOs must navigate state-imposed constraints (Teets, 2013). BCF's collaboration with celebrities further complicates its engagement with core socialist values. While the involvement of public figures amplifies the reach of charitable campaigns, it also risks the commercialization of charity (Richey & Ponte, 2011). The celebration of "Idols" and "Role models" may shift the focus from addressing systemic inequalities to enhancing the public personas of celebrities and the NGO itself. This dynamic calls for a closer examination of how fan participation, often driven by celebrity affiliation, contributes to or detracts from the long-term goals of social equity and justice. Moreover, the imagery and narratives in BCF's Weibo posts must be evaluated for their inclusivity and representation. While the promotion of rural children's welfare aligns with socialist values of Equality and Justice, the selective framing of these groups could inadvertently perpetuate stereotypes or marginalize other vulnerable populations. Addressing these concerns requires a

nuanced understanding of cultural governance (Brady, 2008) and the balancing act NGOs perform between advocating for change and aligning with state directives.

The following line-by-line analysis for each individual target Weibo post is conducted in descending order of frequency, with the index of influence shown in Appendix 3:

- 1. #BazaarCharityTogether #CharityRoad, with positive energy idols# Thanks to Wang Yibo & Xiao Zhan fans @BoXiaoLoveAlliance, for supporting #BazaarAfterSchoolOneHour #Aesthetic EducationCharityProject, with practical actions to help the development of rural aesthetic education, helping children to grow happily under love and beauty. #AestheticEducationforthefuture DoCharityTogether @BazaarStarCharityNight @WeiCharity @China Siyuan Project Poverty Alleviation Foundation***

In the above-mentioned content extract, the emphasis is on fans of Wang Yibo and Xiao Zhan (@BoXiaoLoveAlliance) participating in the charity project highlighting their active involvement in philanthropy and contributing to the development of rural aesthetic education. This showcases the value of equality, where ordinary fans can actively participate in charitable activities and make contributions to the growth of rural aesthetic education. By mentioning supported charity projects and organisations such as "Bazaar After School One Hour Aesthetic Education Charity Project," "Bazaar Star Charity Night," "Wei Charity," and "China Siyuan Project Poverty Alleviation Foundation," it underscores the fairness and legitimacy of charitable actions, ensuring that the use and distribution of funds align with the public interest and social justice. The use of relevant charity-related hashtags and expressions, along with gratitude towards the participation and support of celebrities' fans, encourages the public to actively engage in philanthropic activities and pay attention to social welfare. This demonstrates an awareness of, and the degree of importance placed on, participating in daily political activities. The use of terms such as "positive energy idols," "support," and "practical actions" emphasises the attitude and actions of celebrities and their fans'

consequent engagement in philanthropic activities. However, the portrayal of this involvement as purely voluntary deserves further scrutiny. Given the increasing institutionalisation of celebrity charity in China and state alignment with philanthropic messaging, it is worth questioning to what extent such participation is genuinely autonomous, or whether celebrities and fan groups are invited—or even expected—to perform philanthropic roles as part of a larger ideological framework. Using terms like "positive energy" when describing celebrities aims to highlight their positive, inspiring image, emphasising their ability to convey positive values and influence through their actions and statements. This description aims to shape a positive public image for celebrities, portraying them as role models and representatives of positive energy in society. Such wording also attracts fans and the wider public's attention and support, as positive and uplifting images are often more welcomed and embraced than other sorts of images.

Using terms like "positive energy" when describing celebrities aims to highlight their positive, inspiring image, emphasising their ability to convey positive values and influence through their actions and statements. This description aims to shape a positive public image for celebrities, portraying them as role models and representatives of positive energy in society. Such wording also attracts fans and the wider public's attention and support, as positive and uplifting images are often more welcomed and embraced than other sorts of images. On the political level, portraying celebrities as bearers of "positive energy" underscores their active adherence to Socialist value. This helps convey political propaganda and ideological messages, emphasising the celebrities' identity and support for socialist ideas. As public figures, their words and actions are often widely observed. This positive image can enhance the country's cultural influence and support state efforts in shaping a favourable national image. The content mentions the support of "aesthetic education charity projects" by celebrities and their fans, helping the development of rural aesthetic education and creating a positive

growth environment for children through love and beauty. This demonstrates their concern for the educational needs of disadvantaged groups and their efforts to provide artistic education resources and assistance to create a better growth environment, which reflects the emphasis on compassion, beauty, and sharing in socialist value. Celebrities and their fans supporting charity projects for rural aesthetic education demonstrate their attention and awareness of the inadequate educational resources and needs of rural areas. Participation in and support of such aesthetic education projects shows care and concern for rural children and the importance of equal education. Their support may include donating art supplies, providing art training courses, and sponsoring learning opportunities, aiming to offer more opportunities for rural children to access art and beauty, enrich their educational experiences and life journeys, and create an atmosphere filled with love and beauty.

While the emotional appeal and mobilisation of large fan bases provide immediate benefits, it is important to evaluate whether such actions lead to long-term educational improvements or if they risk becoming symbolic performances that serve to reinforce celebrity image and state-approved values without challenging structural inequalities. The content mentions multiple relevant charitable organisations and projects, as well as hashtags and expressions calling for joint participation. This highlights the emphasis on collaboration, unity, and collective action in philanthropic activities by celebrities and their fans. Through joint efforts, they strive to achieve social fairness and justice, aligning with Socialist value. It is worth noting that this phenomenon of fans donating to charity projects in the name of their idols has gradually become popular in the entertainment industry in mainland China, following the establishment of the charitable foundation by Li Yuchun's fans during the Super Girl contest in 2006 (Jeffreys & Xu, 2017). The main motivation behind this lies in the admiration and influence fans have for celebrities. Celebrities hold a revered status and wield significant influence over

their fans. Fans making charitable donations in the name of celebrities do so because of their admiration, identity, trust, and support for the celebrities' words and actions.

Meanwhile, inviting celebrities to participate in charity projects leverages their fame and influence to attract more attention and resources. Consequently, fans making charitable donations in the name of celebrities, while partnering with closely associated charitable organisations, highlight the integration of philanthropic resources. Leveraging the celebrities' fame and influence attracts more people to participate in philanthropic endeavours and expands the scope of charitable actions. Additionally, fans making charitable donations in the name of celebrities show their identity with the values advocated by such celebrities. They connect their actions with the celebrities' philanthropic image, demonstrating a shared concern for social welfare and the promotion of social progress.



Figure 4 . 17 Photos of Bazaar After School One Hour

Source from: Sina Weibo @ 芭莎公益慈善基金

The first image in figure 4.17 resonates with the text's reference to fans of Wang Yibo and Xiao Zhan (@BoXiaoLoveAlliance) supporting the "#BazaarAfterSchoolOneHour #AestheticEducationCharityProject". The children in the image are the beneficiaries of the project in a rural area. Their smiles and the sign they are holding exemplify the "practical actions" taken by the fans to aid in the development of aesthetic education. The image mirrors the notion of helping children "grow happily under love and beauty" while reflecting the project's emphasis on positive energy and happiness. In the second image, the charity certificate being awarded echoes the mention of "DoCharityTogether" in the text. It exemplifies the active involvement of the fan organisation (@BoXiaoLoveAlliance) in supporting the charitable initiative. The certificate's inclusion of donation details and project information aligns with the text's mention of the "BazaarCharityTogether" hashtag and highlights the concrete contribution of the fans to the cause. The image of the fully equipped reading classroom corresponds to the text's mention of "helping the development of rural aesthetic education." The classroom's appearance, with a well-stocked bookshelf and a conducive learning environment, showcases the practical outcome of the "#AestheticEducationfortheFuture" mentioned in the text. The image effectively illustrates the project's focus on enhancing educational resources and opportunities for children. Taken together, this set of images conveys a coherent narrative of a charitable project by depicting its inception, supporters' contributions, and tangible achievements. This narrative encompasses themes of hope, support, and community transformation, aiming to resonate with the audience and underscore the significance of philanthropic activities.

Compared with other celebrity-led campaigns like Wu Lei's direct personal involvement (Case 13, 20) or Greenpeace's strategic environmental framing in the next sections, the Wang Yibo and Xiao Zhan case stands out for its grassroots fan

mobilisation, blurring the lines between fan activism and top-down charity endorsement. This fan-led model reflects a decentralised but highly coordinated effort that still reinforces state values, making it distinctively hybrid in strategy. The analysis reflects a significant trend where fandom culture intersects with philanthropic initiatives, notably in the context of Chinese celebrities like Wang Yibo and Xiao Zhan. The fans' active participation, as noted by their collective alias @BoXiaoLoveAlliance, illustrates a form of participatory philanthropy that democratises charitable giving. Such actions not only contribute to the advancement of rural aesthetic education but also embody socialist values of equality and communal participation in social welfare. Critically, this fan-driven philanthropy serves multiple functions. It advances the cause of aesthetic education in rural areas, which is a pressing need, yet also acts as a medium for fan expression and celebrity adoration. While the intention behind the charity is commendable, analysis can explore the depth of impact these initiatives have on long-term educational outcomes. It raises questions about the balance between celebrity-led and grassroots-led philanthropic activities and their relative efficacy. The use of charity-related hashtags and expressions, while fostering a sense of community and shared purpose, also suggests a performative element to philanthropy, aligning with the public personas of the celebrities involved. This performative aspect, if not genuinely backed by substantive action, can dilute the essence of charity into a mere social trend ("virtue-signalling"), as Littler (2017) argues in her critique of public displays of morality within consumer and celebrity cultures.. Lastly, the emphasis on socialist values through terms like "positive energy idols" and "practical actions" suggests an alignment with state ideologies, which serves to politically contextualise and potentially harness the philanthropic narrative. This strategic framing might reinforce governmental agendas while simultaneously crafting a benevolent celebrity image that resonates with public sentiment.

In conclusion, the analysis of the philanthropic actions of Wang Yibo and Xiao Zhan's fans underscores a socially responsive fan culture that leverages celebrity influence for charitable causes. Critical reflection on the implications of such charity—including its sustainability, the balance of influence between celebrities and organisations, the performative versus substantive nature of philanthropic acts, and their ideological underpinnings—presents a nuanced picture of modern philanthropy within the sphere of celebrity culture and the interaction with political narratives.

2. *#Bazaar Charity together, #Bazaar-After-School Hour #Aesthetic Education Charity Project, together with "Aesthetic Education Ambassador" Huang Zitao @Guess Who's Next, Wang Junkai @TFBOYS-Wang Junkai, @Guang Xiaotong, @Chen Xuedong, @Wang Ziyi, @Qin Fen Roi, @LiChun, @Huang Yali, @Lian Lian, together with everyone to focus on rural children's aesthetic education aesthetic education future, hand in hand, looking forward to your participation!*

The text mentions the participation of several celebrities, including Huang Zitao, Wang Junkai, Guo Jingming, Wang Ziyi, and others. By participating in the "#Bazaar Charity together" and "#Bazaar-After-School Hour #Aesthetic Education Charity Project" initiatives and collaborating with other celebrities, they demonstrate their willingness to collectively focus on the aesthetic education of rural children. Their active involvement supports the values of collaboration and sharing, which are integral to Socialist value. The text emphasises the attention given to aesthetic education for rural children. The title of "#Aesthetic Education Ambassador" and collaboration with other celebrities show that these stars are concerned about the comprehensive development and artistic education of young people. They call for more people to participate in this charity project, reflecting the importance placed on education, particularly the emphasis on the education of young people, as per Socialist value. The text highlights the celebrities' collective attention and support for the aesthetic education of rural children, as well as their expectation of everyone's participation. This conveys a sense of

collective honour and responsibility, as the celebrities utilise their fame and influence to promote social welfare initiatives, urging more people to join and work together. It reflects the values of collectivism and a sense of responsibility within Socialist value. In this project, the simultaneous participation of multiple celebrities in a charitable endeavour serves as a typical example of harnessing the influence of celebrities. Celebrities possess high visibility and wide-ranging influence, and their words and actions often capture public attention and imitation. Consequently, by engaging in charitable activities, celebrities utilise their influence for the benefit of the collective, conveying positive values and exemplary behaviour, thus inspiring more people to participate in and pay attention to charitable causes. Their involvement in charitable activities can generate broad social attention and media coverage. Such attention and coverage not only aid in promoting charitable endeavours but also influence the awareness and actions of more individuals, broadening public understanding and concern for collective social responsibility. Celebrities typically possess abundant resources and extensive social networks, enabling them to integrate resources and platforms to support and assist charitable causes. They can combine their resources and social networks with charitable endeavours through means such as donating funds, mobilising resources, and organising events, thus harnessing collective power to drive social progress and development. As public figures, celebrities tend to have a heightened sense of social responsibility. They recognise the impact of their actions and influence on society, leading them to be inclined towards assuming social responsibilities and giving back to society through participation in charitable activities. This sense of responsibility aligns with the collective sense of responsibility within the social collective, collectively promoting social development and progress. However, critical reflection is needed regarding the nature of this collective engagement. The participation of multiple celebrities appears coordinated and promotional, suggesting an element of strategic mobilisation rather than purely voluntary commitment. In this context, celebrities may be invited or encouraged by organisers to lend their influence,

raising questions about whether their involvement stems from personal conviction or professional expectations tied to maintaining a positive public image.





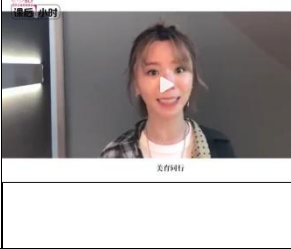
35		<p>In the video, the mentioned celebrities (@celebrities' names) appear rapidly one after another, and their names and titles as "Aesthetic Education Star Ambassador" are displayed on the screen when they appear. They all recite the following sentence from the text content: "Join us in a transformative journey to enrich the aesthetic education of rural children – the architects of tomorrow's artistic landscape. Your participation is vital in shaping a future where creativity and beauty thrive in every corner. Together, we can ignite a renaissance in rural aesthetic education, crafting a more vibrant, artistic world for the generations to come. Let's unite in this noble endeavor and make a lasting difference!"</p>
36		
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Figure 4.2 Description of Videos

This filming technique serves the following significant purposes conveying the message and generating resonance. The first function is to emphasise celebrity support by rapidly showcasing multiple well-known celebrities (@celebrities' names) and

displaying the title "Aesthetic Education Star Ambassador" when they appear, the video strongly emphasises the role of these celebrities as ambassadors for the charity project. This helps capture viewers' attention, as celebrity involvement often garners interest. Secondly, it may help to create momentum and resonance. The rapid succession and concentrated display of celebrities in the video creates a compact visual scene that builds momentum. This visual effect aids in conveying the significance and impact of the charitable cause while evoking emotional resonance among viewers, as celebrity participation can evoke positive emotions from supporters. Thirdly, it is a uniform approach in that all celebrities in the video repeatedly recite the same sentence, highlighting their shared support for the charity project and emphasising specific information. This presentation style can enhance the impression of the information, making it easier for viewers to understand and remember. In summary, this filming technique effectively conveys the information and vision of the charity project by highlighting celebrity involvement, creating resonance, conveying information uniformly, and encouraging viewer participation. This compact, attention-grabbing visual presentation style helps capture viewers' attention and inspires their interest in and support for the project.

The collective charity efforts by celebrities in aesthetic education initiatives reflect a positive alignment to Socialist value, promoting collaboration and educational enrichment. Yet the voluntary versus invited nature of their participation requires deeper scrutiny. Compared to fan-driven philanthropy (e.g., Wang Yibo and Xiao Zhan) or direct personal involvement (e.g., Wu Lei's hands-on charity work), this case reveals a strategy of leveraging mass celebrity endorsement for maximum visibility rather than fostering long-term, personalised engagement with the cause. Critical scrutiny necessitates evaluating the sustainability of their involvement and the true motives behind their philanthropy. It is crucial to discern whether these actions are part of a sustained commitment or temporary engagements that serve immediate publicity more

than long-term change. The lasting impact of such initiatives depends on ongoing dedication beyond the temporary scope of initial contributions. Furthermore, while collective appearances can generate impressive short-term awareness, the risk remains that philanthropy becomes a performance aimed at enhancing celebrity profiles without sufficiently addressing structural educational inequalities. While these endeavours harness influential voices for good, their real value lies in their ability to effect enduring social progress.

3. #AccelerateForLove# He has always brought us countless surprises and touches, and we have witnessed his growth and transformation along the way. The 18-year-old Kai @TFBOYS-WangJunKai also hopes to pass on more of his love and power to society, giving back to more people in need and making more people feel the warmth of love. Today, the Bazaar ambulances donated by Kai are ready to be dispatched. The first batch of 10 ambulances will be sent to remote health centres in Xinjiang to help solve the medical problems of the local people who are "pre-dispatched without a car". Thanks to Kai's efforts and goodwill, we hope more people will join us and follow in Kai's footsteps of love! @Bazaar @Su Mang @Xiaoli-BAZAAR @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation



Figure 4.18 Photos of Accelerate for Love

Source from: Sina Weibo @ 芭莎公益慈善基金

4. *#AccelerateForLove Accelerate for Love held the first batch of 200 ambulances for the "2016 BAZAAR Celebrity Charity Night" ceremony today. Thank you to the handsome and lovely #ZhangYiXing who is so passionate about charity @TryTryTryTryx for donating 10 ambulances to the poor counties and villages in Hunan. Thank you, little sheep, for all the goodness you bring to us, even if the mountains are long, I believe this love will continue.*



Figure 4.23 Posters of Accelerate for Love

Source from: Sina Weibo @ 芭莎公益慈善基金

5. *Accelerate for Love - Since his debut, idol group member, actor and famous student ... these outline the gradually growing Wang Yuan. His world is full of sunshine and he has been interpreting the most silent love with his actions. "Doing charity, I am unconditionally OK." is his voice from his heart. He has created a huge influence and appeal among the younger generation, leading the trend of public welfare among fans and full of positive energy. Thanks to @TFBOYS-WangYuan for donating 20 Bazaar ambulances, we will continue to*

*walk together on the road of charity in the future! @Bazaar @XiaoLi BAZAAR
@Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation
Foundation*



Figure 4.24 Posters of Accelerate for Love

Source from: Sina Weibo @ 芭莎公益慈善基金

6. *#AccelerateForLove# The second batch of 300 ambulances for the 2016 BAZAAR Celebrity Charity Night was launched today, thanks to dear @Yang Yang icon's continuous support for the Bazaar Celebrity Charity Night and the ambulance project. We are proud to be able to walk in our on-screen roles and walk with you on the road to charity. The ambulance you donated will soon be carrying a load of love and heart to the poor areas of Guangxi Province, sending a message of hope to the people waiting for life-saving treatment there. Our charity role model, looking forward to more good things to come. @Su Mang*



Figure 4.25 Posters of Accelerate for Love

Source from: Sina Weibo @ 芭莎公益慈善基金

7. ***#BazaarCharityTogether#Wang Junkai, the most beautiful time to meet the best teenager; his young face has grown into an adult shape. #The first lesson of the school year #Bazaar and #BazaarAfterSchoolOneHour#AestheticEducation# sponsor Sha Xiaoli @XiaoliBAZAAR join hands with Aesthetic Education Ambassador @TFBOYS - Wang Junkai to call you to class! The smile of a youngster can heal everything, let's walk together towards a brighter future and help rural beauty education @KarryWang Studio @Bazaar @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation @EnergyChinaOfficial***
8. ***# Accelerate for Love On screen, she is a quirky girl; in her career, she is hardworking and serious. She is our beloved @Wang ZiwenOlivia, a good role model who has been quietly dedicated in the cause of charity. Today, the 10 Bazaar ambulances donated by Ziwen will go to the Xinjiang region to send***

warmth and protection to the folks. Thank you for your dedication, and I hope more of you will follow your example and join the ranks of public service in the future, together for the sake of love! @Bazaar @Su Mang @XiaoliBAZAAR @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation



Figure 4.28 Posters of Accelerate for Love

Source from: Sina Weibo @ 芭莎公益慈善基金

9. *#AccelerateForLove In 2018, Kai @TFBOYS-Wang JunKai still brings us a lot of surprises, not only his performance in film and variety shows, but also what touches us is his efforts and dedication in public welfare. Today, the second batch of 10 Bazaar ambulances donated by Kai will be sent to the Tibetan region to help solve the problem of the local people's difficulty in seeing doctors and going out! Thank you Kai for your donation and hope more people will follow in Kai's footsteps and give to the cause! @Bazaar @Su Mang @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation*



Figure 4.30 Posters of Accelerate for Love

Source from: Sina Weibo @ 芭莎公益慈善基金

Strategic Orchestration in the “Accelerate for Love” Campaign: A Pattern of Celebrity-Organised Philanthropy

The “*Accelerate for Love*” campaign, led by the Bazaar Charity Foundation, provides a recurring framework for celebrity philanthropy that spans multiple years and celebrity participants. Seven cases followed a strikingly uniform template: each celebrity donates a number of ambulances, which are then celebrated via coordinated Weibo posts

featuring emotionally affirming text, staged visuals, and institutional branding. While framed as acts of personal generosity, these cases collectively reveal a strategic, media-coordinated model of philanthropy that blends state-approved messaging with celebrity branding.

In all seven cases, the textual content emphasises moral character, dedication, and humility—phrases like “quiet contribution” (Wang Ziwen), “efforts and dedication” (Wang Junkai), and “unconditionally OK” (Wang Yuan) construct the celebrity as modest, selfless, and aligned with core socialist values. The posts encourage audiences to view the celebrities as role models whose behaviour reflects civic responsibility, emotional sincerity, and collective care. Yet the visual messaging tells a more calculated story: staged images of ambulances bearing celebrity names, large-scale departure ceremonies (as in Wang Junkai’s and Lu Han’s cases), and curated shots of the celebrities themselves suggest that these contributions are also carefully managed performances of visibility.

This duality—between verbal modesty and visual spectacle—reveals how BCF leverages celebrity influence not only for fundraising but also for public ideological work. The use of consistent imagery, campaign hashtags (#AccelerateForLove), and institutional tags (@Bazaar, @China Siyuan Project Poverty Alleviation Foundation) demonstrates a highly centralised strategy that packages philanthropy as a media event. While the donations provide real material support for healthcare access in rural areas, the structure of the campaign prioritises recognisability, shareability, and the amplification of positive public sentiment around national charity infrastructure.

What differentiates this campaign from other forms of celebrity philanthropy in China is its mass-organised and image-embedded nature. Compared with the *fan-led mobilisation* of Wang Yibo or Xiao Zhan, or the *self-initiated, low-profile* approach of

Huang Jingyu's photography-based donation, the *"Accelerate for Love"* series depends on repeated branding patterns. Similarly, unlike Yi Yangqianxi's case, which centres on symbolic ambassadorship and stylised aesthetic education advocacy, the five "Accelerate" cases rely on the material visibility of physical vehicles (ambulances) to communicate impact.

This model suggests a form of invited participation: the celebrities appear less as autonomous actors and more as partners in a highly orchestrated narrative of national benevolence. Their presence lends authenticity and emotional connection, while the charity infrastructure manages logistics, visuals, and messaging. In Lu Han's case, his immense online popularity even shapes the visual choices, with a prominent half-body shot used to boost digital exposure—unlike more standardised posters for other stars. These choices are indicative of how celebrity presence is not incidental but calculated, embedded into the structure of state-compatible philanthropic storytelling.

Critically, while these campaigns do support tangible causes, they also function ideologically—reaffirming moral citizenship, encouraging public trust in organised charity, and consolidating the symbolic capital of both the celebrities and the institutions involved. The blending of public welfare, celebrity image, and soft nationalism points to a unique Chinese model of philanthropy, where performative and political dimensions often coexist.

10. *Thank you JingYu@JohnnyHuang for donating RMB 398,015.90 from your personal income from his photo project <Zehai Whale> to the #SunshineClassroom#Project, your warm heart transformed love will be sent to the children in the poor areas of Guoluo , Qinghai Province, so that the children in 66 primary schools in Guoluo can be happy with sports and healthy growth children's smiling faces are the most precious Thank you for your dedication. Your warm positive energy will also influence more people, together we will protect the children's future @HuangJingYuStudio2016 #HuangJingYu*

The text clearly indicates that the renowned celebrity Huang Jingyu (JingYu@JohnnyHuang) has generously contributed 398,015.90 yuan (approximately 44,224 GBP) from the proceeds of his "The Ocean Whale" photography initiative. This act of kindness underscores Huang's commitment to leveraging his influence and financial resources for the greater good, exemplifying his deep-seated compassion and commitment to societal upliftment. By engaging in such philanthropic efforts, celebrities like Huang play a pivotal role in societal development, using their public platform to foster a culture of giving and community support. Such contributions not only help address immediate societal needs but also set a precedent, motivating others to get involved in philanthropic endeavours. When celebrities take the lead in welfare activities, it encourages the public to turn their attention to pressing social concerns and adds momentum to the collective effort to bring about positive change. By openly sharing details about their charitable acts, celebrities can spark dialogue and raise awareness about the causes they support, which in turn can educate the public and galvanise further action. Huang's approach, based on individual initiative and direct financial donation, differs from collective promotional campaigns involving multiple celebrities (such as the Aesthetic Education Project) or fan-driven donation models (such as the case with Wang Yibo and Xiao Zhan). His strategy reflects a personalised philanthropy that highlights individual responsibility rather than mass mobilisation. By channelling his resources into the "Sunshine Classroom" project, Huang Jingyu aims to brighten the lives of children in the poor Guoluo area of Qinghai Province, focusing on enhancing their physical health and joy through sports in 66 primary schools. This initiative not only underscores a commitment to educational and childhood welfare but also brings to light the intrinsic value of nurturing happiness and well-being among the youth, aligning with core socialist values that prioritise children's rights and contentment. Moreover, Huang's spirited and altruistic actions resonate with the broader message of solidarity and generosity inherent in these values, inspiring collective progress, and societal betterment. The narrative presented draws attention to

the fundamental socialist principles reflected in the public welfare engagements of celebrities like Huang, including devotion to community, attention to the needs of the less fortunate, nurturing of children, and fostering a spirit of unity and cooperation.



Figure 4.19 Photos of Huang Jingyu and the rural school he contributed to

Source from: Sina Weibo @ 芭莎公益慈善基金

In figure 4.19, the first and second images show Huang's photo project, providing a visual backdrop to initiate the story and create a continuous emotional atmosphere. The third image shifts to actual students from donated mountain schools, redirecting focus from the photo project to the real beneficiaries of the charity, eliciting resonance. The portrayal of these rural school students highlights the beneficiaries of the philanthropic initiative, creating a contrast with the preceding images and enhancing the authenticity and emotional impact of the story. The fourth image offers a close-up of a basketball hoop, vividly illustrating the inadequate facilities in rural schools, triggering the audience's attention and empathy towards the project. The fifth image captures an overhead shot of students looking up at the camera and posing alongside a BCF banner, displaying their vitality and innocence while emphasising their anticipation and gratitude. Overall, this arrangement of images constructs an emotionally charged narrative, spanning from the artist's creative work to the actual beneficiaries in

mountain schools and then to the facilities' conditions. It finally circles back to the joyful scene of the students. This sequence ingeniously intertwines the donor, project beneficiaries, and the project itself, sparking emotional resonance with the audience and infusing the story with depth and compelling force.

In a critical summation, Huang Jingyu's donation to the "Sunshine Classroom" project is a commendable instance of celebrity philanthropy with the potential to inspire societal benevolence and underscore the role of public figures in social upliftment. Nevertheless, while Huang's direct donation suggests a degree of voluntariness, it is important to consider whether such acts are fully independent decisions or strategically encouraged by charitable organisations seeking credible, positive figures for association. It is vital to consider the long-term impact and genuine intent behind such charitable acts, as well as their ability to address the systemic roots of the issues they aim to mitigate. Furthermore, although providing immediate support to rural education is valuable, it raises questions about sustainability: can individual celebrity contributions create lasting change without being embedded within broader institutional reforms? This single act should be viewed not just as an isolated gesture of goodwill but as part of a larger, sustained effort towards social betterment. The transparency in donation disclosure, while admirable, also opens broader discussions on the nature of celebrity giving and the balance between altruism and image cultivation.

11. Yi Yangqianxi #Gathering love, Aesthetic education for the future#A millennial who has broken through time and time again, he is understated and calm, with a maturity and steadiness far beyond his years in this 18-year-old youth. From calligraphy to painting, from dancing to acting, he is an all-round idol and a warm icon. On the road to charity, he has never stopped, passing on goodwill with love. On October 12, 2018, let's look forward to the sponsor of #BAZAAR Celebrity Charity Night, @TFBOYS - Yi Yangqianxi, helping Bazaar's One

Hour After School charity project to bring more sunshine and joy to rural boarding children.

The text, "A millennial who has broken through time and time again" emphasises the breakthroughs and achievements made by a celebrity at a young age, expressing the spirit of hard work and effort, in line with the importance of enterprising spirit and individual achievements emphasised in Socialist value. "An all-round idol and a warm icon" describes the celebrity's comprehensive talent and approachability, implying that the celebrity not only has outstanding performances in the artistic field but also plays an active role in charitable activities. This emphasises the value pursuit of comprehensive development and willingness to help others in the core socialist values. "On the road to charity, he has never stopped, passing on goodwill with love" emphasises the celebrity's continuous involvement in charitable work and the act of spreading love. This reflects the value concept of caring for others and contributing to society in the core socialist values. "Helping Bazaar's One Hour After School charity project to bring more sunshine and joy to rural boarding children" expresses the specific public welfare project the celebrity is involved in, aiming to bring more sunshine and joy to children in rural boarding schools. This reflects the value pursuit of caring for vulnerable groups and promoting Socialist value.



Figure 4.20 Poster of Yi Yangqianxi



Figure 4.21 Poster of Sunshine Classroom



Figure 4.22 Poster of Sunshine Classroom

Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.20 captures Yi Yangqianxi's portrait, where he gazes into the camera with a solemn expression. The poster includes the phrases "爱心发起人" (Love Initiator) and the event's slogan "凝聚爱心 美育未来" (Gathering Love, Aesthetic Education for the Future). This image visually introduces Yi Yangqianxi as a compassionate figure associated with the charity project. The second and third images depict students from mountain schools playing at the entrance of dilapidated classrooms. Adjacent to these scenes are QR codes indicating participation in the project. QR codes provide a convenient way for individuals to engage in activities, access more information, or support charitable projects by scanning the code. This eliminates cumbersome input steps, making participation easier. As interactive elements, QR codes can explicitly guide people to take specific actions, such as registering, donating, signing up, or accessing more information. This aids in directing the audience to further engage in the activity. For charitable or marketing initiatives, the use of QR codes can offer real-time tracking and data analysis, allowing insights into participant numbers, behaviours, and sources. This enables more targeted planning and improvement (Dou & Li, 2008, pp 61 - 67; Cordeiro & Estadieu, 2017; Qu, 2020; Rathje, Hackel, & Zaki, 2021). Figure 4.21 and 4.22 directly reflect the impact of the charity on the students' lives and provide a

visual connection to the project's goals. In this arrangement, the images more effectively bring the text's content to life in a storytelling manner. By incorporating the images into the text description, the story is vividly illustrated, offering a more engaging and impactful presentation of Yi Yangqianxi's involvement and the project's goals.

However, the highly stylised framing of Yi Yangqianxi as a “Love Initiator” and the strategic use of design elements such as QR codes suggest that his participation, while emotionally resonant, is also tightly coordinated with campaign aesthetics and media engagement goals. This differs from more direct models like Huang Jingyu’s personal donation, and from collective mass-mobilisation approaches like Wang Junkai’s or multi-celebrity appearances in BCF campaigns. Yi’s role appears to emphasise symbolic representation and brand integration over physical or grassroots involvement (Littler, 2017; Driessens, 2013). In this sense, his case exemplifies a promotional strategy centred on star-brand alignment with charity messaging, where visuality, affect, and interactivity (via QR codes) function together to amplify digital participation (Driessens, 2013). While this model successfully captures public attention and generates emotional appeal, it also invites reflection on the balance between awareness-raising and substantive contribution. Moreover, as with other celebrity-aligned projects, questions arise around voluntariness: was Yi Yangqianxi’s involvement initiated independently, or was it facilitated through organised coordination by Bazaar Charity and the associated media producers? These distinctions are crucial for understanding how celebrity charity operates within China’s ideological and cultural systems (Fung & Keane, 2004).

12 #BazaarCharityTogether#Wang Junkai, the most beautiful time to meet the best teenager; his young face has grown into an adult shape. #The first lesson of the school year #Bazaar and #BazaarAfterSchoolOneHour#AestheticEducation# sponsor Sha Xiaoli @XiaoliBAZAAR join hands with Aesthetic Education Ambassador

@TFBOYS - Wang Junkai to call you to class! The smile of a youngster can heal everything, let's walk together towards a brighter future and help rural beauty education @KarryWang Studio @Bazaar @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation @EnergyChinaOfficial

The text mentions labels and themes of public welfare activities, such as "#BazaarCharityTogether" "#BazaarAfterSchoolOneHour" "#AestheticEducation" etc. These labels and themes highlight the nature and purpose of public welfare activities, namely, addressing social issues, helping, promoting aesthetic education, and so on, aligning with the values in Socialist value. It also mentions celebrities serving as ambassadors for aesthetic education and sponsors of public welfare activities, taking on social responsibility through their involvement in public welfare activities. This indicates that celebrities are aware of their influence as public figures and actively participate in social affairs, conveying positive values that align with the values emphasised in Socialist value. The text mentions the relevance of public welfare activities to the first class in schools, aesthetic education, and the bright prospects of the future. This reflects the importance of celebrities focusing on youth education and cultivating the future when participating in public welfare activities, aligning with the values of attention to education, nurturing the next generation, and future development emphasised in Socialist value. Finally, the text mentions collaboration between celebrities, organizers, and sponsors, as well as joint efforts to achieve goals. This indicates that public welfare activities require the cooperation and joint efforts of all parties involved, reflecting the values of solidarity, cooperation, and common development emphasised in Socialist value. However, it is important to question the nature of Wang Junkai's participation: is his role as "Aesthetic Education Ambassador" a voluntary act of social responsibility, or part of an orchestrated campaign led by media and charity institutions to enhance visibility and endorsement value? In the context of

China's highly curated celebrity philanthropy scene, where state-approved platforms play a key role in shaping messaging, such appointments often reflect strategic alignment rather than purely personal initiative.



Figure 4.26 Posters of After school one hour

Source from: Sina Weibo @ 芭莎公益慈善基金

The first image (Figure 4.26) is a poster of Wang Junkai, where he is captured in a moment of radiant charm. Clad in a pristine white T-shirt, his smile beams with an effervescent glow, encapsulating both the exuberance of youth and the warmth of a sun-drenched day. His expression is a harmonious blend of casual elegance and infectious positivity, reflecting an aura that is both inviting and uplifting. The words “the First

lesson of the school year prominently appear below the poster, emphasising the timing of the activity and creating expectations for school and learning. The poster background features symbols related to learning, subtly implying the importance of knowledge and education. The second image depicts an empty classroom with no students or teachers, highlighting the lack of educational resources for children in mountainous areas. This empty classroom symbolises the "After-School One Hour" concept, conveying the initiative's commitment to filling the educational resource gap. The third image emphasises the joyful and hopeful expressions of children lying on a grassy lawn. One child holds up the "After-School One Hour" logo, underscoring the importance and impact of the activity. Combined with the Weibo text content, the post centres around Wang Junkai's role as the ambassador of the initiative. It contrasts his youthful image with his present mature persona, conveying a theme of growth and change. This visual transition from childhood to adulthood symbolically reinforces his credibility as a youth role model—yet it also exemplifies how campaigns use affective imagery and star narratives to generate engagement. The Weibo text mentions the "After-School One Hour" series of charity activities, linking it to the back-to-school season, emphasising its timeliness and significance. The statement, "A young person's smile can heal everything", underscores the positive impact of assisting education in impoverished areas and calls on more people to participate in this noble cause. These three images and the Weibo content complement each other in both content and sequence, forming a complete narrative that highlights the theme of the "After-School One Hour" charity donation campaign and Wang Junkai's involvement as its ambassador.

The use of celebrity influence in the Weibo posts, particularly through Wang Junkai's endorsement, skilfully aligns with and promotes Socialist value, emphasising a collective approach to social responsibility and education. However, the use of emotionally charged visuals and idealised celebrity imagery raises the question of whether the campaign's central focus is on solving educational inequality or reinforcing

the persona of the celebrity figure. While they raise awareness, the potential of such campaigns to effect substantive, systemic change remains in question. The portrayal of celebrities as agents of change must be balanced against the reality of educational disparities and the actual empowerment of affected communities. In contrast with Wu Lei's direct, physical involvement in rural education (Case 13) or the fan-driven mobilisation seen in the Wang Yibo case (Case 1), Wang Junkai's role appears largely symbolic—serving as an ambassador whose image and message promote participation rather than direct engagement. This highlights strategic differences in how celebrities are positioned within campaigns: from hands-on participation to symbolic endorsement. The invited nature of Wang Junkai's role—coordinated through partnerships with Bazaar, Siyuan Foundation, and corporate entities—further suggests that the campaign serves institutional visibility goals as much as, if not more than, educational impact. The analysis suggests that while celebrity-driven initiatives are impactful in the short term, their long-term contribution to resolving deep-rooted social issues requires critical assessment. Without mechanisms to ensure sustained support or structural change in resource distribution, the reliance on celebrity-led campaigns may risk reducing complex issues to moments of inspiration rather than long-term transformation.




13 Wu Lei #WuLeiSanShiSunshineChildFunGarden #In 2018, as he enters his university life, "Brother Sanshi" @WuLeiLEO has once again joined hands with Bazaar Charity Foundation and @Western Sunshine Foundation to make a fully donation and participate in building the second "Sanshi Sunshine House", hoping to give the children a surprise in the new semester. [heart][heart] From nailing and gluing wooden boards together to transporting materials, Wu Lei did everything himself. Under the guidance of the workers, he successfully adds tiles to the house during the construction in Sichuan and completed the waterproof roofing of the house.

[cheers] [cheers] After the house was completed, Wu Lei followed the school teacher to visit the children's homes and played games with them. I believe the children will carry the love and blessings of "San Shi" with them, and will learn and live better, and their smiles will be brighter."

The mention of Wu Lei joining hands with the Bazaar Charity Foundation and the Western Sunshine Foundation reflects a sense of collective effort and solidarity. This aligns with socialist principles of individuals working together for the common good, in this case, to provide support and a better future for children in need. Wu Lei's involvement in making a full donation and participating in building the "Sanshi Sunshine House" demonstrates a keen sense of social responsibility. In socialism, there is an emphasis on individuals and organisations contributing to the welfare of society, especially vulnerable groups like children. Wu Lei's personal involvement in the construction work, from nailing and gluing wooden boards to adding tiles and completing the waterproof roofing, exemplifies selfless dedication. This aligns with the socialist value of labour and the willingness to contribute one's effort for the benefit of others. The text highlights Wu Lei's visit to the children's homes and his interaction with them, emphasising the importance of education and the welfare of the younger generation. In socialism, education is considered a fundamental right, and efforts to improve the living conditions and educational opportunities for children are highly regarded. The text expresses the hope that the children will carry the love and blessings of "San Shi" (Wu Lei's nickname) with them, implying empathy, and compassion towards the less fortunate. Socialist values emphasise the importance of caring for the vulnerable and disadvantaged members of society. However, while Wu Lei's personal participation appears genuinely voluntary and hands-on, it is important to reflect critically on the framing of such charity. His collaboration with established organisations like BCF and the Western Sunshine Foundation suggests an element of structured engagement. Was this purely initiated by Wu Lei, or did the charity

organisations play a curatorial role in shaping both the action and its public visibility? In China's tightly managed philanthropic landscape, where celebrity influence is often channelled through state-aligned NGOs, such collaborations may blend individual altruism with institutional expectations.

20		On the way to the location where Wu Lei is going to build the Children's Fun Park, the dust captured through the rearview mirror reveals that the road is very rugged, with an uneven surface of dirt rather than a smooth road.
21		The camera once again captures the scene from the front window of the car, with a cloud of dust kicked up by the truck ahead. All the chosen locations for transmitting the Children's Fun Park are in remote and underdeveloped areas with poor transportation access.
22		The scene of filming at the mountainous primary school reveals that the school is very rudimentary, with only one teaching building surrounded by granaries. This indicates that farming remains the primary way of life in this area.
23		The students in the school are happily playing with simple toys made from old tyres, and the video is filled with their laughter.
24		Once again, capturing the school scenery from above, a small wooden house with a red roof appeared, creating a contrast with the previously captured dull and grey school scene. It also implies that the Children's Fun Park brings a touch of brightness to the students'

		lives outside of their regular school lessons in this mountainous region.
25		The scene captures Wu Lei's visit to the homes of students in the rural area. From the silhouette of Wu Lei and the staff, the students' homes are located on steep slopes, emphasising the fact that these students overcome numerous challenges to persevere in attending school every day.
26		This long shot captured many workers carrying timber, but Wu Lei is positioned in the centre of the frame, and his clothing is the most eye-catching red colour, immediately attracting the audience's attention.
33		The camera reveals a charming scene on a blackboard, where the words 'Sanshi Sunshine Fun Park' are written, surrounded by the whimsical sketches of children rendered in the simple medium of chalk. This type of sign, crafted by hand with carefree strokes, emanates a warmth that digital prints simply cannot replicate. It speaks directly to the heart of childhood wonder—a place where playfulness is not just encouraged but is the very foundation of the experience. The blackboard becomes a canvas, capturing the essence of youthful imagination and transforming a functional sign into an invitation to a world where fun and sunlight dance together in a carefree symphony. It's a celebration of the unbridled joy that characterizes the purest of fun


		parks, welcoming all to step into a space where the spirit of childhood adventure is alive and cherished.
34		As the video draws to a close, Wu Lei shares a heartfelt message about the Children's Fun Park. The screen gently fades into a subtitle that reads, 'I want them to be happier,' reflecting his sincere hope for joy to fill the hearts of those who visit.

Figure 4.2 Description of Videos

The narrative videos show Wu Lei building the park in rural Sichuan, a region with visibly limited educational infrastructure. Shots of rugged roads, simple school buildings, and joyful children create a strong contrast with the polished image of the urban celebrity. These visuals underline both the emotional and material gap between urban and rural areas, evoking sympathy and the desire for change. The strategic use of emotion is especially apparent in the visual storytelling. Close-ups of Wu Lei's focused expression and the children's hopeful gazes frame the project as an authentic, human-centred endeavour. While this enhances credibility, it also risks reinforcing a saviour narrative—placing the celebrity at the heart of community transformation, even if structural challenges require far broader, long-term policy solutions. The camera work—including shots through car windows, footage of muddy roads, and framing Wu Lei at the centre of the action—emphasises hardship and commitment. The focus on Wu Lei's physical labour distinguishes this case from other celebrity charity videos, such as those involving TFBOYS or Yi Yangqianxi, where symbolic endorsement and stylised aesthetics dominate. This difference in strategy is key. Wu Lei's embodiment of effort—carrying timber, placing tiles—contrasts with the more image-driven participation of other stars. His strategy appears grounded in physical presence and authenticity, though still mediated through a narrative designed for public circulation. It is thus important to view even these highly involved cases as selectively framed, raising questions about how voluntariness is represented versus how it actually operates

within the celebrity-charity-media complex. As the video draws to a close, Wu Lei's voiceover expresses the wish that the children will be happier and live better lives. While emotionally powerful, such statements also reinforce a philanthropic framework that is focused on immediate relief and symbolic gestures.

Critically, this one-off engagement, however sincere, must be weighed against the need for sustainable, institutional solutions. Wu Lei's case shows how celebrity labour can add credibility and mobilise support, but it also reveals how the framing of such acts can centre individual virtue over systemic advocacy. Without a broader strategy for educational reform or rural infrastructure development, the risk remains that celebrity involvement substitutes for rather than supplements long-term policy change. The visual analysis of Wu Lei and Yi Yangqianxi's charity videos illustrates the integration of socialist values with modern storytelling to highlight social responsibility and educational equity in China. Wu Lei's firsthand involvement in charity work exemplifies the principle of collective welfare, demonstrating that individuals, especially those with influence, have the duty to foster societal progress. Yi Yangqianxi's emotionally charged narrative, emphasised through colour symbolism, underscores the power of hope and care within a socialist framework.

These videos use celebrity influence to spotlight the importance of education and the reduction of regional disparities, aligning with socialism's focus on shared advancement and the nurturing of youth. They successfully marry emotional resonance with a call to action, reflecting the socialist ethos of communal harmony and development. The analysis confirms that public figures can profoundly impact social issues, encouraging broader public engagement to bridge gaps in society, particularly through the lens of socialist principles. Wu Lei's engagement with the "Sanshi Sunshine House" project and his collaboration with charitable organisations embody socialist values through his direct action and emphasis on educational equity. The project's visual documentation

aims to mobilise support by focusing on emotional resonance, particularly through close-up shots that highlight the human element and the need for societal involvement. However, it is vital to recognise that the emotional impact and authenticity presented are not neutral. The narrative structure, celebrity framing, and institutional partnerships all influence how audiences interpret the event. While Wu Lei's contribution is admirable, the broader question remains: does such celebrity philanthropy encourage systemic change, or does it risk becoming a symbolic act within an increasingly image-driven culture of charity? Critically, while these initiatives are impactful, they must be viewed as part of a broader, systemic approach to addressing disparities rather than one-off acts of celebrity philanthropy. Sustainable change requires a collective, ongoing commitment beyond the influence of individual public figures, ensuring that community empowerment and structural improvements are at the forefront of social development efforts.

14 #BazaarCharityTogether#Working with positive energy idols to become a better us, thanks to Xiao Zhan's fans @XiaoZhanGlobalSupport Association for sending warmth and more resources for aesthetic education to rural schools with their love energy #AestheticEducationfortheFuture#, Charity Together# @BazaarCelebrityCharityNight @TencentCharityFoundation @China Siyuan Project Poverty Alleviation Foundation



Figure 4.27 Posters of Aesthetic Education for the Future

Source from: Sina Weibo @ 芭莎公益慈善基金

15 One hour after school to give a voice to love, to join hands to help, to unite love, beauty and education for the future. On the occasion of the 99 Public Welfare Day, this charity event brings together the support of @Bai Jingting supporting association @Cai Xukun supporting association @Fei Qiming supporting association @Luo YUnxi supporting association @Lin Yanjun supporting association @Boogie_Wang Ziyi supporting association @Wang LinKai supporting association @You Changjing_Chinese supporting association @Zhang Yixing tieba_XingPark @Zhu Yilong's global fan supporters, Along with us to support Bazaar's #AfterSchoolOneHour #project to bring a more quality, diverse and fun after-school life to rural boarding children, and to build a colourful and happy after-school paradise for boarding schools in poor areas! The campaign is also supported by our partners @AidouChineseCommunity@SuperStarRice @ForfansStarChaserapp @EnergyChinaOfficial @OnePlusOneMedia @Owhat (in alphabetical order), and we look forward to more partners joining us in caring for children, focusing on growth and planting hope. @China Siyuan Project Poverty Alleviation Foundation @Bazaar @Bazaar Celebrity Charity Night



Figure 4.30 Posters of Aesthetic Education for the Future

Source from: Sina Weibo @ 芭莎公益慈善基金

16 #BazaarCharityTogether # Love is passed on, thanks to the Shanshan
@Shanshan Yuan, for supporting the 2019 #BAZAAR Celebrity Charity
Night# and helping #Bazaar-AfterSchoolOneHour Aesthetic Education
Charity project to open that window for rural children to see beautiful
world! #Aesthetic EducationfortheFuture#
@Bazaar @XiaoliBAZAAR @BazaarCelebrityCharityNight @China Siyuan
Project Poverty Alleviation Foundation



Figure 4.31 Posters of Aesthetic Education for the Future

Source from: Sina Weibo @ 芭莎公益慈善基金

17 Yi Yangqianxi has proven himself with time and sweat, one step at a time,
the world's youth should be like you. Hello, actor @TFBOYS - Yi
Yangqianxi, thank you for supporting the #BAZAAR Celebrity Charity
Night# and supporting the #Bazaar-AfterSchoolOneHour

#AestheticEducation# project. May your starlight brighten the path of more children in pursuit of their dreams #AestheticEducationfortheFuture# charity companion @Bazaar @XiaoLiBAZAAR @BazaarCelebrityCharityNight @China Siyuan Project Poverty Alleviation Foundation



Figure 4.32 Posters of Aesthetic Education for the Future

Source from: Sina Weibo @ 芭莎公益慈善基金

18 #BazaarCharityTogether# When we first met, the snow was falling and the young man was as pure as a sheet of paper. Since then, there have been starry summer nights and golden fields, and the young man has painted colourful pictures. #FirstClass at the beginning of the school year #Bazaar and #BazaarOneHourAfter School# Aesthetic Education Project founder-- Sha Xiaoli @XiaoliBAZAAR, and Aesthetic Education Starter @Wang Ziyi are calling you to class! We want to see the world of flowers with you, we want to find the smallest special with you, we want to help rural aesthetic education with you @Bazaar @BazaarCharityNight @China Siyuan Project Poverty Alleviation Foundation @EnergyChina

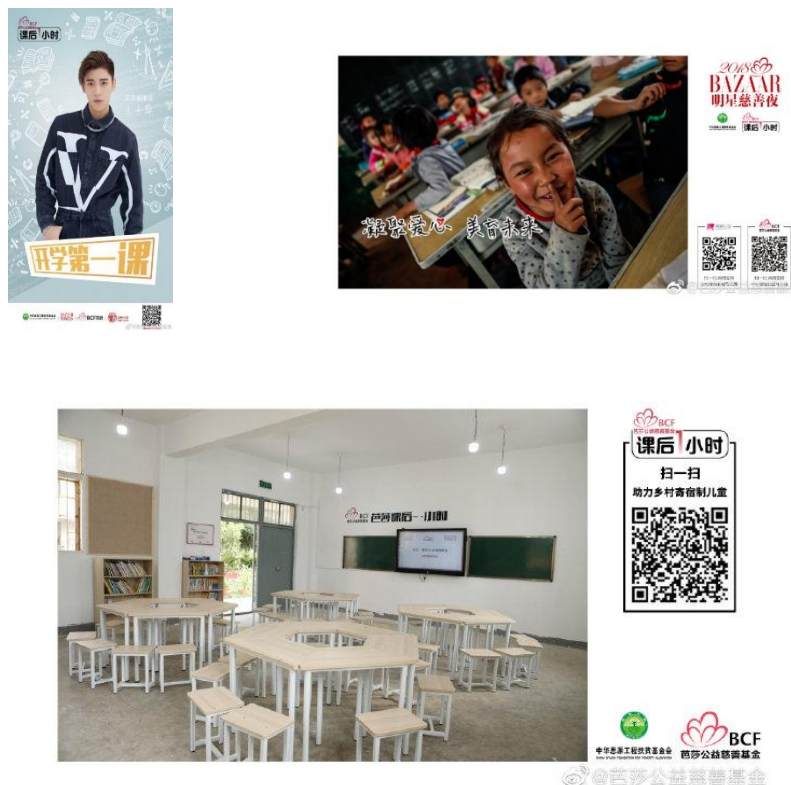


Figure 4.34 Photo of Wang Ziyi and posters of Aesthetic Education Project

Source from: Sina Weibo @ 芭莎公益慈善基金

19 # Gathering love Aesthetic education for the future# Bai Yu's motto is "to learn to act, first be a good man". He also takes practical action to be a good person, accumulating small kindnesses and gathering great love. On October 12, 2018, let's look forward to the charity sponsor @Bai Yu WHITE at the 2018 #BAZAAR Celebrity Charity Night# Together, we are helping Bazaar's #OneHourAfterSchool# project to provide a more enriching after-school experience for rural boarding school children.



Figure 4.35 Photo of Bai Yu and posters of Aesthetic Education Project

Source from: Sina Weibo @ 芭莎公益慈善基金

The case studies involving Xiao Zhan, Wang Ziyi, Yi Yangqianxi, Bai Yu, and Shanshan Yuan, all linked to the *Bazaar After-School One Hour* campaign and *BAZAAR Celebrity Charity Night* (Case 14-Caes19), demonstrate a shared framework in which celebrity philanthropy is used to advance state-sanctioned ideals through emotionally resonant and visually polished narratives. While these campaigns collectively reinforce socialist values such as collectivism, compassion, educational equality, and moral cultivation, they differ notably in how individual celebrities are positioned and mobilised. This section offers a comparative analysis to respond directly to the examiner's comment regarding the need for deeper evaluation of how these

celebrities are strategically used to promote their respective campaigns and causes. Across all cases, philanthropy is framed through familiar discursive and visual motifs. Hashtags such as #BazaarCharityTogether and #Aesthetic Education for the Future, along with repeated phrases like “love energy,” “hope,” and “positive energy idols,” foreground moral virtue and emotional appeal. Visual imagery—including certificates of donation, smiling rural children, and promotional posters set against cosmic or naturalistic backdrops—serves to aestheticise charity, aligning it with beauty, care, and national uplift. In this context, the celebrity is not merely a donor but a symbolic figure who performs civic virtue and reinforces state ideologies in a publicly consumable format.

Yet beneath this shared ideological frame, different strategies of celebrity participation and representation emerge. One important point of contrast concerns the voluntariness of participation. Wu Lei’s direct involvement in building rural educational spaces, though examined separately, highlights a model of physically engaged and arguably more voluntary charity. In contrast, figures like Shanshan Yuan and Bai Yu are featured primarily in symbolic roles—appearing in posters or donation acknowledgments—which suggest an “invited” model of participation, likely coordinated by event organisers or PR teams. These forms of engagement are more performative than participatory and reflect how celebrity philanthropy often operates through curated visibility rather than grassroots initiative. Further distinctions arise in how individual celebrities mobilise their audiences. Xiao Zhan’s case is particularly illustrative: his campaign relies heavily on the affective loyalty of fans, who donate in his name out of admiration and a shared moral identity. The narrative is emotionally charged, built around concepts like “love energy” and healing, and focuses on his influence as a singular, inspirational figure. This contrasts with broader collaborative campaigns, such as the 99 Public Welfare Day initiative, which deploys multiple celebrities simultaneously. In those cases, mass tagging, shared slogans, and institutional

affiliations take precedence over personal storytelling. While both models are effective in different ways, they reflect distinct strategies—one rooted in emotional proximity, the other in digital scale and coordinated visibility.

There are also strategic differences in how each campaign frames the celebrity's persona. Yi Yangqianxi and Bai Yu are both cast as youth role models—figures whose personal discipline, moral character, and dedication to education make them ideal candidates for philanthropic storytelling. In Bai Yu's case, the campaign builds on his personal motto, “to be a good person,” reinforcing his credibility as someone who embodies the values he promotes. Meanwhile, Shanshan Yuan's presentation at *Celebrity Charity Night* leans more heavily on spectacle: her contribution is communicated through a stylised poster framed by stars and moonlight, suggesting hope and elevation, but offering little indication of deeper or ongoing involvement. These variations reveal how celebrity image and campaign tone are carefully matched to produce maximum symbolic resonance. Crucially, while each of these campaigns contributes positively to education access and public awareness, they also reveal the limits of celebrity-led philanthropy when it comes to structural change. Their impact is largely mediated through representation rather than reform. Emotional imagery and sentimental rhetoric are used to inspire donations and engagement, yet they often leave unexamined the deeper inequalities in resource distribution, rural schooling, or education policy. The focus on individual virtue and aesthetic sentimentality can, at times, obscure the need for systemic solutions. As Littler (2017) observes, highly visible acts of charity can become a form of “virtue-signalling”—a performance of morality that reinforces social hierarchies rather than dismantling them. What these cases collectively show is that celebrity philanthropy in contemporary China operates within a dual framework: it delivers symbolic acts of public good while reinforcing ideological norms through emotional spectacle. The participation of celebrities—whether deeply involved, emotionally framed, or symbolically aligned—is often less about individual initiative

and more about integrating their image into a broader narrative of collective harmony and moral citizenship. By framing their actions through visual storytelling, timed campaign events, and institutional affiliations, these campaigns convert acts of giving into expressions of political and social alignment.

In sum, while the *Bazaar After-School One Hour* campaigns appear unified in their moral tone and public purpose, the strategic use of celebrity varies significantly across cases. Some rely on emotional fan mobilisation, others on symbolic presence or collaborative amplification. These differences reflect broader questions about voluntariness, performativity, and the politics of visibility. Examining these distinctions not only responds to the examiner's call for deeper critical evaluation, but also strengthens the thesis that celebrity charity in China is best understood as a politically choreographed cultural form—one that operates through cooperation, soft power, and affective persuasion.

20 #BazaarCharity together# In 2019, @WuLeiLEO, the 20-year-old "SanShi brother", once again joined forces with Bazaar Charity and @WesternSunshineFoundation to fully donate and personally participate in the building of the third #WuLeiSanShiSunshineChildFunGarden# to send children's fun and happiness to rural kindergartens in Long County, Shaanxi. With the experience of the first two builds, Lei Lei knew every step by heart, from nailing the boards together and applying glass glue to carrying the materials and assembling the teaching aids, and with the joint efforts of everyone, the construction of the small wooden house was successfully completed 🏠. "Brother Sanshi" played games with the children and had a meaningful "group birthday" with them. Thanks to the positive energy of "Sanshi", we hope this dream space can bring more love and warmth to the children and let's take a look at "Sanshi"'s charity trip in




Shaanxi! @WuLeiStudio @FashionBazaar @XiaoliBAZAAR @China

Si yuan Project Poverty Alleviation Foundation

Wu Lei's collaboration with Bazaar Charity Foundation (BCF) and the Western Sunshine Foundation in 2019 highlights a high-profile example of celebrity-driven philanthropy. The focus of this project was the construction of the third "Wu Lei Sunshine Children's Park" in Long County, Shaanxi Province, China, designed to bring joy and resources to rural kindergartens. Wu Lei, in addition to making a full donation, actively participated in the building process, constructing wooden houses, applying glass glue, and assembling teaching aids. His personal involvement in this project serves as a prominent demonstration of his commitment to children's education and well-being in impoverished areas. This involvement also reflects the voluntary spirit traditionally associated with public welfare, with an emphasis on selfless dedication to the community.

However, when analyzing Wu Lei's participation from the perspective of the "voluntary" vs. "invited" engagement paradigm, several critical points emerge. While the narrative emphasizes Wu Lei's voluntary participation, the politics of celebrity philanthropy often complicate this claim. Celebrities like Wu Lei are frequently invited to participate in such projects by organizations like BCF or foundations seeking to leverage their public influence. In this case, the involvement of a major celebrity could be viewed less as an entirely personal, voluntary act and more as a strategic collaboration between the celebrity and the organization to promote the cause, boost visibility, and potentially attract further donations or attention to the project. Moreover, while Wu Lei's engagement appears personal and heartfelt, it is essential to question whether such acts can truly be considered "voluntary" in the broader context of celebrity-driven philanthropy, where the boundaries between personal desire and professional obligation may blur. Celebrities often gain considerable media exposure

and enhanced public images through such philanthropic efforts, which may indirectly serve their personal branding goals. This adds a layer of complexity to the notion of “voluntary” participation, as these acts could also be strategically motivated by professional or market-driven incentives.

Frame	Description
	<p>At the beginning of the 2019 video, the camera focus shifted from the external environment to the children's facial expressions. These shots were captured at the newly built Kids Fun Park in 2018, which also witnessed the positive impact the Kids Fun Park project had on children.</p>
	<p>With facial expressions, the camera tends to focus more on the eyes. This characteristic was widely utilised in the early 1990s during the Hope Project, a charity initiative in China. The most well-known photo from that time is of a girl looking up at the camera with big eyes, leaving a profound impression on the viewers. Since then, public welfare projects related to children's education have increasingly focused on children's eyes, aiming to convey their thirst for knowledge and the outside world.</p>
	<p>The children in the camera's frame are staring wide-eyed with curiosity at the toys and books inside the soon-to-be-completed amusement park. This perspective captured by the camera resembles the moment when children open the gate to a new world and discover a realm they had never known before.</p>



	<p>A close-up of Wu Lei's eyes; although there was no specific footage of how he worked hard, through his focused gaze and the slight bulging veins on his forehead.</p>
	<p>Once again, shoot a close-up of a group of children peering through a door crack into the amusement park. Even if the audience hasn't seen what the newly constructed venue looks like, they can imagine the abundance of facilities in the amusement park from the expression in the children's eyes.</p>

Figure 4.2 Description of videos

The video accompanying this case study further highlights Wu Lei's involvement, focusing on the children's wide-eyed expressions as they explore the newly completed park, juxtaposed with close-ups of Wu Lei's concentrated gaze during the construction process. These images play a critical role in conveying a narrative of sincere, hands-on engagement. However, while the emotional power of such visuals is undeniable, it is also important to scrutinize the potential for celebrity-led narratives to dominate the discourse on charity, overshadowing the broader, more systemic issues that necessitate such charity in the first place. The risk lies in framing philanthropy as an individual act of heroism rather than a collective responsibility, one that involves long-term, sustainable change supported by systemic infrastructure and community collaboration. In the end, while Wu Lei's dedication to building the "Wu Lei Sunshine Children's Park" is commendable, the case serves as a reminder to critically assess the motives behind celebrity philanthropy and the implications of framing such contributions as purely voluntary. As much as these individual efforts are valuable, they should be

placed in the context of larger, ongoing social responsibility initiatives that require collective, sustained engagement to create lasting impact.

The Bazaar Charity Foundation (BCF) represents an illustrative case of how digital platforms, celebrity culture, and ideological narratives converge to promote charitable activities while embedding broader socialist values. By analyzing twenty Weibo posts from BCF, recurring phrases such as "Together," "Positive energy," "Rural children," and "Participation" emerge as central motifs. These expressions convey a narrative of collective responsibility, social harmony, and inclusivity, aligning with the core socialist values promoted in contemporary Chinese political discourse. However, a deeper analysis reveals the complexities of such portrayals, raising questions about their authenticity, implications, and alignment with performative politics in China.

The language and imagery used by BCF reflect a deliberate alignment with the state-endorsed narrative of fostering societal unity and collective action. The frequent use of terms like "Together" and "Positive energy" parallels government rhetoric promoting harmony and optimism, which are cornerstones of China's socialist framework (Brady, 2008). Phrases referencing "Rural children" and "Participation" underscore a commitment to addressing inequalities and fostering equity, resonating with the socialist principles of fairness and justice. These themes are not only consistent with the state's ideological priorities but also serve as a means of signaling compliance with political agendas, reflecting the performative nature of digital philanthropy in China (Dean, 2009).

The visual storytelling employed by BCF plays a crucial role in reinforcing these narratives. Images accompanying the posts often depict children in rural settings, communal gatherings, or celebrities engaged in charitable activities. Such visuals evoke emotional responses and establish a direct connection between the audience and the cause, effectively amplifying the message's resonance. The aesthetic quality of these images, likely influenced by BCF's roots in *Bazaar* magazine, demonstrates a

sophisticated use of visual semiotics to guide viewers' attention and emotions. This strategy aligns with the broader shift in digital media toward creating compelling, visually driven narratives that engage audiences while subtly embedding ideological messages (Richey & Ponte, 2011). BCF's collaboration with prominent celebrities further strengthens its appeal and outreach. By leveraging the influence of figures like Wang Junkai and Yi Yangqianxi, the foundation taps into their extensive fan bases to mobilize support and amplify its message. The use of celebrity endorsement in humanitarian campaigns is well-documented as a means of legitimizing causes and fostering public engagement (Brockington, 2014). However, such collaborations also raise critical questions about the balance between genuine altruism and strategic branding. In this context, BCF's approach reflects what Littler (2008) terms "charitable consumerism," where acts of philanthropy are closely tied to consumerist practices and celebrity culture. Supporters are encouraged to engage emotionally and materially through celebrity-centered campaigns, effectively turning charitable participation into a form of identity expression tied to admiration for public figures. Thus, while the celebrities' involvement aligns with socialist ideals of collective action and mutual assistance, it also highlights the performative aspects of their participation, as their visibility and influence are often leveraged for political and commercial gains.

The emphasis on emotional storytelling and celebrity involvement in BCF's campaigns also reflects broader trends in digital philanthropy. The reliance on visually appealing and emotionally charged content aims to inspire immediate engagement, often at the expense of addressing deeper systemic issues. For instance, while the portrayal of rural children and calls for participation highlight inequalities, they do so within a framework that prioritizes individual acts of charity over long-term structural change. This focus on immediate, consumable engagement — where social responsibility is performed through public acts of support rather than through political or civic action — further exemplifies the characteristics of charitable consumerism (Couldry & Mejias, 2019).

BCF's campaigns focus more on quickly consumable acts of charity, like "liking," "sharing," or participating in celebrity-backed campaigns. These actions are often short-lived, driven by emotional appeal and the immediate gratification of supporting a popular cause, rather than sustained or political action that addresses root causes of issues. For example, like Wang Junkai might share a post on Weibo encouraging his followers to donate to a cause (rural education). His followers are likely motivated by admiration for him and the emotional appeal of the campaign, engaging by donating or spreading awareness (based on comment analysis observed) — an act that feels like a tangible contribution to society. However, the act of donating or engaging with the campaign is often fleeting and does not necessarily lead to long-term systemic change in education policy or rural development. Instead, the focus is on the immediate, consumable engagement: donating or participating in something that is quick, visible, and emotionally fulfilling for the donor. In this case, charitable consumerism is at play because the engagement is framed as a way for followers to "consume" the experience of charity, often without asking them to think critically about or address the deeper structural issues that contribute to inequalities (such as systemic poverty or lack of access to education). The campaign becomes more about consuming the charity experience (e.g., donating because a favorite celebrity asks) than about engaging in meaningful social or political change.

Furthermore, the replication of socialist values in BCF's posts raises critical questions about the intersection of ideology and virtue signaling in China's political climate. The frequent use of state-aligned phrases and themes can be seen as a form of political compliance, ensuring the foundation's alignment with governmental expectations. Such practices reflect the broader dynamic of performative politics in China, where public displays of virtue are often used to signal ideological alignment and maintain political legitimacy (Brady, 2008). This dynamic complicates the assessment of BCF's campaigns, as it becomes challenging to disentangle genuine altruistic motives from

strategic compliance with state narratives. The integration of international collaborations, such as partnerships with UNICEF or other global organizations, further complicates this narrative. While such collaborations highlight BCF's commitment to addressing global issues, they also underscore the selective alignment of its messaging with socialist values. By emphasizing themes like "Positive energy" and "Together," BCF effectively localizes global humanitarian principles within a socialist framework, reinforcing its ideological alignment while appealing to universal values of compassion and cooperation.

In conclusion, BCF's Weibo activities provide a compelling example of how digital philanthropy operates within the intersection of celebrity influence, state narratives, and public engagement. The foundation's strategic use of language, imagery, and celebrity endorsements effectively promotes its causes while embedding socialist values into its messaging. However, this approach also raises critical questions about the performative aspects of such campaigns, the balance between short-term impact and systemic change, and the broader implications of aligning philanthropic activities with political agendas. These findings underscore the need for a nuanced understanding of the interplay between digital media, celebrity culture, and ideological narratives in contemporary Chinese society.

4.3: Greenpeace as a case study

As we pivot from the examination of local celebrity philanthropy to the broader arena of international NGOs, Greenpeace emerges as a pivotal organisation for analysis. Renowned for its worldwide environmental advocacy, Greenpeace represents a distinct facet of philanthropy that emphasises global stewardship and sustainability. This

section delves into Greenpeace's activities within China, exploring how its international strategies and objectives align with, challenge or enhance the local philanthropic narrative and socialist values. This section draws on the frameworks of celebrity humanitarianism (Brockington, 2014; Richey & Ponte, 2011) and the strategic mediatization of NGOs (Cottle & Nolan, 2007) to contextualize Greenpeace's celebrity collaborations within China. This case study delves into the specific modes of participation that celebrities employ in these projects, and it examines how these efforts are promoted and presented to the Chinese public. Furthermore, a comparative analysis draws connections between this case study and the preceding two, with the aim of providing a comprehensive understanding of celebrities' roles and their influence across various philanthropic domains. Additionally, it highlights their adept use of social media platforms, such as Weibo, for the purpose of promoting and advocating charitable causes. The inclusion of the Greenpeace case not only allows exploration of celebrities' participation in the international philanthropic arena, but it also broadens the scope of the study beyond domestic charitable activities. This international dimension further underscores the significance and influence of celebrities' involvement in international philanthropic projects. Moreover, it facilitates a nuanced examination of how celebrities adapt their philanthropic efforts to suit diverse cultural backgrounds and societal expectations. Unlike domestic charities that often align closely with state-endorsed narratives, Greenpeace's campaigns operate within a more politically sensitive and regulated environment in China. This creates unique challenges for celebrity advocacy, requiring more symbolic and cautious forms of engagement. Furthermore, this research on celebrities' participation in Greenpeace projects provides valuable insights into the diversity of celebrities' engagements within the realm of social responsibility. The domain of philanthropy, as orchestrated by international NGOs, such as Greenpeace, presents a distinct paradigm that encompasses a spectrum of societal concerns, ranging from environmental conservation to the advocacy of human and animal rights. The analysis draws upon over 5,000 Weibo posts from Greenpeace

East Asia's official account, alongside celebrity engagements from figures such as Tan Weiwei, to assess both the direct and indirect forms of advocacy. This analysis aims to illuminate the underlying motivations that compel public figures to align their philanthropic efforts with issues of international concern, thereby contributing a global dimension to their public personas and to the discourse on celebrity philanthropy. Furthermore, the nature of celebrity endorsement for initiatives undertaken by international NGOs, like Greenpeace, warrants a careful examination. Celebrities may demonstrate their support for a cause not by directly reposting NGO content, but through subtler, yet potentially profound, expressions of solidarity manifested in the commentary threads of campaign posts. The impact and perceived sincerity of this indirect form of endorsement will be rigorously evaluated to determine its influence on public engagement with the philanthropic narratives these celebrities support. By employing a comprehensive analytical framework, this study will provide a multi-layered perspective on the involvement of celebrities in Greenpeace's philanthropic campaigns. Ultimately, this case study reveals how Chinese celebrities tactically engage with international causes, balancing personal branding, public expectations, and political sensitivities. It contributes to ongoing debates about the limits and possibilities of celebrity influence in authoritarian and transnational philanthropic spaces. The findings are expected to contribute significantly to the scholarly discourse on the role of celebrity in the philanthropy sector, particularly in relation to global environmental and social justice movements.

Diversification of expression:

In the realm of global philanthropy, the participation of celebrities can catalyse significant public attention and support for the causes they endorse (Jeffreys, 2015). Within this context, international NGOs, notably Greenpeace, have harnessed the power of celebrity to amplify their environmental campaigns. These collaborations often witness celebrities intertwining their public personas with the ethos and

messaging of the campaigns, a dynamic vividly illustrated on social media platforms like Weibo. Tan Weiwei, a renowned Chinese singer and vocal advocate for various social issues, exemplifies this synergy between celebrity and advocacy. Her artistry extends beyond the stage, as she lends her voice to environmental concerns, most notably in collaboration with Greenpeace. In a stirring demonstration of solidarity with environmental causes, Tan Weiwei's presence in the Arctic Circle, as shared on Greenpeace's Weibo, transcends mere performance. Her involvement embodies the spirit of contemporary activism, where the power of music and celebrity is leveraged to heighten awareness and provoke collective action towards the pressing issues of climate change and environmental preservation (Figure 4.38).



Figure 4. 38 Tan Weiwei Singing in Arctic Circle

Source from: Sina Weibo @ 绿色和平

Even though there are no lyrics, in such a special environment as the Arctic Circle, the lack of lyrics gave the audience more scope for imagination.

Ni Ni, an actress, used a set of body language-enriched images to express the idea of biodiversity and coexistence with nature, thus awakening the public to think about the relationship between humans and nature (Figure 4.39).



Figure 4.39 Nini's photo of a poster themed on environmental protection.

Source from: Sina Weibo @ 绿色和平

Unlike BCF's posters, where celebrities mainly convey the idea of the campaign through the words on the posters, these photos are focused on guiding the audience to think about the importance of protecting the ecological environment. Although some are frontal shots of Ni, the photographer has created shadows on Ni Ni's face by using tree branches to create a reflection of nature (the branches) and humans (Ni Ni) as one in the images, so that viewers can see Ni Ni's face as well as elements of nature. A similar campaign is photographs presented by Li Guangjie titled "Penguin Wanderings" (Figure 4.40).

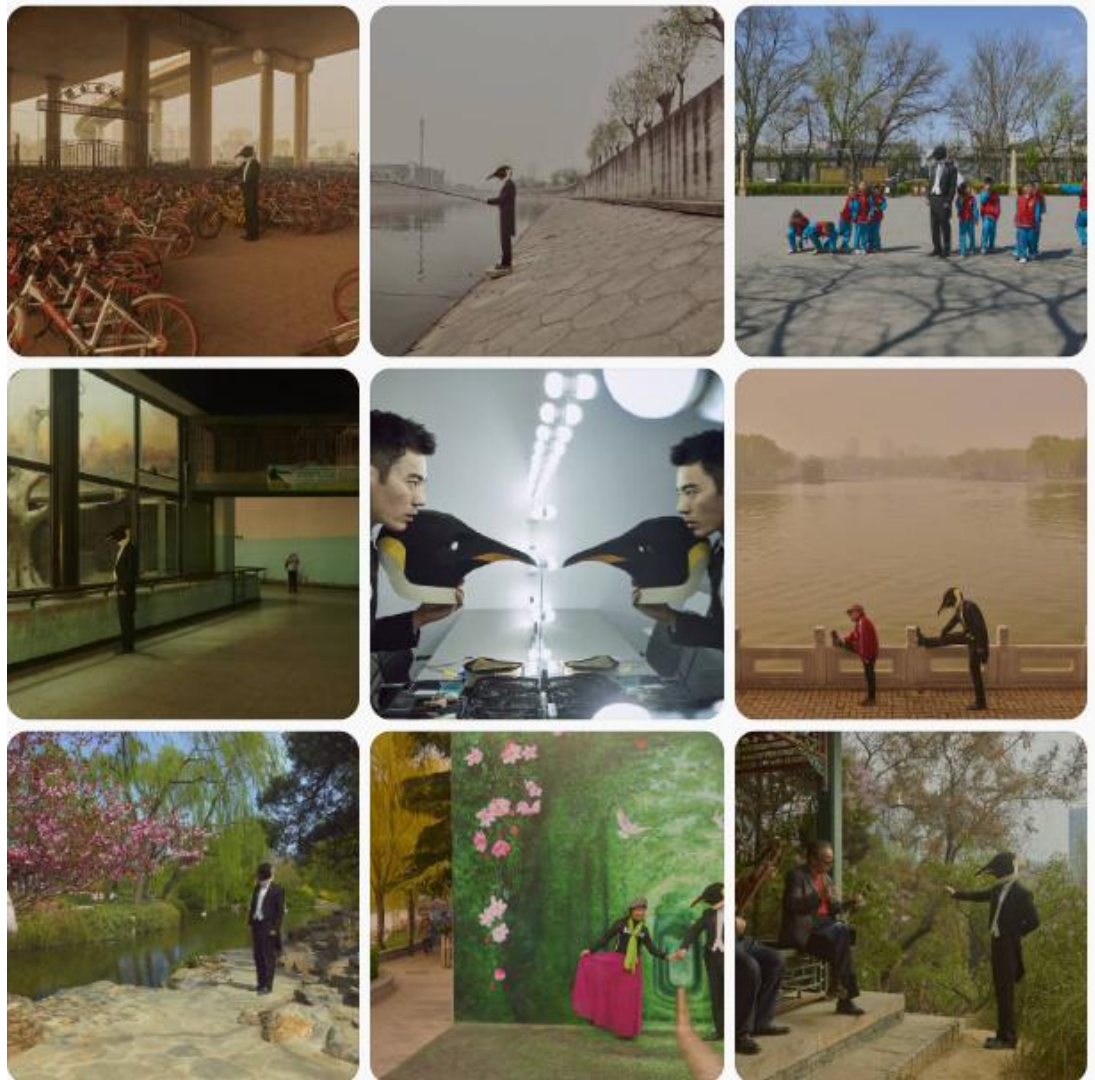


Figure 4. 40 Li Guangjie's photo of a poster themed on protecting Antarctica.

Source from: Sina Weibo @ 绿色和平

In this photo shoot, Li Guangjie, wearing a penguin hood while dressed as a human, walks through the streets of Beijing, a park, a photo studio and a school playground. The unrealistic looking photos make viewers reflect on why penguins, who are supposed to live in Antarctica, are in places where they do not belong. In the comments section, readers commented:

“Like an outsider walking in a turbid world, a sense of loneliness comes over me, with a few thick sheets of apocalyptic trailing off in a sad alarm.”

“Protecting the Antarctic environment and keeping penguins from drifting”

“Protecting the Antarctic environment! Let the penguins live in their own world!”

Readers expressed their views on the implicit meaning of the image, and these comments received the most attention, becoming the top three comments in the comments section. Thus, even if other viewers did not get the idea of the images, they might still understand the theme of the campaign directly by reading the comments. The first comment expresses a sense of alienation, comparing Li Guangjie's presence as an outsider in a chaotic world to a feeling of loneliness. The mention of "thick sheets of apocalyptic trailing off in a sad alarm" suggests a sombre atmosphere or a sense of impending doom. The second comment emphasises the importance of protecting the Antarctic environment and preventing penguins from drifting away from their natural habitat. It suggests a concern for preserving the ecological balance and ensuring the well-being of penguins; the third comment echoes the sentiment of the second comment, emphasising the need to safeguard the Antarctic environment. It advocates for allowing penguins to live in their own world, emphasising the importance of respecting their natural habitat.

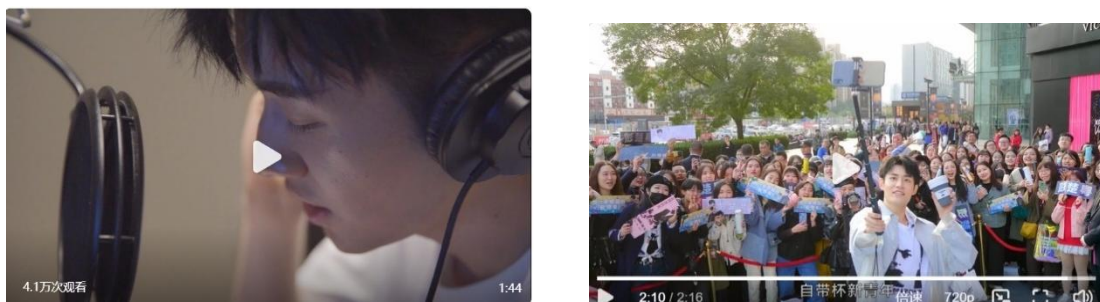


Figure 4. 41 A screenshot of Peng Chuyue's video themed on environmental protection.

Source from: Sina Weibo @ 绿色和平

The environmental charity campaigns analyzed in this study, including Peng Chuyue's voiceover project and an offline event promoting reusable cups, illustrate innovative approaches to celebrity engagement in philanthropy. These campaigns reflect a departure from traditional forms of celebrity involvement, such as financial donations or endorsements, offering direct interaction and immersive experiences. This section examines the public's response to these campaigns through a systematic analysis of user comments, exploring how the campaigns influenced individual behaviors and contributed to broader environmental awareness.

A structured approach was employed to analyze user comments, focusing on their alignment with the campaigns' philanthropic objectives. Comments were categorized into thematic groups, such as "call to action," "personal commitment," and "educational engagement," to identify recurring patterns and assess their relevance to the environmental message. For example, comments like "No takeaway today, no disposable cutlery" and "I'll do my best not to use disposable stuff too!" indicate direct engagement with the campaign's objectives of reducing waste. These responses highlight the effectiveness of the campaign in inspiring behavioral change, as users explicitly referenced actions aligned with the promoted eco-friendly practices. This aligns with Freire's (2000) theory of participatory communication, which emphasizes collaboration and empowerment in fostering meaningful social change. The offline campaign promoting reusable cups revealed a particularly strong influence on individual practices, as evidenced by comments describing immediate actions taken by participants and virtual attendees. For instance, users mentioned purchasing reusable cups and committing to using them for daily beverages, demonstrating the campaign's tangible impact on promoting sustainable habits. The inclusion of visual content, such as photos of eco-friendly thermoses distributed at the event, further amplified the campaign's reach, allowing participants to share their experiences and encourage others to adopt similar practices. As Brockington (2014) argues, the visibility of material

contributions in philanthropic campaigns can significantly enhance public trust and engagement by creating a sense of shared ownership over social initiatives.

In contrast, the voiceover project elicited a different type of engagement, characterized by reflective and educational responses. Comments addressing broader environmental concerns, such as biodiversity loss and ecosystem interdependence, showcased the campaign's success in raising awareness about complex ecological issues. For example, one user remarked, "Biodiversity is declining... the fruits, vegetables, and meat we eat come from a diversity of organisms." Such comments suggest that the campaign encouraged users to think critically about the interconnectedness of environmental systems and the consequences of human actions. This type of engagement aligns with Richey and Ponte's (2011) concept of "affective labor," where celebrities use their influence to evoke emotional and intellectual responses that drive public participation in humanitarian causes.

Despite these successes, the analysis also identified a subset of comments unrelated to the campaigns' core messages. These comments often reflected fan admiration for the celebrities rather than substantive engagement with the philanthropic themes. While such comments may not directly contribute to the campaigns' goals, they underscore the dual role of celebrities as both social advocates and cultural icons, highlighting the complexities of audience behavior in digital spaces (Zhang, 2019). This dynamic poses challenges for ensuring that the primary message of a campaign remains the focal point of public discourse. The analysis further emphasizes the importance of integrating offline and online strategies to maximize the impact of environmental campaigns. By participating in live events, celebrities not only demonstrate their commitment to charitable causes but also provide opportunities for direct interaction with the public. This sense of authenticity, as highlighted by Littler (2008), enhances public trust and motivates greater participation. Moreover, the offline events often generate narratives

that extend beyond their immediate physical settings. When shared on social media, these narratives create a platform for extended dialogue and engagement, reaching a broader audience and sustaining the campaign's momentum (Hall, Schmitz & Dedmon, 2020).

However, the potential for such campaigns to achieve long-term impact depends on their ability to balance visibility with substance. While the campaigns successfully mobilized immediate actions and heightened awareness, their reliance on celebrity influence raises questions about the sustainability of their outcomes. As Brockington (2014) cautions, celebrity-led philanthropy may risk being perceived as performative if it fails to translate symbolic gestures into systemic change. This underscores the need for ongoing critical examination of how celebrity advocacy can move beyond momentary visibility to foster enduring societal transformations.

Focusing on global issues

Greenpeace has developed several environmental guidelines and media strategies, initially adapted to Western contexts. Upon entering mainland China, Greenpeace members realized the need to modify these tactics to suit the Chinese media landscape (Greenpeace China, n.d.). Mann (2013) noted that Greenpeace East Asia's leaders were creating a values-based questionnaire to understand Chinese perspectives on environmental protection. Balancing the need to resonate with Chinese cultural values and meet foreign expectations on environmental issues, Greenpeace East Asia's media department aims to create two distinct message types: one appropriate for Chinese values and another for foreign values. This approach is vital, considering the limitations Greenpeace faces in employing its strongest media appeal - non-violent activism - in mainland China. Thus, the East Asia office utilizes Sina Weibo for media attention and engagement, effectively communicating with supporters and expanding its follower base (Yong, 2011, pp. 5-26). The work of Greenpeace's media department encompasses

five key projects: Climate Change and Energy, Pollution Prevention and Control, Food and Agriculture, Protecting Forests, and Defending the Oceans, with media advocacy being a crucial component. The department's mission emphasizes creativity, consistency, and effectiveness in environmental communication (Greenpeace China)

Shifting focus to other environmental campaigns, we observe a different approach in how environmental themes are communicated. In contrast to Greenpeace's strategies, the Bazaar Charity Foundation (BCF) and Ni Ni's campaigns employ visual elements like color, text, and facial expressions to drive their environmental messages. For example, BCF's "air quality - pm.25" campaign, led by Wang Junkai, uses these elements to underscore the urgency of action. Similarly, Ni Ni's campaign, advocating for marine diversity protection, leverages images to articulate the theme of 'human and nature' interaction. Her unique representation in the photos, devoid of traditional aesthetic norms, symbolizes a harmonious existence with nature. These campaigns use aesthetic elements like contrasting colors, textures, and lighting to engage viewers and foster environmental awareness, differentiating themselves from Greenpeace's approach.

In contrast to BCF's environmental theme campaigns, "air quality- pm.25" campaign advocated by Wang Junkai, Bazaar charity foundation represented the idea by using colour, text and facial expressions in the images aims to highlight the urgency of taking action. While in In Ni Ni's campaign focused on protecting marine diversity, which also uses images to convey the theme of environmental conservation, the textual content and presentation of the images on Weibo attempt to interpret the theme of "human and nature." Ni Ni presents herself with a bold eyebrow-less look in the photos, symbolising the rejection of traditional aesthetic standards and showcasing a harmonious coexistence with nature. The photos convey aesthetics and visual effects through composition, colours and lighting. This includes contrasting colours, textures and

shapes, as well as creating unique visual effects to capture the viewers' interest and resonance. As the global ambassador for Greenpeace, the elements in the photos carry symbols and hints of environmental awareness.

For example, the green light on Ni Ni's face and the prominent "green" associated with Greenpeace might be interpreted as representing green algae in the ocean(Figure 4.43). By examining the various elements in the photos, readers have the opportunity to understand deeply the theme and the intended message conveyed by the photos.

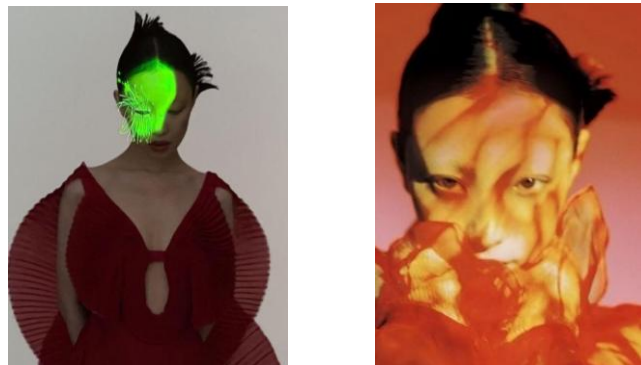


Figure 4. 42 Nini's photo of a poster themed on environmental protection.

Source from: Sina Weibo @ 绿色和平

No reposting from celebrities

There appears to be a distinct difference in how celebrities engage with Weibo posts from international NGOs compared to their interaction with posts from local Chinese charity organizations, such as GONGOs (government-owned NGOs). This discrepancy is evident in both the tone and frequency of their responses to these posts and their level of involvement in the respective charitable campaigns. Celebrities often show reluctance to repost Weibo content from international NGOs that pertains to them. Instead, they tend to opt for a subtler, less risky approach of dissemination by personally commenting on these posts. A notable instance is actor Li Guangjie's engagement with

the 'Guarding Antarctica' campaign, where he chose to comment rather than repost the related content (Figure 4.43)



Figure 4. 43 A screenshot of the video 'Penguin Man's Drift Story' filmed by Li Guangjie for the protection of Antarctica" in English

Source from: Sina Weibo @ 绿色和平

Antarctica is the last clean slate on earth, yet Greenpeace has found microplastics and toxic and harmful fluoride in the Antarctic Ocean. The Antarctic Ocean and the wildlife that lives there need better protection and the creation of marine protected areas is the first step to #GuardingAntarctica#. Watch the video and listen to his behind-the-scenes story of <The Penguin Man adrift>.

The following comment was made by Li Guangjie himself or from the photographer-- Trunk Xu:

Li Guangjie : "A special performance without lines for #GuardingAntarctica. The Antarctic is facing the dual impact of climate change and commercial fishing, which requires us to act now to safeguard this pristine area for future generations. Join me

now in signing on as a Greenpeace Guardian of Antarctica and this October, let's make history together by setting up the world's largest marine reserve in Antarctica.”

Trunk Xu: “Today is World Environment Day and we hope you will join us in signing the petition to support the establishment of an Antarctic reserve. Let's do something to protect the Antarctic continent. #GuardianAntarctica#”

It's possible that celebrities may choose to engage with Weibo posts through comments instead of reposting for various reasons. One speculation could be that commenting, as opposed to reposting, might minimize the risk of attracting criticism, especially if the project is contentious or sensitive in relation to the Chinese government. Another hypothesis is that by commenting, celebrities might be seeking to lend support and add credibility to the project, thereby justifying their involvement and endorsing the post's content. However, these are conjectures and should not be considered definitive reasons for their actions. The cautious approach of celebrities when engaging with international NGOs like Greenpeace on platforms such as Weibo can be attributed to the complexity and ambiguity surrounding these NGOs' relationships with the Chinese government. This uncertainty influences how celebrities choose to interact with these organizations' initiatives. The Chinese government has never officially recognised Greenpeace, and the recognition the organisation has received from government authorities has been quasi-official; that is, there have been appearances by officials at Greenpeace events. For example, Deng Yaping, a world table tennis champion and member of the Chinese People's Political Consultative Conference¹ was present as a spokesperson at the 2007 Greenpeace "Switch to Earth" energy-saving light bulb campaign, urging the public to replace their incandescent bulbs with energy-saving ones. The presence of a celebrity in this example can be interpreted as international NGOs demonstrating that they have a harmonious relationship with the Chinese government. The Chinese government's attitude towards international NGOs has been summarised as a 'three no's policy' - No

¹ "Deng Yaping participates in 'Change Lights for the Planet' energy-saving lamp project", Science Times, 06 December 2007, <http://news.sciencenet.cn/htmlnews/200712/683846650196014.html>.

recognition, No banning and No interference (He, 2013). This policy means that the Chinese government does not recognise the legal status of international NGOs in China, but as long as they do not endanger China's national security or social stability, the government will not ban international NGOs that are already in China or prevent them from coming to China, nor will it interfere in their internal affairs.

In examining the interplay between Chinese celebrities and the philanthropic efforts of international NGOs like Greenpeace on Weibo, a nuanced picture emerges, which reflects the complexity of such collaborations within China's unique socio-political setting. An analysis of over 5,500 Weibo posts by Greenpeace reveals only 0.13% of posts related to celebrity involvement in charity projects, underscoring the challenges international NGOs face in engaging celebrity advocacy within China. This low engagement rate raises critical questions regarding the voluntariness of celebrity participation: are celebrities proactively seeking to collaborate with international NGOs, or are such partnerships largely orchestrated by the NGOs themselves through strategic invitations? The hesitation of Chinese celebrities to endorse international NGO campaigns fully, as evidenced by their preference for commenting rather than reposting on Weibo, indicates a cautious approach to leveraging their influence. This behavior suggests a form of invited participation, where celebrities selectively distance themselves from the full visibility that reposting entails, likely due to political sensitivity and reputational risk. Concerns over potential public backlash or the sensitive nature of partnering with 'non-government' entities, which might inadvertently position them at odds with Chinese officials, can have far-reaching implications for their career and public image. In the case of Tan Weiwei's collaboration with Greenpeace, her journey to Antarctica raised awareness about microplastics, yet the limited scope of her online endorsement—primarily through third-party platforms rather than her own channels—implies a negotiated form of support rather than an intrinsically motivated act of voluntarism. The response from netizens was mixed.

Some questioned the authenticity of her participation, demonstrating the delicate balance celebrities must maintain when navigating public perception and the intricacies of environmental advocacy. When collaborating with celebrities, Greenpeace attempts to mitigate criticism and scrutiny but adopting diverse and innovative strategies. Notably, the visual materials produced for such campaigns, such as the posters from Tan Weiwei's Antarctic expedition, carry explicit disclaimers regarding government approval. This transparency is absent from domestic charity projects and highlights the 'one project, one office' nature of international NGOs' operations in China (Ashley, 2008). The presence of such disclaimers raises further questions about the voluntariness of celebrity involvement, as their participation must be carefully negotiated within approved boundaries. Such disclaimers serve as a constant reminder of the vigilant oversight by Chinese authorities over the activities of these organisations, portraying a dynamic where each project must navigate bureaucratic approval processes, often resulting in transient operational states for the offices that manage them. This cautious dance of endorsement and advocacy illustrates a significant contrast between the roles celebrities play in domestic versus international philanthropic efforts. Where local NGOs benefit from a seamless integration of celebrity support, international NGOs must contend with a more complex and restrictive environment that demands a tailored approach to celebrity involvement. Thus, in the context of international NGOs like Greenpeace, celebrity engagement often leans toward the invited end of the spectrum—strategic, symbolic, and conditional—rather than voluntary in the purest sense. The case studies of Greenpeace and Tan Weiwei's engagement demonstrate the potential and limitations of celebrity advocacy in China's philanthropic sector. A critical reading suggests that although some celebrities express personal alignment with environmental causes, their actual level of involvement is often shaped by external invitations, political calculations, and brand management strategies. This reinforces the importance of reassessing how “voluntariness” is defined and performed in high-stakes, global-facing

philanthropy. It reflects a broader discourse on the evolving role of public figures in the realm of social responsibility and environmental stewardship.



Figure 4. 44 The posters featuring Tan Weiwei include prominent red circles that draw attention to the statement, "This project has received individual approval."

Source from: Sina Weibo @ 绿色和平

The declaration highlighted in Figures 4.44 is notably absent from the promotional materials of local Chinese charities, signalling a separate landscape for international NGOs operating within China. This explicit labelling serves as an indicator that the activities of organisations, like Greenpeace, are subject to meticulous government scrutiny, with each project requiring individual authorisation. This level of oversight is emblematic of the regulatory vigilance applied to foreign NGOs operating in China, and it differentiates their public communications from those of their domestic counterparts. This has also been summarised as 'one project, one office'. That is, some international NGOs are given permission to implement specific projects and set up a dedicated office for that purpose. After the project is completed, the office may then be abolished, or the organisation may initiate a new or related project. Alternatively, the

organisation might find a way to obtain legal status for it, enabling the office to continue to exist (Ashley, 2008).

To summarise, based on the communication strategies used by international NGOs in response to the policy and cultural context of mainland China and guided by the objectives, the performance of mainland Chinese celebrities in participating in philanthropic projects is generally in line with the three characteristics, which are the diversification of expression, focus on global issues and no reposting from celebrities. An analysis of the discourse construction in charity activities reported by BCF and Greenpeace in mainland China reveals key differences between the two organizations. One notable distinction is that Greenpeace faces challenges in engaging Chinese celebrities in their charity projects. The low percentage of celebrity involvement (0.13%) indicates difficulties in establishing connections with celebrities and their agents. The sensitive nature of international NGOs and the relatively low awareness of philanthropy among the Chinese public contribute to celebrities' reluctance to participate, fearing potential repercussions to their careers and reputations. In contrast, celebrities featured in BCF reports are portrayed as role models and representatives of positive energy. The projects they endorse are designed to align with current trends and cater to the preferences of political parties and agencies. As a result, celebrities have no concerns about sensitive topics that may potentially conflict with the government's stance. Also, in BCF's reports, celebrities are presented as influencers, who inspire and encourage their fans to participate in charitable activities. Celebrities involved in international NGOs' projects, as reported by Greenpeace, do not always choose to share their involvement on social media platforms like Weibo. They may be concerned about potential criticism or cyber violence from users who question their stance or the attributes of the project. The evidence for this can be seen in the nature of the responses that celebrities receive when they engage with sensitive or controversial topics. These criticisms exemplify the kind of pushback that can deter celebrities from openly

endorsing or sharing international NGO projects. Such instances of negative feedback are indicative of the broader risks associated with celebrity involvement in causes that may be deemed sensitive by the public or the government. The comments section of Weibo can often become a battleground of opinions, where celebrities' affiliations and activities are scrutinised. In the digital age, where online presence is crucial to a celebrity's image, the potential for cyber violence or backlash can be a significant deterrent to their active participation in campaigns that carry the risk of public controversy or political sensitivity. This pattern of cautious engagement reflects a calculated approach by celebrities and their management teams to navigate the complex socio-political environment in China. They need to balance their desire to contribute to social causes with the imperative to maintain a positive public image and good standing with authorities. This cautious approach indicates a reluctance to use their influence to spread messages related to international NGO projects. BCF, on the other hand, encourages fan support and participation in their work, emphasising their role as charity ambassadors.³) Greenpeace adopts a diverse and innovative approach when collaborating with celebrities, providing opportunities for the audience to understand the message while reducing the risk of questioning. The use of images in their charity projects also conveys additional information not typically seen in domestic charity projects.

On the other hand, BCF's approach in philanthropy emphasizes aesthetic education and instilling positive values in rural children through art, nature, and society. This contrast in focus between BCF and Greenpeace highlights their differing strategies, goals, and the cultural contexts they navigate. Building on our understanding of Chinese celebrities' roles in international NGOs' philanthropic efforts, the next chapter will delve into an analysis of the comments on the Weibo accounts of TFboys and the Bazaar Charity Foundation. This analysis will consider the public's perceptions and engagement with these celebrities and charitable organisations within the digital sphere.

4.4 Comments Analysis

The analysis of user comments employed a systematic and qualitative approach designed to explore audience engagement with celebrity-driven philanthropic messages on Weibo. The comment filtering strategy mirrored the approach used for selecting Weibo posts, prioritizing comments with high engagement metrics as indicators of relevance and influence. Specifically, the platform's default "show by popularity" feature, which ranks comments in descending order based on an influence index (e.g., likes, replies), guided the selection process. From each post, the top ten most popular comments were chosen as the primary dataset. True duplicates (e.g., identical fan slogans) were combined, while additional nested comments (i.e., replies within threads) were selectively included when they contributed meaningful context to the analysis.

The objective was to identify key themes, keywords, and discussion patterns that reveal how users interact with and interpret philanthropic content shared by celebrities. This approach aligns with existing research that highlights the significance of analyzing user-generated content on social media to understand public sentiment and communication strategies (Hu, Sun, & Lim, 2007). A total of 400 comments across 40 Weibo posts were analyzed, providing a modest yet manageable dataset for in-depth qualitative exploration. The manual analysis involved translating all comments into English, retaining original emojis and punctuation marks. These non-textual elements, often integral to social media communication, were examined separately to uncover their role as emotional signifiers, particularly within fan communities (Shiha & Ayvaz, 2017; Moschini, 2016).

The qualitative coding process involved meticulous line-by-line reviews to identify recurring phrases and high-frequency keywords, contextualized within the broader narrative of each post. This approach enabled the analysis to move beyond surface-level

observations, focusing instead on the socio-cultural and ideological dimensions of user interactions. For instance, comments were categorized into thematic clusters, including expressions of support, critique, and irrelevance to the philanthropic message. This thematic categorization provided a structured way to interpret audience responses, reflecting broader engagement trends and potential divergences in audience reception. While manual analysis facilitated nuanced insights, it also introduced inherent limitations. The modest sample size, constrained to the top 400 comments, may not fully represent the broader audience, especially given the volume of irrelevant or tangential comments typical on social media. Additionally, prioritizing "top comments" based on popularity metrics may skew the analysis toward opinions already amplified by platform algorithms, potentially overlooking dissenting or minority perspectives.

To address the examiner's feedback regarding claims about public perception, the study avoids overgeneralization by grounding interpretations in observable patterns within the dataset. For example, conclusions about audience engagement are supported by specific examples of recurring themes or high-frequency phrases, rather than extrapolated from anecdotal observations. Moreover, the study acknowledges the challenges posed by the prevalence of irrelevant comments and reflects critically on their implications for analyzing fan responses to celebrity philanthropy. This approach ensures that the analysis remains transparent and methodologically robust, while providing meaningful insights into the interaction between celebrity-driven campaigns and their digital audiences. Finally, the methodological choice to employ manual qualitative analysis over computational techniques, such as Term Frequency-Inverse Document Frequency (TF-IDF), reflects the study's emphasis on depth and originality in exploring the dataset. While computational approaches are valuable for large-scale datasets, the manual approach allowed for a more interpretive and contextually sensitive exploration, particularly suited to the nuanced dynamics of celebrity philanthropy on Weibo.

The presence of comments unrelated to celebrity philanthropy reflects the multifaceted nature of social media interactions, particularly in the context of celebrity-driven platforms like Weibo. Celebrity posts, especially those addressing philanthropic efforts, often attract diverse audiences, including fans, casual followers, and social media users engaging with trending content. Consequently, the comment sections can feature a wide array of responses, ranging from enthusiastic support for philanthropic initiatives to unrelated discussions influenced by fan culture or personal interest in the celebrity.

Fan behaviors play a significant role in this dynamic. Within celebrity fandoms, a substantial portion of interactions is driven by emotional connections to the celebrity rather than the specific content of their posts. For example, fans may use the comment section as a space to express admiration, share personal messages, or engage in celebratory rituals such as posting emojis or slogans that are emblematic of their loyalty (Zhang, 2019). These comments, while not directly addressing the philanthropic message, contribute to the broader performative aspect of fan-celebrity relationships. Additionally, the algorithmic sorting of comments by popularity can amplify content that is tangential to the post's core message. Comments that resonate with a wider audience, regardless of their relevance to the philanthropic topic, are more likely to appear among the most popular responses due to likes, shares, and replies. This phenomenon underscores how the structural features of social media platforms can influence the visibility of certain types of user-generated content (van Dijck, 2013). Irrelevant comments may also reflect a broader phenomenon of conversational drift, where users engage in discussions unrelated to the original post. This drift can occur due to users leveraging the celebrity's post as a space to discuss unrelated trending topics, share personal grievances, or interact with other users. Despite the presence of such unrelated comments, their inclusion in the dataset is not without merit. These comments provide a window into the diverse ways audiences engage with celebrity

posts, highlighting the interplay between performative fandom and authentic philanthropic engagement. By identifying and categorizing these comments as "irrelevant" or "tangential," the analysis explicitly acknowledges their presence while maintaining focus on the core themes related to celebrity philanthropy. This broader view reflects the complexities of interpreting audience responses in digital environments, emphasizing the need for nuanced and context-sensitive methodologies. Recognizing these patterns enhances the study's depth, illustrating how celebrity philanthropy is embedded within a broader ecosystem of digital fan practices and social media dynamics.

Besides, the analysis of Weibo fan comments in this study acknowledges the inherent limitations of representativeness. Active Weibo fan communities constitute a specific subset of users, characterized by unique cultural, linguistic, and behavioral norms that distinguish them from the public (Jenkins, 2018; De Kosnik, 2021). These fan groups often exhibit heightened digital engagement, a strong sense of group identity, and distinct interaction styles, making their comments reflective of their community-specific dynamics rather than broader societal perceptions. Within these communities, norms of interaction often include performative displays of loyalty to idols, the use of coded language that may be unintelligible to outsiders, and a prioritization of emotional expression over critical engagement with content (Aw & Labrecque, 2020). These practices shape the nature of fan interactions with celebrity philanthropy campaigns, sometimes amplifying the campaign's visibility but also creating challenges in assessing substantive engagement with its objectives. Given these dynamics, the fan comments analyzed in this study provide valuable insights into the specific ways in which celebrity-fan interactions unfold within the social media ecosystem. However, they are not intended to be interpreted as representative of public perception more broadly. This contextual understanding is critical for framing the findings of this study and situating them within the broader discourse on fan cultures and celebrity advocacy.

4.4.1: Comments on TFboys' Posts

Post 1: Wang Junkai-10 August 2018

1	Okay, I'll do whatever you think is right.
2	Yesterday, I spent the whole day writing, and finally finished one third of my dissertation. I was so happy! Keep up the good work today too!
3	Kai, I'm so anxious these days. I'm going to work training next week and I'm a bit nervous. Also, I'm so sorry I can't go to the anniversary concert this year, it's really late and it clashes with my training. I'm still worried about making you feel bad, but we'll all try our best to give you the best support we can. Love you!
4	To be honest, I think you're too narcissistic. With your face, you could only win 1st place in a beauty contest.
5	Focus on children's education together
6	Doing charity together
7	Youth helping charities are great!
8	Follow the positive energy idol Wang Junkai to care about charity and children's education.
9	Miracle (with "Huan Blue Dream Fund Super Talk)
10	Cheer for the Fifth Anniversary

The comments on Wang Junkai's post from August 10, 2018, reveal diverse user interactions, reflecting both the dynamics of fandom and the challenges of evaluating audience engagement with celebrity philanthropy. These comments were analyzed systematically, focusing on thematic relevance to the philanthropic project, parasocial interaction, and the use of fan-circle jargon. By applying a structured methodology, the analysis offers insights into the interplay between celebrity influence, fan culture, and social media behavior. A significant portion of the comments illustrates the parasocial relationship between Wang Junkai and his fans. For example, comments like "Okay,




I'll do whatever you think is right” and “Kai, I’m so anxious these days. I’m going to work training next week...” demonstrate a sense of intimacy and emotional attachment, consistent with the phenomenon of parasocial interaction (Liebers & Schramm, 2019). Such comments, while tangential to the philanthropic message, reflect the power of celebrity to foster personal connections that encourage fans to engage with content related to their idols. Aw and Labrecque (2020) argue that these interactions, even when unrelated to the primary message, can amplify the visibility of celebrity-endorsed initiatives through fan-driven sharing and reposting behaviors. Other comments focus on Wang Junkai’s appearance, such as “To be honest, I think you're too narcissistic. With your face, you could only win 1st place in a beauty contest.” While seemingly irrelevant to the charity project, these comments underscore the dual role of celebrity image in attracting attention and fostering engagement. Scholars like Jenkins (2018) and De Kosnik (2021) highlight that fan devotion often extends beyond the content of campaigns, with idolized figures serving as focal points for community identity and interaction. Despite the prevalence of unrelated comments, several responses directly engage with the philanthropic message. Comments such as “Focus on children's education together” and “Follow the positive energy idol Wang Junkai to care about charity and children's education” reflect explicit support for the project. These messages align with the goals of the campaign, suggesting that the celebrity’s involvement successfully mobilized some fans toward the intended philanthropic objectives. Wang (2020) notes that celebrity influence can effectively rally fans to support charitable causes, even if their initial motivation stems from loyalty to the celebrity rather than the cause itself.

However, comments like “Miracle” and references to the “Huan Blue Dream Fund Super Talk” exemplify the use of fan-circle jargon, which may alienate non-fan audiences. Fan-specific language, such as “support colors” and “coded references,” creates a sense of exclusivity that strengthens in-group identity but risks limiting the broader accessibility of the charity’s message. This paradoxical effect highlights the

tension between leveraging fandom for rapid mobilization and ensuring inclusivity in public engagement (Jialin, 2022). While such comments deepen the connection between fans and their idol, they may dilute the clarity of the philanthropic message for wider audiences, thus complicating assessments of the campaign's broader impact. While a majority of comments reflect parasocial interaction and fan devotion, their role in amplifying the campaign's visibility cannot be dismissed. Comments unrelated to the charity project contribute to increased engagement metrics, enhancing the post's algorithmic reach on social media platforms (van Dijck, 2013). Moreover, the act of reposting by fans, regardless of comment content, helps disseminate the philanthropic message to a wider audience. This phenomenon underscores the performative nature of fandom in the digital age, where fan actions often serve dual purposes: affirming loyalty to their idol and indirectly supporting associated causes.

Post 2: Yi Yangqianxi - 5 September 2018

1	It's really heartbreaking to see children left behind. I've always helped the children around me by playing with them and helping them with their homework, but in the future, I will work with my idol to care for their physical and mental health. As a family member of Yi, let's do charity together!
2	That's true! My neighbour's child, since she was two years old, her parents have been working outside the home, we often bring her to our house to eat and play and do her homework. When I asked her who she wanted to look up to when she grew up, she said she wanted to look up to her grandparents and my parents, and she couldn't remember what her parents looked like... It's heartbreaking to hear that.
3	9th September Charity Day, join Yi Yangqianxi to support charity work... Bro, I miss you so much. 🥹🥹🥹🥹 I am neither too early nor too late, just on time!
4	Son, Mummy misses you so much

5	In the name of love, it never stops.
6	Follow Yi's journey of charity, love never stops, we are always together.
7	Bro! You finally here!!! 
8	
9	
10	Baby Qianxi's Love Fund Child Companion Project is really doing a great job!

The comments on Yi Yangqianxi's Weibo post reflect a duality of engagement, blending direct resonance with the philanthropic message and performative expressions of fan loyalty. Comments addressing the plight of left-behind children, such as 1 and 2, provide personal anecdotes and heartfelt reflections, indicating genuine empathy for the campaign's objectives. However, these emotionally charged responses also align with fan culture practices, where amplifying their idol's message becomes part of a collective identity, complicating the distinction between authentic advocacy and performative fandom. In contrast, comments like 3 and 4 exemplify parasocial relationships, with fans using affectionate language such as "Bro" and "Mummy misses you." These remarks emphasize the emotional bond fans feel with Yi Yangqianxi, prioritizing displays of loyalty over substantive engagement with the charity initiative. Similarly, the liberal use of emojis, familial terms, and exclamation marks in comments 7 and 8 underscores fans' public demonstration of devotion, which, while amplifying the campaign's visibility, does not necessarily translate into meaningful interaction with its core philanthropic goals. Comment 10 stands out as a rare acknowledgment of the specific charitable project, "Baby Qianxi's Love Fund Child Companion Project,"

illustrating that some fans engage with the substantive aspects of the campaign. However, such comments are relatively sparse compared to the overwhelming presence of parasocial and emotionally driven interactions. This imbalance raises questions about the extent to which celebrity philanthropy campaigns genuinely influence public perceptions and actions versus serving as platforms for performative fan behaviors. Categorizing the comments into three thematic groups—(1) those engaging with the philanthropic message, (2) parasocial and performative expressions of loyalty, and (3) irrelevant or tangential interactions—reveals that while some fans align with the campaign’s objectives, the majority reflect fan-centric dynamics, including emotional displays and coded language that reinforce in-group solidarity.

This phenomenon aligns with Jenkins’ (2018) and De Kosnik’s (2021) analyses of fan cultures, which view platforms like Weibo as stages for fans to enact their devotion publicly. Additionally, Aw and Labrecque (2020) observe that parasocial interactions often prioritize emotional expression over substantive engagement, a trend evident in these comments. While fan enthusiasm undoubtedly amplifies the campaign’s reach, the prevalence of performative comments complicates efforts to measure the campaign's effectiveness in achieving its goals. This aligns with Brockington’s (2014) critique of celebrity humanitarianism, which warns against conflating visibility with meaningful impact. Furthermore, the lack of coordination among fans, as seen in comments like 4 and 7, underscores the fragmented nature of audience responses. Coordinated campaigns can channel collective action effectively, but their absence here highlights the variability in fan behavior, which can dilute the campaign’s reception and consistency. Negative or irrelevant comments, though less frequent, illustrate the potential for unintended narratives to emerge, challenging the predominantly positive framing of celebrity philanthropy and calling for a more nuanced assessment of its influence and sustainability.

Post 3: Wang Yuan – 3 March 2019

1	“Miss you so much”
2	“Kai, miss you so much!”
3	“Kai! Miss you!”
4	“We all miss you so much! Keep updating your Weibo!”
5	“Good morning, kid! Day 152 of your disappearance, Day N of missing you!”
6	Share the first time I saw a seahorse, he's really cute, just like you.
7	Follow your Kai and clean the oceans, you and me
8	#UNEP Goodwill Ambassador Wang Junkai#
9	The seahorse is an ambassador for the ocean
10	The seahorse is not a horse, it is an important iconic species of the marine ecosystem. Thank you, Kai, for supporting #CleanOceans, #ShoutForLife campaign. Avoid food, crafts and traditional medicines that are made from the body parts of marine life Choose sustainable seafood and, of course, avoid single-use plastic products. Save our oceans, with you and me!

On social media platforms, fans often follow their idols' updates to find out more about their daily lives; if these celebrities do not update their social media platforms for a while, fans will then express their sense of missing their idols by leaving messages and

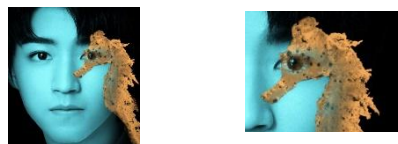


Figure 4.46

comments on their last Weibo post. Comments 1, 2, 3, 4 and 5 appear to have been made because Wang Junkai had not updated his feeds with anything related to his life for a fortnight; thus, although this post received over 100 million comments, many of these were based on fans' missing their idol rather than the content of the post. Despite the large number of comments, no one mentioned that the picture of Wang Junkai in the image was the same as one used in August 2018, with the original being cropped

and set against a new background. Only two commenters noted image concerns, one saying that they could not understand why Wang's face had become blue (Figure 4.46) and the other suggesting that it was strange that the seahorse's eyes overlapped with Wang's pupils (Figure 4.46).

In addition to finding the image strange, fans found the text the image similarly




Figure 4.47

confusing. The phrase "I am Wang Junkai, I am Seahorse" (Figure 4.47) is not logically linked to the text in the Weibo post or to the theme of the project. It may thus detract from the focus of the project, as when someone commented "Share the first time I saw a seahorse, he's really cute, just like you." (comment 6). In a similarly distracting manner, some fans simply noticed the "Clean Seas" logo in the image and commented: "Follow your Kai and clean the oceans, you and me" (comment 7), a response completely inconsistent with the text, which advocates against indiscriminate fishing rather than the issue of ocean cleaning. Comment 8 appears to be a hashtag referring to Wang Junkai's role as a Goodwill Ambassador for the United Nations Environment Programme (UNEP). The use of hashtags is a common practice on social media platforms such as Weibo to allow users to categorise and search for specific content related to a particular topic. In this case, this use highlights Wang Junkai's involvement with UNEP and his commitment to environmental causes. This comment is thus relatively straightforward and serves as a reference to the idol's environmental advocacy. Comment 9 introduces the concept of the seahorse as an "ambassador for the ocean", suggesting that the seahorse symbolises and represents the marine ecosystem. This interpretation aligns with both environmental and conservation themes, indicating a connection between Wang Junkai's involvement as a UNEP Goodwill Ambassador and his support for marine conservation. Comment 10 then provides a more detailed explanation of the significance of seahorses in the marine ecosystem, praising Wang Junkai (referred to as "Kai") for supporting the "#CleanOceans" and "#ShoutForLife"

campaigns, and emphasising the importance of preserving marine life and ecosystems. The comment also encourages environmentally responsible practices such as avoiding products made from marine life, choosing sustainable seafood, and reducing the use of single-use plastics. This comment thus aligns Wang Junkai's advocacy with concrete actions fans can take to protect the oceans and marine biodiversity.

Post 4: Yi Yangqianxi - 27 January 2019

1	Yi has posted a photo
2	The crane sisters are already asking for so little... Are we happy with this guy posting photos? Shouldn't Yi be asked to post selfies?
3	Oops little baby, come to mama 
4	Good,good,good, good morning handsome
5	Could Yi post a non-ads Weibo, please
6	I love it even if you send ads
7	How long has it been since I posted an original Weibo bro?
8	Yi is a liar! Last time he said he would post more selfies!
9	Bro, you haven't updated your Instagram for a long time, go and update it!
10	baby you are so good at bargaining

The comments on Yi Yangqianxi's Weibo post reveal a predominant focus on the celebrity's image and personal updates rather than the charitable campaign being promoted. Comments like 1 and 2 highlight the attention garnered by images of the celebrity, with users often leaving remarks to request additional images or to elevate

their comments to “hot comment” status through repetitive posting. This behavior reflects fans’ prioritization of visual and personal content over the philanthropic message, emphasizing the performative nature of fandom where the idol’s image becomes the focal point rather than the substantive goals of the campaign. Comments 3, 4, 5, and 6 further illustrate fan dissatisfaction with the charitable content of the post, expressing frustration over the lack of personal updates from Yi Yangqianxi. Fans perceive the campaign post as “advertising” rather than “original” content, likely due to the uniformity of the campaign across all TFboys members’ accounts. This homogeneity in both the visuals and textual content—posted simultaneously—may lead followers to view the message as redundant, particularly if they have already encountered similar posts on other accounts. This repetition diminishes the novelty and perceived authenticity of the content, reducing the likelihood that fans will engage with the charitable message or take time to learn about the project.

The performative nature of fandom is further evidenced in comments 9 and 10, which divert attention away from the campaign to unrelated topics, such as requests for Instagram updates or playful remarks about the celebrity. These comments underscore the parasocial dynamics at play, where fans’ primary motivation is to engage with their idol rather than the philanthropic message. This aligns with Aw and Labrecque’s (2020) observations on parasocial relationships, where emotional investment in the celebrity often supersedes substantive engagement with broader social or charitable initiatives. Similarly, Jenkins (2018) and De Kosnik (2021) note that fan cultures thrive on performative expressions of loyalty, often relegating campaign messages to secondary importance. The uniform and coordinated nature of the campaign posts across multiple accounts also highlights the challenges of sustaining audience interest and engagement in celebrity philanthropy. Brockington’s (2014) critique of celebrity humanitarianism cautions against conflating visibility with genuine impact, and this case exemplifies that risk. While the campaign achieves visibility through simultaneous posts by all members,

the repetitive and standardized format appears to diminish its capacity to resonate with fans or inspire meaningful action.

In this context, the prevalence of irrelevant comments, combined with critiques of the post's lack of originality, raises questions about the effectiveness of this communication strategy in achieving its philanthropic objectives. The fans' focus on unrelated matters, such as requests for selfies or social media updates, further demonstrates the tension between celebrity branding and substantive advocacy. As a result, while celebrity involvement amplifies campaign visibility, the performative dynamics of fandom and the standardized nature of the content may undermine its potential to foster genuine public engagement with the charitable cause.


Post 5: Wang Yuan - 4 September 2019

1	Happy graduation, waiting for you to come home
2	Saying good night to the dawn
3	It's almost 1am in Boston, aren't you asleep?
4	Never change your mind for Yuan
5	"We will fly with Yuan"
6	I hope more people will pay attention to neuroblastoma and that one day the disease will be cured. My daughter has this disease and is going to be hospitalized in a few days for her 15th chemo treatment. MIBG Iodine 123 is only available in Beijing, but we can't even make an appointment for the examination. I hope that everyone will pay more attention and save our children with neuroblastoma.
7	Yuan Code Two: Never change your mind for Yuan.
8	Work With Yuan
9	Yuan Code fifteen
10	Yuan Code nine: Love you

This comment section features comments from some very well organised groups, based on the number of accounts in the same style, "Yuan Code XX", with slogans such as "Never change your mind for Yuan", "Work With Yuan", and "We will fly with Yuan" (Comments 1, 2, 3, 4, 7, 8, 9, and 10) Such comments show that Wang Yuan fans are both huge in number and have gradually formed their own groups behind the scenes, generating a unified support process. This is not about expressing their opinions on the idol's work, but instead focuses on making comments in an organised manner, so that the Weibo data index for related views, comments, and reposts is higher, expanding their influence. Nevertheless, there is no public criticism of other individual fans for their opinions on charity projects that could potentially erase the efforts of these idols. In addition to the active fans in the comments section, the first non-fans seen to ask for help appear in the comments section of this Weibo post (comment 6). The comment is intended to help viewers to understand the practical difficulties and helplessness of "people who need timely help" as Wang Yuan put it. The fact that this mother came to Wang Yuan's Weibo for help shows that Wang Yuan's efforts in the field of rare diseases are being noted and trusted by the public as well as his fans.

Post 6: Yi Yangqianxi - 23 December 2018

1	<p>Actually, the cranes deserve to say that they are great too. It is because of the contribution of the cranes, watering and fertilizing that the 128,000 bamboos and 820,000 seedlings are now available; and in the end, it is also because of the call of the cranes that the charity has been implemented. This is what is meant by idols and fans, encouraging and supporting each other to become better versions of ourselves.</p>
2	<p>All the anger I had all night is gone; I love you so much</p> <p>-I'm not sure what's wrong with it</p> <p>-He just knows his fans, but never shows it easily</p> <p>- Obviously suffering a big indignity from a bad guy who is desperate to be on top, and still keeping a low profile and focusing on the charity! Yi Yangqianxi deserves our love!</p>

3	Go to sleep, baby -Please tell me how to get this outfit? I like it!
4	My idol is excellent  - Attention! It's a "she" who took the photo
5	Congratulations! I miss you -Voting on Weibo Night
6	Panda Guardian: (with Pandaguardian Super talk) And thank you, Qianxi! For your continued support of @pandakeeper! Gungun love you too! Please keep loving gungun in the future~Love Panda Guardian# Propagandachangecharity#
7	Everyone can do charity, no matter how much you contribute, you can bring a warmth to others, not because the thing is meaningful you will do it, but because you do it, it will be meaningful, Yi Yangqianxi is awesome!
8	I just went to bed early yesterday, and Yi updated
9	The second one is really young ah he is really 18 years old brother because he is still babyface
10	Yi Yangqianxi is so cute ahhhhhhhh I love you (ID: Did Yi Yangqianxi ask me to marry him today)

Comment 1 and 2 were related to the fact that two days before Yi posted this Weibo post, his fans and agency held a huge 18th birthday party for him to celebrate his coming of age. However, some very unfriendly voices accused these fans and agency of throwing Yi a party at a venue that would bring bad luck, thus cursing his future career. Many fans were so upset by this that the agency took to Weibo to clarify the reason for the choice of venue, asking the Weibo users who spread such misinformation to delete their posts and stop spreading these rumours. As a result, other fans took to the

comments section to explain more about Yi's charity awards, (comment 1) emphasising the fact that his fans support both Yi's career and his charity work. This shows that idols and fans are encouraging and supporting each other to become better versions of themselves. Comments 3 and 4 are focused more on the information presented in the images than on the stories behind the celebrity's Weibo posts, unlike the first two comments. As can be seen, the second picture is a frontal portrait with a plain white background, and although the style of the idol's hair and clothes are fairly everyday, the image still attracted the attention of fans who asked about the brand of the outfit. One even zoomed in on the image to try to find some clues, such as the person or object reflected in the sunglasses, glass desk, or even the pupils of the subject to determine more about the image. This fan was able to deduce from the second picture that the photo was taken by a woman, based on zooming in on the idol's pupils. For male idols, the presence of a female close to them is a very sensitive matter, as their fan base is mostly female, and such contact may cause anxiety and even jealousy as female fans suspect that their idols will fall in love with such women, shattering their own fantasies. This helps explain why, while a comment like this may attract many "likes", such attention to a celebrity's charity work cannot be seen as a wholly positive sign. These comments may also cause non-fan readers to question the celebrity's motives for doing the shoot. Comments 5 and 6 are comments with clear intentions not to comment on the content of the Weibo post itself or the story behind it, but instead to use it to promote other content. For example, comment 5 is a reminder for fans to vote for Yi on Weibo night, while comment 6 is from the official Panda Guardians Weibo account, commenting on Yi's contribution to panda conservation and offering a link to the project's super-topic, thus drawing more attention to this account and thus increasing the number of followers. Comments 7, 8, and 9 are standard fan comments that express their love and support for their idol: comment 8 in particular is from a fan who regrets not checking and commenting on Yi's Weibo posts as soon as they are posted; this received a lot of "likes", showing that many fans are like this fan in terms of believing

that it is important to comment on their idol's Weibo posts at the first opportunity; indeed, many fans feel guilty for not doing their duty as a fan when they cannot comment on their idol's Weibo posts first. Another feature of this type of comment is the omission of punctuation or the repetition of punctuation marks, such as exclamation marks and question marks, to express one's excitement. The omission of punctuation can be interpreted as fans wanting their comments to appear first in their idol's comments section, as not using punctuation makes their typing faster. Keeping the number of words small, both to post rapidly and so that other readers do not have to read as much is also a common tactic.

Post 7 Wang Junkai - 14 October 2018


1	Kai, I miss you -- We know kai has been thinking about the 60 million reward ² for a long time, don't bother too much, just post a selfie or a live stream, you haven't posted a selfie for a long time -Kai, you haven't even given the \$50 million and \$60 million reward yet, can you do a live stream so we can have a good look at you
2	Ok! no problem, Kai!
3	Okay, we'll join you in the # Starlight Action in the War on Poverty Campaign We're here for charity, and we're here with Wang Junkai. Yesterday and the day before, you were super handsome. You worked so hard for two events. Kai, take care of yourself and get some rest.
4	Along with you
5	Ahhhhhhh OK Kai
6	Go ahead, Kai Take good care of yourself
7	I love you This is my first time in the top page of Kai's comment section!!!!!! First time in life!!!!!! Crying and laughing!!!!

² In this case, Wang Junkai had more than 60 million followers on Weibo; many celebrities will post photos of themselves or videos of their activities on such accounts as gifts in return for fan attention.

8	Work very, very, very hard
9	We are all working together, waiting for you together, working on data together, living a good life together in three dimensions must be good, my treasure
10	We are all working together, waiting for you together, working on the data together, living a good three-dimensional life together. Be happy, my baby

Among the top ten comments, comments 2, 3, and 5 all contain the word “OK”, suggesting that these commenters responded directly to the celebrity's Weibo post, suggesting that these three users have read the text fully; comment 4, however, mentioned the term “Along with you”, which did not appear in the original texts. A similar phrase "Join me, walk for love" appeared in the original Weibo post, but the commenter did not quote this specifically, suggesting that the content of the post did not make a significant impression on this commenter. The phrase "all the way/along with you" also appears in the comments section of another charity campaign page, that by Yi Yangqianxi highlighted in Case 9, suggesting that it this term is familiar to fans of TFboys, however, possibly due to its frequency of occurrence. It can thus be inferred that if the text content of a celebrity's Weibo is to leave a deeper impression on readers or to be more effective in information dissemination, it should be repeated more frequently, with consistent expressions used for expressing similar meanings, and slogans used as much as possible to make it easier for other users to quote posts and for these to achieve faster and wider circulation. Comments 1, 6, and 7 are all more related to the celebrity himself than to the content of his Weibo post, while the ninth comment is a direct indication that many fans equate the act of commenting on a post with "working on the data" rather than truly seeking to understand the content and meaning of the post. Similarly, the comment asking for fan rewards under the first comment suggests that the fan focus is not on the content, let alone the symbolic presentation of this in terms of text or images.

Post 8: Yi Yangqianxi – 27 January 2019

1	Yi has posted a photo
2	The crane sisters are already asking for so little... Are we happy with this guy posting photos? Shouldn't Yi be asked to post selfies?
3	Oops little baby, come to mama 
4	Good,good,good, good morning handsome
5	Could Yi post a non-ads Weibo, please
6	I love it even if you send ads
7	How long has it been since I posted an original Weibo bro?
8	Yi is a liar! Last time he said he would post more selfies!
9	Bro, you haven't updated your Instagram for a long time, go and update it!
10	baby you are so good at bargaining

These top ten comments highlight the fact that images related to a celebrity tend to attract additional attention in the comment section, as seen in comments 1 and 2. Users may leave such comments in order to get more images of their idol or comment upon the image itself to push the comment up in the comments section and make it a “hot comment”. Comments 3, 4, 5, and 6 clearly indicate that the users are not satisfied with the content of the tweet, probably because their idol has not updated his Weibo account for a long time and his fans want to have the latest news from him. Based on this, these users categorised this charitable campaign as "advertising" and did not consider it to be "original" content, potentially because all three members of TFboys participated in the

same campaign, with similar content in terms of posters and texts. With such highly similar posts being posted at the same time, readers might thus believe that they had already read these message on another Weibo account and may thus be less likely to take the time to read and learn about the project. Such factors can also lead to followers losing interest in discussing the content of the post and instead discussing matters unrelated to the content of the post, as seen in comments 9 and 10.

Post 9: Wang Yuan - 27 January 2019

<i>1</i>	Praise together
<i>2</i>	Wow Yuan you are so handsome
<i>3</i>	Praise together
<i>4</i>	Missing you -He used to post selfies, and everyone disliked them, now he doesn't post them anymore and you guys want them again
<i>5</i>	Happy everyday -Want to know how to vote - I didn't know at first what to vote for what other fans said. My friends were urging me to vote for them every day.
<i>6</i>	Ahhhhhhhhhhh
<i>7</i>	Good job
<i>8</i>	Praise for the new era!
<i>9</i>	Praise together
<i>10</i>	[Yuan Code II Team] Praise with Wang Yuan, bro is getting more and more handsome.

These comments reflect a range of sentiments, passing from admiration and support to nostalgia and excitement. They thus highlight how fan opinions and preferences can change over time, as seen in the comment about Wang Yuan's selfies. Fans play a crucial role in the working lives of celebrities, and comments such as these offer insights into the dynamics of fan-celebrity interactions. The term "Praise together" in comment

1 offers a general expression of praise and support for Wang Yuan, indicating that this fan appreciates him, while comment 2 compliments Wang Yuan on his appearance, specifically his good looks. Comment 3 mirrors comment 1, while comment 4 conveys a sense of longing or nostalgia for Wang Yuan, indicating that the fan misses him. The latter also reflects the fan community's changing preferences, noting that Wang Yuan used to post selfies that some fans disapproved of; however, the community is said to miss those selfies by the time of posting, highlighting how fan opinions can evolve over time. Comment 5 expresses a wish for Wang Yuan to be happy every day, showing concern for his well-being, while comment 6 appears to be an exclamation or expression of excitement. Comment 7 appreciates Wang Yuan's efforts and work, indicating approval and support, and comment 8 similarly offers general praise for Wang Yuan, possibly based on the direction he is taking in his career. Comment 9 again echoes comments 1 and 3, while comment 10 mentions a specific group ("Yuan Code II Team") and praises Wang Yuan's appearance, suggesting that he is becoming more handsome over time.

Post 10: Wang Junkai - 3 June 2019

<i>1</i>	Ok baby
<i>2</i>	Protecting the environment together
<i>3</i>	Together, we can protect the blue sky by doing the little things around us!
<i>4</i>	With you!
<i>5</i>	Together!!!
<i>6</i>	Ahhhhhh, Bro
<i>7</i>	Protecting the environment with Kai
<i>8</i>	A little change for the better!
<i>9</i>	Join with you in caring for the environment aaaaahhh
<i>10</i>	Protecting the Environment Along with Kai

This comments section was not very different from the previous case, with commenters' comments including various "illiterate comments" such as “ahhhh”, as well as commitments to support the idol's charity work. No comments mentioned the details or design of the image, such as the reference to "invisible pollution" in the text, despite the innovative presentation in a mosaic. This suggests that the design was unfortunately not seen clearly by these commentators, again suggesting that fans do not care about the content and design of celebrity Weibo posts, as celebrity itself is the most important element, and thus is the factor supporting the dissemination of the charity project.


Post 11: Yi Yangqianxi - 1 September 2017

1	Doing charity with Yi!
2	Yi Yangqianxi!! Doing charity with Yi Yangqianxi! Start with the little things!! Positive teenager Yi Yangqianxi!
3	Ahhhhh bro, you are so cool! Spread warmth to every corner of the world with warm-hearted Yi Yangqianxi
4	Okay! The soul painter Yi is now online! Join Qianxi in doing charity work and giving a helping hand for love!
5	Draw the lifeline, unite the love, the cranes and Yi Yangqianxi all the way
6	In the name of Yi, he built a love bookstore, sent laughter to several places; in the name of Yi, he outlined a green shade and drew an infinite ambulance of goodwill, and the bridge of charity was thus connected. The positive energy teenager Yi Yangqianxi has never stopped on the road of charity!
7	Ahhhhhhhhhh, so caring, we joined our idol in focusing on charity
8	Bro we miss 20
9	Join us to spread the love and do charity together!
10	Ahhhhhhhhh Yiyangqianxi

In these Weibo responses, the keyword “together” is clearly prominent: comments 1 to 4 as well as comment 9 all include this term. This indicates that this Weibo text was

well-tailored to the audience, as they extracted the key point without any obstacles. Looking at these texts, in addition to the @ account and the topic highlighted with the hashtag#, the original text can be reconstructed as being composed of four-word phrases with a strong “slogan” style. As mentioned in Case 8, this style of text is easier to read and lowers the required reading ability threshold, saving audience time and making it easy for them to pick up keywords at a glance. Comments 3, 7, and 10 all utilised meaningless discourse markers such as “Ahhhhhh”, which are normally used to express surprise or excitement. Some commenters have described such items as “Illiterate comments”; however, such comments are not as superficial as they may seem, and the use of “Ahhhhhh” is in fact a way of controlling comments. Experienced fans who frequent social media know that if they want their idols to see their comments, they must be faster than most in terms of posting them: “Ahhhhhh” is the fastest way to send a message in such circumstances. Comment 8 says nothing about the campaign; instead, the commenter mentioned “20”, which confused some other audience members. In this case, 20 is the name of Yi Yangqianxi’s pet dog, which means that respondents who do not know who 20 is maybe questioned by other fans about their fan identity. This highlights one of the key features of “fan language” as used in the social media: exclusivity. For people from other social groups, various word formation patterns in fan culture deliberately create barriers to linguistic comprehension, making it more difficult for outsiders to understand comments. Many of the words used are meaningless out of context, but for those who are familiar with them, the expressions are clear and simple in the correct setting. Making it difficult for people outside the community to understand the language used thus protects the communication of the community to a certain extent. (Lv, 2020, p.186-189)

Post 12: Wang Junkai - 30 August 2017

<p>1 0</p>	<p>Super cute ambulance</p>  <p>- There's nothing in this ambulance, is it cute? He just painted it red, that's a frivolous attitude!</p> <p>- Why does Kai's drawing feel a bit monotonous?</p>
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The comments on Wang Junkai's Weibo post reflect the multifaceted nature of celebrity philanthropy campaigns, particularly the tensions between coordinated fan dynamics and the emergence of unmoderated critiques. Many comments, such as 1, 6, 8, and 9, reveal little connection to the charity project, instead highlighting fans' personal preoccupations and parasocial relationships with Wang Junkai. For instance, comment 6 illustrates the unintended impact of Wang's physical appearance, with fans obsessively discussing their weight loss journeys inspired by his thin physique. This reflects how fan discourse can diverge from the campaign's intended message, underscoring the performative dimensions of fandom. Similarly, comment 9 exemplifies the economic power of the fan economy, as fans rush to purchase magazines featuring Wang Junkai, regardless of the content, further shifting attention away from the charity initiative.

A critical factor shaping these dynamics is the coordinated efforts by fan groups to ensure positive visibility for their idol. Comments 4 and 5 demonstrate how fans use symbolic graphics and coordinated actions, such as liking and promoting specific comments, to dominate the comment section with praise. This strategic coordination minimizes the visibility of dissenting voices, creating an overwhelmingly positive atmosphere that aligns with the idol's public image. Such efforts amplify the campaign's reach, as evidenced by the *China Philanthropy Index 2019 Annual Data*

Report, which highlights the unparalleled dissemination power of celebrity fan groups. However, this coordination also raises concerns about the authenticity of the engagement, as it often overshadows critical reflection and substantive discussion of the campaign's goals.

In contrast, the lack of coordination in certain instances allows negative comments to surface, challenging the study's previously positive outlook on celebrity philanthropy (CP) and its reception. Comment 10, for example, critiques the quality of Wang Junkai's painted ambulance, suggesting superficial engagement with the charity project. This dissent, which stands out among the predominantly positive feedback, highlights the fragility of fan-driven narratives when coordination falters. The presence of such unmoderated critique raises questions about the depth of celebrity involvement and whether fan support, while enthusiastic, masks underlying skepticism about the campaign's authenticity and impact. These findings align with Brockington's (2014) critique of celebrity humanitarianism, which cautions against conflating visibility with meaningful social impact. The emergence of negative comments, when fan coordination is absent, underscores the performative nature of many comments, as emphasized by Jenkins (2018) and De Kosnik (2021). Such performativity reflects a dynamic where fans prioritize idol promotion over substantive engagement with the campaign's objectives. At the same time, the uncoordinated critique invites a more nuanced understanding of celebrity philanthropy, revealing gaps in the alignment between celebrity-driven narratives and audience reception.

Post 13: Wang Yuan - 12 July 2017


<i>I</i>	Yuanyuan, the speech is very good, but to correct a small problem, when the speech must pay attention to "um", "uh", "ang" and so on intonation words, not too much. Baby, are you too nerves to deliver the
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	speech? The intonation words are a bit too much. You should pay more attention in the future, love you!
2	Yuan, you are the best!
3	Education is a blessing, not a handout; is a right, not a luxury dream. Let's work together to make the future of education better.
4	This is a copy and paste, right?
5	Crap! Or do you want to type it yourself?
6	We will continue to follow in the footsteps of Wang Yuan and spread the word about the importance of quality education and support for education.
7	We are all the same ordinary people, but we can work together with Wang Yuan for an extraordinary career. Wang Yuan fans are willing to carry the mission and dream of changing rural education together with Wang Yuan, we will work together for the development of rural education!
8	Because of Wang Yuan, I learned about rural education, therefore I saw the live streaming of the Ma Yun Foundation on rural education. When I saw it, I really didn't expect to be touched to the point of tears, seeing the dark and unpretentious faces of the rural school headmasters on stage, their somewhat helpless performance, their inner and outer purity, which inadvertently touched my heart.
9	Wang Yuan attended an event with the richest man in China, why do teachers disapprove of us to be fangirls?
10	I am Wang Yuan, thank you all 🙏

Comment 1 suggests that fans not only followed the charity project on Weibo in this case, but also attended offline activities such as a charity event; some fans shared photos of the event in the comment section (below), and the information about Wang Yuan's appearance at the event and the pictures taken by fans all support the idea that multiple



Figure 5.48 Wang Yuna 's Intoduction in an event

fans attended these activities in person. Regardless of their motives for going to the event, thanks to Wang Yuan's presence, the "Rural Principals" charity project clearly became more widely known, with its aims being spread and discussed more widely than might otherwise be the case. Some people nevertheless questioned fans' notes/comments section on the development of rural education, suggesting that these fans had copied and pasted others' opinions and did not really understand the significance of education in disadvantaged areas. Several fans admitted to copying and pasting the views of others (comments 3 to 5), defending it with a Chinese slang saying, "Love me, love my dog", which means that if those who like one thing, like other things related to it. They thus suggest that their "true love" for their idol means they cannot be critical of the charity the idol supports, and will automatically act in support of it, raising the question of whether it is better to support a charity by thinking or by acting. This is certainly a question that modern charities seeking celebrity support must think about. Some fans expressed their support for the charity in a more emotional way, in contrast to the more professional-looking comments about their views on charity; nevertheless, such responses may be more accessible to the public (comment 6 to 8). Comment 9 was focused on Jack Ma (seen with Wang Yuan in a photo on Weibo), the former richest man in China, arguing that as "Wang Yuan attended an event with the richest man in China, why do teachers disapprove of us to be fangirls?", undoubtedly raising questions about the values of these fans and the efforts of the fan groups with respect to celebrity charity. Comment 10 then highlighted that only hardcore fans will understand some viewpoints in the comments, with a fan commenting "I am Wang Yuan, thank you all", accompanied by crying emojis  and other fans posting the same crying emojis in response. The reason for this behaviour is that just a month previously, Wang Yuan was selected as a UN Youth Ambassador to the UN Youth Conference, where he expressed his views on education equity in English. He was criticised by many netizens for his poor pronunciation, which they claimed tarnished the image of Chinese youth. Wang Yuan's fans were outraged, based on their belief that their idol was only doing what he

thought was right, as well as trying his best, and that he should not be treated so unfairly. This incident also makes it clear that Wang Yuan's concern for equity in education in China is ongoing and has been recognised globally by key organisations such as the United Nations, rather than being the superficial exercise of fame some people have claimed.

Post 14: Wang Junkai - 21 October 2019

1	Missing you
2	Gratitude for walking together
3	Rubbing weight ³
4	A young man with a passion and love for a charitable work, positive energy boy
5	Give the children a wonderful childhood with the power of love
6	Helping children to have a better childhood in the name of love
7	You come back against the light, worthy of all the good in this world. From the beginning to the future, only for Wang Junkai 11.01 I wait for you
8	Join Kai in helping to make children's childhood better
9	In the name of Love
10	Together with Kai

In these ten top comments, a relatively technical term appears, in comment 3, that requires attention; this is a reference to the idea of "account weighting", which in turn refers to the recognition of an account by the platform. In Weibo, this refers to the Weibo rank and credits, and comments with high weight are those that are promoted. For example, if a user with high weight has only 13 comments and likes, even if another person has 20 comments and likes, if the latter has low weight, then the one with high

³ Account weighting is the recognition of your account by the platform. A newly registered new account has a lower weighting and cannot be compared to the weighting of an account that had original access, which means that the platform has a certain level of recognition for the account.

weight will be given priority. Weighting ratios can exceed 1:50, and, as such, some users may comment on or like highly exposed Weibo accounts in order to get their own weightings up to gain more attention and exposure. For fans, having one or more high weight Weibo accounts is an essential tool for controlling comments, which explains why meaningless comments commonly appear at the top of idols' Weibo comment section, based on these high weights.

Post 15: Wang Yuan - 12th July 2017

1	"Glory and Dreams" is our new era, which is changing day by day and blossoming with brilliance. Tomorrow at 10pm, look out for the "Praise for the New Era" music PSA film online! Join @TFBOYS - Wang Junkai in praising the new era! "
2	"Brother ! ! ! ! Good ! ! ! ! " -"Go,go,go! Group One!" -"Group One is here " -"Group three are way too ambitious"
3	"Kai is probably confused, what group?"
4	"???? Can someone tell me what you guys are talking about???? "
5	" Group three is coming"
6	" What's going on here? Can any of you crabbers ⁴ answer this?"
7	" This is the comment control group they organized for the Chinese New Year Gala. Why didn't they ask me to join them?"
8	" These are the groups that crabbers use to manipulate the comments"
9	Ahhhhhhhhhhhhhhhh
10	"G, join Group Three, I will give you a "like"

⁴ Crabber is the nickname of Wang Junkai's fans

Post 15 demonstrates the interplay between coordinated fan activity, performative engagement, and the potential for uncoordinated criticism in the context of celebrity philanthropy (CP) campaigns. The comments under this post reveal a mix of responses, ranging from enthusiastic support to disengaged or critical remarks, underscoring the complexity of assessing the impact and success of CP communication strategies on fan behavior. Several comments, such as “Love you forever, Yi!” or “You’re my light, keep shining,” exemplify the performative nature of fandom. These expressions, while reflecting fans’ emotional connection to the celebrity, often fail to directly engage with the philanthropic content of the post. Drawing on Jenkins’ (2018) and De Kosnik’s (2021) analyses of fan cultures, these comments can be seen as performative displays of loyalty designed to reaffirm the commenter’s place within the fan community. This performativity, though valuable for amplifying the visibility of CP campaigns, raises questions about the substantive impact of such campaigns on fan behavior. The comments suggest that while CP communication strategies effectively generate visibility, their ability to foster meaningful engagement with philanthropic goals is more ambiguous. In contrast, some comments, such as “This initiative inspired me to join a local cleanup effort” or “Thanks to Yi for bringing attention to this cause,” provide evidence of direct engagement with the campaign’s objectives. These remarks align with Brockington’s (2014) discussion of celebrity humanitarianism, demonstrating the potential for CP campaigns to inspire individual action. However, these comments are relatively sparse compared to the prevalence of performative and emotionally driven responses, raising concerns about the proportional impact of CP campaigns on substantive audience engagement.

Notably, the absence of coordinated fan activity in some instances allowed for critical voices to emerge. Comments such as “Why is this just another PR stunt?” or “The project seems rushed and lacks real impact” highlight skepticism about the authenticity and effectiveness of the campaign. This unmoderated criticism, as the examiners noted,

challenges the overly positive framing of CP campaigns and underscores the potential for public discourse to deviate from the intended narrative when fan groups do not dominate the conversation. Such comments align with Brockington’s caution against conflating visibility with meaningful impact, emphasizing the need for a more nuanced understanding of CP’s reception.

The mix of comments under Post 15 also reflects broader issues in the relationship between CP campaigns and fan dynamics. The prevalence of irrelevant or tangential comments—such as discussions about the celebrity’s appearance or personal life—illustrates the challenges of using fan-centric platforms like Weibo to measure the success of CP strategies. As van Dijck (2013) notes, the algorithmic prioritization of popular content can amplify irrelevant or performative remarks, further complicating efforts to assess the substantive impact of these campaigns.

Post 16: Wang Junkai - 14 October 2018

1	<p>Kai, I miss you</p> <p>-- We know kai has been thinking about the 60 million reward⁵ for a long time, don't bother too much, just post a selfie or a live stream, you haven't posted a selfie for a long time</p> <p>-Kai, you haven't even given the \$50 million and \$60 million reward yet, can you do a live stream so we can have a good look at you</p>
2	Ok! no problem, Kai!
3	<p>Okay, we'll join you in the # Starlight Action in the War on Poverty Campaign We're here for charity, and we're here with Wang Junkai.</p> <p>Yesterday and the day before, you were super handsome. You worked so hard for two events. Kai, take care of yourself and get some rest.</p>
4	Along with you

⁵ In this case, Wang Junkai had more than 60 million followers on Weibo; celebrities will post photos of themselves or videos of their activities on such accounts as gifts in return for fan attention.

5	Ahhhhhh OK Kai
6	Go ahead, Kai Take good care of yourself
7	I love you This is my first time in the top page of Kai's comment section!!!!!! First time in life!!!!!! Crying and laughing!!!!!!
8	Work very, very, very hard
9	We are all working together, waiting for you together, working on data together, living a good life together in three dimensions must be good, my treasure
10	We are all working together, waiting for you together, working on the data together, living a good three-dimensional life together. Be happy, my baby

Among these top ten comments, comments 2, 3, and 5 all contain the word 'OK', showing that the commenter is responding directly to the celebrity's Weibo post; this may be interpreted to mean that these three users have read the text of this Weibo. However, comment 4 uses the term "Along with you" which do not appear in the text; while a similar phrase "Join me, walk for love" appeared in the original Weibo post, as this commenter did not quote it, this may suggest that the content of the post did not make a significant impression. The phrase "all the way/along with you" also appears in the comments section of another charity campaign by Yi Yangqianxi, seen in Case 9, suggesting that it this term is familiar to fans of TFboys, possibly with higher frequency of occurrence. It can thus be inferred that if the text content of a celebrity's Weibo is to leave a deeper impression on readers or be more effective in terms of dissemination, it should be repeated more frequently, using a consistent expression for the expression of similar meanings, and using slogans insofar as possible, making it easier for users to quote ideas that will then achieve faster and wider circulation. The content of comments 1, 6, and 7 are all more related to the celebrity himself than to the content of his Weibo post, while comment 9 offers a direct indication that the commentor is equating the act of commenting on the post with "working on the data" rather than truly understanding the content and meaning of the post. Similarly, the comment asking for fan rewards

under the first comment suggests that the fan's focus is not on the content of the Weibo, let alone the symbolic presentation of the post in terms of text or images.

Post 17: Wang Yuan – 12 March 2017


1	Always be Yuan's green
2	No problems, follow the positive energy of Wang Yuan
3	Join Wang Yuan in adopting plants to add greenery to the planet
4	Please tell Wang Yuan to take care of his health, don't be too reclusive, and don't do strenuous sports if you are not well. I know he likes sports and is a sports prince, but please make sure he takes good care of himself. - You're crazy.
5	Follow you to adopt a greenery!
6	Follow the positive energy idol @TFBOYS-WangYuan
7	Wang Yuan is the most handsome
8	Yuan Yuan
9	Wang Yuan
10	Here comes Wang Yuan, the campus charity ambassador! Follow Yuan and adopt green plants to protect the earth! Let's go together for a charity!

Comment 1 expressed strong support and loyalty to Wang Yuan, using the term "green" as a symbol of allegiance. This exemplifies how fans often create unique phrases or symbols to represent their devotion to their idols. However, while these symbolic expressions highlight the depth of fan attachment, they do not necessarily reflect a universal or uncritical endorsement of all philanthropic initiatives associated with the idol. The absence of a coordinated fan effort in some instances allows space for a more diverse range of perspectives to emerge, including those that may question or challenge the philanthropic message. Comment 2 highlighted Wang Yuan's positive influence, emphasising the idea that following his example leads to a positive and optimistic

outlook on life. Comment 3, in turn, endorsed Wang Yuan's charitable efforts, suggesting that the commentor would be willing to participate in environmental initiatives initiated by him. Comment 4, however, showed genuine concern for Wang Yuan's well-being, acknowledging his passion for sports while nevertheless urging him to prioritise his health and avoid overexertion. Based on this, as comment 5 offers a playful or affectionate response to a previous comment, it is possibly to this one expressing concern for Wang Yuan's health, using an expression read humorously within the fan community. Comment 6 reiterates a fan's willingness to support Wang Yuan's environmental efforts, demonstrating strong desire to follow in his footsteps. Comment 7 complimented Wang Yuan's appearance, reflecting the admiration and affection fans often express for their idols, while comment 8 used a friendly and affectionate nickname for Wang Yuan, indicating a close connection between the fan and the idol. Comment 9 offered a more straightforward expression of Wang Yuan's name, potentially to convey recognition and support, while comment 10 enthusiastically applauded Wang Yuan's role as a campus charity ambassador and encouraged others to join him in environmental initiatives, showcasing the strong influence he has in terms of mobilising fans for charitable causes.

Post 18: Wang Junkai - 26 November 2017

1	KarryWang Studio:#JunKaiWang #ProtectEarthEcology, recycle wisely and make electronics last longer. Join @TFBOYS-KarryWang in #beatingpollution! Every action you take brings you one step closer to a #ZeroPollution planet!
2	Ahhhh, I love you Wang Junkai - Why is this comment ranked number one? - Why are you in every hot comment? -Why you're always in front -You just go aaaaaaaaaaaaa every time

3	<p>Bro</p> <p>-Why you can comment on images</p> <p>-Because she has a membership</p>	
4	<p>I love you ! ! ! ! ! (Because the commenter's username is "XXX's (another male celebrity) wife)</p> <p>-What a playboy</p> <p>-Are you commenting in the wrong place</p>	
5	18-year-old Kai is more socially responsible	
6	I had my first phone for 5 years	
7	Join Kai in his commitment to reduce the frequency of replacing electronics! For those of you who are changing your phones, I urge you to hold back a little longer	
8	Come on, follow Wang Junkai and make electronics "live" longer!	
9	With positive energy idols to care about charity and environmental protection	
10	Follow Kai's led to #BeatPollution and join hands to #ZeroPollution Earth.	

The initial comment was a post from Karry Wang (Wang Junkai) Studio promoting environmental awareness and encouraging recycling and responsible use of electronics. It invites people to join TFBOYS-KarryWang in efforts to combat pollution and create a pollution-free planet. Comment 2, the first fan comment, expresses love and admiration for Wang Junkai: other commentors have discussed why this comment received so much attention and became so highly ranked in the comments section, however, as there is no clear reason why this particular comment might stand out. In comment 3, the initial commentor inquired about why certain users can comment on images, receiving the explanation that some users may have a membership that grants

them this privilege. Comment 4 was created by a user named "XXX's (another male celebrity) wife" to express love for Wang Junkai; despite this being potentially a playful or affectionate comment, some users then responded humorously to it to comment on Wang Junkai's popularity or question the relevance of certain comments. Comment 5, which focused on "18-year-old Kai" being socially responsible, thus promoted Wang Junkai's commitment to environmental causes at a young age. Comment 6 mentioned the user having used their phone for five years, aligning their actions with the theme of responsible electronics use and the reduction of waste. Comment 7 was a call to action to ask fans to join Wang Junkai in advocating for prolonging the life of electronics and discouraging frequent replacements, and comments 8, 9 and 10 served similar functions, conveying support for Wang Junkai's positive influence as an idol who cares about environmental protection.

The first and most popular post in the comment section was posted by Wang Junkai's studio, and this comment thus emphasises the content of the original Weibo post, highlighting the key points. As a result, the other commenters are seen to be more proactive in terms of relating to and engaging with the original Weibo content when posting their comments than in other cases, tending to use relevant hashtags or repeat text from the original Weibo post. This approach, ensuring studio-led comments, helps ensure that the discussions in the comment section remain relevant to the original Weibo content, minimising off-topic or completely unrelated comments. The most popular comment can thus be seen as acting as a guide, steering other commenters' focus toward the content of the original Weibo post and maintaining a certain level of coherence and relevance across the comments section.

Post 19: Wang Yuan - 5 September 2018

<i>1</i>	Wang Yuan Official Fan Group: Push One Love Together, 99 Charity Day with Wang Yuan
<i>2</i>	For you, for love, the road to charity, you and I walk together
<i>3</i>	Come with Wang Yuan
<i>4</i>	OK Bro! Doing charity with you.
<i>5</i>	Follow in the footsteps of Yuan Let charity blossom
<i>6</i>	For you, for love, the road to charity, you and I walk together
<i>7</i>	For you, for love
<i>8</i>	For you, for love Doing charity We are the same as Yuan
<i>9</i>	For you, for love Give it a push with Yuan!
<i>10</i>	Charity Day, with you

In this comment section, the first comment was posted by the Weibo account of the official fan support group. This Weibo account operates in the name of the fans and posts comments collectively, rather than being the official celebrity studio account. The emergence of fan groups is gradually gaining public attention, as the pursuit of celebrities by fans and acts intended to elevate a star's status are no longer purely individual endeavours, becoming instead collective behaviours. Fans can unite within fan groups, fostering a sense of belonging to a community in them. In this context, the presence of a fan group sets the tone for the comments section, and the remaining nine comments in this case do indeed all exhibit uniform style and content. In particular, they consistently emphasise keywords related to promoting love and charity, showcasing their determination and commitment to supporting their idol's charitable endeavours. These comments collectively convey a unified message of support and commitment to charity based on Wang Yuan's Weibo post.


The initial comment, posted by Wang Yuan's official fan support group, set the tone for the comments section, emphasising the slogan "Push One Love Together, 99 Charity Day with Wang Yuan". This message thus resonates throughout the subsequent comments, with the phrase "For you, for love" repeatedly highlighted, underscoring the

fans' dedication to both Wang Yuan and the charitable cause. This generates a sense of unity among the fans, with one comment stating, "We are the same as Yuan" further emphasising the idea of a shared mission and fans' alignment with Wang Yuan's efforts. The consistency of phrasing observable in these comments, including the repetition of keywords related to charity, strengthens the message of collective commitment. Such comments reflect the fans' active engagement, their willingness to stand with Wang Yuan in terms of supporting charitable initiatives, and the strong sense of unity and support within the fan community. This cohesive and supportive atmosphere is shaped, in part, by the guidance offered by Wang Yuan's official fan support group, which ensures that the comments are constrained to be in harmony with the charitable goals of the post.

Post 20: Wang Yuan - 28 June 2017

1	You are unique and pretty in the crowd
2	<p>Yuan you are too handsome so handsome handsome handsome handsome so handsome You are the big pride of the rice balls Are the Fourth Treasure still on the way? We're so excited!</p> <p>- Yuan you are too handsome so handsome handsome handsome handsome so handsome You are the big pride of the "Tang Yuan"s.⁶ Are the Fourth Treasure still on the way? We're so excited!</p> <p>- They mean the fourth song for Yuan's album</p>
3	<p>Thank you, UNICEF! Congratulations to the handsome Yuan for being an education ambassador! You're handsome! We all listen to you! Do more for charity and do your bit! And it's not too late to create something good. We'll wait for the fourth song to be born!</p>
4	Hello UNICEF Youth Education ambassador—Wang Yuan!
5	Today's Weibo trending topic belongs to the youth education ambassador Wang Yuan

⁶ Nickname for Wang Yuan fans

6	Officially appointed as a UNICEF Youth Education Messenger, awesome
7	The UN's "Think 2030" champion, Wang Yuan, calls for quality education. "Not on my behalf, not on behalf of the group, but on behalf of China" The post-00 generation is working hard to show their commitment.
8	The UN's "Think 2030" champion, Wang Yuan, calls for quality education. "Not on my behalf, not on behalf of the group, but on behalf of China" The post-00 generation is working hard to show their commitment.
9	I was particularly impressed by your live stream this afternoon, and I'm really proud of you, Yuan.
10	The lady next to you, please tell us how you feel about Wang Yuan being in front of 

Comment 1 praised Wang Yuan for his unique and attractive qualities, offering an opinion that his is the standout presence among others. Comment 2 both complimented Wang Yuan's handsome appearance and referred to his fans as "rice balls", as well as expressing excitement about a potential new project, possibly the release of a "Fourth Treasure" (a term fans use to describe new content). Comment 3 expressed gratitude to UNICEF for appointing Wang Yuan as an education ambassador, again praising his good looks and encouraging him to continue his charitable efforts, despite the fan eagerly anticipating some new music. Comment 4 offered a friendly greeting to Wang Yuan as the UNICEF Youth Education ambassador, acknowledging his new role, while comment 5 highlighted a trending topic on Weibo regarding this role. Comment 6 similarly expressed admiration for Wang Yuan's official appointment, and comment 7 more specifically applauded Wang Yuan's advocacy for education, highlighting that he speaks not only for himself but also for his generation and his country in this matter. Comment 8 reiterated the ideas of the previous comments, emphasising Wang Yuan's

role as a champion for the UN's "Think 2030" campaign and his commitment to education. Comment 9, in contrast, expressed admiration for the live stream session by Wang Yuan, conveying the fan's sense of pride in his achievements. Comment 10 then poked fun at a woman seen in a photo with Wang Yuan, based on her clearly positive feelings about being with him.

A vertical analysis of the top 200 comments across 20 Weibo posts by TFboys elicits several noteworthy aspects that warrant theoretical consideration. The TFboys, as an idol group, commands an extensive and dedicated fan base, and the intensity of affection and scrutiny directed toward the group members imbues their every action and utterance with the potential to generate immense traffic and thus to increase visibility. However, the comments on their Weibo posts related to charitable endeavours primarily stem from a desire among fans to gain insights into the personal lives and activities of their idols. It is thus essential to acknowledge that these comments may not inherently manifest as direct responses to TFboys' involvement in charitable causes and, as such, the comment threads may acquire a distinct personalised aura, often focusing on themes specific to the celebrity in question, such as their recent physical appearances. This contextual backdrop requires the application of nuance when assessing TFboys' engagement in philanthropic activities. While such endeavours may indeed attract substantial attention and engagement, at its core, such attention predominantly revolves around the celebrities themselves rather than the relevant charitable projects. This situation underscores a key dilemma faced by celebrities in their charitable pursuits, which is that while their involvement can generate significant public attention in a relatively short span, the locus of this attention is commonly the celebrities' own personas rather than the charitable initiatives per se. This disconnect has provoked conscientious deliberation among some celebrities and their teams, leading to the emergence of dedicated celebrity studio accounts and fan support group accounts within comment sections that may act as instrumental mediators, orchestrating

and guiding the discourse of commenters to ensure the preferred focus. A comprehensive examination of comment content reveals a salient lack of strong political orientation. Instead, these comments primarily emanate from emotive sentiments, with fans using this platform to convey their deep affection and loyalty to their chosen celebrities. Occasionally, this support extends to endorsing the charitable undertakings associated with their idols. However, the degree of support for the philanthropic message can vary, particularly when fan enthusiasm for the celebrity overshadows engagement with the cause itself. This variability suggests that "unwavering support" is not uniform and may be contingent upon the presence of coordinated fan dynamics or the nature of the philanthropic message. Intriguingly, the sensitivity exhibited in the TFboys' Weibo posts regarding the alignment of their charity work with socialist values elicits little resonance within the comment sections. Instead, the comments primarily centre on aspirations for celebrity recognition and enhanced visibility. From this vantage point, when celebrities venture into charitable projects under their personal imprimatur, the audience's disposition predominantly revolves around wanting their celebrities to accrue advantages from their endeavours. The underlying motivation propelling these comments is thus a desire to furnish their idols with superior platforms and resources. In essence, this analysis underscores the intricate interplay between celebrity persona, charitable pursuits, and fan engagement, with the comment sections serving as a microcosm of this dynamic: fans, celebrities, and their management teams must navigate the fine balance between personalisation and public service, which highlights the multifaceted nature of celebrity culture in the digital age.

4.4.2: Comments on BCF Posts

Post 1: After school one hour - 17 December 2019

1	Bazaar Charity Foundation: Thank you for your attention, the amount of the certificate is the amount of donations rounded up to December 2, subsequent increases in the amount of donations will be issued to replace the certificate and project implementation. Thank you for your support, hereby explained.
2	BO&Xiao Love Alliance: #With BO&Xiao, helping for the charity# The essence of charity is to help people; to gather love and create the future together. May we play a part in the development of rural education! May the children grow up healthy and happy!
3	#With Bo&Xiao Helping the Charity# In the name of love, thanks to you, Bo&Xiao Charity, walk with love
4	Bo&Xiao Charity, walk with love
5	Bo&Xiao Charity, walk with love
6	Persevere for love, walk with love
7	In the name of love, we are thankful for you Bo&Xiao Charity, walk with love Speak up for love, no words are needed
8	Thanks to Bazaar for giving us the opportunity to participate in the charity event, and I'm happy to see the money go to the people in need. We will always be there in the future and will pass on this love to more people!
9	May the children grow up happily
10	The essence of charity is to help people to help themselves; to gather love and create a future together. May our small contribution play a part in the development of rural education! May the children grow up healthy and happy!

The donor mentioned in the content of the Weibo post is not a celebrity or an individual, but a group of fans, leading to the emergence of fans commenting on themselves in the comments section. The first comment, by the Bazaar Charity Foundation, serves to provide additional information and transparency regarding the donation statistics. It explains that the certificate amount represents donations up to December 2, and any subsequent increases will be reflected in new certificates and project implementation.

This transparency enhances credibility and removes communication barriers, ensuring that donors understand where their contributions are directed. Comments 2, 3, 4, 5, 6, 7, 8, and 10 then predominantly utilise slogans and standard expressions of support for the Bo & Xiao Charity campaign, aligning with the theme of the charity event and emphasising the essence of charity as being about helping people and spreading love. These comments show unity among supporters and convey a shared commitment to rural education and the well-being of children. Comments 2, 9, and 10 specifically use the key phrase "May the children grow up happily" which appears to be linked to the theme of rural education and the well-being of children. This phrase may also resonate with the "students in the classroom" and "new classroom" elements used in the image content of this post, underlining the charitable goals of the campaign.

Overall, these comments collectively reflect a mix of transparency, support, and thematic alignment with the charity event's objectives. While some comments serve to clarify donation details and ensure transparency, the majority express solidarity, convey support for the cause, and echo the central theme of helping children by improving rural education.

Post 2 : After school one hour - 7 September 2019

1	Join Wang Junkai for charity
2	Join the positive energy icon, Wang Junkai, and never stop working for charity
3	With Wang Junkai
4	Wang Junkai
5	Wang Junkai
6	Do charity with Wang Junkai
7	Thank you for sharing, and join our positive idol @TFBOYS-Wang Junkai to focus on the aesthetic education of rural children

8	Do charity with Wang Junkai
9	Do charity with Wang Junkai
10	Doing charity work with the positive and versatile artist Huang Zitao!

In the context of this multi-celebrity charity project, both the textual content of the Weibo post and the accompanying video underscore the collaborative nature of the initiative. This is evident not only in the individual tagging of each celebrity's Weibo account (@'ed) within the text but also in the focus of the video content. However, the brevity of the 30-second video presents a challenge in terms of affording each celebrity adequate opportunity to express their perspectives on the project. Consequently, the comments section assumes the role of a platform, with fans conveying their unwavering support for their favoured celebrities and the charitable endeavour as a whole. The comments in this case serve a dual purpose: reinforcing Yi Yangqianxi's positive image and championing his charitable initiatives, and, based on this, in such interactions, his fans readily participate in discussions centred around his charity work, displaying unwavering support for the various initiatives. In this constrained format, the comments adopt a succinct, slogan-like character, encapsulating sentiments such as "Join Wang Junkai for charity", making them more emblematic of fan support than illuminative. Nevertheless, it is noteworthy that the top 10 comments in the heat ranking overwhelmingly feature Wang Junkai's fervent fan base, who dominate with nine out of ten comments.

While this is mainly related to the fervour and commitment of Wang Junkai's supporters, it may, however, inadvertently engender a situation analogous to "bullying" within the comments section. This disproportionate concentration of comments on a solitary celebrity, while well-intentioned, may inadvertently obscure the contributions of other celebrities involved in the project. This highlights the delicate and intricate dynamics inherent to fan culture and online interactions, wherein admirers of more prominent or

active celebrities may assert a dominant presence in discussions and engagement, sometimes unintentionally eclipsing the efforts of other participating celebrities. It is crucial to acknowledge that all celebrities partaking in the project are dedicated to charitable causes: ideally, the enthusiasm of their respective fan bases should be harnessed to collectively bolster the overarching charitable objective, rather than disproportionately focusing on a single celebrity. In essence, while the heightened engagement of Wang Junkai's supporters attests to their unwavering dedication, fostering a more balanced and inclusive discourse in the comments section would have allowed responses to better align with the collective objective of heightening awareness and garnering support for the broader charitable endeavour.

Post 3: Accelerate for love - 6 June 2018

1	With such a positive idol leading the way, we as fans will also be keen to help more people in need.
2	Do charity with Wang Junkai👍👍
3	Positive Energy Icon @TFBOYS-Wang Junkai Charity never stops 👍
4	Follow in Kai's footsteps and watch out for love together
5	Do charity with Wang Junkai
6	Positive Energy Icon @TFBOYS-Wang Junkai The Charity Never Stops👍
7	He never stops when it comes to charity, so let's do it with Kai!
8	Thanks to Bazaar Charity, Kai's first fashion magazine started with the Fashion Bazaar Golden Nine issue, and donated 1.4 million yuan for a total of 20 ambulances, directly to the practical. The ambulances with the words Wang Junkai donated can be seen working for the lives and health of compatriots in the Xinjiang region, giving people a sense of down-to-earth satisfaction that the road of charity never ends.

9	For the love
10	"Donated by Wang Junkai" It's really awesome! I hope the young teenager's love can help more people

The comments here are in response to the images of the ambulances donated by Wang Junkai on Weibo, and they thus reflect the positive impact of his charitable actions and the influence he has on his fans. Comment 1 expresses admiration for Wang Junkai as a positive role model, highlighting the fact that his fans are inspired to help those in need due to following his example. It also touches upon the controversial issue of "traffic" in the Chinese mainland entertainment industry, suggesting that such popularity could also be harnessed for meaningful causes. Comments 2, 4, 5, 7, and 9 echo the sentiment of fans doing charity alongside Wang Junkai, emphasizing his role as a positive energy icon and the continuous nature of charity work. Comment 3 directly praises Wang Junkai as a "positive energy icon" and underscoring the idea that charity never stops, aligning the donation with the theme of continuous philanthropic efforts. Comment 8 elaborates on the practical impact of Wang Junkai's charity work by mentioning that the donation included 20 ambulances. It also emphasises that Wang Junkai's passion for charity has been given a practical form, highlighting the tangible benefits these ambulances will bring to people in need. Comment 10 expresses excitement at seeing "Donated by Wang Junkai" printed on the ambulances, reflecting the fan's enthusiasm and pride in their idol's contributions. Overall, these comments show the importance of practical results and the sense of satisfaction that fans gain from knowing that their idols charity efforts are making a difference in people's lives.

Post 4 : Sunshine Classroom – 25 January 2017

1	Huang Jinyu Studio: #HuangJingYu# Together with love, with you, Happy New Year.
2	Nanping Internet Police: Happy New Year

3	He never breaks his word because he's the Huang Jingyu I love
4	Thank you for your love, the Whale Watchers ⁷ and Huang Jingyu wants to do more charity together in the future
5	From the beginning, you didn't say a word about this matter, but I feel very warm to be a fan of an idol who is so practical, steady and responsible. I believe that these lovely children will also have a happy and warm New Year. I believe that you have done what you can with what you have, and you have really done it.
6	Huang Jingyu A heart with great love
7	Our Positive Icons Awesome
8	Follow Jingyu to do charity work and pass on the love, may the smile on the child's face continue to bloom
9	A gentleman's word is his bond, as kind and righteous as he is, he has been in the entertainment industry for less than a year and is passionate about doing charity work
10	Doing charity work with Huang Jingyu 💙 You guys, this is the man I love

A recurring sentiment expressed by fans in this comments section is their unequivocal appreciation for Huang Jingyu's unwavering commitment to charitable causes and his role as a paragon of positivity. Fans consistently refer to him as "the Huang Jingyu I love" and hail him as a "positive icon". Such recurrent expressions reflect the fans' deep admiration for Huang Jingyu's character and values, particularly his unwavering integrity, which is further highlighted by comments such as, "He never breaks his word because he's the Huang Jingyu I love." The use of the term "together" in both the initial post and in several comments reinforces the emergent sense of unity and collaborative purpose among the fans of Huang Jingyu. This collaboration appears to be not merely symbolic, instead signifying a collective dedication to engagement in philanthropic endeavours. These fans explicitly convey their desire to join forces with Huang Jingyu

⁷ Nicknames for Huang Jinyu's fan community

in the pursuit of charitable initiatives, underscoring the concept of undertaking collective action for a shared noble cause. Comment 5 also underscores fans' appreciation of Huang Jingyu's practical, steadfast, and responsible approach towards charitable activities, finding joy in supporting an idol who exhibits a grounded and reliable demeanour and demonstrating a deep resonance with his passionate dedication to charitable work. The comments also emphasise the fans' aspirations to perpetuate love and kindness. Comment 8 articulates this in terms of the hope that, by following Huang Jingyu's lead and actively participating in charity work, they can collectively bring smiles to the faces of underprivileged children, a sentiment that reflects these fans' belief in both the cascading effects of benevolence and the role of Huang Jingyu as a catalyst for positive change.

Overall, these comments elucidate a profound connection between Huang Jingyu and his fanbase, who are unified by shared values of compassion, accountability, and unwavering commitment to philanthropic endeavours. Huang Jingyu is thus not solely celebrated as a prominent entertainment figure but also revered as a commendable role model, based on his philanthropic initiatives, which resonate deeply with his devoted followers.

Post 5 : Gathering love, Aesthetic education for the future - 9 October 2018

<i>1</i>	Millennial generation @TFBOYS - Yi Yangqianxi Sensing the world with love, full of positive energy, gathering great love with the power of new life, insisting on charity with a warm heart, passing on love with the power of youth.
<i>2</i>	Follow Yi Yangqianxi to do charity work.
<i>3</i>	Charity is a dream now and then, something that we want to keep doing. on October 12, 2018, #BAZAAR Celebrity Charity Night, let's look forward to the loving initiator @TFBOYS - Yi Yangqianxi helping

	the Bazaar After School One Hour (Super Topic) charity project to bring more sunshine and joy to rural boarding children.
4	Three years ago, he silently supported children with disabilities, and at his 17th birthday, he announced the establishment of the Yi Yangqianxi Love Fund, while the 10 project villages donated to the China Foundation for Poverty Alleviation's Children's Companion Program will also be fully implemented. Under the influence of the positive energy idol Yi Yangqianxi, fans are enthusiastic about charity as much as they can, donating to build Yi Yangqianxi Hope Primary Schools, and we have been working hard on the road of charity.
5	Following Yi Yangqianxi's charity work, as millennials, it's great to have a role model to lead us forward.
6	The positive energy idol Yi Yangqianxi is committed to charity work "China Children and Youth Foundation Music Childhood Love Ambassador", "World Health Organization China Tobacco Control Advocate", "Great Wall Protection Charity Fund Image Ambassador ""WHO China Health Envoy". He has also been involved in many charity projects initiated by other artists, such as "Han Hong Love - Hundred Walking for Power".
7	Charity is a constant output, expanding the positive energy to be passed on. We hope that we can grow together with you on the road of charity and become a better person.
8	Delivering love with the power of youth.
9	Positive young man with full of energy.
10	I heard that you walked the red carpet with Zhou Dongyu?

These comments provide a clear depiction of how the tone and content differ when Yi Yangqianxi engages with other charities' Weibo accounts as compared to those on his personal Weibo comments section. Collectively, these comments highlight the significant role of fan communities in amplifying visibility for philanthropic endeavors, such as Wang Junkai's act of donating an ambulance to a rural area. While many comments exhibit admiration and support, the lack of fan coordination in some cases

reveals a more fragmented response. This fragmentation underscores the dual nature of fan engagement: fans may champion their idol's charity work but are also influenced by their own priorities and perceptions, which may not always align seamlessly with the intended philanthropic message. These comments collectively underscore Yi Yangqianxi's role as a positive role model, portraying him as a wellspring of inspiration and positivity and acknowledging his unwavering commitment to charity, actively contributing to his image as a leader by example. Certain comments also highlight Yi Yangqianxi's past achievements and the profound influence he has had on fans in terms of motivating them to actively engage in charitable activities. There is thus a palpable sense of unity and shared dedication among these fans, all of whom recognise the significance of having an idol they can look up to.

Such comments shed light on the profound impact of Yi Yangqianxi's presence on charities' Weibo accounts, underscoring his role as a potent influencer and advocate for charitable causes. They serve as a testament to his remarkable ability to inspire and mobilise fans to actively participate in meaningful social initiatives, rendering his appearances on such platforms exceptionally impactful and resonant, at least within his fanbase. In addition, these comments demonstrate adept use of symbols, "@" mentions, and hashtags, setting them apart from comments related to individual charity work by TFBOYS members.

By incorporating an "@" before "TFBOYS - Yi Yangqianxi", Comment 1 establishes a direct connection between his charity involvement and his group affiliation, emphasising his role within the collective. Comment 2 opts for a more straightforward approach, explicitly urging followers to actively join Yi Yangqianxi in charity work, offering a direct call to action that highlights his pivotal role as a catalyst for charitable initiatives. Comment 3 again strategically incorporates a hashtag, "#BAZAAR Celebrity Charity Night", effectively aligning Yi Yangqianxi with that

charity event, increasing the visibility of his charitable contributions, while Comment 6 meticulously lists various titles and roles associated with Yi Yangqianxi's charity work, showcasing the breadth of his involvement in charitable activities. Comments 9 and 8 employ phrases such as "Positive young man with full of energy" and "Delivering love with the power of youth" to underscore Yi Yangqianxi's youthful, positive, and vibrant image, attempting to align him seamlessly with the idea of charitable efforts being fuelled by youthful enthusiasm. Finally, Comment 10 introduces a touch of casual conversation by mentioning Yi Yangqianxi's appearance on the red carpet with Zhou Dongyu, thus reflecting the fans' curiosity about various aspects of his life beyond his charity work, further accentuating his broad influence.

These comments astutely utilise symbols, "@" mentions, and hashtags to establish a robust connection between Yi Yangqianxi and the relevant charity projects. They emphasise his role within the group, the multifaceted nature of his contributions to charitable causes, and his image as a youthful and positive role model. These elements effectively resonate with the interests and values of millennial fans, potentially making his charitable engagements even more impactful and meaningful.

Post 6: Accelerate for Love - 15 December 2016

<i>1</i>	Good role model
<i>2</i>	Awesome
<i>3</i>	I was really proud of my love at the time when I watched the live streaming. How can I not like you? There are so many people bragging and stretching, and I feel like the world is a clean slate again when I like you.
<i>4</i>	In the Bazaar Charity Night, as a young artist after the 90s in the donation but never ambiguous, a person donated 10 ambulances worth 700,000 RMB (\$90,000) silently retired to the side. At first even the name

	was not written or Huang Bo helped him to bring the sign. And today we see the fleet going to a different place # Zhang Yixing # the fleet sent to their hometown in Hunan's poor counties and towns, really heartfelt home, not forgetting their roots
5	After the donation, he stood aside silently and did not issue any press release to promote the event, he was really doing his charity work in a very low profile.
6	hang Yixing was the only one among the many young people present who donated a whole convoy of cars I'm proud to have such an idol
7	It's rare to see a celebrity doing charity work without leaving their name on it, isn't it?
8	Whether it's donating RMB 1 million (\$140,000) in scholarships to his alma mater or donating RMB 700,000(\$ 90,000) to a fleet of vehicles, he is so quiet and unassuming that even his fans have to tell him through others to know that he has done these things. He is really particularly likeable.
9	Proud to say, this is my idol
10	Zhang Yixing donated 10 ambulances! (Proud face)

These comments reflect the reactions of fans to Zhang Yixing's humanitarian actions, which are exemplified by two main aspects: admitting his low-profile and feeling proud. The term "Good role model" acknowledges Zhang Yixing as a positive role model, based on appreciating his charitable actions, while the brief "Awesome" more succinctly expresses admiration for Zhang Yixing's charitable deeds. "I was really proud of my love..." encapsulates aspects of both the fan's pride in Zhang Yixing's modest approach to charity, contrasting this with the attitudes of others who boast about their charitable acts, and the deep connection they feel with him, as someone who genuinely gives without seeking attention. The "In the Bazaar Charity Night..." comment provides context for Zhang Yixing's low-profile charity work, highlighting his silent donations without seeking recognition. It also emphasises the value of staying true to one's roots, as does "After the donation, he stood aside...", which

reinforces Zhang Yixing's low-profile approach to charity and praises his humility and dedication. "Zhang Yixing was the only one..." expresses pride from this fan at having Zhang Yixing as an idol, highlighting the rarity of celebrities who donate without seeking recognition. Similarly, "It's rare to see a celebrity doing charity work..." actually reflects on the rarity of celebrities engaging in charity work without publicising this, thus implying that Zhang Yixing's actions are commendable for their modesty. The statement "Whether it's donating RMB 1 million..." acknowledges Zhang Yixing's unassuming nature and likability, suggesting that even his fans learn about his charitable actions only through others, while "Proud to say, this is my idol" directly expresses the fan's pride in having Zhang Yixing as an idol. "Zhang Yixing donated 10 ambulances! (Proud face)" similarly highlights the specific act of donating ambulances and expresses pride in this action.

Post 7: Accelerate for Love – 9 October 2018

1	With sunshine in your heart, there is power in your feet! With your own strength, you can bring attention to the charity! It's a positive energy boy
2	Doing charity work with Wang Yuan, Yuan is so great!
3	OMG, isn't that great
4	OMG, isn't that great Five years after his debut, Wang Yuan is an actor, a host, an original musician, the first columnist of Global People, a two-time UN presenter, the most influential teenager in the world by the Times, the founder of the Yuan Foundation, showing his strong social influence and appeal. A young man's ambition is to do so
5	China Siyuan Project Foundation: Wang Yuan and other positive teenagers, with practical acts of love, to help the health centres in the townships of the autonomous regions of ethnic minorities and local people of all ethnic group

6	Although in LA buried in work no time to go to Bazaar Charity Night, but Wang Yuan still heart charity without a word donated the ambulance team! In 2018, Wang Yuan Yuan set up a special fund for public welfare and again went to Tibet for screening, bringing light to 352 cataract patients; he donated 1.75 million RMB from the profits of his songs...doing things in a high profile and doing charity in a low profile, let's applaud the positive energy idol Wang Yuan!
7	Wang Yuan is really low profile in his charity work! Although he didn't attend the dinner due to work, he not only donated as a group, but also donated 20 ambulances by himself!
8	Just watched a video, a car costs RMB 70,000, ten a fleet of donations to start. Yuan is really unconditional ok on the way to charity
9	20 ambulances
10	20 ambulances, I hope everyone could remember this figure.

These comments reflect the active engagement of Wang Yuan's fans in the Blue Charity Foundation (BCF) comments section and their eagerness to promote their idol's charitable efforts to a global audience. They also emphasise Wang Yuan's status as a "positive energy" idol, a term that holds significance due to President Xi Jinping's endorsement of celebrities promoting "positive energy" and thus transmitting "correct" values to their fans. The first comment exudes positivity and highlights the power of charity: it refers to Wang Yuan as a "positive energy boy", indicating that he is seen as someone who spreads positivity and goodwill through his charitable endeavours. Comment 2 similarly expresses admiration for Wang Yuan's involvement in charity work, emphasising his success in this context. Comments 3 and 4 both express awe and admiration for Wang Yuan's charitable actions, suggesting that his contributions are truly remarkable, while comment 5 provides a more detailed list of Wang Yuan's accomplishments and contributions, showcasing his strong social influence and the positive impact he has had, even as a teenager. Comment 6 mentions Wang Yuan's charity work in Tibet, highlighting his willingness to help those in need and applauding

his ability to balance high-profile achievements with low-profile charity work. Comment 7 also emphasises Wang Yuan's humility, mentioning his donation of 20 ambulances despite not attending the related charity event due to work commitments. Comment 8 also discusses these ambulances and praises Wang Yuan's unconditional commitment to charity, noting his willingness to donate generously, while comments 9 and 10 both reiterate the donation of 20 ambulances, underscoring the importance of this figure as a symbol of Wang Yuan's charitable contributions.

The concept of a "Positive energy idol" is a term now commonly used in Chinese popular culture to describe a celebrity or public figure who embodies and promotes positive values, attitudes, and behaviours. It signifies individuals who serve as role models for others by spreading optimism, kindness, and moral values through their actions and public personae. In the context of the comments provided, Wang Yuan is thus a "positive energy idol" because he is perceived as someone who has not only achieved success in his career but who also uses his influence to have a positive impact on society, particularly through charitable activities. A "positive energy idol" is recognised for championing values such as kindness, empathy, generosity, and social responsibility, as well as for motivating others to partake in acts of goodwill and to contribute to societal improvement. Such idols actively engage in philanthropy, selflessly donating to various causes without seeking personal acclaim, demonstrating their sincere commitment to bettering the world. They radiate optimism and positivity in their interactions with fans and the general public, inspiring a hopeful perspective and resilience in the face of challenges among their followers. Known for their moral integrity, ethical behaviours, and honesty, they serve as exemplars of ethical conduct in both their personal lives and professional endeavours. These idols thus wield significant influence over their fanbases, motivating members to participate in acts of kindness, charity, and social responsibility; fans look up to them not only for their talents but also for their use of the resulting fame to promote the greater good. These comments thus

highlight Wang Yuan's significant contributions to charity, using the term "positive energy" to describe him as someone who is aligned with President Xi Jinping's vision of celebrities promoting positive values. Wang Yuan's fans are thus both actively promoting his charitable actions and emphasising his positive impact on society.

Post 8 : Accelerate For Love – 13 March 2017

1	Positive Yang Yang, follow the leader of charity
2	Positive Yang Yang
3	Follow the leader and do charity work with Yang Yang
4	Positive energy
5	The second batch of 300 ambulances for the "2016 BAZAAR Celebrity Charity Night" was launched today, thanks to the continuous support of dear @YangYangicon for the Bazaar Celebrity Charity Night and the ambulance project. We are proud to be able to walk in our on-screen roles and walk with you on the road to charity. The ambulances you donated will soon go to the poor areas of Guangxi Province with full of love and heart. Our role model for charity!
6	Yang Yang was great, he didn't show up and he donated the most among the actors who didn't show up, right?
7	Yang Yang is really low profile, do not search his Weibo still do not know do not understand why Yang Yang is often slandered to the hot search, despise those keyboard man
8	The country's medical resources are still limited, and we hope that more people will join the charity event under Yang Yang's leadership.
9	He has been vilified and slandered, but has never complained and has only done his best to do his job quietly.
10	If you're talking about fraudulent donations, open your eyes and look carefully

The comments provided must be analysed in the context of the original statement regarding "positive energy", "donations", and the issue of "fraudulent donations", based on the prior smearing of Yang Yang's reputation. The comment *"Positive Yang Yang, follow the leader of charity"* aligns with the theme of "positive energy" and reflects support for Yang Yang's charitable efforts. It also echoes the idea that Yang Yang is setting an example in the realm of charity, encouraging fans to follow his lead, while *"Follow the leader and do charity work with Yang Yang"* further reinforces this notion. *"The second batch of 300 ambulances..."* highlights Yang Yang's involvement in the "2016 BAZAAR Celebrity Charity Night" and praises his continuous support for charitable causes by connecting his actions to tangible outcomes, such as the provision of ambulances to underserved areas. *"Yang Yang was great..."* also acknowledges Yang Yang's contributions to charity and contrasts his actions with those of others who did not even attend the event and who donated less; this may also have been intended to indirectly address the issue of "fraudulent donations" by commending Yang Yang's sincerity.

"Yang Yang is really low profile..." praises Yang Yang for a lack of showmanship and expresses confusion about why he is often targeted with negative attention. It thus defends him against unjust criticism, echoing the original statement's mention of "smearing". *"The country's medical resources are still limited..."* emphasises the importance of charitable efforts in the context of limited resources, supporting the idea that celebrities such as Yang Yang can make a meaningful impact through charity. *"He has been vilified and slandered..."* reflects sympathy and admiration for Yang Yang's resilience in the face of negative press, underscoring his dedication to charity and professionalism, while *"If you're talking about fraudulent donations..."* addresses the issue of "fraudulent donations" more directly, calling for vigilance and scrutiny regarding such matters, and implying that Yang Yang would thus be found innocent. Overall, these comments largely align with the theme of "positive energy" and emphasise Yang Yang's role as a leader in charity work. They also touch upon several

challenges celebrities may face, including unfounded criticisms and accusations of "fraudulent donations".

Post 9 : After school one hour - 4 September 2019

1	Can you scan the code above to do charity work with Wang Junkai?
2	At the ceremony, Huan Blue Dream Charity Fund was established in the presence of fans. @TFBOYS-Wang Junkai and his fans used their own practical actions to tell everyone that charity is the accumulation of small amounts into large amounts, the accumulation of sand into a tower. To spread love around the world with their own strength. Let's join our idol, Wang Junkai, in caring and loving charity!
3	With their own vision of charity, the youngsters' journey of charity never ends. Together, we will pass on the flame of love and help to start a fire of love.
4	Xiao Li BAZAAR: For rural children to be able to go to a brighter future, thanks to Kai to help rural aesthetic education together
5	Charity is not a person to do a lot, but each of us to do a little." Teenager @TFBOYS-Wang Junkai always hopes his power can add to the charity cause, from the call to action, from personal donations to his own establishment of Huan Blue Dream Fund, Han Hong Foundation, Bazaar charity, protection of wildlife, zero pollution of the earth, earth turn off the lights for an hour fans #FollowWangJunkai to do charity# together. The world's most popular charity is the world's most popular charity, and love is everywhere!
6	Building a dream of a child's world painted in colorful colors, so far 10 libraries have been completed. In 10 years, there will be at least 100 Children's Libraries in China's rural areas. Tens of thousands of rural children will open countless good books and open the door to wisdom because of you and Huan Blue Dream Fund. Education is the key to the future. Mr. Wang starts from the root and wishes more people a bright future!

7	<p>In line with their own charity vision, the young men's charity journey never ends. Together, we will pass on the flame of love and help to start a fire of love</p>
8	<p>Follow the heart of the pretty young man--Wang Junkai, to fulfil the dreams of the children together.</p> 
9	<p>Wow it's great, the little crabs are coming together to do charity work with their babies!</p> 
10	<p>Wang Junkai doesn't do icing on the cake, he always quietly brings love and charity to the remote, poverty-stricken, really needy places and people who need it. Huan Blue Dream Fund --True heart, a promise of a</p>

	thousand gold @Bazaar Charity Fund Because of him, I know charity again
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Comment 1 shows the fan's eagerness to contribute to charity work based on their enquiry about the possibility of scanning the QR code provided in the Weibo image; this reflects the fan's willingness to take practical action. The second comment highlights that the establishment of the Huan Blue Dream Charity Fund took place during a ceremony attended by Wang Junkai, held for his fans, thus emphasising the idea that charity is about the accumulation of small efforts to encourage others to join Wang Junkai in spreading love by making their own contributions. Comment 3 then mentions the perpetual nature of this charity journey, emphasising the need for continuity of effort, further underlining the idea of passing on the flame of love and collectively working toward charitable goals. Comment 4 instead expresses gratitude to Wang Junkai for helping with rural aesthetic education, indicating that his charity work has a positive impact on underprivileged communities, while comment 5 provides a comprehensive overview of Wang Junkai's involvement in various charitable endeavours, which range from personal donations to the establishment of charity funds. It also, however, encourages fans to follow his lead and engage in charitable activities, highlighting that charity should be a collective effort, thus showcasing fans' dedication to Wang Junkai's chosen charitable causes. The discussion in comment 6 focuses on the impact of Wang Junkai's charity work on rural education. It emphasises the tangible results achieved through the construction of libraries and their positive influence on rural children's education, reiterating importance of education for the future. As with comment 3, comment 7 reiterates the never-ending nature of this charity journey, focusing on the transmission of love and the desire to ignite a fire of love among others, while comment 8 again encourages his followers to join Wang Junkai in fulfilling the dreams of these children, highlighting the aspirational nature of charity work. In a related manner, comment 9 expresses excitement and appreciation for such collective effort among Wang Junkai's fans, here referred to as "little crabs", as they come

together to engage in charity work. The final comment again acknowledges Wang Junkai's genuine and impactful contributions to charity, highlighting the meaningful work carried out by his charity fund and its positive influence on the commenter's perceptions of charity.

In this comment section, the fans not only expressed their support and love for their idol in words, but also attached proof of donating to the project, following Wang Junkai's lead (comments 8 and 9) or highlighted the QR code in the Weibo image (comment 1) to check if they could donate by scanning the code. These additional actions emphasise the actual efforts made by fans in terms of "doing charity work with Wang Junkai".

Post 10 : Wu Lei San Shi Sunshine Child Playground - 8 October 2018

1	Warm-hearted big brother Wu Lei
2	I hope lei's future path goes smoothly, a caring boy grows up to be so great, I truly support it, the general public can do what they like is to watch each work carefully, looking forward to the next one!
3	I don't know how to express how much I like you, but I think anything about you is the best. Maybe it's because I've seen all your plays when you were a kid, and I've seen you grow from a kid to a man now.
4	May the wonderful and kind Lei have a good and peaceful life and be happy.
5	It's great to be involved in the whole process. Although celebrities earn a lot of money. But it's different for him, he's very hardworking
6	You can tell by the trousers that you are working for real
7	As a Yunnanese, thank you Lei Lei
8	Feeling so happy and proud This is the person I like
9	This angel is so gentle (holding a child with one hand while playing rock-paper-scissors with another child is a beautiful image)

10	I really really really love this video in which Lei's shoulders are broad, his expression is breezy, his voice is whispered, he doesn't seem to talk much in life his hands and feet are very sharp, extremely sincere extremely equal extremely respectful and extremely gentle
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The term “*Warm-hearted big brother Wu Lei*” in comment 1 conveys a sense of warmth and affection for Wu Lei, emphasising his caring nature, and comment 2 expresses positive hopes for Wu Lei's future, acknowledging his growth as a person and actor, reflecting strong support for his work and anticipation for his future projects. Comment 3 expresses deep admiration for Wu Lei and mentions the poster having followed his career from childhood to adulthood, highlighting the unwavering admiration and enduring support of the fans who have been with him throughout his journey. Comment 4 wishes Wu Lei a good and peaceful life, emphasising his kindness, while comment 5 offers appreciation for his dedication and hard work, noting that despite his being a celebrity, he remains diligent and involved in the entire process of developing the charity project. Comment 6 focuses on specific details, such as Wu Lei's trousers, interpreting these them as a sign of his genuine involvement and hard work and Comment 7 expresses gratitude on behalf of Yunnan residents, showcasing both regional pride and appreciation for Wu Lei's contributions. Comment 8 conveys the contributor's sense of pride and happiness derived from being a fan of Wu Lei, emphasising that he is a person they admire. Comment 9 then praises Wu Lei's gentleness and references a heartwarming moment in the video, highlighting his angelic qualities. Comment 10 also provides a comprehensive appreciation of various aspects of Wu Lei's personality and character, emphasising his sincerity, sense of equality, respectfulness, and gentleness. These comments reflect a highly positive and appreciative response to Wu Lei's involvement in the charity project, showcasing the viewers' admiration for Wu Lei and their support for his philanthropic efforts.

Post 11: Aesthetic Education for the Future - 17 December 2019

1	He is a gentleman, following the positive energy idol @X Nine Boys Group Xiao Zhan DAYTOY, focus on charity, let love spread, the road of charity and walk along with Xiao Zhan. ❤️
2	Beauty is also sweet; goodness is also auspicious. Join young actor Xiao Zhan @@X Nine Boys Group Xiao Zhan DAYTOY in standing up for charity and walking with love!
3	Join the positive energy icon Xiao Zhan to help the charity and walk with him on the road of charity.
4	Stick together for love, walk with love.
5	We believe that a beautiful and harmonious social environment depends on the joint efforts of everyone, and that every small love together is an infinite love. Follow Xiao Zhan fans to participate in charity! Love makes people warm and gives them the motivation to move forward!
6	Haven't been exposed to this before! Now I'm happy to do charity work with Xiao Zhan before! Doing charity is really a happy thing! We will go forward together on the road of charity in the future!
7	Stay awake and never be indifferent, love sincerity but not madness. Follow the positive energy icon Xiao Zhan, the community to understand love, spread love, make the world warmer, walk with love.
8	Together we support you.
9	Committed to charity and leaving no stone unturned, follow Ambassador Xiao Zhan to help more people in need.
10	I'm so happy to see the children in class, they love art lessons, and I will continue to work with Mr. Xiao to pass on the charity in the future.

These comments reflect the transformation of Xiao Zhan's fanbase into a more coherent and socially conscious group in 2019. Previously, Xiao Zhan's fans had been involved in inappropriate behaviour that led to cyber violence and the shutdown of various online platforms. This caused resentment among both writers and readers, leading to a resistance movement against Xiao Zhan arising as a form of revenge. However, after

realising that their actions had spiralled out of control and implicated their idol in online violence, Xiao Zhan's fans took a proactive approach to reconciliation. Collectively, they recognised that a simple apology was insufficient to address the situation, and instead embarked on a journey of redemption by channelling their energies into charitable endeavours. To facilitate this, they began raising funds and contributing to charity projects under a collective banner as Xiao Zhan fans. These comments thus showcase this newfound commitment to charity and love among Xiao Zhan's fanbase, emphasising the importance of positive energy, love, and charity in society. The comments convey a sense of unity and determination among these fans as they seek to make the world a warmer and more harmonious place, reflecting the core values of this transformation.

This charitable effort may indeed be seen as an attempt by fans to cleanly achieve this by transforming their behaviour and focus. Initially, these fans may have engaged in inappropriate actions that harmed their idol's reputation and sparked online hostility. However, as they became more aware of the severity of the situation, they took proactive measures to improve their idol's image. Specifically, these fans redirected their attentions from performing negative behaviours towards identifying positive charitable actions. They thus initiated fundraising efforts and participated in charity projects under their idol's fan group name, not only contributing to improving their own images but also demonstrating their willingness to make a positive societal contribution. This transformation is further reflected in their social media behaviours, with comments consistently emphasising themes of "love" and "dedication" underlining the importance of promoting social harmony and positive energy.

To a certain extent, this reparative behaviour did ensure that the resulting social media discourse no longer incited controversy or problems, thus supporting their efforts to rehabilitate their idol's reputation. These fans sought to cleanse their idol's reputation

by actively engaging in charitable projects and modifying their behavior, and their transformation highlights their willingness to make a positive effort to uphold their idol's honour and promote societal harmony, rather than merely attempting to conceal their idol's negative actions. This positive transformation thus contributed to rebuilding the fan community's reputation and establishing a more positive image for their idol. making reparations for their "tarnished" reputation.

Post 12 : Accelerate for Love - 6 June 2018


1	Wang Ziwu Ava: A small contribution
2	Accelerate together for love
3	Our Loving Ziwu Walking with her
4	Doing charity work together
5	For the first time a celebrity has done something right
6	Thank you Ziwu, the people of Xinjiang thank you!
7	I don't know if it's a bit exaggerated and high-profile when I see the name deliberately marked on the ambulance, but I personally don't feel like spraying for Ziwu.
8	What's the point of donating this to make money for the hospital. It's not like it's free.
9	The celebrities are doing charity for the heat and reputation, but they will do it without exposure? It's all hypocrisy.
10	Taken in our neighborhood, it's a joy to see every day

As Wang Ziwu is not an idol *per se*, in this case, no large, coordinated fan base exists to control the comments in the comments section. This means that some comments (7, 8 and 9) question the purpose, method, or outcome of the celebrities' charity efforts. This suggests that putting the name of the donor on the ambulance may backfire, as while fans will feel touched to see their idol's name and believe that their efforts for charity should be acknowledged, those who are not fans may feel that such charity is

“a bit exaggerated and high-profile when I see the name deliberately marked on the ambulance” (comment 7), or that *“It’s all hypocrisy”* (comment 9). It is interesting to consider these contrasting views on this matter: in the case of ambulance donations, the absence of the donor’s name on the ambulance may lead to questions about the celebrity being a “fraud”, whereas the printing of the name could lead to questions about showmanship. Some commentators in this case argue that, whatever the underlying motive, “Whether the ambulance has the donor’s name on it or not, the ambulance is still an ambulance, and it will ease the ambulance crunch in backward areas. It’s not like it’s free”. The existence of questions about genuineness do, however, reveal that many commentators do not understand the purpose and meaning of the charity project: the donation of ambulances does not guarantee free access to ambulances in Xinjiang. Such issues are clear in many of the comments made about the lack of ambulances and inability to ensure availability in cases of emergency. However, seeing such views in the comments section speaks well for the development of charitable instincts in China, as well as making charities and authorities understand more clearly that China still needs to work on public awareness of the need for *“charity for all”*. The participation of celebrities in charity projects can expand the reach of various projects, allowing more people to see them and join the discussion; this may also offer a way for the general public to more quickly understand the nature and purpose of various charity initiatives.

Post 13: Accelerate for Love - 18 July 2018

<i>1</i>	Charity work Kai is always on the move, congratulations!
<i>2</i>	Give to charity, spread warmth, follow Wang Junkai
<i>3</i>	The shadow of water and dirt left behind, but feel very beautiful and moved. Charity falls on the ground, highway chance encounter, is exercising the duty of the ambulance donated by Wang Junkai, very touching

	
4	Compared to those who spend all their time on the keyboard and do nothing to make their presence felt, Wang Junkai who does what he says and does what he does is great.
5	If the influence of an idol can be put on charity, then the flow can also be turned into a power. Our Kai, while constantly making himself stronger, is passionate about charity, building libraries for children in remote mountainous areas and sending ambulances to people in the Tibetan region of Xinjiang. Your love is warm, and your warmth is all falling into place. Follow Wang Junkai to do charity, we are always on the road!
6	Mr. Wang Junkai has always been committed to charity work, but he rarely mentions what he has done. Last year's Bazaar Gala donated a total of 20 ambulances 🚑🇨🇳 You don't need words to do good, you just need action.
7	I am proud of my idols
8	Last time it was Xinjiang, this time it's Tibet
9	Ever since I saw that dusty car in the someone's post I thought it was really useful
10	Ambulance, this is really a life saver

Collectively, these comments offer a resounding testament to the deep admiration and unwavering support his fan have for Wang Junkai's philanthropic endeavours, particularly his act of donating an ambulance to a rural area. They highlight his commitment to charitable work and the profound influence of his actions on fans based on his celebrity status. The commenters thus extend both warm congratulations and heartfelt praise based on Wang Junkai's continuous dedication to charity, emphasising the significant role he has played in advancing social welfare among some segments of

the community. In particular, his proactive involvement with philanthropy is placed in stark contrast to those who merely pay lip service to charitable deeds without taking concrete steps.

These comments underscore the transformative potential of celebrity influence, recognising Wang Junkai's remarkable capacity to rally support and resources for vital causes. His personal contributions, such as establishing libraries for children in remote areas and providing ambulances to underserved communities, are further lauded as heartwarming and genuinely impactful, and the comments underscore the value of actions over words, offering an appreciation of Wang Junkai's modest approach to publicising his charitable acts. His humility in this regard is thus seen as adding to his appeal as a role model for his fans.

The comments by fans thus convey a profound sense of pride and admiration for Wang Junkai, based on his meaningful contributions to charity. He is not only celebrated as a talented celebrity but also revered as a compassionate and socially responsible individual who leverages his fame to effect positive change in the world. Comment 3 features a striking image of an ambulance covered in mud stains, proudly illustrating Wang Junkai's charitable donation navigating a remote area. This reinforces the deep sense of awe and gratitude for Wang Junkai's benevolence in donating the ambulance felt by fans, and the description of water and mud stains left in the ambulance's wake as it traverses remote regions is not meant negatively, instead portraying these as emblematic of the beauty and emotional impact of the scene. The commenter thus evokes the notion that the power of charity has made a difference to the very earth, employing a metaphor of an accidental highway encounter to poetically convey the significance and serendipity of the situation. This comment thus clearly reflects a belief that the ambulance gifted by Wang Junkai is now dutifully fulfilling its lifesaving role in remote areas far from the bustling city. The portrayal of this may be described as

profoundly moving, reflecting the commenter's deep appreciation and admiration for Wang Junkai's charitable gesture, as well as artfully expressing the commenter's profound impression of the beauty and emotional resonance found in the image of the ambulance bearing the marks of its journey through challenging terrain in remote areas. Ultimately, this praise underscores the importance and positive impact of Wang Junkai's charitable actions within the hearts of his devoted fans.

Post 14: After school one hour - 6th September 2018

1	Walk with love and charity with the positive energy idol Cai Xukun
2	Doing charity work with Cai Xukun
3	The positive energy idol @CaiXukun is not only positive in his own music, but also in his own efforts to participate in charity work, influencing many of his fans to join him in his passion for charity! This is the kind of young positive idol we need in our society today!
4	Doing charity work with Zhu Yilong
5	Fans will follow their idols. Kun Kun is a kind person who has run six kilometres for charity, and IKUNs ⁸ follow his example by committing themselves to charity, protecting endangered animals and caring for the elderly in orphanages. This is what a positive idol and a groupie should look like. We grow together
6	Positive Energy Icon Lin Yanjun Join Lin Yanjun for Charity
7	On the occasion of 9th September Charity Day, join @Bai Jingting in caring for rural children, focusing on their growth and adding colour to their lives
8	Positive energy we are in step with Mr. Yunxi Luo!
9	Join positive energy icon Wang Ziyi to help the charity
10	Charity work with Fei Qiming

⁸ Nickname of Cai Xu Kun's fan group

This comment section is similar to that seen in Case 2, in that this charity project featured multiple celebrities; the comments are thus related to the fans of each celebrity “cheering on” their own idols. The "traffic" idol Cai Xukun, as with Wang Junkai in Case 2, dominates the comments, however, causing the efforts of other celebrities to be somewhat overlooked.

Post 15: After school one hour - 16 December 2019

1	Yuan Shanshan: Love is a light that shines in the hearts of children...Guarding hope, let's do charity together
2	China Suyuan Project Foundation: Thank you @Shanshan Yuan for giving back to the community and opening the window of beauty for rural children.
3	Charity Shan is great
4	Doing charity work with Shanshan Yuan, a little power brings a lot of love
5	My sister is excellent
6	Work in high profile and behave in low profile
7	A beautiful, kind-hearted lady full of positive energy
8	Thanks to Bazaar for letting us meet a better Shanshan
9	The healthy and beautiful positive goddess Shanshan Yuan
10	Yuan Shanshan Positive Energy

These comments reflect a deep emotional connection between the commenters and Yuan Shanshan, based on their positive attitudes. The commenters express their admiration and respect for Yuan Shanshan's active involvement in charitable activities, painting her as a role model of positive energy and kindness. They admire her humility and low-key demeanour, especially given her work in a highly visible industry, based on her appearing to genuinely engage in charity work. These commenters also express gratitude for Yuan Shanshan's efforts to bring hope and joy to rural children through her

charitable endeavours, praising her as someone who has opened a "window of beauty" in their world, symbolising the introduction of hope and love. Yuan Shanshan is thus portrayed as an icon who spreads positive energy through her actions. Additionally, the commenters appreciate "Fashion Bazaar" magazine for providing a platform for Yuan Shanshan's charitable work, thus allowing her to inspire more people with her efforts.

Overall, these comments reflect sincere admiration for Yuan Shanshan's contributions to charity and her role as an inspirational figure who spreads positivity and love through her actions.

Post 16: After school one hour – 28 October 2019

1	Let's walk together on the road to charity
2	Follow Yi Yangqianxi to do charity work
3	The road to charity never stops. Young man @TFBOYS - Yi Yangqianxi has invested more than one million to set up his personal charity fund, donated cat food and dog food, sponsored poor children, donated ambulances and other charity projects, helping charity with his own efforts. He was recognized by the China Foundation for Poverty Alleviation in 2018 for making outstanding contributions and paying tribute to the 30 years and 30 peers, and is moving forward in the future to embrace goodwill!
4	Yi's Heart is always on the move, and the crane's heart is warmed by the closing. The "Children's Companion Project" is moving forward, and the "Hope Primary School" is being followed by millions of cranes. When he was 17 years old, he set up his personal love fund 'Child Companion Project' and invested millions to care for left-behind children, followed by his fans, who donated millions to establish a hope primary school. A charity idol first, fans follow the positive energy
5	Yi said, " Charity is not something you do because it's meaningful, but it's something you do that makes it meaningful" so do it with Yi.

6	Doing charity work together ~ walking with love
7	Bravo!
8	In a thousand dreams, looking forward to meeting you
9	See you tonight
10	Well done bro

These comments collectively express strong support and admiration for Yi Yangqianxi's charitable initiatives and efforts. They also convey a sense of unity and dedication among fans, based on them following Yi Yangqianxi on his charitable journey. Comment 1 reflects a call to action, inviting others to join the charitable cause and walk alongside Yi Yangqianxi on the path of philanthropy, while comment 2 expresses the commentor's intention to follow and support Yi Yangqianxi in his charitable endeavours, demonstrating willingness to engage in charity work under his guidance. Comment 3 highlights Yi Yangqianxi's extensive contributions to charity, such as his personal charity fund, donations to various projects, and recognition from the China Foundation for Poverty Alleviation. It also acknowledges his dedication to making a positive impact and praises his continuous efforts to promote goodwill more generally. Comment 4 similarly emphasises Yi Yangqianxi's compassionate nature, particularly with respect to his "Children's Companion Project" and the establishment of a "Hope Primary School". It also, however, notes the influence he has on his fans, who actively contribute to such charitable initiatives, making him a role model in the world of charity. To do this, the comment quotes Yi Yangqianxi's perspective on charity, emphasising that it is not just about doing something inherently meaningful but also about making things meaningful through one's actions, encouraging others to follow Yi's approach to philanthropy. In comment 5, the commenter expresses their readiness to participate in charity work alongside their idol, emphasising the importance of spreading love and positivity through actions, while comment 7's "Bravo!" is a simple expression of admiration and applause for Yi Yangqianxi's charitable efforts. Comments 8 to 10 together are then more focused on expressing excitement,

anticipation, and encouragement for Yi Yangqianxi, indicating the strength of his fanbase and their support for his charitable initiatives.

These comments also indicate that the section is a way for fans to show their support for their idols by listing their previous endeavours and contributions to charity, as well as by confirming that they want to learn from their idols and do more charity work alongside them.

Post 17 : Accelerate for love - 12 March 2016

1	This boy is our pride.
2	Follow Lu Han for a charity!
3	Mr. Lu is the best at doing charity work in silence
4	A big boy with positive energy who only does not say anything Lu Han is not in vain that so many people like you
5	Lu, good job
6	The ambulance donated by Mr. Lu Han has departed, with Lu Han's name on it, we are very proud! The cute and small looking Lu Han has a great heart, the young man who loves to play football, and the ambulance donated by him is leaving to save more lives, a very meaningful charity!
7	It's better to donate the same car to look good! Each donate their own image is not good. These two hundred cars add up to tens of millions of RMB of material, and Bazaar, a magazine, doesn't make much money in net profit a year.
8	How much does a Mercedes ambulance cost, check first. Celebrities make a lot of money, but it's hard work
9	Why do we have to charge an additional RMB 120 for an ambulance trip here?
10	The word Lu Han on the ambulance looks even more exciting than the autograph

In addition to the discussion of the use of celebrity names on ambulances (comment 10), this comment section also raises questions around whether celebrities should be required to put a value on their donations or goods. For example, comment 7 argues that ambulance donations should be made to purchase only the same brand of vehicles, to prevent inconsistency in photos. Comment 8 argues that "Celebrities make a lot of money, but it's hard work", a comment that highlights that many people perceive celebrities to be part of a higher income group in society and therefore expect more from them than from average people. This expectation can lead to comparisons of the amount donated by each celebrity with each others if their donations are made public, which in turn has led to concerns about celebrities participating in charity projects, as giving more could put pressure on other celebrities while giving less would lead to accusations of parsimony. These concerns and questions have since been addressed in practice by the China Celebrity Philanthropy Observation Report, first released in 2019. Updates of this list are now published regularly, providing examples of how celebrity philanthropy can be standardised, scaled up, and made more sustainable.

Post 18: First Class of the school year - 4 September 2019

1	Doing charity work with Wang Ziyi
2	Wang Ziyi, a star promoter, joins Wang Ziyi to support charity
3	Together to help rural aesthetic education
4	Wang Ziyi, a star promoter, joins Wang Ziyi to support charity
5	He said, "An idol is to transmit positive energy." As a new idol, Wang Ziyi always insists on spreading love and beauty to his fans, bringing us a positive influence, leading more ISEE to participate in charity activities and dedicating his love and enthusiasm. Let's continue to walk together with Wang Ziyi on the road of love and charity, and let love spread everywhere!
6	The word "charity" is easy to talk about, but hard to do and continue
7	Charity work is like the sunrise creating warmth and positive energy little sun

8	The world is not changed by one person doing a lot, but by many people giving a little. Positive Energy Icons
9	Come and scan the code on the image and do some charity work with @Wang Ziyi, the Aesthetic Education Starter!
10	Helping rural boarding children paint a beautiful picture of life

These comments express the commenters' support and admiration for Wang Ziyi's involvement in charitable activities. These fans claim to actively participate in Wang Ziyi's efforts in the field of charity, highlighting his place as a role model for spreading positivity. The commenters appear to view Wang Ziyi as a new-generation idol, committed to bringing love and beauty to his fans by acting as a positive influence and encouraging more people to engage in charitable activities, stimulating enthusiasm and heartfelt dedication. The fans thus also call on each other to continue walking alongside Wang Ziyi on the path of love and charity, allowing "love to spread". The comment section also calls for people to take action by scanning the QR code to participate in the project (Comment 9); this ease of action can be seen as a feature of internet philanthropy, placing "doing good" within reach of more people through the power of technology. Promotion by celebrities also appears to allow more people to participate in the project.

Post 19: After school one hour - 9 October 2018

1	Walking with Love
2	With you all the way Walking with Love
3	Focus on children with autism and do charity work with Yu
4	He has been concerned about autistic children since 2011, and in an interview in 2011, he expressed his desire to act as a person with autism so that more people would care and understand. In addition, he took part in the United Nations Environment Programme's "Climb a Building" campaign in 2011, made a video calling for attention to episodic sleeping sickness in 2011, and took part in the "Run for Clothes Challenge" in

	Inner Mongolia at the end of 2011 to deliver warmth to children in the mountains. #BAZAAR Celebrity Charity Night #Bai Yu and the Universe ⁹ , always on the go
5	Thanks to Bazaar Charity's invitation, together we will pave the road of our dreams with love.
6	Learn to act, behave first"
7	Why is there not much participation? Is there a mistake in the link?
8	Bro is really a little angel of charity, thanks to Bazaar Charitable Foundation
9	Help a charity with Bai Yu's! Provide a more enriching after-school life for rural boarding students!
10	"Practical action", editor, you are missing a word

These comments primarily revolve around Bai Yu's involvement in charity work, particularly his focus on helping children with autism, with commenters generally expressing their support and admiration for Bai Yu's charitable endeavours and his dedication to raising awareness about various social issues. Comment 4 provides a detailed account of Bai Yu's history of charitable contributions, highlighting his consistent efforts to make a positive impact in various different areas. It mentions the public nature of his concern for autistic children since 2011 and his willingness to portray a person with autism in order to raise awareness and understanding. It also cites his participation in various charitable campaigns, such as the United Nations Environment Programme's "Climb a Building" campaign and his efforts to address episodic sleeping sickness and to provide warmth to children in need. Comment 5 expresses gratitude to Bazaar Charity for their invitation, highlighting the importance of collaborative effort to pursue goals through charitable activities. However, comment 7 displays a contrasting sense of scepticism or disappointment, with the commenter questioning the lack of participation in charity work among fans. They even suggest

⁹ Nickname for Baiyu's fan group

that there might be a mistake in the provided link, implying that while many fans may express support for charity initiatives in the comments, they do not actively engage in such activities, despite the presence of the QR code and their expressions of their support and willingness to engage with charity work alongside Bai Yu as seen in the comments. There thus seems to be a disconnect between fans' expressed intentions and their actual actions. Such observations imply that while some fans may enthusiastically voice their support and eagerness to engage in charitable activities when discussing their idols in comment sections, when it comes to taking concrete steps, such as following through on charity initiatives by using the provided QR code, their levels of participation may not match their expressed enthusiasm. This may be due to legitimate reasons, such as logistical issues with the provided link; however, it is most likely to be due to a lack of follow-through by fans.

Ultimately, these comments highlight the ongoing distinction between verbal expressions of support and actual, tangible engagement in charitable actions, suggesting that some fans may need encouragement or to be presented with more straightforward pathways if they are to participate actively in the causes they claim to support.

Post 20: Wu Lei SanShi Sunshine Child Fun Garden - 25 December 2019

<i>1</i>	Thank you for the warmth you bring
<i>2</i>	Thanks to Bazaar Charity foundation the third Sanshi Sunshine Children's Playground continues to bring Lei's love to the children
<i>3</i>	Wu Lei is really great! We need to pay attention to the physical and mental health of children in remote areas too! I hope we can spread positive energy together with Wu Lei in the future!
<i>4</i>	Really proud to be a fan of Leilei, it's been the 3rd playground since 2017!

5	Thank you, Wu Lei for bringing the Children's Playground to the children in my hometown, I hope the children grow up healthy and happy, and happy birthday to Lei Lei!
6	Baby is this your gift to yourself, really little angel, build this point in person is too touching, charity is not just giving resources, but also eliminate the difference to participate in it, this hand-built gentle, the children will also feel in their hearts
7	Wu Lei is truly a man who makes his fans particularly proud!
8	At the age of eighteen, he began to build the first wholly-owned, and this year, after shooting for most of the year, he went directly to Shaanxi to build the third San Shi children's playground, guarding the children's innocence, Wu Lei is too positive.
9	The third playground
10	That's great! I'll have to visit this place in the future to see the lovely children

Collectively, these comments highlight the positive impact of Wu Lei's charitable efforts, particularly his hands-on involvement in the building of three San Shi playgrounds over the course of three years. They also emphasise the admiration and pride his fans feel regarding his commitment to improving the lives of children living in remote areas. Comment 3 in particular underscores the importance of paying attention to the physical and mental health of children in underserved regions, expressing the fan's desire to spread positive energy alongside Wu Lei in the future. This comment thus indicates an awareness among fans of the broader societal implications of Wu Lei's charity work. Comment 6 further delves into the significance of Wu Lei's personal involvement in building the playgrounds, highlighting that charity is not merely about providing resources but also about actively participating and eliminating differences. The comment shows appreciation for Wu Lei's hands-on approach, which is seen as particularly touching and meaningful. Comment 8 highlights the timeline of Wu Lei's charitable journey, beginning when he was eighteen, when he

began building the first playground. This chronicling of his ongoing commitment showcases his positive impact on children's lives and emphasises his dedication to guarding their innocence. Comment 10 reflects a sentiment shared by many fans around their desire to visit these playgrounds in the future to interact with the children they benefit. This comment indicates that Wu Lei's charitable work not only resonates with his fans but also inspires them to consider direct involvement and to think about the value of personal experiences when contributing to such causes. Based on these factors, these comments generally provide insights into the deep admiration, pride, and sense of shared purpose that Wu Lei's charity work generates among his fans. They also highlight the importance of personal involvement and a long-term commitment in terms of making a positive impact on the lives of vulnerable children.

The analysis of comments on social media platforms reveals a shifting dynamic in the presentation of charity projects, where charitable organizations increasingly take the lead, while celebrities play a complementary but highly visible role. This evolution reflects broader trends in the digital age, where social media serves as a central platform for both philanthropic messaging and celebrity image construction. However, the overlap between celebrity and charity often creates an impression among commenters that the two are intrinsically linked, as celebrities strategically align their personal brands with philanthropic endeavors. This intertwining highlights the performative nature of such engagements, consistent with Brockington's (2014) critique of celebrity humanitarianism. A notable trend within the comment sections is the homogenization of content, likely influenced by the echo chamber effects of social media. Users often engage with information that reinforces their pre-existing beliefs, leading to convergence in comment themes and emotional expressions. This phenomenon is particularly pronounced in fan-dominated spaces, where comments often prioritize expressions of loyalty and emotional connection to the celebrity over substantive engagement with the charitable message. Such patterns align with Jenkins' (2018) and

De Kosnik's (2021) observations on the performative dynamics of fan communities and their interactions in digital environments.

The role of shared core values in shaping social media discourse is evident in the ways charitable organizations and celebrity-driven campaigns reflect societal norms and mainstream ideologies. These values, such as social responsibility and collective action, are central to both the organizations' strategic messaging and the celebrities' public personas. However, the comment sections also expose the limitations of equating fan discourse with broader public perception. Active Weibo fans represent a specific demographic, often governed by norms of emotional expression and performative behavior (Aw & Labrecque, 2020). As such, their comments provide insights into fan-celebrity dynamics and campaign amplification but may not fully capture the campaign's societal impact or public reception. Despite these limitations, the analysis underscores the evolving relationship between charity, social media, and celebrity culture. It highlights how collaborations between celebrities and charitable organizations enhance visibility and engagement within specific digital ecosystems. By bridging fan loyalty and philanthropic messaging, these campaigns leverage the power of social media to propagate positive values and foster a sense of community. However, the data also calls for a nuanced understanding of how performative and substantive elements coexist within these initiatives, prompting further inquiry into the long-term impact and authenticity of celebrity-driven philanthropy.

Chapter 5: Discussion

This doctoral thesis comprehensively explores the intricate dynamics of celebrity philanthropy on Weibo. It particularly focuses on how celebrity philanthropy reflects, promotes and constructs Chinese socialist values within the context of the internet era. The research journey has allowed for the engagement with three critical research questions, each delving into various facets of this multifaceted phenomenon. Drawing upon the insights gained from the literature review, methodological approach and the in-depth analysis of prominent cases, this conclusion chapter aims to provide a succinct, yet comprehensive, response to these questions.

Response to Research Question 1 (RQ1)

RQ1: How does the participation of Chinese entertainment celebrities in philanthropy on Weibo reflect and promote Chinese socialist values, and how is the participation constructed and disseminated through online celebrity discourse in the internet era?

This research explores the ways in which celebrity philanthropic efforts reflect and embody core socialist values. Initially, philanthropy in China, rekindled post-1978 reforms, was government-led, with organisations like CCTF (The China Children and Teenagers' Fund) marking the early stages of a more structured and institutional approach to charitable activities in China. The sector was tightly controlled, limiting innovation until the 2004 RAF (Regulations on Administration of Foundations) and the 2016 Charity Law, which sparked private philanthropy and incentivised charitable giving with tax relief. Celebrities have since become pivotal in Chinese philanthropy, their influence magnified by passionate fans and reshaping charitable engagement. They use their fame to promote causes and mobilise fans, leading to new philanthropic

approaches. The rise of internet and mobile payments has further transformed philanthropy, simplifying donations and enabling rapid mobilisation of resources, especially during emergencies, such as the 2008 Wenchuan earthquake. Celebrities' charity work now extends into digital realms, particularly on platforms like Weibo. Their involvement projects an image of social responsibility, aligning with values of communal welfare and collective responsibility. These strategies align with Barthes' (1972) semiotic theory, where symbols such as red scarves or rural school imagery serve as mythologies, reinforcing collectivist ideals central to Chinese socialist values. It also transforms their public persona and forges deeper connections with fans, establishing a dual identity as entertainers and committed social contributors. Their motivations for charity are complex, driven by compassion, a desire for social reputation and various personal benefits. These motivations reflect individual, societal and value-based factors. On Weibo, celebrities not only reflect but also promote socialist values, intertwining these with their social image and identity. They manage their brand, engage with fans and sometimes use philanthropy to mitigate negative publicity. This portrayal of caring and compassion enhances their image and aligns them with the collective welfare ethos.

Chapter 2 highlights how celebrities foster a participatory culture on Weibo; fans discuss and engage in philanthropy, reinforcing community and social harmony. Young celebrities, mobilise their peers in particular, encouraging youths to engage with societal issues. The evolution of philanthropy in China—from state-led initiatives to the incorporation of private and celebrity-driven campaigns—reflects broader socio-political shifts. Drawing from Zhao and Keane (2013), this transition highlights how digital platforms mediate the intersection between celebrity personas and state narratives. Celebrities amplify socialist values such as equality and communal welfare, intertwining these ideals with their personal brands. For example, campaigns addressing rural education not only emphasize the socialist principle of "serving the

people" but also leverage celebrities' emotional appeal to foster public engagement. The methodological emphasis on multimodal discourse in Chapter 4 reveals how celebrities like TFboys excel in integrating textual and visual elements. This approach aligns with Littler's (2008) framework of "ethical capitalism," wherein celebrities balance personal branding with societal contributions. Images of celebrities interacting with beneficiaries evoke emotional resonance, reinforcing their roles as moral exemplars. Such narratives are further amplified through hashtags, fostering participatory culture (Jenkins, 2006) and encouraging fans to emulate their idols' charitable behavior. Their involvement projects an image of social responsibility, aligning with values of communal welfare and collective responsibility. These strategies align with Barthes' (1972) semiotic theory, where symbols such as red scarves or rural school imagery serve as mythologies, reinforcing collectivist ideals central to Chinese socialist values. It also transforms their public persona and forges deeper connections with fans, establishing a dual identity as entertainers and committed social contributors. Their motivations for charity are complex, driven by compassion, a desire for social reputation and various personal benefits. These motivations reflect individual, societal and value-based factors. On Weibo, celebrities not only reflect but also promote socialist values, intertwining these with their social image and identity. They manage their brand, engage with fans and sometimes use philanthropy to mitigate negative publicity. This portrayal of caring and compassion enhances their image and aligns them with the collective welfare ethos. Chapter 2 highlights how celebrities foster a participatory culture on Weibo; fans discuss and engage in philanthropy, reinforcing community and social harmony. Young celebrities, mobilise their peers in particular, encouraging youths to engage with societal issues. The evolution of philanthropy in China—from state-led initiatives to the incorporation of private and celebrity-driven campaigns—reflects broader socio-political shifts. Drawing from Zhao and Keane (2013), this transition highlights how digital platforms mediate the intersection between celebrity personas and state narratives. Celebrities amplify socialist values such as

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¹⁰ Xiao Zhan's fans initiated the "Bamboo Shoots Charity Forest" project on Chinese Arbor Day (植树节), encouraging mass participation in tree-planting donations through platforms like Ant Forest and other green initiatives. Organised through Weibo super topics and fan clubs, the campaign linked environmental sustainability with fan devotion, framing charitable acts as a form of moral support for Xiao Zhan's public image during a period of reputational recovery

their devotion, construct their ethical identity, and gain social capital within fan communities. In the Wu Lei rural education campaign, fans similarly mobilised around shared values, launching donation drives and creating promotional graphics to widen the campaign's impact. According to campaign summaries posted on fan forums, these efforts raised over 100,000 RMB (£ 1100) in under a week, demonstrating the financial power and organisational capacity of fan-led mobilisation. Fan groups acted almost as micro-charities, independently organizing and executing initiatives that paralleled and amplified the celebrity's gesture.

This dynamic transform philanthropy into a form of affective labour, where charity is both a moral act and a fan performance. It reflects what Jenkins calls a “networked public,” where meaning-making and mobilization happen collaboratively and visibly. The celebrity thus serves not only as a moral role model but as a catalyst for participatory, values-driven action. This fan-driven activism plays a critical role in promoting state-sanctioned socialist values—such as collectivism, mutual aid, and community harmony—within digital culture. For example, the Cyberspace Administration of China's "Clear and Bright"¹¹ campaign promotes online civility and moral conduct, encouraging digital users to model positive behaviour, which aligns closely with the moral performances enacted by celebrity fans online. Through this lens, fans are not passive followers but co-constructors of a digital moral economy aligned with national ideological goals.

¹¹ The “Clear and Bright” (清朗) campaign, launched by the Cyberspace Administration of China (CAC), is an ongoing national initiative aimed at cleaning up online spaces by promoting positive energy, socialist core values, and moral behaviour. It targets online misconduct such as cyberbullying, vulgar content, and celebrity worship excess, and encourages content that aligns with state-sanctioned ideals of civility, patriotism, and collectivism.

RQ 2: How do the reporting and communication strategies differ between NGOs and individual celebrities when engaging in philanthropic topics on Weibo, and how do these strategies contribute to the promotion of Chinese socialist values?

Building upon the theoretical groundwork laid out in Chapters 1 to 4, Chapter 5 advances this research to the empirical stage. A total of 20 Weibo posts from TFboys and 20 from the Bazaar Charity Foundation (BCF) were selected as representative samples of individual celebrity and domestic NGO communication, respectively. The analysis systematically deconstructs both textual and visual content to explore how philanthropic efforts are reported and presented, with a focus on clarity and narrative strategy. The dimension of dissemination effectiveness was excluded from this stage, as the posts were pre-selected for their high influence and engagement metrics.

The differences in reporting and communication strategies between TFboys and BCF are most clearly reflected in their keyword usage. TFboys posts often adopt youthful and emotionally resonant language to appeal to a younger audience, employing words associated with inspiration, empowerment, and personal growth. Their posts frequently use first-person pronouns and personalised narratives, encouraging parasocial relationships with fans (Aw & Labrecque, 2020). In contrast, BCF uses more institutional language focused on gratitude, outcomes, and communal responsibility. Their keywords include references to donors, role models, and organisational goals, projecting a formal tone consistent with Brockington's (2014) critique of NGO professionalism. These stylistic choices reveal divergent strategic orientations. TFboys foreground individual experience and emotional connection, often embedding their posts with hashtags about education, health, and environmental protection. Their content is narrative-driven, highlighting their own journeys and philanthropic motivations. This approach is especially evident in posts about Wang Yuan and Yi Yangqianxi, where fans are encouraged to join in collective action through emotionally

charged language. In contrast, BCF posts are structured around quantitative impact. They frequently include statistics—such as the number of ambulances donated—and provide comprehensive descriptions of their projects, aiming to educate and mobilise public support through credibility and transparency (Littler, 2008; Zhao, 2019).

Further distinctions appear in the use of imagery. TFboys' posts are visually focused on the celebrity, often using close-ups or staged interactions that convey authenticity and intimacy. This aligns with their strategy of fostering individual inspiration and emotional resonance. Conversely, BCF's visual style emphasizes communal impact, featuring group activities, infrastructure improvements, or images of rural children. These visuals reinforce the collectivist messaging inherent in their mission. While this chapter primarily focuses on domestic actors, the earlier discussion of Greenpeace—as an international NGO—offers a necessary comparative lens to further explore Research Question 2. Greenpeace's presence on Weibo operates under very different constraints, shaped by its status as a non-local organisation engaging in often politically sensitive areas like climate change and pollution. Its posts avoid overt political critique and instead emphasise universal environmental concerns using neutral, fact-based language. Unlike TFboys or BCF, Greenpeace rarely sees its content amplified through celebrity reposts. Instead, celebrities may support indirectly—such as through comments rather than public endorsements—highlighting the delicate position of international NGOs within China's regulated media environment.

This reserved form of engagement contrasts sharply with BCF's integration into domestic campaigns like National Poverty Alleviation Day or 99 Charity Day, where celebrities are prominently featured and their roles clearly outlined. BCF's strategic use of celebrity aligns closely with state goals and presents a seamless collaboration between government-approved organisations and pop culture figures. Greenpeace, on the other hand, must tread carefully, often relying on subtle endorsements or visual

symbolism to communicate its message. This difference not only reflects geopolitical boundaries but also demonstrates how communication strategies are adapted to avoid political risk. These findings underline the importance of recognising how institutional identity—celebrity, domestic NGO, or international NGO—affects the scope and nature of philanthropic messaging. While TFboys and BCF can actively promote socialist values through both direct engagement and large-scale public events, Greenpeace’s strategy is one of negotiation and restraint. Its communication must be depoliticised and culturally adaptive, prioritising safe messaging over emotive or mobilising content.

To summarise, the differences in communication strategies among these entities reflect their varying capacities to promote Chinese socialist values. TFboys emphasise youth empowerment, health awareness, and education, aligning with values of future-oriented leadership and civic responsibility. BCF promotes social equity, mutual assistance, and national development through structured campaigns and partnerships. Greenpeace, while still contributing to public discourse on environmental stewardship, does so from a more marginalised position, constrained by its international status and cautious visibility. These contrasting approaches reinforce the thesis that celebrity and NGO philanthropy on Weibo is not only a matter of communication style but also of political positioning. The strategic use of emotion, narrative, data, and visual rhetoric reflects each actor’s role within China’s digital and ideological ecosystem. By comparing TFboys, BCF, and Greenpeace, this chapter responds directly to RQ2 and the examiner’s concern: it reveals how different entities adapt their communication strategies to align with or negotiate China’s evolving framework of socialist values, media control, and public legitimacy.

RQ 3: What are the opinions and perceptions of Weibo users regarding the presentation of celebrity philanthropy on Weibo, and how do these opinions

reflect the broader cultural and political contestations surrounding Chinese socialist values?

The influence of celebrity philanthropy (CP) on audience behaviors extends beyond discourse, with qualitative evidence from this study's comment analysis suggesting a motivational impact on fans. While this research does not measure tangible outcomes such as donation amounts or participation rates, the comments reveal recurring themes of intent, emotional resonance, and alignment with advocacy messages. These insights offer a nuanced understanding of how CP campaigns inspire audience engagement and potentially foster charitable actions. Audience comments frequently demonstrate intentions to actively support the philanthropic endeavors promoted by their idols. For example, one fan of Wang Yuan declared, *"Follow in the footsteps of Yuan, let charity blossom,"* reflecting a commitment to aligning personal actions with the goals of the campaign. Similarly, Yi Yangqianxi's influence is evident in comments such as, *"Charity is not something you do because it is meaningful, but it is something you do that makes it meaningful. So do it with Yi,"* where fans echo the celebrity's ethos to motivate collective action. These expressions highlight the potential for CP campaigns to mobilize individual and group participation, transforming passive admiration into proactive involvement.

The emotive power of CP further amplifies its impact, with emotional resonance frequently catalyzing audience alignment with philanthropic goals. For instance, fans admire Wang Yuan's understated yet impactful efforts, as one comment notes: *"Although in LA buried in work, no time to go to Bazaar Charity Night, but Wang Yuan still heart charity without a word donated the ambulance team!"* Such comments reflect a deep emotional connection, where fans equate modesty in giving with authenticity, reinforcing their trust and willingness to support similar initiatives. Likewise, Wu Lei's commitment to building playgrounds for children elicited this response: *"At the age of*

eighteen, he began to build the first wholly-owned [playground], and this year... went directly to Shaanxi to build the third San Shi children's playground, guarding the children's innocence." The admiration for Wu Lei's long-term dedication underscores how emotional narratives can inspire sustained audience support for charitable causes. Beyond expressions of intent and emotional resonance, the dataset reveals discussions of tangible charitable actions inspired by celebrity advocacy. For example, fans frequently engage with the outcomes of Wang Junkai's campaigns, such as comments highlighting completed projects: *"Building a dream of a child's world painted in colorful colors, so far 10 libraries have been completed."* These discussions demonstrate not only an awareness of project outcomes but also an amplification of these successes, potentially motivating others to contribute or emulate similar actions. Fans often frame their support within the broader goals of the campaign, creating a sense of collective purpose aligned with the advocacy themes presented by the celebrities.

The alignment between fans and advocacy messages further underscores the behavioral potential of CP. Celebrities often frame their campaigns within larger social narratives, which fans internalize and amplify. For example, a fan of Wang Ziyi remarked, *"Together to help rural aesthetic education,"* directly reiterating the campaign's goals. Similarly, Wang Junkai's environmental advocacy inspired this response: *"Join @TFBOYS-KarryWang in #beatingpollution! Every action you take brings you one step closer to a #ZeroPollution planet!"* Such comments demonstrate the potential for CP campaigns to resonate with audiences, fostering a shared commitment to the causes and increasing the reach of the advocacy message. While these qualitative insights suggest a motivational influence of CP on audience behaviours, they also highlight the need for further empirical validation. Existing studies, such as the *China Philanthropy Index 2019 Annual Data Report*, indicate that celebrity-led campaigns achieve significantly greater visibility compared to non-celebrity efforts. However, the

translation of this visibility into measurable outcomes—such as increased donations or participation rates—remains underexplored. Integrating behavioral metrics, such as donation tracking or survey-based assessments, would provide a more comprehensive understanding of CP's tangible impacts.

The analysis of user comments reveals a complex interplay between fan culture, celebrity philanthropy, and state narratives. Fan comments, often performative, prioritize celebrity visibility over substantive engagement with philanthropic goals. This behavior aligns with Jenkins' (2018) observation of fandom as a participatory yet consumer-driven culture. These campaigns, often aligned with state narratives emphasizing harmony, fairness, and collective responsibility, illustrate how celebrities and charitable organizations operate within the complex socio-political fabric of contemporary China. The campaigns' focus on rural education, poverty alleviation, and environmental sustainability resonates strongly with socialist ideals such as equality and justice. These themes align with governmental priorities, particularly the goal of bridging rural-urban divides and fostering a "harmonious society." However, the performative nature of fan engagement complicates this alignment. Fan engagement often exhibits a tension between collectivist ideals and individualistic tendencies. While many comments align with state narratives of harmony and social responsibility, others reflect skepticism or indifference, focusing on celebrities' appearances or personal lives. This divergence underscores Brockington's (2014) caution against equating visibility with meaningful impact, raising questions about the authenticity and depth of public engagement with socialist values. Fan communities, driven by emotional attachment to celebrities, often prioritize their idols' visibility and personal success over the substantive goals of philanthropic initiatives. Comments emphasizing celebrity appearances, personal schedules, or fan solidarity frequently overshadow discussions about the campaigns' core messages. This behavior reflects a tension between

collectivist ideals embedded in the campaigns and the individualistic tendencies of consumer-driven fan culture (Jenkins, 2018; De Kosnik, 2021). Such divergences challenge the effectiveness of celebrity philanthropy as a tool for promoting socialist values, raising questions about the authenticity of the campaigns' impact. Politically, the seamless integration of celebrity philanthropy with state-sanctioned narratives underscores the influence of China's political climate on public discourse. Campaigns such as BCF's align closely with state-approved values, leveraging themes like rural development and social equity to propagate the "Chinese Dream." This alignment, while ensuring broad acceptance and amplification, also reflects the constraints imposed by China's regulatory environment. Celebrities and organizations navigate these constraints by crafting narratives that align with state priorities, demonstrating a form of virtue signaling that serves both political and public relations purposes (Brockington, 2014). However, the critical or indifferent responses in some comment sections reveal a degree of skepticism among the public. Comments dismissing the authenticity of celebrity engagement or focusing on unrelated topics suggest that the intended message often competes with public perceptions of performative image management. The dynamics between local and international NGOs further illuminate these contestations. BCF's alignment with domestic priorities ensures governmental support and public resonance, whereas Greenpeace faces challenges navigating politically sensitive topics. This distinction reflects Zhao and Keane's (2013) insights into the boundaries of permissible discourse in China, emphasizing the nuanced strategies required for effective engagement in different socio-political contexts. While BCF campaigns strategically align with domestic priorities to ensure public and governmental support, international organizations like Greenpeace face challenges in navigating China's political sensitivities. Their campaigns, often centered on global issues, struggle to engage celebrities and the public to the same extent. This discrepancy reflects the boundaries of permissible discourse within China's tightly controlled public sphere. Greenpeace's relative lack of engagement with Chinese celebrities and fans

highlights the risks associated with addressing politically sensitive issues, whereas BCF's campaigns thrive by avoiding contentious topics and emphasizing universally accepted values.

Finally, the digital nature of these campaigns adds another layer to the analysis. Platforms like Weibo function as both amplifiers of state narratives and spaces for diverse public expressions. While many comments align with state-approved values, others subtly resist or reinterpret these messages, reflecting the fragmented and multifaceted nature of public discourse in China. This duality exemplifies the contested space of China's digital public sphere, where official narratives coexist with performative fan interactions and alternative viewpoints (van Dijck, 2013; Aw & Labrecque, 2020). These dynamics highlight the complexity of engaging the public in campaigns that blend philanthropy with state agendas and celebrity culture. In sum, the interplay between celebrity-driven campaigns, charitable organizations, and public engagement reveals the nuanced relationship between Chinese socialist values and contemporary cultural and political dynamics. While these campaigns successfully promote state-aligned narratives, the performative and fragmented nature of public responses underscores the challenges of translating visibility into meaningful societal impact. This analysis sheds light on how digital platforms, fan cultures, and regulatory frameworks collectively shape the reception and propagation of socialist values in modern China.

Chapter 6: Conclusion

6.1: Differentiating philanthropic endeavours: Individuals vs NGOs in Weibo's charitable reporting

Analyzing the various aspects of how rural children's education is presented in text and visuals on Weibo reveals a clear distinction between individual celebrities and organizations that invite celebrities to participate in their charity work. These campaigns involving celebrities may incorporate symbolic elements or themes related to the cause they support. For example, in the case of TFboys, the use of red scarves symbolises unity and dedication, representing their support for Chinese youth. Such symbolism helps to convey a deeper meaning and purpose behind their charity efforts. From the perspective of visual communication and interaction, celebrities may use specific gestures, gazes and body language in images to convey their achievements, honours and connection with the audience. Holding certificates, making eye contact with the camera and engaging in conversations with other individuals, especially foreign figures or respected elders can signify their commitment, influence and efforts in the charity sector. These visual elements reflect Dyer's (2004) concept of the "celebrity sign," where the iconography of celebrities constructs layers of meaning that resonate with their audience. In this context, the red scarves and rural settings function as what Barthes (1972) describes as "mythological signs," reinforcing the ideological underpinnings of unity and collective progress within Chinese socialism. This reinforces your earlier review of the semiotic potential of celebrity images in constructing social narratives. Finally, the composition of the images can provide additional background information and emphasise the theme or message of the charity. Backgrounds such as mountainous, rural settings or logos of reputable organisations, like UNICEF, can convey the cause being supported. Additionally, the inclusion of the celebrity's name in the images highlights their involvement, aiming to draw attention

to the charity's cause, inspiring others to participate. On the other hand, when involving celebrities in organisations like BCF, the images tend to focus on the celebrities themselves, portraying them in glamorous and radiant ways. These images aim to showcase the celebrities' success, charm, and influence, evoking emotional reactions and resonance from the audience. The composition and visual techniques used in these images make the celebrities visually appealing and attract attention, ultimately encouraging the audience to participate in charitable and educational activities. This reflects Jenkins' (2006) notion of participatory culture, where fans and audiences are drawn into interactive relationships with celebrities that blur the boundaries between promotion and philanthropy. BCF's strategies also exemplify what Littler (2008) terms "charitable consumerism," leveraging the celebrity image to commodify philanthropy while promoting broader social narratives.

Thus, to conclude, by analysing the visual elements, symbolism, interaction and composition of images critically, celebrities as individuals and celebrities involved in NGO charity efforts can be differentiated. While celebrities as individuals may demonstrate a more serious and cause-focused approach, NGOs often use visually appealing and emotionally resonant images to inspire participation and support.

Meanwhile, the Chinese socialist values have a significant influence on the charitable activities of celebrities, including the TFboys and those associated with NGOs, though there are some key differences in approach and presentation. Celebrities resonate with audiences through offline activities, where the public can directly observe their genuine participation, which is aligned with the core socialist values of collectivism and responsibility. Their public actions inspire others and often gain substantial media attention, further spreading their influence and the spirit of collective philanthropy. Events like the Bazaar Celebrity Charity Night exemplify how celebrities are actively involved in philanthropy, aligning with the values of public welfare and compassion

for others. Celebrities' participation, especially in high-profile events, not only raises awareness of charitable causes but also procures funds for those causes, thereby demonstrating their commitment to societal issues and vulnerable groups. The TFboys and other celebrities use their platforms to promote various social welfare initiatives, which reflects their understanding and dedication to socialist values like helping others, caring for society and promoting education and development. They also leverage their social networks to support charitable causes, showcasing a collective sense of responsibility. The portrayal of celebrities as charity role models emphasises the potency of their influence, encouraging the public to participate in welfare activities, which aligns with the socialist ethos of common societal development. However, celebrities' involvement with NGOs, like Greenpeace, is challenged by the sensitive nature of international NGOs and lower awareness of philanthropy among the Chinese public; this reflects a more cautious approach to philanthropy, as it may conflict with government stances.

The divergent paths taken by celebrities in their philanthropic endeavors, as exemplified by the TFboys' local focus and Greenpeace's international outlook, highlight significant differences in the scope of issues addressed and the communication strategies employed. In contrast to the TFboys' domestic focus, NGOs like Greenpeace, deal with broader, sometimes international issues, which may influence the type of charitable work celebrities engage in and how they communicate their involvement. Celebrities associated with domestic charities often focus on educational initiatives, while international NGOs might work on a wider range of issues, potentially with a different cultural and strategic approach. In summary, while the TFboys and other celebrities reflect socialist values through their charitable activities, there is a noticeable difference in how these values are presented and understood between celebrities involved in domestic charities and those working with NGOs. Celebrities in domestic charities tend to align closely with government narratives and

socialist values, whereas those in NGOs must navigate a more complex landscape that includes international issues and a diverse audience.

According to a linguistic analysis of the involvement of individuals and organisations in poverty alleviation activities, TFboys place emphasis on cooperation, empathy and their influence to raise awareness and mobilise resources for alleviating poverty. On the other hand, BCF emphasises gratitude, love and warmth, while also emphasising the role of celebrities as role models and influencers who can inspire and empower fans to participate in charitable activities. TFboys, as individuals, adopt a more personalised and inclusive approach, using phrases such as "join me" and "together" to encourage fans to engage in poverty alleviation work. BCF, as an organisation, expresses gratitude towards celebrities and emphasises their role as idols and influencers, aiming to inspire and motivate fans to contribute to the cause of alleviating poverty. In their efforts to support poverty alleviation, the TFboys used Weibo to post previous photos alongside their current initiatives. This approach not only enhances fan recognition and influence but also conveys a message of their sustained attention and ongoing commitment to long-term support for poverty alleviation efforts. In terms of interaction, they post posters on Weibo to guide the audience's attention and participation. While in terms of composition, they employ abstract ink paintings and real images of rural areas to evoke associations with the natural environment, emphasising the urgency of poverty alleviation work. On the other hand, the posts from BCF focus more on representativeness, emphasising the action of donating ambulances to local communities. Although the presence of celebrity Lu Han (鹿晗) implies support from influential individuals, it is not the primary focus of the images. There is relatively less interaction, with no explicit call to action, but the presence of local government officials and project participants showcases collaborative efforts. In terms of composition, there is an emphasis on the ambulance and its details, including information about the donors, to convey the tangible impact of the project. The differences in image content in these

two cases can be attributed to the primary objectives of their respective activities. TFBoys aim to raise awareness of poverty alleviation work and encourage fan participation by using recognisable photos and abstract illustrations to evoke emotional resonance. While, BCF, as a charitable organisation, focuses on showcasing the actual achievements of their charitable efforts, emphasising the number of donated ambulances and providing detailed information about the projects and donors to convey the real impact of the initiatives. They choose not to rely heavily on celebrity photos, but instead emphasise the impact of the projects and the collaborative nature. This distinction suggests that when celebrities are directly involved in charitable endeavours, the image content may be more focused on influence and fan engagement. Conversely, celebrity-involved charitable organisations may prioritise showcasing the actual impact of the projects and promote transparency by focusing on project details and outcomes rather than solely relying on celebrity endorsements. Through analysing these aspects, the role of celebrities as individuals and their involvement in charitable activities through NGOs can be differentiated, thereby developing a critical understanding of their distinct approaches.

These differences in reporting and communication strategies can be attributed to the objectives of the activities. Individual celebrities prioritise influence and fan engagement by using personal connections and recognisable images. Organisations emphasise the actual impact of their projects and promote transparency through project details and outcomes, showcasing collaboration and tangible contributions. Organisations like BCF have distinct missions and goals focused on promoting social welfare and improving the lives of disadvantaged groups, without mixing patriotism with genuine charity. They address social issues by providing practical support, implementing specific projects, and advocating for policy changes based on actual social conditions and the needs of vulnerable groups. Celebrities as individuals, on the other hand, have a more blurred definition of philanthropy influenced by personal

preferences and their public image, often motivated by enhancing their positive image and catering to political and regulatory preferences. Also, BCF focuses on areas of expertise like children's education and healthcare, while leaving environmental protection to specialised organisations like Greenpeace, which collaborates with celebrities to promote its ideals and localise its brand in China.

When examining the philanthropic strategies of TFboys, BCF, and Greenpeace, each entity presents a unique approach to advocacy and charitable activities. The three members of TFboys serve as representatives of individual celebrities participating in charitable activities. They use emotionally charged narratives, often involving colours and personal stories to engage their audience.

The focus is on the individual actions of the celebrities to drive immediate responses from fans, leveraging their personal influence. Charitable campaigns by TFboys are designed to evoke sympathy and inspire their fan base, using the celebrity's image to humanise and personalise the cause. However, BCF emphasises a collective approach to charity, focusing on the joint efforts of celebrities, organisations and supporters. Their campaigns aim to provide context and background to their initiatives, often highlighting the sustainable development of community projects. The foundation's strategy leans towards the long-term impact of their actions, showcasing the broader mission and ongoing support needed for philanthropic endeavours. While, Greenpeace adopts a global perspective on environmental issues, promoting stewardship and sustainability. Celebrities contribute to Greenpeace campaigns through creative expressions and symbolic actions that are less direct but deeply evocative. The NGO leverages artistic representation and indirect celebrity endorsement to convey messages of biodiversity and ecological coexistence, focusing on the collective responsibility of humanity rather than individual narratives.

To conclude, in the landscape of philanthropy as depicted in the Chinese context, there is a spectrum of approaches from the highly personalised and emotive appeals of individual celebrities like TFboys, to the structured, collective efforts of organisations like BCF, and the global environmental stewardship championed by Greenpeace. TFboys capture the hearts of their audience through direct emotional storytelling, where the celebrity's persona is central to the narrative, making the cause relatable and urgent. This strategy works well for immediate impact and mobilising fan-driven support, but it might not always emphasise the longevity of the cause. BCF, on the other hand, presents a more holistic view of philanthropy. By highlighting the collective efforts and the sustainable nature of their projects, they aim for a broader, enduring impact. This approach underlines the importance of ongoing contributions and the realisation of long-term community benefits. Greenpeace intersects these approaches by exploiting the influence of celebrities in a conceptual manner. The focus is less on the celebrities themselves and more on the artistic and symbolic representation of the issues at hand. This subtle method emphasises the interconnectedness of all beings and the shared responsibility for environmental conservation, aligning individual actions with a universal cause.

Overall, while individual celebrities can spark immediate action and organisations can build sustained support, NGOs like Greenpeace weave together global narratives that transcend borders, emphasising our collective role in the stewardship of the planet. Each approach, while distinct, is an essential thread in the tapestry of modern philanthropy, complementing each other and contributing to a diverse and dynamic field of social good.

6.2: Multimodal Discourse on social media and persona construction

The integration of multimodal discourse in the representation of celebrity philanthropy on social media serves as a sophisticated tool to enhance visibility, evoke emotional resonance, and shape celebrity personas. While the methodological importance of such practices has been emphasized in earlier sections, this revision critically examines their ideological dimensions, specifically their alignment with Chinese nationalism and the propagation of socialist values, addressing the examiners' concerns about the broader cultural and political contestations underlying these practices. The multimodal strategies align with Zhao and Keane's (2013) work on cultural production in China, which highlights how media narratives are deeply embedded in state-endorsed values of collectivism and harmony. Similarly, Guo's (2020) analysis of ecological civilization provides a framework to understand how narratives of environmental responsibility are incorporated into celebrity-driven campaigns as ideological imperatives.

In the context of celebrity philanthropy in China, multimodal discourse often operates as an extension of state-endorsed ideological narratives. The use of visually compelling content, such as images and videos depicting celebrities engaged in charitable acts, serves not merely to inform but to align public perceptions of these figures with the values of collectivism, harmony, and social responsibility. For example, campaigns focusing on rural education or ecological conservation not only highlight the celebrity's personal involvement but also reinforce narratives central to Chinese nationalism, such as "building a harmonious society" and achieving "ecological civilization" (Guo, 2020). This alignment suggests that multimodal discourse is not neutral but deeply embedded in the socio-political fabric of contemporary China.

The deliberate construction of celebrity personas through multimodal strategies reveals their dual role as both philanthropic actors and symbolic representatives of state priorities. Celebrities are portrayed as moral exemplars whose actions reflect broader

societal values. For instance, images of celebrities interacting directly with beneficiaries or participating in grassroots initiatives underscore their alignment with socialist principles like justice and equity. However, this performative alignment raises questions about authenticity. Drawing from Brockington (2014), the performative aspects of celebrity philanthropy can serve as tools for both social change and image cultivation, highlighting the dual pressures celebrities face in aligning personal branding with state expectations. This reflects the earlier discussions on celebritization and the instrumentalization of public personas for socio-political agendas. The visual and textual components of multimodal discourse often serve as mechanisms of political virtue-signaling, whereby celebrities' actions are framed to resonate with state-approved narratives, simultaneously enhancing their public image and affirming their compliance with ideological expectations (Zhao & Keane, 2013).

While the integration of multimodal discourse has undeniable benefits, such as increasing audience engagement and visibility, its reliance on curated narratives often overshadows critical complexities. The focus on visual and emotional appeal tends to simplify nuanced social issues, reducing them to digestible and ideologically aligned stories that fit within the framework of state-sanctioned values (Brockington, 2014). Moreover, the selective presentation of positive outcomes and the marginalization of dissenting voices highlight the limitations of multimodal strategies in fostering substantive engagement. This study primarily examines the discursive and visual elements of celebrity philanthropy on Weibo, along with audience reactions as reflected in comment sections. However, it does not include quantitative data on behavioral outcomes, such as increases in fundraising or participation metrics. While the qualitative analysis provides valuable insights into how audiences perceive and interact with CP campaigns, the absence of behavioral impact data is a limitation that warrants further exploration in future research. For instance, while multimodal campaigns effectively generate emotional responses, they may fail to translate these reactions into

sustained public involvement or critical reflection on the underlying causes of social issues. The practice of celebrity philanthropy as mediated through multimodal discourse contributes to shaping the public imagination of philanthropy in China. This imagination is deeply intertwined with nationalistic and ideological imperatives, portraying philanthropy as a collective endeavor that reinforces social cohesion and national pride. Celebrities serve as cultural intermediaries who bridge the gap between individual participation and collective responsibility, embodying a vision of philanthropy that aligns with both traditional values and contemporary state narratives (Lin, 2020). The strategic use of multimodal discourse thus transforms celebrity philanthropy into a cultural phenomenon that reflects and perpetuates broader societal values.

By examining the ideological implications of multimodal discourse in celebrity philanthropy, this chapter moves beyond technical analyses to address the socio-political dimensions of these practices. While multimodal strategies effectively engage audiences and amplify messages, their alignment with state narratives necessitates a critical evaluation of their impact on public discourse. The dual role of celebrities as philanthropic actors and ideological symbols underscores the complexities of their involvement in social media campaigns. Moving forward, future research must consider how these dynamics shape public perceptions and the broader cultural and political landscape of philanthropy in China.

6.3: Measurable Impacts of Celebrity Philanthropy on Audience Behaviors

The impact of celebrity philanthropy (CP) on audience behaviors extends beyond the realm of discourse, encompassing tangible outcomes such as increased donations, participation in campaigns, and heightened visibility of social causes. However, the extent to which these measurable impacts translate into sustained engagement and

broader societal change remains a contested issue. This section examines the evidence linking celebrity involvement in philanthropy to audience behavior, drawing on relevant studies and contextual examples to provide a nuanced understanding of its effectiveness. The influence of CP on campaign visibility and audience engagement is well-documented, particularly in the Chinese context, where fan culture operates as a powerful mobilizing force. According to the China Philanthropy Index 2019 Annual Data Report, celebrity-led campaigns can achieve an average reach of 1.28 million readers per campaign—up to 32 times higher than non-celebrity initiatives. Platforms like Tencent’s 99 Charity Day exemplify this trend, with celebrity participation driving a 30-50% increase in engagement rates, contributing to total donations exceeding 3.5 billion yuan in 2020. This amplified visibility underscores the potential of CP to attract immediate attention and resources, leveraging fan enthusiasm to elevate the profile of charitable causes. However, while this heightened visibility underscores the effectiveness of CP as a promotional tool, it raises questions about the depth of audience engagement and the sustainability of such efforts.

The role of fans as intermediaries in CP campaigns highlights the dual nature of their contributions. On the one hand, celebrity fan groups often act as highly organized collectives capable of mobilizing resources and spreading awareness. For example, during the 2020 Bazaar Charity Night, fan-driven contributions played a significant role in raising over 100 million yuan, facilitated by live-streamed auctions and coordinated online campaigns. Similarly, Wang Yuan’s collaboration with the Jack Ma Foundation on rural education initiatives has demonstrated measurable outcomes in terms of financial contributions and program implementation. Yet, this engagement is often rooted in fan loyalty to the celebrity rather than a direct connection to the philanthropic cause. Studies by Zhang and Goff (2013) suggest that while fans frequently participate in CP campaigns, their primary motivation lies in supporting their idols, reflecting a performative dimension that prioritizes celebrity visibility over substantive social

impact. Globally, CP has demonstrated its capacity to mobilize significant resources during crises, further validating its potential impact. High-profile examples such as Bono's ONE Campaign and Angelina Jolie's work with the United Nations High Commissioner for Refugees (UNHCR) illustrate how celebrity endorsements can drive spikes in donations and public engagement. For instance, donation rates surged following celebrity involvement in relief efforts for the 2004 Indian Ocean tsunami, highlighting the ability of CP to galvanize public support during emergencies (Brockington, 2014; Kogen, 2015). In the Chinese context, this global trend intersects with local cultural dynamics, where the alignment of CP campaigns with state narratives such as rural development and collectivism reinforces their appeal to audiences. Campaigns by TFboys, emphasizing education and poverty alleviation, resonate strongly with government-endorsed values, further legitimizing their philanthropic endeavors and ensuring widespread acceptance.

Nevertheless, the performative nature of CP raises critical concerns about the sustainability of its impact on audience behaviors. Tang and Guo (2019) found that while 70% of fans surveyed reported donating in response to celebrity-led campaigns, only a small fraction demonstrated ongoing involvement with the charitable cause. This discrepancy underscores the tension between short-term mobilization and long-term commitment, revealing the limitations of CP in fostering sustained engagement. Moreover, fan-driven activities often prioritize the celebrity's public image, overshadowing the substantive goals of the campaign. As Brockington (2014) cautions, the conflation of visibility with meaningful impact risks reducing CP to a spectacle that amplifies individual fame rather than addressing systemic social issues. The relationship between CP and measurable outcomes is further complicated by the regulatory and cultural environment in China. Campaigns such as those led by Bazaar Charity Foundation (BCF) illustrate how CP aligns with state-sanctioned narratives to ensure public and governmental support. By focusing on universally accepted values

such as education and healthcare, these campaigns avoid contentious topics, enabling broader audience participation. In contrast, international NGOs like Greenpeace face challenges in engaging Chinese audiences, as their campaigns often address politically sensitive issues that may not align with domestic priorities. This divergence highlights the varying degrees of success in translating celebrity influence into actionable outcomes, influenced by the socio-political context and the strategic framing of campaigns.

In conclusion, while CP significantly enhances the visibility and immediate engagement of philanthropic campaigns, its long-term impact on audience behaviors remains uncertain. The performative aspects of fan participation, coupled with the alignment of CP with state narratives, shape its effectiveness in mobilizing resources and fostering societal change. Future research should explore quantitative methodologies to assess the longitudinal effects of CP, focusing on whether initial engagement evolves into sustained contributions to social causes. By addressing these complexities, a more comprehensive understanding of CP's potential to drive meaningful social impact can be achieved.

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Figures List:

Figure 2.3 Poster of TFboys in a Music Video



Source from: Tencent Video

Figure 3.1 Kress and van Leeuwen incorporate Halliday's theory into their framework—the grammar of visual

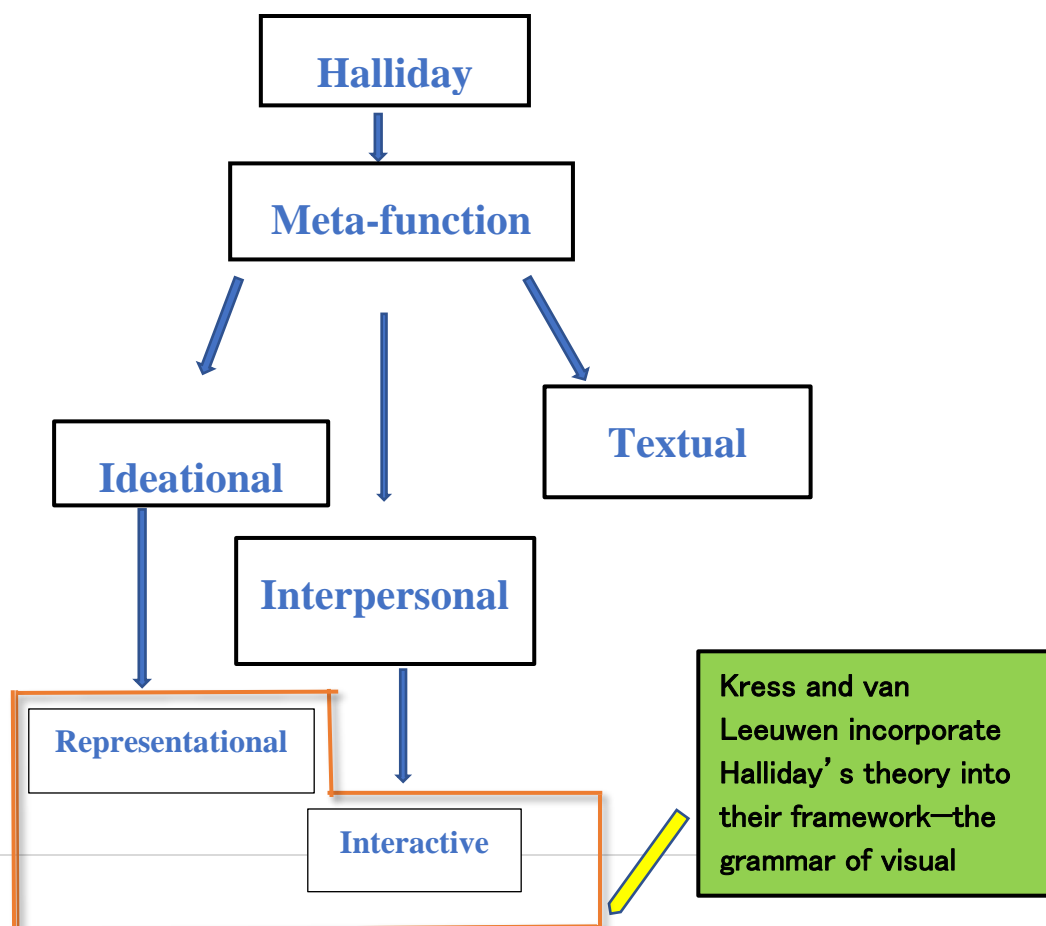
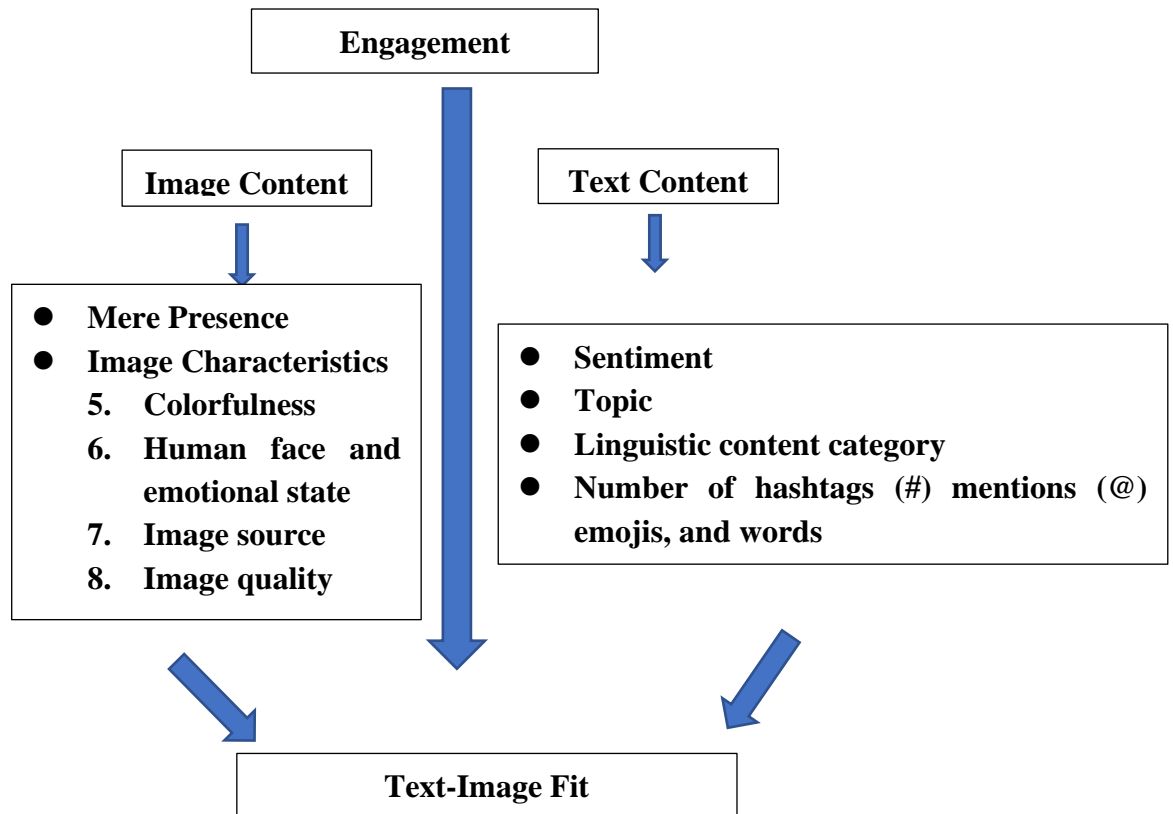


Figure 3.2 TEXT-IMAGE Fit Framework




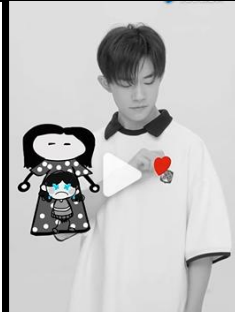
Source from: TEXT-IMAGE Fit Framework (Li & Xie, 2020)






Figure 4.1 Poster of Wang Junkai









Source From: Sina Weibo @TFBOYS-王俊凯






Figure 4.2 Description of Videos

	Frame	Description
1		The video begins with a black-and-white and silent scene of a drawing process. Yi Yangqianxi uses his finger to draw a crying little girl, with her mother standing behind her. Although the mother opens her arms, she is unable to embrace the girl or stop her from crying. The entire scene is devoid of color except for the girl's tears, which are prominently visible in the frame.
2		In this scene, apart from tears, another color emerges, which is the red heart drawn by Yi Yangqianxi.

3		When the act of love is extended to the mother and daughter, the entire scene instantly transforms into color. Simultaneously, the mother's previously troubled expression turns into a smile, and the little girl stops crying. Furthermore, the mother's hand takes on the posture of embracing the girl, displaying a protective stance.
4		The video begins with a scene of a gathering where everyone is seated around a large table filled with delicious food, preparing to eat hot pot. Suddenly, steam from the hot pot starts to diffuse, covering the lens of the camera like a mist over one's eyes. In an instant, the visuals in the frame become blurry, and all the colors and the vibrant redness of the spicy oil hot pot fade away.
5		The video then transitions from the scene of eating hotpot to the scene where the door curtain is lifted, revealing the view outside. The heavy door curtain obscures the scenery outside, and the colors in the frame become faded, similar to the previous hotpot scene.
6		Even when the door curtain is lifted and one steps outside without any obstruction, the scenery is already shrouded in a hazy gray and the view is blurred.
7		In this moment, the shot of the hot pot scene returns to its normal colors and clarity. The food on the table instantly becomes incredibly tempting, making one's appetite open wide and unable to resist using chopsticks to pick up the food and taste it.

8		The outdoor scenery also becomes vividly colourful, clearly displaying lush green leaves, full of vitality. The sunlight sprinkles on the thriving foliage, easily distinguishing it as a summertime scene rather than the faded shots before, making it difficult to determine whether the season depicted is spring or autumn.
9		Due to the faded treatment applied to the footage, the classrooms in the shots appear dim and dilapidated. The children can be seen holding primary school Chinese language textbooks and engaging in reading activities.
10		Two students sit together, reading a black-and-white extracurricular book. The surrounding walls, with their weathered and worn-out book covers, only serve to highlight the radiance on the faces of the two children. It appears as if they have opened not just a tattered book but a gateway to a vast world. In that moment of the gateway opening, the light of hope illuminates their faces.
11		The current scene is rendered in black and white, with a student sitting under the window in the classroom. The light filtering through the window illuminates the student's serious expression as they diligently read their book. Despite the dimness of the scene, making it difficult to discern the cover of the book, the child's focused reading expression remains remarkably clear.
12		In the newly built reading room, the extracurricular reading materials are not only colorful but also include pop-up books, which can help younger children better understand the content of the books.








13		The brightly lit and spacious reading room presents a stark contrast to the previously dim and rundown school classrooms. Even though it is daytime as evident through the windows, the lights inside the reading room are still turned on to ensure that the children can enjoy the pleasure of reading in sufficient lighting.
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14		A doll hanging in a room, instantly conveying to the audience that the room is in fact a children's hospital ward - the scene where the story unfolds.
15		The intravenous tube in front of the sick child's bed, although blurred as a background, allows the audience to feel the pain of the child on the bed through the IV tube.
16		On the tiny arms of the afflicted child, rows of needles are attached, a heart-wrenching sight.
17		Due to the presence of neuroblastoma lesions in the skull, children with this disease need to shave their heads for better treatment. This silhouette, just like the arms filled with needles, although lacking the expression of pain or tears, still manages to deeply touch the audience's hearts.
18		This shot features the first group of children sponsored by the event, two of whom are twins diagnosed with neuroblastoma, putting a tremendous financial burden on their family. The baby in the shot, still in the age of nursing, has to undergo numerous surgeries and treatments, highlighting the need for more social attention and support for this group.






19



In the video depicting the drawing of the lifeline, the close-up shots focus on celebrities painting on the ambulance, specifically emphasizing the act of painting the red cross. This act symbolizes that love is red, and the red cross represents providing medical assistance and saving lives, aligning with the project's name "Drawing the Lifeline."

20		On the way to the location where Wu Lei is going to build the Children's Fun Park, the dust captured through the rearview mirror reveals that the road is very rugged, with an uneven surface of dirt rather than a smooth road
21		The camera once again captures the scene from the front window of the car, with a cloud of dust kicked up by the truck ahead. All the chosen locations for transmitting the Children's Fun Park are in remote and underdeveloped areas with poor transportation access.
22		The scene of filming in the mountainous primary school reveals that the school is very rudimentary, with only one teaching building surrounded by granaries. This indicates that farming remains the primary task of life in this area.
23		The students in the school are happily playing with simple toys made from old tires, and the video is filled with their laughter. However, it evokes a sense of sadness in the viewers because the joy of the children in the mountainous areas is remarkably simple.
24		Once again capturing the school scenery from above, a small wooden house with a red roof appeared, creating a contrast with the previously captured dull and grey school scene. It also implies that the Children's Fun Park brings a touch of brightness to the students' lives outside of their regular school lessons in this mountainous region.
25		The scene captures Wu Lei's visit to the homes of students in the rural area. From the silhouette of Wu Lei and the staff, it can be seen that the students' homes are located on steep slopes, emphasizing the fact that these students overcome numerous challenges and persevere in attending school every day.
26		This long shot captured many workers carrying timber, but Wu Lei is positioned in the center of the frame, and his clothing is the most eye-catching red color, immediately grabbing the audience's attention.

27		In the beginning of the 2019 video, the camera focus shifted from the external environment to the children's facial expressions. These shots were captured at the newly built Kids Fun Park in 2018, which also witnessed the positive impact the Kids Fun Park project had on children.
28		In facial expressions, the camera tends to focus more on the eyes. This characteristic was widely utilized in the early 1990s during the Hope Project, a charity initiative in China. The most well-known photo from that time is of a girl looking up at the camera with her big eyes, leaving a profound impression on the viewers. Since then, public welfare projects related to children's education have increasingly focused on children's eyes, aiming to convey their thirst for knowledge and the outside world.
29		The children in the camera's frame are staring wide-eyed with curiosity at the toys and books inside the soon-to-be-completed amusement park. This perspective captured by the camera resembles the moment when children open the gate to a new world and discover a realm they had never known before.
30	 	A close-up of Wu Lei's eyes, although there was no specific footage of how he worked hard, but through his focused gaze and the slight bulging veins on his forehead, it can be understood that he was diligently building this children's amusement park.
32		Once again, shoot a close-up of a group of children peering through a door crack into the amusement park. Even if the audience hasn't seen what the newly constructed venue looks like, they can imagine the abundance of facilities in the amusement park from the delight in the children's eyes.
33		The camera reveals a charming scene on a blackboard, where the words 'Sanshi Sunshine Fun Park' are written, surrounded by the whimsical sketches of children rendered in the simple medium of chalk. This type of sign, crafted by hand with carefree strokes, emanates a warmth that digital prints simply cannot replicate. It speaks directly to the heart of childhood wonder—a place where playfulness is not just

		encouraged but is the very foundation of the experience. The blackboard becomes a canvas, capturing the essence of youthful imagination and transforming a functional sign into an invitation to a world where fun and sunlight dance together in a carefree symphony. It's a celebration of the unbridled joy that characterizes the purest of fun parks, welcoming all to step into a space where the spirit of childhood adventure is alive and cherished.
34		As the video draws to a close, Wu Lei shares a heartfelt message about the Children's Fun Park. The screen gently fades into a subtitle that reads, 'I want them to be happier,' reflecting his sincere hope for joy to fill the hearts of those who visit
35		In the video, the mentioned celebrities (@celebrities' names) appear rapidly one after another, and their names and titles as "Aesthetic Education Star Ambassador" are displayed on the screen when they appear. They all recite the following sentence from the text content: "Join us in a transformative journey to enrich the aesthetic education of rural children – the architects of tomorrow's artistic landscape. Your participation is vital in shaping a future where creativity and beauty thrive in every corner. Together, we can ignite a renaissance in rural aesthetic education, crafting a more vibrant, artistic world for the generations to come. Let's unite in this noble endeavor and make a lasting difference!"
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Figure 4.3 Poster of Wang Junkai



Source From: Sina Weibo @TFBOYS-王俊凯

Figure 4.4 Posters for 3 members of the TFboys'



Source From: Sina Weibo@ TFBOYS-王源@TFBOYS-王俊凯@ TFBOYS-易烊千玺

Figure 4.5 Images of Yi Yangqianxi



Source From: Sina Weibo @ TFBOYS-易烊千玺

Figure 4.6



Figure 4.7



Figure 4.8



Source From: Sina Weibo @ TFBOYS-易烊千玺

Figure 4.9 A photo of Wang Yuan and Ma Yun together



Source From: Sina Weibo @ TFBOYS-王源

Figure 4.10 Poster of Wang Junki



Source From: Sina Weibo @ TFBOYS-王俊凯

Figure 4.11 Poster of Wang Junkai



Source From: Sina Weibo @ TFBOYS-王俊凯

Figure 4.12 Photo of Wang Yuan and office from UNICEF



Source From: Sina Weibo @ TFBOYS-王源

Figure 4.13 Photo of Wang Yuan



Source From: Sina Weibo @ TFBOYS-王源

Figure 4.14 Poster of Wang Junkai



Source From: Sina Weibo @ TFBOYS-王俊凯

Figure 4.17 Photos of Bazaar After School One Hour



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.18 Photos of Accelerate for Love



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.19 Photos of Huang Jingyu and the rural school he contributed to



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.20 Poster of Yi Yangqianxi



Figure 4.21 Poster of Sunshine Classroom



Figure 4.22 Poster of Sunshine Classroom



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.23 Posters of Accelerate for Love



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.24 Posters of Accelerate for Love



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.25 Posters of Accelerate for Love



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.26 Posters of After school one hour



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.27 Posters of Aesthetic Education for the Future



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.28 Posters of Accelerate for Love



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.29 Posters of Accelerate for Love



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.30 Posters of Aesthetic Education for the Future



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.31 Posters of Aesthetic Education for the Future



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.32 Posters of Aesthetic Education for the Future



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.33 Photo of Lu Han and the ambulance he donated.



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.34 Photo of Wang Ziyi and posters of Aesthetic Education Project



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4.35 Photo of Bai Yu and poster of Aesthetic Education Project



Source from: Sina Weibo @ 芭莎公益慈善基金

Figure 4. 38 Tan Weiwei Singing in Arctic Circle



Source from: Sina Weibo @ 绿色和平

Figure 4. 39 Nini's photo of a poster themed on environmental protection



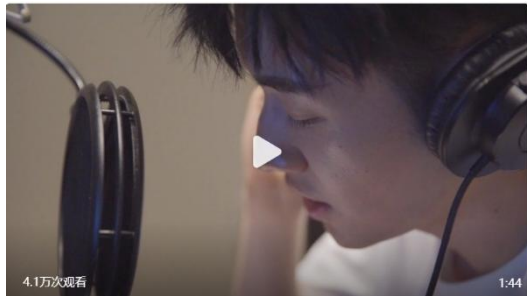
Source from: Sina Weibo @ 绿色和平

Figure 4. 40 Li Guangjie's photo of a poster themed on protecting Antarctica.



Source from: Sina Weibo @ 绿色和平

Figure 4. 41 A screenshot of Peng Chuyue's video themed on environmental protection.



Source from: Sina Weibo @ 绿色和平

Figure 4. 42 Nini's photo of a poster themed on environmental protection



Source from: Sina Weibo @ 绿色和平

Figure 4. 43 A screenshot of the video 'Penguin Man's Drift Story' filmed by Li Guangjie for the protection of Antarctica" in English



Source from: Sina Weibo @ 绿色和平

Figure 4. 44 The posters featuring Tan Weiwei include prominent red circles that draw attention to the statement, "This project has received individual approval



Source from: Sina Weibo @ 绿色和平

Figure 4.46



Source From: Sina Weibo @ TFBOYS-王俊凯

Figure 4.47



Source From: Sina Weibo @ TFBOYS-王俊凯

Appendix 1

Greenpeace as a Case Study

Ni Ni: Repair broken nature



绿色和平

2020-9-29 来自 微博 weibo.com

"世界上不乏美的东西，它不应该是只有一种样子的。"绿色和平全球海洋大使@倪妮V给了这组作品最佳的注解。的确，正是包括人在内的所有生命体和森林、海洋、湿地等生态系统，共同构成了丰富而迷人的生物多样性。与@BOBOSNAP 合作颇具挑战的#倪妮无眉造型#大片，我们希望激发大众对人与自然关系的思考，发现与自然、生命、艺术共通的美，进而采取行动，#修复已破碎的自然#。收起



4

1

20

Post Translation:

There is no lack of beauty in the world, it should not be just one way." Greenpeace Global Oceans Ambassador Ni Ni gives the best illustration of this work. Indeed, it is all living things, including people, and ecosystems such as forests, oceans and wetlands, that together make up the rich and fascinating biodiversity. With the challenging #Ni Ni Browless# look in collaboration with @BoBoSNAP, we hope to inspire the public to tear apart the relationship between people and nature, to discover the beauty that we share with nature, life and art, and to take action to #repairbrokennature#.

Tan Weiwei: Guardian Ocean

冰点TNT

19-6-22 03:00 来自 微博视频号

周末好！大家都睡好了吗？一起来听@谭维维 在北极首次登陆浮冰以后，灵感迸发的即兴吟唱！这次在北极，维维由衷感叹“脚下的浮冰也许很快就没了”，没有见到北极熊也成为她最大的遗憾。气候变化正在给海洋带来深刻的影响，[#守护海洋#](#)，建立海洋保护区，给海洋生物创造一个安稳的家。 [绿色和平的微博视频](#)



1万次观看

1:11

 94

 78

 172

Post Translation:

Good weekend! Did you all get tight sleep? Listen to an inspired improvisation by Tan Weiwei after landing on an ice floe for the first time in the Arctic! This time in the Arctic, Weiwei lamented that "the ice floe underneath my feet may soon be gone" and her biggest regret was not seeing a polar bear. Climate change is having a profound impact on the oceans and seas, and it's important to [#GuardianOcean#](#) to create a safe home for marine life by establishing marine reserves.

Comments

1	Tearful to hear
2	Come along and listen to Weiwei's chant to protect the ocean
3	Wei Wei's improvised chanting is just as catchy

4	The beautiful and kind Miss Tan, it's everyone's responsibility to protect the ocean!
5	The voice is beautiful, so appropriate song
6	Love Wei Wei's voice, she must have been sad to sing at the time
7	Gosh! Where's the ice in the Arctic? This is not how I imagined the Arctic to be. Weiwei, I want to join you in protecting the ocean and the environment
8	It's cold in the Arctic, but it's still a great place to be
9	Make a home for marine life with Miss Tan
10	The holiest place on earth with the most ethereal songs

Li Guangjie: Guardian Antarctica



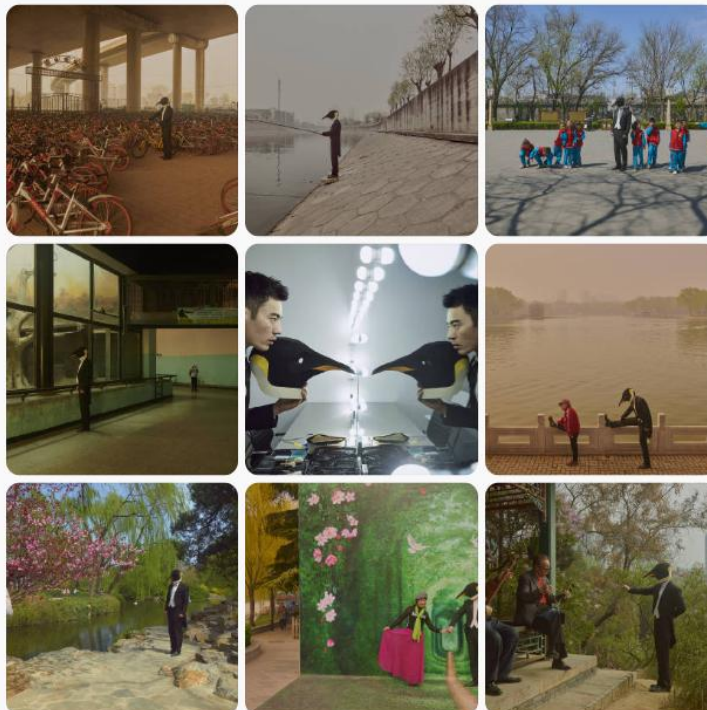
绿色和平

2018-6-5 来自 微博 weibo.com

今天是世界环境日，欢迎@李光洁 成为绿色和平南极大使 🤗🤗，与摄影师@许闯Trunk 一起用艺术和影像的方式来#守护南极# ❤️❤️目前全球已有超过170万名“南极守护者”以签名的方式呼吁在南极设立海洋保护区。戳链接🔗[网页链接](#)，成为南极守护者，每一个人的声音都同样重要！

@智族GQ

今天是世界环境日，@绿色和平 邀请@李光洁 参与，由@许闯Trunk 掌镜拍摄的《企鹅人漂流记》在@智族GQ 上首发了。在这组创意大片中，李光洁戴上企鹅人的头套，出现在北京城中各种日常的生活场景中，希望唤起人们对南极保护的关注。更多大片可以在最新一期的6月刊《智族GQ》上找到。



2018-6-5

666 32 233

Post Translation:

Today is World Environment Day and we welcome @LiGuangjie as a Greenpeace Antarctica Ambassador to join photographer @TrunkXuChuang in an artistic and visual way to #GuardianAntarctica# More than 1.7 million Antarctica Guardians around the world have now signed a petition calling for the establishment of Marine

Protected Areas. Click on the link to become an Antarctic Guardian, #Every voice count# Repost content from @ Smart GQ Weibo account.

Today is World Environment Day and @Greenpeace has invited @LiGuangjie to participate in a photo campaign called "The Penguin Man Adrift", shot by @XuChunTrunk and premiered on @SmartGQ. In this creative shoot, Li Guangjie dons the headgear of a penguin man and appears in various everyday scenes of life in Beijing, hoping to raise awareness of Antarctic conservation. More photoshoots can be found in the latest June issue of GQ.

Comments

1	Like an outsider walking in a turbid world, a sense of loneliness comes over me, with a few thick sheets of apocalyptic trailing off in a sad alarm.
2	Protecting the Antarctic environment and keeping penguins from drifting
3	Protecting the Antarctic environment! Let the penguins live in their own world!
4	Protecting the environment and building a blue sky with Li Guangjie
5	Protecting the environment and nature with penguin man Li Guangjie
6	Making environmental protection a way of life
7	Greenpeace Antarctic Ambassador!
8	Trunk Xu:Today is World Environment Day and we hope you will join us in signing the petition to support the establishment of an Antarctic reserve. Let's do something to protect the Antarctic continent. #GuardianAntarctica#
9	Greenpeace:Today is World Environment Day and we welcome @LiGuangjie as a Greenpeace Antarctic Ambassador to join photographer @XuTrunk to #GuardianAntarctica# with art and video. Over 1.7 million Antarctic Guardians have already signed the petition to establish a marine reserve in Antarctica. Click on the link to become an Antarctic Guardian, everyone's voice counts!
10	Li Guangjie: #GuardingAntarctica #

Li Guangjie: Guarding Antarctica



Post Translation:

Antarctica is the last clean slate on earth, yet Greenpeace has found microplastics and toxic and harmful fluoride in the Antarctic Ocean. The Antarctic Ocean and the wildlife that lives there need better protection and the creation of marine protected areas is the first step to #GuardingAntarctica#. Watch the video and listen to his behind-the-scenes story of <The Penguin Man adrift>.

Comments

1	<p>Li Guangjie: A special performance without lines for #GuardingAntarctica.</p> <p>The Antarctic is facing the dual impact of climate change and commercial fishing, which requires us to act now to safeguard this pristine area for</p>
---	--

	future generations. Join me now in signing on as a Greenpeace Guardian of Antarctica and this October, let's make history together by setting up the world's largest marine reserve in Antarctica.
2	Protecting the Antarctic and caring for the marine environment is protecting ourselves.
3	Thankfully someone is still working for it!
4	The new height of handsome 😍❤️ Li Guangjie ❤️ Li Guangjie ❤️ Li Guangjie ❤️ Li Guangjie ❤️ Li Guangjie ❤️ Li Guangjie ❤️ Li Guangjie.
5	The wheels don't stop, microplastics increase in seconds.
6	Lacking in creativity and sensationalism, it is at best a celebrity brand.
7	It's great that he's using his public profile to promote the protection of animals and the environment. I wish more celebrities would use their visibility to do this.
8	Such a meaningful charity video, but brother, they would never have thought of such a thoughtful question as "Why did a penguin come to our city?"
9	I sincerely want to seek your advice, now many places are doing the Blue Sky Project, the Environmental Protection Authority is strictly investigating and searching everywhere. Now the farmers in the village can't raise pigs and can't grind tofu, the environmental protection investigation to this extent has seriously affected the basic livelihood of farmers, is this approach desirable?
10	Just pay the Environmental Protection Agency for industrial pollution and wait for the sky to turn black.

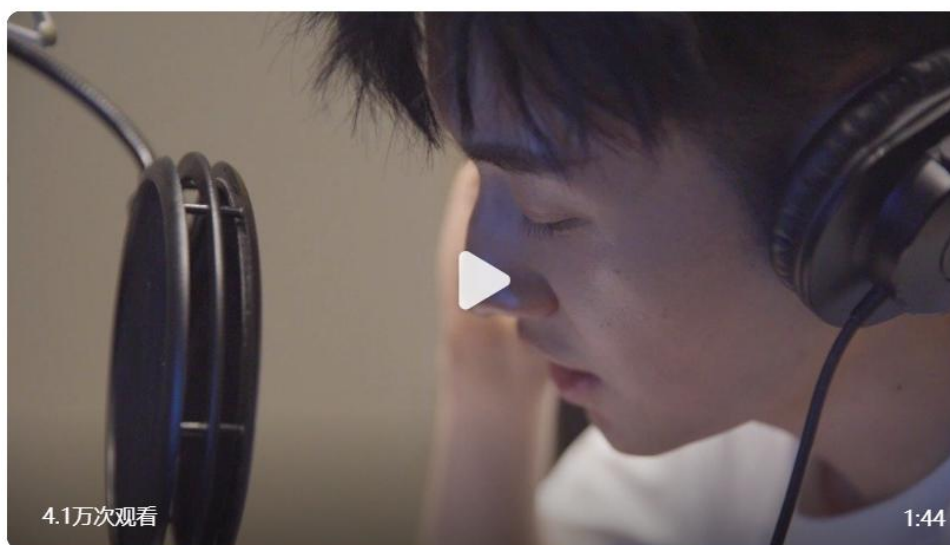
Peng Chuyue: Plastic in the Tongue



绿色和平

2019-6-28 来自 微博视频号

还记得前两天 @X玖少年团-彭楚粤 参与配音的《舌尖上的塑料》创意片吗？想知道为什么他会参与到这个活动中吗？配音过程中又发生了哪些有趣的事情？戳视频，看小哥配音的幕后故事HO~ #减塑生活# #彭楚粤的减塑生活# 绿色和平的微博视频



1.4万

3461

7235

Post Translation:

Remember the creative video <Plastic in the Tongue> that Pang Chuyue participated in voicing two days ago? Do you want to know why he participated in this activity? What are the interesting things that happened during the dubbing process? Watch the video to find out the story behind his voiceover~ #ReducePlasticLife#

Comments

1	Follow Chuyue and live green. I'm sad I wasn't there, but I'll do my best not to use disposable stuff too!
2	Be the new young man with his own cup
3	Ahhhhhhhh! I envy the guys in Beijing!
4	Not getting a compression cup I bought one for myself and will insist on bringing my own cup for my milk tea!

5	Thanks for capturing the image of me laughing like a fool the whole time and being dumbfounded and only saying thank you!
6	Thanks to Green, the mug is already in use!
7	Influenced by #PengChuyue's plastic-reducing life#, I bought a portable cup and tried to be an eco-friendly young man.
8	The weather in Beijing has been a bit cold for me to bring a thermos to work lately, so my big bag is ready to go!
9	Now you carry a thermos with you when you go out.
10	Less takeaway.

Peng Chuyue: Reduce plastic Life



Post Translation:

On the weekend of early November, we met up with Greenpeace #ReduceplasticLife ambassador @PengChuyue for a big coffee party at @ChaoyangDaYueCity! Over 500 people brought their cups with them and used them to drink prepared coffee,

reducing the use of disposable plastic/paper cups! Be the trendiest

#BringYourOwnCup youngster by carrying a thermos cup with you when you go out!

Comments

1	Follow Chuyue and live green. I'm sad I wasn't there, but I'll do my best not to use disposable stuff too!
2	Be the new young man with his own cup
3	Ahhhhhhhh! I envy the guys in Beijing!
4	Not getting a compression cup I bought one for myself and will insist on bringing my own cup for my milk tea!
5	Thanks for capturing the image of me laughing like a fool the whole time and being dumbfounded and only saying thank you!
6	Thanks to Green, the mug is already in use!
7	Influenced by #PengChuyue's plastic-reducing life#, I bought a portable cup and tried to be an eco-friendly young man.
8	The weather in Beijing has been a bit cold for me to bring a thermos to work lately, so my big bag is ready to go!
9	Now you carry a thermos with you when you go out.
10	Less takeaway.

Liu Tao: World Earth Day



绿色和平

2020-4-21 来自 微博视频号

【一个星球，共同命运】为什么短短40年里自然界的野生动物种群数量平均下降60%，野生动物的栖息地一直在缩减？4月22日正值#世界地球日# 50周年，@刘涛tamia 担任绿色和平地球日#气候行动者# 献声公益短片《我们需要地球》系列生物多样性篇，讲述气候与自然的故事。@百度娱乐人物 @好看视频官微 @百度知道 [网页链接](#) [绿色和平的微博视频](#) 收起



1.7万

260

2428

Post Translation:

【One Planet, One Destiny】 Why have natural wildlife populations declined by an average of 60% in just 40 years, and wildlife habitats have been shrinking? On the 50th anniversary of #WorldEarthDay# on 22 April, @Liutaotamia is a Greenpeace Earth Day #ClimateActionist#, contributing a short charity film to the "We Need the Earth" biodiversity series, telling the story of climate and nature.

Comments

I	They are not pets and not food, but neighbors and friends of humans who need our "undisturbed tenderness". Welcome Liu Tao to join us again to give a voice to nature!
---	--

2	Liu Tao tamia: Our relationship with biodiversity is not a pyramid with a human at the top, but concentric circles in the same system. Today is World Earth Day and guarding the planet's wildlife and their natural habitats requires more #climateactivists#.
3	The best subject I ever studied was ecology.
4	Population and ecology: Biodiversity is declining, and like dominoes falling, it will eventually fall on humans. The rich and diverse fruits, vegetables and meat we eat come from a diversity of organisms. There are all kinds of hawks and snakes that prey on and breed rabid rats to preserve food, vast forests that provide clean water and air, etc. 🙏. But the extreme overpopulation and greedy low population quality is destroying the earth - our only home for survival!
5	Wow ☺️☺️ Tao is so good!
6	Liu Tao's Official Fan Group: Liu Tao's Super Talk Serving as a Greenpeace Earth Day #climate activist# contributing to the short public service film "We Need the Earth" series on biodiversity.
7	Join Climate Activist Liu Tao to awaken the love for the Earth in our hearts.
8	Liu Tao has such a beautiful voice.
9	Contribute to a short charity film to protect the environment.
10	Listen to Tao on everything.

Appendix 2

Synopsis of the Videos (TFBOYS)		
Title	Year	Synopsis
Pushing love For left-behind children (https://weibo.com/u/3623353053)	2018	The video is 28 seconds long, with the first 18 seconds being in black and white. The video starts with an animated little girl crying in the bottom left corner of the screen. Then, Yi Yangqianxi walks from the right side of the screen to the middle, and draws an image of a mother in the air with his finger. He stands behind the little girl, who is still crying, and the screen remains black and white. Yi Yangqianxi then pats his heart with his hand, and a red heart appears on the screen. When he pushes this empty heart towards the mother and daughter, the entire video turns into color. At this point, Yi reveals the theme of the video: "I am Yi Yangqianxi. On 9th September Charity Day, I am advocating for the care of left-behind children. Let's push together and love together." He also uses body language to express "push together" and makes a heart gesture to express "love together". Throughout the video, there is only simple guitar music playing in the background, with no lyrics.
Neuroblastoma- Wang Yuan (https://weibo.com/u/2812335943?layerid=4412780473720496)	2019	The video is a segment from a charitable special edition called "Doing Good Together", with a duration of 5 minutes and 2 seconds. In the first ten seconds, the footage shows children receiving treatment at Beijing Children's Hospital, including infants undergoing treatment for the disease and parents holding sick children waiting for treatment. Wang Yuan's voice accompanies these shots as they appear one by one. Then, Wang Yuan, as an interviewee, explains why we should pay attention to this group. The camera then switches back to the hospital scene, where a hospital staff member is explaining the hospitalization process to a parent of a patient in the bustling outpatient hall, emphasizing the need to pay a deposit of 10,000 RMB (about 1,200 pounds). The parent repeats the amount with a worried tone, illustrating the urgent financial pressure facing these families. Next, doctors appear on camera briefly introducing the disease, and the shots switch back and forth between children visiting the hospital and doctors checking patients in different wards, allowing the audience to understand that this disease is not so rare and many children can still suffer from it. An example is given of a family with triplets, two of whom have neuroblastoma. Then, Wang Yuan's interviewee shot reappears, with the background letters "December 1, 2017, Yuan Charity Foundation's was officially established." Wang Yuan explains that he was deeply moved after previously encountering these families with sick children, and when he had the ability to help some people, he established his own charity foundation. The video then switches back to interviews with parents of sick children describing the real-life conditions of these children. The parents become emotional and cry several times during their interviews. The doctor also explains the hidden nature of this disease, and due to a lack of experience in many areas, misdiagnosis and missed diagnosis can occur, making it difficult for these children to receive treatment. The final shot lingers on the "Billing Office" and the parents of sick children's descriptions, illustrating that the money pressure remains the main reason why many children cannot afford adequate treatment throughout the treatment process.
Drawing Lifeline-Yi Yangqianxi (https://weibo.com/tf/yiyangqianxi)	2017	The video is 3 minutes and 4 seconds long. Yi Yangqianxi first introduced himself and then explained the background of the video. He then expressed his purpose for drawing in the video and the meaning it represents. The following content shows him coloring a pre-printed ambulance pattern on paper, including coloring the cross on the ambulance red, the ambulance itself blue, and the tires black. Finally, after completing the coloring task, he said a promotional slogan, "The spirit of charity, love will always exist."
Drawing Lifeline- Wang Junkai (https://weibo.com/tf/wangjunkai)	2017	This video is very similar to the ones made by Yi Yangqianxi. At the beginning, Wang Junkai introduces himself and briefly summarizes the background information of the activity. Throughout the video, Wang Junkai speaks with a relaxed tone while leaning his body to the side, creating a strong contrast with the serious and focused demeanor of Yi Yangqianxi. Finally, Wang Junkai completes the video by coloring the printed ambulance pattern on the paper and signing his name, which is a segment that was not included in Yi Yangqianxi's video.

Fulfilling the dream of reading for children in remote areas -Wang Junkai(https://weibo.com/tfwangjunkai)	2019	The video, which lasts 5 minutes and 2 seconds, showcases the importance of reading for children in remote areas. It begins with the sound of children reading a text as background music, while the camera constantly switches between shots of dilapidated classrooms, stone steps in the mountains, and children holding books. These shots convey the difficult living conditions of these children, with old desks and chairs, and poorly equipped schools, providing a glimpse into the real-life situations of children in remote areas. The video then features the statement "Books are the keys to open the door to a new world for these children," followed by Wang Junkai's voice explaining the purpose of launching such a public welfare project, which is to allow children who temporarily lack the means to experience the world to learn about this vast world through reading. Starting from 54 seconds, the video shows the scene of the library donated by Wang Junkai and introduces the types of books. Wang Junkai repeatedly emphasizes in the interview that reading is an important part of children's growth and can bring hope to children. The video also includes interviews with library staff who share their understanding of the significance of libraries and provide more specific experiences from the execution process, such as how children can learn about physiology and improve self-protection awareness through reading picture books. The camera constantly switches between pictures of different libraries to illustrate that this public welfare project is ongoing and has a certain scale.
Save cataracts- Wang Yuan (https://weibo.com/u/2812335943?layerid=4280846846017880)	2018	The video is 52 seconds long, and it demonstrates to the audience the first-person perspective of a cataract patient with blurred vision caused by the steam rising from hotpot, giving a tangible representation of the visual impairment. The video uses metaphors such as lifting curtains and pushing frosted glass doors to convey the limitations and inconveniences that cataract patients face in their daily lives. At the end of the video, Wang Yuan stands in the center of the frame and says, "I am Wang Yuan. On the 9th September Charity Day, I advocate for cataract patients to restore their clear vision." The screen also displays this sentence in red, highlighting the slogan of the event.

Synopsis of Videos (BCF)		
Title	Year	
After school one hour https://weibo.com/u/5033186379?layerid=4413807776014549	2019	This is a 30-second video in which every celebrity mentioned (@) in the Weibo post appears, totaling nine people. These celebrities are called "美育星推官" (Mei Yu Xing Tui Guan) which translates to "Beauty Education Star Advocates." Each person introduces themselves with "I am XXX" and then recites a slogan for the project such as "美育未来" (Mei Yu Wei Lai), "Join Hands Together," and "We look forward to your participation." These slogans also appear in text form in the Weibo post. Therefore, the video can be considered as a visual version of the Weibo post.
Wu Lei San Shi Sunshine Child Playground https://weibo.com/u/5033186379?layerid=44292825266987743	2018	This video is a documentary-style video, lasting 5 minutes and 41 seconds. At the beginning of the video, Wu Lei and a worker are seen working on a rooftop, and a subtitle appears to explain the background information to the audience: "San Shi Sunshine Child playground, the second stop in Yunnan, fully funded and participated in the construction by Wu Lei." The rest of the video focuses on how Wu Lei worked with the workers and staff to build a simple but multifunctional library. The video features many shots of books, toys, and scenes of Wu Lei playing with children. The video also takes great care to protect privacy by blurring the faces of underage children.
Wu Lei San Shi Sunshine Children Playground https://weibo.com/u/5033186379?layerid=4453347995784812	2019	Compared to the 2018 video, the beginning of the 2019 Sunshine Child playground project video features more shots of the joy the park brings to children. Children are seen reading, playing with toys, and drawing in small huts. Then there is a series of shots of Wu Lei participating in the construction of the huts, with more details such as nailing nails and using glue to bond wooden boards. The video shows children holding up their drawings and smiling happily towards the camera. At the end of the video, Wu Lei summarizes that everything he has done is to make children's extracurricular lives more enriching, and he hopes to build a children's park in a year to help more children in need.

Appendix 3

TFboys-20 posts

Posts	Translation	Date	Like	Comments	Repost	Sum
很希望可以让更多小朋友能自在徜徉于知识的海洋，我在#百度App公益星计划#邀请你也来成为筑梦者，下载并登录百度App，为乡村儿童教育贡献一份力量，一起筑梦未来	I hope that more children can feel free to wander in the ocean of knowledge. I invite you to become a dream builder in the #Baidu App Charity Star Project#, download and sign in to the Baidu App to contribute to the education of rural children and build dreams for the future together.	2018-08-10	522760	1000000	1000000	2522760
#推一把，一起爱# 亲爱的小孩，是否够用陪伴与爱，为你增添一份温暖。#99公益日#和我一起为留守儿童送去陪伴与爱，让成长更加快乐。99公益日，和易烊千玺为爱推一把	#Push for Love# Dear children, may companionship and love add a warmth to you. #Join me in "pushing" companionship# and love for left-behind children to make their growth happier. #99 Charity Day# Let's join Yiyang Qianxi in pushing for love!	2018-09-05	479014	1000000	1000000	2479014
我的名字让大家对我有一些误解，我其实是一种鱼，在海洋生态系统中充当着重要的“大使”角色。我行动迟缓却能快速捕捉到善于躲藏的桡足类生物，被称为海洋中的“超级猎人”。每年有数千万只海马被卖作宠物、小饰品和传统药材，当然更大的威胁来源于无差别渔具捕捞时的兼捕。我是海马，我是@联合国环境规划署 亲善大使王俊凯，拯救海洋行动，有你有我。请和我一起#清洁海洋#，#为生命呐喊#。@微公益	My name gives some misconceptions about me, but I am actually a fish that plays an important role as an 'ambassador' in the marine ecosystem. I am known as the 'super hunter' of the ocean for my slow-moving but quick ability to catch copepods that are good at hiding. Tens of millions of seahorses are sold each year as pets, trinkets and traditional medicine, but the greater threat comes from bycatch in undifferentiated fishing gear. I'm a seahorse and I'm @UNEP Goodwill Ambassador John Wang, saving the oceans with you and me. Please join me in #CleanOceans and #ShoutForLife#. @WeiCharity	2019-03-03	464698	1000000	1000000	2464698
#赞赞新时代#用影像和歌声承载时代的印记。这是我们的新时代，日新月异，绽放光彩。《赞赞新时代》音乐公益广告片即将于1月28日上午10点正式上线，关注@电影频道融媒体中心，一起为新时代点赞！	#PraisefortheNewEra# carries the mark of the times with images and songs. This is our new era, which is changing day by day and blossoming with brilliance. The music PSA "Zan Zan New Era" will be launched on 28th January at 10am, follow @FilmChannelMultimediaCenter to praise the new era!	2019-01-27	393866	1000000	1000000	2393866
神经母细胞瘤被称为“儿童癌症之王”，这是一个非常需要及时帮助的人群。#99公益日# 希望大家和我#一块做好事#，守护孩子们的未来。公益召集人王源：救助神经母细胞瘤患儿，让“儿童癌症之王”远离婴童	Neuroblastoma is known as the "King of Childhood Cancers" and this is a group that needs timely help. #99 charity Day# I hope you will join me in doing charity works to protect the future of children. Philanthropic projects convener Wang Yuan: Save children with neuroblastoma and keep the "king of childhood cancers" away from the children.	2019-09-04	1064444	272677	1000000	2337121
感谢@微公益 @星光公益联盟 @熊猫守护者，我的公益项目#易烊千玺爱心基金# 获得了“2018微博十大影响力公益项目”，同时又获得了“星光公益联盟X熊猫守护者 2018杰出体验官”称号，#传播改变公益# 感恩公益路上你们的陪伴与支持。也很开心可以获得#爱豆V力量##明星制片人微计划# 十大制片人奖@微博明星，2019年我们继续加油。	Thanks to @WeiCharity @StarlightCharityAlliance @PandaGuardian—my philanthropic project #Yiyang Qianxi LoveFund# won the "Weibo Top 10 Influential Philanthropic Projects 2018" as well as the "Starlight Charity Alliance X Panda Guardian 2018 Outstanding Experience Officer". We are grateful for your company and support on the way of charity. Also, happy to be able to win the #IdolVPower# #StarProducerWeiProject# #Top10Producer Award# @WeiboStar, let's keep on cheering in 2019.	2018-12-23	520014	448756	1000000	1968770

10月17日是国家扶贫日，和我一起关注#脱贫攻坚战星光行动#启动仪式，CCTV6电影频道及全网20:15共同直播。为爱而行，为脱贫攻坚战加油！@中国电影报道 @电影频道融媒体中心 @微公益	17th October's National Poverty Alleviation Day, join me in watching the launch of the #Starlight Action in the War on Poverty#, live on CCTV6 Movie Channel and the entire network at 20:15. Walk for love and cheer for the war against poverty! @ChinaFilmReport @FilmChannelMultimediaCenter @Weicharity	2018-10-14	310893	601768	1000000	1912661
#赞赞新时代#新时代、新青年，有梦想、有作为！美好的时代需要我们共同创造！《赞赞新时代》音乐公益广告片即将于1月28日上午10点，正式上线，关注@电影频道融媒体中心，一起为新时代点赞！	#Praise for a New Era# A new era, a new youth, with a dream and a role to play! We need to create a beautiful era together! The music PSA "Praise for a New Era" will be launched on 28th January at 10am, follow @FilmChannelMultimediaCentre to praise the new era!	2019-01-27	536599	314256	1000000	1850855
和我一起支持@秒拍 #画出生命线#公益活动，绘聚爱心，你我同程TFBOYS-易烊千玺的秒拍视频 #BAZAAR明星慈善夜# @时尚芭莎画出生命线，绘聚爱心，为爱加速！	Join me in supporting @Miaopai#DrawingLifeline#, painting with love, you and me together with TFBOYS-Yiyang Qianxi's Miaopai video #BAZAAR Celebrity Charity Night# @Bazaar Draw the lifeline, paint with love, accelerate for love!	2017-09-01	649537	132891	1000000	1782428
和我一起支持@秒拍 #画出生命线#公益活动，绘聚爱心，你我同程TFBOYS-王俊凯的秒拍视频 #BAZAAR明星慈善夜# @时尚芭莎画出生命线，绘聚爱心，为爱加速！	Join me in supporting @MiaoPai #DrawingLifeline #CharityAction, painting with love, you and me together TFBOYS - Wang Junkai's secondsread video #BAZAAR Celebrity Charity Night# @Bazaar #DrawingLifeline, painting with love#, accelerating for love!	2017-08-30	609316	120524	1000000	1729840
感谢@马云公益基金会邀请我参加这次的活动，也特别荣幸以联合国儿童基金会教育使者的身份加入进来，支持#马云乡村校长计划#。演讲结束后和马云老师的交谈让我收获很多，感谢老师对我这次演讲内容的认可，我会继续努力成为更好的王源，我是王源，谢谢大家	Thank you @Yun Ma Foundation for inviting me to this even and I am so honored to join as a UNICEF Education Ambassador to support the #YunMaRuralPrincipalsProgramme#. The conversation with Mr. Jack Ma after the speech was very rewarding and I thank him for recognizing the content of my speech. I will continue to work hard to become a better Wang Yuan, I am Wang Yuan, thank you all!	2017-07-12	611927	70448	1000000	1682375
#美育未来,慈善同行# 凝聚爱的力量，传递温暖善心。	#Aesthetic Education for the future,Charity Together#Gathering the power of love and delivering warmth and kindness.	2019-10-21	323229	346675	1000000	1669904
阅读可以留下一颗美好的种子#99公益日#希望大家和我一块做好事#，用阅读的力量帮助他们，圆孩子一个读书梦。公益召集人王俊凯：为偏远地区孩子圆读书梦	Reading can plant a good seed #99CharityDay #I hope you will join me in #doinggood# and use the power of reading to help them and fulfill a child's dream of reading. Philanthropy convener John Wang: fulfilling the dream of reading for children in remote areas	2019-09-04	374849	291189	1000000	1666038
#赞赞新时代#感谢新时代，让我们有勇气、有自信去逐梦。时代给我们舞台，我们来绽放精彩！《赞赞新时代》音乐公益广告片即将于1月28日上午10点正式上线，关注@电影频道融媒体中心，一起为新时代点赞！	#Praise for a New Era# Thanks to the new era, we have the courage and confidence to pursue our dreams. The times give us the stage, let's blossom into something wonderful! The music PSA "Praise for a New Era" will be launched on 28 January at 10am. Follow @filmchannelintegratedmedia for a new era!	2019-01-27	309831	345813	1000000	1655644

<p>10月17日是国家扶贫日，请与我一同关注#脱贫攻坚战星光行动#启动仪式，CCTV6电影频道及全网20:15共同直播。涓涓细流汇成爱的海洋，请与我一起加入脱贫攻坚战！@中国电影报道 @电影频道融媒体中心 @微公益</p>	<p>October 17 is National Poverty Alleviation Day, please join me in the launch ceremony of #Starlight Action in the War on Poverty, live on CCTV6 movie channel and the whole network at 20:15. Trickle down into an ocean of love, please join me in the fight against poverty! @China Film Report @Film Channel Integrated Media Centre @WeiCharity</p>	2018-10-14	424828	138863	1000000	1563691
<p>每年有5千万吨的电子产品废弃物产生，你会多久更换一次你的电子产品？和我一起，签署承诺，让我们的电子产品“活”得更久，减少更换电子产品的频率，合理回收利用电子废弃物，一起#战胜污染#，携手迈向#零污染地球#。@联合国环境规划署 @微公益 @星光公益联盟</p>	<p>With 50 million tonnes of electronic waste generated every year, how often do you replace your electronics? Join me in signing a pledge to keep our electronics "alive" longer, to reduce the frequency of replacement, to recycle and reuse e-waste, to #beatpollution and to move towards a #zeropollution planet#. @United Nations Environment Programme @WeiCharity @Starlight Alliance</p>	2017-11-26	397449	39876	1000000	1437325
<p>#推一把，一起爱# 感同身受的体验，用爱重筑光明。#99公益日#，和我一起为白内障患者救治推一把，帮助他们恢复清晰的世界。99公益日：王源为救治白内障推一把</p>	<p>#Give a Push, Love Together# An empathetic experience, building back the light with love. #99 Charity Day# Join me in giving a push to save cataracts and help restore clarity to their world. 99 Charity Day: Wang Yuan gives a push to save cataracts</p>	2018-09-05	214998	210084	1000000	1425082
<p>“教育是一种公益，而不是一种施舍，受教育是一种权利，而不能让它成为奢侈。” 很开心@联合国儿童基金会授予我“青年教育使者”的称号我会带着这份重要的使命，积极响应联合国儿童基金会发起的“携手为儿童，未来我+1”的倡议，和大家一起努力，关爱山区儿童，关注优质教育</p>	<p>"Education is a public good, not a compassionate almsgiving, and education is a right, not a luxury." I am delighted that @UNICEF has awarded me the title of "Youth Education Ambassador" and I will carry this important mission with me as I respond to UNICEF's "Together for Children, Me+1 for the Future" initiative and work together with others to care for children in mountainous areas. I'll be working with everyone to care for children in the mountains and focus on quality education</p>	2017-06-28	374067	39997	1000000	1414064
<p>#蓝天保卫战我是行动者# 并不是所有的空气污染物都能肉眼可见，但是它影响着每一个人以及自然环境的健康。我们应该积极主动，现在就采取行动，一点点改变就能带来无限的可能。@联合国环境规划署 @首都机场 @星光公益联盟</p>	<p>#I am an activist in the battle for blue skies# Not all air pollutants are visible to the naked eye, but it affects the health of everyone as well as the natural environment. We should be proactive and take action now, a little change can lead to infinite possibilities. @United Nations Environment Programme @Beijing Capital International Airport @Starlight Alliance</p>	2019-06-03	332038	49982	1000000	1382020
<p>感谢@微博校园邀请我担任#校园公益行#公益大使。快和我一起加入到2017年第七届全国大学生#绿植领养#行动吧！一起为爱发声！</p>	<p>Thank you @WeiboCampus for inviting me to be your #CampusCharityWalk# ambassador. Join me in the 7th #greenplant adoption# campaign for university students in 2017! Join us to raise our voices for love!</p>	2017-03-12	310767	91025	1000000	1401792

Bazaar Charity Foundation-20 posts

Posts	Tanslation	Date	Like	Comments	Repost	Sum
<p>#芭莎公益在一起#公益之路，与正能量偶像一起同行感谢王一博&肖战粉丝@博肖爱心联盟，支持#芭莎·课后一小时#美育公益项目，用实际行动助力乡村美育教育发展，帮助孩子们能够在爱与美的教育下快乐成长#美育未来·慈善同行#@芭莎明星慈善夜 @微公益 @中华思源工程扶贫基金会</p>	<p>#BazaarCharityTogether #CharityRoad, with positive energy idols# Thanks to Wang Yibo & Xiao Zhan fans @BoXiaoLoveAlliance, for supporting #BazaarAfterSchoolOneHour #Aesthetic EducationCharityProject, with practical actions to help the development of rural aesthetic education, helping children to grow happily under love and beauty .#AestheticEducationforthefuture,DoCharityTogeth er @BazaarStarCharityNight @WeiCharity @China Siyuan Project Poverty Alleviation Foundation</p>	2019-12-17	58377	5861	12759	76997
<p>#芭莎公益在一起# 开学第一课，#芭莎·课后一小时#美育公益项目，携手“美育星推官”黄子韬@病痛下个会是谁、王俊凯@TFBOYS-王俊凯、@关晓彤、@陈学冬、@王子异、@秦奋Roi、@李纯LiChun、@黄雅莉、@陈练，和大家一起关注乡村儿童美育教育美育未来，携手同行，期待你的加入！@时尚芭莎 @小嘉BAZAAR @芭莎明星慈善夜 @能量中国官方 @中华思源工程扶贫基金会 芭莎公益慈善基金的微博视频</p>	<p>#Bazaar Charity together, #Bazaar-After-School Hour #Aesthetic Education Charity Project, together with "Aesthetic Education Ambassador" Huang Zitao @Guess Who's Next, Wang Junkai @TFBOYS-Wang Junkai, @Guang Xiaotong, @Chen Xuedong, @Wang Ziyi, @Qin Fen Roi, @LiChun, @Huang Yali, @Lian Lian, together with everyone to focus on rural children's aesthetic education aesthetic education future, hand in hand, looking forward to your participation!</p>	2019--9-7	47234	911	3489	51634
<p>#为爱加速# 他总是带给我们无数的惊喜和感动，我们一路上见证着他的成长与蜕变。18岁的小凯@TFBOYS-王俊凯 也希望能够把自己的爱和力量更多地传递给社会，回馈给更多需要帮助的人，让更多人感受到爱的温暖。今天，小凯捐赠的芭莎爱心救护车已经整装待发，本次首批发车10辆，将开往新疆地区偏远的中心卫生院，帮助解决当地老百姓“预派无车”的医疗问题。谢谢小凯的努力和善意，也希望更多小伙伴能加入我们，跟随小凯爱的脚步，共同为爱守护！@时尚芭莎 @苏芒 @小嘉BAZAAR @芭莎明星慈善夜 @中华思源工程扶贫基金会</p>	<p>#AccelerateForLove# He has always brought us countless surprises and touches, and we have witnessed his growth and transformation along the way. The 18-year-old Kai @TFBOYS-WangJunKai also hopes to pass on more of his love and power to society, giving back to more people in need and making more people feel the warmth of love. Today, the Bazaar ambulances donated by Kai are ready to be dispatched. The first batch of 10 ambulances will be sent to remote health centres in Xinjiang to help solve the medical problems of the local people who are "pre-dispatched without a car".</p> <p>Thanks to Kai's efforts and goodwill, we hope more people will join us and follow in Kai's footsteps of love!</p> <p>@Bazaar @Su Mang @Xiaoli-BAZAAR @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation</p>	2018-06-06	13351	5034	28994	47379
<p>谢谢景瑜@Johnny黄景瑜，将其写真作品《泽海鲸鱼》中个人收入所得书款398,015.90元捐赠至#阳光课间计划#公益项目，你温暖心意转化的爱心将送到青海果洛州贫困地区的孩子们手中，让果洛地区内66所小学里的孩子们可以快乐运动、健康成长孩子们的笑脸是最珍贵的礼物，谢谢有你的尽心尽力，你暖暖的正能量也将影响更多的人，我们一起守护孩子们的未来@黄景瑜工作室2016 #黄景瑜#</p>	<p>Thank you JingYu@JohnnyHuang for donating RMB 398,015.90 from your personal income from his photo project <Zehai Whale> to the #SunshineClassroom#Project, your warm heart transformed love will be sent to the children in the poor areas of Goluo, Qinghai Province, so that the children in 66 primary schools in Goluo can be happy with sports and healthy growth children's smiling faces are the most precious Thank you for your dedication. Your warm positive energy will also influence more people, together we will protect the children's future @HuangJingYuStudio2016 #HuangJingYu#</p>	12/25/2017	6071	3027	33819	42917

<p>易烊千玺 #凝聚爱心, 美育未来#</p> <p>千禧一代的他一次又一次突破自己, 低调沉稳, 在这个18岁的年华里, 他拥有着远超其年龄的成熟和稳重。超越自我, 从书法到绘画, 从舞蹈到表演, 十八般“舞”艺样样精通, 他是全能的idol, 是温暖的偶像。慈善路上, 他也从未停下过脚步, 用爱心传递善意。10月12日, 2018#BAZAAR明星慈善夜#, 让我们一起期待爱心发起人@TFBOYS-易烊千玺, 助力芭莎课后一小时公益项目, 为农村寄宿制孩子送去更多的阳光和欢乐。</p>	<p>Yi Yangqianxi #Gathering love, Aesthetic education for the future#A millennial who has broken through time and time again, he is understated and calm, with a maturity and steadiness far beyond his years in this 18 year old youth. From calligraphy to painting, from dancing to acting, he is an all-round idol and a warm icon. On the road to charity, he has never stopped, passing on goodwill with love. On October 12, 2018, let's look forward to the sponsor of #BAZAAR Celebrity Charity Night, @TFBOYS - Yi Yangqianxi, helping Bazaar's One Hour After School charity project to bring more sunshine and joy to rural boarding children.</p>	2018-10-09	9533	2920	25364	37817
<p>#为爱加速# 为爱加速今天举行了“2016 BAZAAR明星慈善夜”第一批200辆救护车发车仪式, 感谢wuli又帅又可爱还如此热心慈善事业的#张艺兴# @努力努力再努力x 大暖男为湖南贫困县乡捐赠的10辆爱心救护车, 最最贴心的小绵羊, 谢谢善良的你带给我们的一切美好, 即使山高水长, 相信这份爱一定会不断延续。</p>	<p>#AccelerateForLove</p> <p>Accelerate for Love held the first batch of 200 ambulances for the "2016 BAZAAR Celebrity Charity Night" ceremony today. Thank you to the handsome and lovely #ZhangYiXing who is so passionate about charity @TryTryTryTryx for donating 10 ambulances to the poor counties and villages in Hunan. Thank you, little sheep, for all the goodness you bring to us, even if the mountains are long, I believe this love will continue.</p>	2016-12-15	10819	2313	24005	37137
<p>#为爱加速#</p> <p>出道以来, 偶像组合成员、演员、名门学子……这些勾画出逐渐成长的主源。他的世界里充满了阳光, 一直用行动诠释最无声的爱。做公益, 我无条件地OK。“是他发自内心的声音。他在年轻一代中产生了巨大的影响力和号召力, 引领粉丝公益潮流, 正能量满满。感谢@TFBOYS-王源 捐赠20辆芭莎爱心救护车, 坚持“以爱为源, 滴水成泉”, 未来, 我们将在慈善的道路上继续并肩前行! @时尚芭莎 @小嘉BAZAAR @芭莎明星慈善夜 @中华思源工程扶贫基金会</p>	<p>Accelerate for Love - Since his debut, idol group member, actor and famous student ... these outline the gradually growing Wang Yuan. His world is full of sunshine and he has been interpreting the most silent love with his actions."Doing charity. I am unconditionally OK." is his voice from his heart. He has created a huge influence and appeal among the younger generation, leading the trend of public welfare among fans and full of positive energy. Thanks to @TFBOYS-WangYuan for donating 20 Bazaar ambulances, we will continue to walk together on the road of charity in the future! @Bazaar @XiaoLi BAZAAR @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation</p>	2018-10-09	9963	4720	21505	36188
<p>#为爱加速#今天举行了“2016 BAZAAR明星慈善夜”第二批300辆救护车发车仪式, 感谢亲爱的@杨洋icon 一直以来对芭莎明星慈善夜及救护车项目的支持。在荧幕角色中自如行走, 在公益路上与你同行。你捐赠的救护车将载着满满的爱和心意即将奔赴广西的贫困地区, 为那里等待生命救治的人们送去一份希望。我们的公益榜样, 期待未来更多美好。@苏芒</p>	<p>#AccelerateForLove#</p> <p>The second batch of 300 ambulances for the 2016 BAZAAR Celebrity Charity Night was launched today, thanks to dear @Yang Yang icon's continuous support for the Bazaar Celebrity Charity Night and the ambulance project.</p> <p>We are proud to be able to walk in our on-screen roles and walk with you on the road to charity.</p> <p>The ambulance you donated will soon be carrying a load of love and heart to the poor areas of Guangxi Province, sending a message of hope to the people waiting for life-saving treatment there. Our charity role model, looking forward to more good things to come. @Su Mang</p>	2017-03-13	5843	2729	25250	33822

<p>#芭莎公益在一起# 王俊凯 最美的时光遇见最好的少年，稚嫩的小脸长成了大人模样。#开学第一课#小芭和#芭莎课后一小时#美育公益项目发起人沙小荔@小荔BAZAAR 携手美育星推官@TFBOYS-王俊凯 一起喊你上课啦！少年的笑容可以治愈一切，让我们一起走向更明媚的未来，共同助力乡村美育教育@王俊凯KarryWang工作室 @时尚芭莎 @芭莎明星慈善夜 @中华思源工程扶贫基金会 @能量中国官方</p>	<p>#BazaarCharityTogether#Wang Junkai, the most beautiful time to meet the best teenager; his young face has grown into an adult shape. #The first lesson of the school year# Bazaar and #BazaarAfterSchoolOneHour#AestheticEducation# sponsor Sha Xiaoli @XiaoliBAZAAR join hands with Aesthetic Education Ambassador @TFBOYS - Wang Junkai to call you to class! The smile of a youngster can heal everything, let's walk together towards a brighter future and help rural beauty education @KarryWang Studio @Bazaar @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation @EnergyChinaOfficial</p>	2019-09-04	8560	1286	23239	33085
<p>#吴磊三石阳光屋趣园# 2018年，迈入大学生活的“三石哥哥”@吴磊LEO 再次携手芭莎公益慈善基金会和@西部阳光基金会，全资捐赠并亲自参与搭建第二所“三石阳光屋趣园”，希望能让山区幼儿园的孩子们在新的学期感受到不一样的惊喜和乐趣。[心][心]从木板钉合、打破腐胶到物资搬运、组装玩教具，吴磊都亲力亲为，这一次在工人师傅的指导下，更是成功挑战了上次在四川搭建时想要“上房添瓦”的想法，合力完成了房屋的防水封顶工作。[加油][加油][红旗飘扬]“小木屋”在阳光和大山的映衬下显得格外亮丽，房屋建造完成后，吴磊跟随学校老师一起来到了当地孩子家里探访，和孩子们开心地玩儿起了游戏。温暖传递，永葆善意，相信孩子们会带着“三石哥哥”的爱与祝福，更好地学习和生活，笑容也会更加的灿烂。[太阳][太阳]快来和我们一起看看“三石哥哥”的云南公益行吧！</p>	<p>Wu Lei #WuLeiSanShiSunshineChildFunGarden #In 2018, as he enters his university life, "Brother Sanshi" @WuLeiLEO has once again joined hands with Bazaar Charity Foundation and @Western Sunshine Foundation to make a fully donation and participate in building the second "Sanshi Sunshine House", hoping to give the children a surprise in the new semester. [heart][heart] From nailing and gluing wooden boards together to transporting materials, Wu Lei did everything himself. Under the guidance of the workers, he successfully adds tiles to the house during the construction in Sichuan and completed the waterproof roofing of the house. [cheers] [cheers] After the house was completed, Wu Lei followed the school teacher to visit the children's homes and played games with them. I believe the children will carry the love and blessings of "San Shi" with them, and will learn and live better, and their smiles will be brighter."</p>	2018-10-08	2056	1441	29332	32829
<p>#芭莎公益在一起# 与正能量偶像一起努力，成为更好的自己，感谢肖战粉丝@肖战全球后援会 用爱的能量为乡村学校送去温暖和更多的美育资源#美育未来，慈善同行# @芭莎明星慈善夜 @腾讯公益慈善基金会 @中华思源工程扶贫基金会</p>	<p>#BazaarCharityTogether#Working with positive energy idols to become a better us, thanks to Xiao Zhan's fans @XiaoZhanGlobalSupport Association for sending warmth and more resources for aesthetic education to rural schools with their love energy #AestheticEducationfortheFuture#, Charity Together# @BazaarCelebrityCharityNight @TencentCharityFoundation @China Siyuan Project Poverty Alleviation Foundation</p>	2019-12-17	18736	2452	5446	26634
<p>#为爱加速# 在荧屏上，她古灵精怪；在事业上，她努力认真。她是我们人见人爱的@王子文Olivia，是在公益事业上一旦默默奉献的好榜样。今天，子文捐赠的10辆芭莎爱心救护车将奔赴新疆地区，为乡亲们送去一份温暖和保障。感谢您的奉献，希望今后能有更多的小伙伴以您为榜样，加入公益的行列，共同为爱守护！@时尚 @时尚芭莎 @苏芒 @小荔BAZAAR @芭莎明星慈善夜 @中华思源工程扶贫基金会</p>	<p>#Accelerate for Love On screen, she's a quirky girl; in her career, she's hardworking and serious. She is our beloved @Wang ZiwenOlivia, a good role model who has been quietly dedicated in the cause of charity. Today, the 10 Bazaar ambulances donated by Ziwen will go to the Xinjiang region to send a warmth and protection to the folks. Thank you for your dedication, and I hope more of you will follow your example and join the ranks of public service in the future, together for the sake of love!@Bazaar @Su Mang @XiaoliBAZAAR @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation</p>	2018-06-06	452	321	24295	25068
<p>#为爱加速# 2018年的小凯@TFBOYS-王俊凯 依旧带给我们很多惊喜，不仅是在影视和综艺上的表现，更让我们感动的是他在公益上的努力和付出。今天，小凯捐赠的芭莎爱心救护车第二批发车10辆，将开往西藏地区，为解决当地老百姓看病难、出门难的问题贡献出一份力量！感谢小凯的爱心捐赠，也希望更多的人能追随小凯的脚步，为公益事业献出爱心！@时尚 @时尚芭莎 @苏芒 @芭莎明星慈善夜 @中华思源工程扶贫基金会</p>	<p>#AccelerateForLove In 2018, Kai @TFBOYS-Wang JunKai still brings us a lot of surprises, not only his performance in film and variety shows, but also what touches us is his efforts and dedication in public welfare. Today, the second batch of 10 Bazaar ambulances donated by Kai will be sent to the Tibetan region to help solve the problem of the local people's difficulty in seeing doctors and going out! Thank you Kai for your donation and hope more people will follow in Kai's footsteps and give to the cause! @Bazaar @Su Mang @Bazaar Celebrity Charity Night @China Siyuan Project Poverty Alleviation Foundation</p>	2018-07-18	6639	2078	14847	23564

<p>课后一小时 为爱发声，携手助力，凝聚爱心，美育未来。 在99公益日来临之际，聚力众心，此次公益活动汇集@白敬亭后援会官博 @蔡徐坤粉丝团官微 @爱后鸣粉丝后援会 @罗云熙全国后援会 @林彦俊全球粉丝后援会 @Boogie_王子异全球粉丝后援会 @小鬼-王琳凯全国后援会 @尤长靖_有长进中文首站 @张艺兴吧_XingPark @朱一龙全球粉丝后援会 等粉丝团的爱心助力，和我们一起支持芭莎# 课后一小时# 公益项目，为乡村寄宿儿童带来更优质多元、 益趣结合的课后生活，为贫困地区寄宿学校搭建一间间缤纷快乐的课后乐园！同时， 活动也得到了公益宣传伙伴@爱豆华语社区 @超级星饭团 @Forfans追星app @能量中国官方 @壹加壹传媒 @Qwhat (按首字母排列，不分先后)的大力支持， 期待更多的小伙伴和我们一起，关爱孩子， 关注成长，播种希望。 @中华思源工程扶贫基金会 @时尚芭莎 @芭莎明星慈善夜</p>	<p>One hour after school To give a voice to love, to join hands to help, to unite love, beauty and education for the future. On the occasion of the 99 Public Welfare Day, this charity event brings together the support of @Bai Jingting supporting association @Cai Xukun supporting association @Fei Qiming supporting association @Luo Yunxi supporting association @Lin Yanjun supporting association @Boogie_Wang Ziyi supporting association @Wang LinKai supporting association @You Changjing_Chinese supporting association @Zhang Yixing tieba_XingPark @Zhu Yilong's global fan supporters. Along with us to support Bazaar's #AfterSchoolOneHour #project to bring a more quality, diverse and fun after-school life to rural boarding children, and to build a colourful and happy after-school paradise for boarding schools in poor areas! The campaign is also supported by our partners @AidouChineseCommunity @SuperStarRice @ForfansStarChaserapp @EnergyChinaOfficial @OnePlusOneMedia @Qwhat (in alphabetical order), and we look forward to more partners joining us in caring for children, focusing on growth and planting hope. @China Siyuan Project Poverty Alleviation Foundation @Bazaar @Bazaar Celebrity Charity Night</p>	9/6/2018	2872	4450	15426	22748
<p>#芭莎公益在一起# 袁姗姗爱是传递，感谢元气满满的姗姗@袁姗姗 ，支持2019#BAZAAR明星慈善夜#，助力# 芭莎-课后一小时#美育公益项目，为乡村孩子 打开那扇可以看见美的窗户！#美育未来， 慈善同行#@时尚芭莎 @小荔BAZAAR @芭莎明星慈善夜 @中华思源工程扶贫基金会</p>	<p>#BazaarCharityTogether # Love is passed on, thanks to the Shanshan @Shanshan Yuan , for supporting the 2019 #BAZAAR Celebrity Charity Night# and helping #Bazaar-AfterSchoolOneHour Aesthetic Education Charity project to open that window for rural children to see beautiful world! #Aesthetic EducationfortheFuture# @Bazaar @XiaoliBAZAAR @BazaarCelebrityCharityNight @China Siyuan Project Poverty Alleviation Foundation</p>	2019-12-16	433	109	21960	22502
<p>易烊千玺 一步一个脚印，用时间和汗水证明了自己， 世间少年当如你你好，演员@TFBOYS- 易烊千玺 ，感谢多年来陪伴#BAZAAR明星慈善夜# 支持#芭莎-课后一小时#美育项目，愿你的星光 能照亮更多孩子追求梦想的道路#美育未来， 慈善同行#@时尚芭莎 @小荔BAZAAR @芭莎明星慈善夜 @中华思源工程扶贫基金会</p>	<p>Yi Yangqianxi has proven himself with time and sweat, one step at a time, the world's youth should be like you. Hello, actor @TFBOYS - Yi Yangqianxi, thank you for supporting the #BAZAAR Celebrity Charity Night# and supporting the #Bazaar-AfterSchoolOneHour #AestheticEducation# project. May your starlight brighten the path of more children in pursuit of their dreams #AestheticEducationfortheFuture# charity companion @Bazaar @XiaoliBAZAAR @BazaarCelebrityCharityNight @China Siyuan Project Poverty Alleviation Foundation</p>	2019-10-28	7848	1374	12421	21643
<p>天那噜今天出发的#为爱加速# 救护车里有可爱小兔子@M鹿M 捐赠的哟~想想慈善夜上小鹿solo踢足球的 潇洒口水都流一地啦，有爱有颜又努力真的 难怪大家都那么爱他！</p>	<p>Oh my god! Today's departure#accelerate for love# ambulances were donated by the lovely little roe deer @MDeerM ~ think of the charity night where Lu Han played football solo and drooled all over the place. No wonder everyone loves him so much for his love and hard work!</p>	2016-03-12	10340	2249	8388	20977
<p>#芭莎公益在一起# 王子异 初见时，大雪纷飞，干净的少年如同一张白纸。此后，有星星点点的夏夜，也有金黄色的田野，百变小画画出多彩画面。#开学第一课# 小芭和#芭莎-课后一小时#美育公益项目发起人沙小荔@小荔BAZAAR 携手美育星推官@王子异 一起喊你上课啦！想陪你看繁花世界，想和你*异*起寻找最渺小的特别，想和你一起助力乡村美育教育@时尚芭莎 @芭莎明星慈善夜 @中华思源工程扶贫基金会 @能量中国官方</p>	<p>#BazaarCharityTogether# When we first met, the snow was falling and the young man was as pure as a sheet of paper. Since then, there have been starry summer nights and golden fields, and the young man has painted colourful pictures. #FirstClass at the beginning of the school year #Bazaar and #BazaarOneHourAfter School# Aesthetic Education Project founder--Sha Xiaoli @XiaoliBAZAAR, and Aesthetic Education Starter @Wang Ziyi are calling you to class! We want to see the world of flowers with you, we want to find the smallest special with you, we want to help rural aesthetic education with you @Bazaar @BazaarCharityNight @China Siyuan Project Poverty Alleviation Foundation @EnergyChina</p>	2019-09-04	7051	2556	9078	18685

<p>白宇 #凝聚爱心, 美育未来#</p> <p>他的座右铭是“字演戏, 先做人”。他也用实际行动来身体力行的做一个好人, 积小善聚大爱, 公益路上有你也有我。从15年开始就关注自闭症儿童的白宇先生, 公益路上从未止步。10月12日, 2018#BAZAAR明星慈善夜#, 让我们一起期待爱心发起人@白宇WHITE。共同助力芭莎#课后一小时#公益项目, 为农村寄宿小学生提供更加丰富多彩的课后生活。</p>	<p># Gathering love Aesthetic education for the future#</p> <p>Bai Yu's motto is "to learn to act, first be a good man". He also takes practical action to be a good person, accumulating small kindnesses and gathering great love. On October 12, 2018, let's look forward to the charity sponsor @Bai Yu WHITE at the 2018 #BAZAAR Celebrity Charity Night# Together, we are helping Bazaar's #OneHourAfterSchool# project to provide a more enriching after-school experience for rural boarding school children.</p>	2018-10-09	4800	1922	11040	17762
<p>#芭莎公益在一起#2019年, 迈入20岁的“三石哥哥”@吴磊LEO</p> <p>再次携手芭莎公益和@西部阳光基金会, 全资捐赠并亲自参与搭建第三所#吴磊三石阳光幸福园#, 为陕西陇县乡村幼儿园送去幸福和快乐。有了前两次的搭建经验, 从木板钉合、打玻璃胶到物资搬运、组装玩具, 磊磊每个步骤都铭记于心, 在大家的共同努力下, 小木屋顺利建设完成。 “三石哥哥”和孩子们开心地玩起了游戏, 还和大家一起过了个有意义的“集体生日”。感谢正能量的“三石哥哥”身体力行投入公益, 希望这一方梦想空间能给孩子们带来更多的爱与温暖和我们一起来看看“三石哥哥”的陕西公益行吧!</p> <p>@吴磊工作室 @时尚芭莎 @小磊BAZAAR @中华思源工程扶贫基金会</p>	<p>#BazaarCharity together#</p> <p>In 2019, @WuLeiLEO, the 20-year-old "SanShi brother", once again joined forces with Bazaar Charity and @WesternSunshineFoundation to fully donate and personally participate in the building of the third #WuLeiSanShiSunshineChildFunGarden# to send children's fun and happiness to rural kindergartens in Long County, Shaanxi. With the experience of the first two builds, Lei Lei knew every step by heart, from nailing the boards together and applying glass glue to carrying the materials and assembling the teaching aids, and with the joint efforts of everyone, the construction of the small wooden house was successfully completed.</p> <p>"Brother Sanshi" played games with the children and had a meaningful "group birthday" with them. Thanks to the positive energy of "Sanshi", we hope this dream space can bring more love and warmth to the children and let's take a look at "Sanshi"'s charity trip in Shaanxi!</p> <p>@WuLeiStudio @FashionBazaar @XiaoliBAZAAR @China Siyuan Project Poverty Alleviation Foundation</p>	2019-12-25	10007	2330	4713	17050