

## Bilateral Interaction and Passionate Collide: Film Periodical and Ideological Trend of Chinese Film in New Period

LI Guocong<sup>[a],\*</sup>

<sup>[a]</sup>Ph.D. Candidate, Shanghai Film Academy, Shanghai University, Shanghai, China.

\*Corresponding author.

Received 3 May 2017; accepted 8 July 2017

Published online 26 August 2017

### Abstract

The propagation medium carries not only the theoretical distillation and phenomena interpretation of basing on creative practice, but also records the rational thinking and resonance self-examination with precipitating in the heated debate at the same time fully excavating the “thinking” on each side. Among them, the dynamic attention of academic journals for film creation, film criticism, and film history and film industry also vividly presents the evolution track of film trends. Therefore, it is an indispensable perspective for scanning the thought of Chinese movies in the new era to study the interactive relationship between “academic journal” and “film thought”.

**Key words:** Film thought; New era; Academic journal; Public space; Conversational space; Ideological trend

Li, G. C. (2017). Bilateral Interaction and Passionate Collide: Film Periodical and Ideological Trend of Chinese Film in New Period. *Canadian Social Science*, 13(8), 40-46. Available from: <http://www.cscanada.net/index.php/css/article/view/9783>  
DOI: <http://dx.doi.org/10.3968/9783>

### INTRODUCTION

Since the new period, the surging and brilliant ideological thought of film have connected with each other affectionately in fluctuation, and they have congealed and accumulated to a stroke with thick and heavy color in the scene of Chinese film with hundred years’

history, and become an existed certificate as called in the history. In the recent 40 years, the ideological thought of film that is inlaid in the layers of academic research, theoretical construction and creative practice reflects the changing trend of social ecology and cultural expression actively. Among which, the building of academic space and flowing deformation of ideological thought of film display a harmonious status of embedding and agitating mutually. So to speak, it must find an “external perspective” with complex relation with it to research the vein layout, ecological significance and historical value of film thought. Among which, medias such as film periodical, magazine and newspaper don’t only bear theoretical extraction and phenomenon illustration based on creative practice, but also record theoretical thoughts and resonance and reflection accumulated in fierce debate at the same time of exploring “thoughts” of different schools in diversified perspectives. While film academic periodicals that is placed in public filed tends to display three appearances gradually under games with diversified complex strength: Firstly, it records conceptual disputes and theoretical analysis in film field, and transmits and accumulates value idea, spiritual connotation and culture that hide in the text. Secondly, it drives the happening of ideological thought of the film. It opens authoritative transmitting road in complex ecological environment of public opinion, and brews corresponding language system rapidly. Thirdly, perceive the rule of flow deformation in ideological thought of film in theoretical disputes and conceptual surge so as to provide theoretical reference with practical value in the future evolution of ideological thought of film. Then what the role does periodical media play in the system of film thought? How does it drive the development of film thought? How do we treat the complex relation between them?

## 1. CONSTRUCTION OF PUBLIC SPACE: INTERACTION OF PERIODICAL MEDIA AND IDEOLOGICAL THOUGHT OF FILM

Make a general survey to domestic and foreign history of literature, all of important literary ideological trends can't leave crowding of relevant periodicals and medias. For instance, Hu Shi sent out the deafening call of "literary revolution" in *New Youth* in 1917, Zhou Yang proposed the slogan of "literature of national defense" in two periodicals of *Literary Circle* and *Sunshine*...all of them witnessed the "actual site" of literature ideological trend. So to speak, as an important strength of the ideological trend in art and literature, periodical and media can send out thinking contents surrounding a topic "at the moment" to seek for the possibility of theoretical guidance for creative practice. Mr. Kuang Xinnian once pointed out:

On one hand, magazines can strengthen social recognition and integration, and on the other hand, it can also cause styles to change constantly. "Times", "trend", "spirit of the times", "ideological trend" can become popular and diversified together with popular magazine through intangible compilation and mobilization of magazines. (Kuang, 1928, p.26)

So to speak, at the same time of depositing many ideological concepts into stable carrier, periodical and medias are also carried into specified value system and ideological scope also, and drives theoretical recognition and strategic tactics that advance with times, which produces some luck for the successors to return to historical field.

Actually, the happening of a film ideological trend is usually closely related with the social and cultural language situation that it locates. It mentions many complex factors such as ideology, market system, national consciousness, historical morphology and cultural concept. When the topic of some film becomes the "marker" that many originators and theorists compete to advocate or criticize driving by diversified forces, it also means that open language space about film and mobile cultural field are formed gradually, and opinions from different schools will be gathered to become a trend, which will penetrate and effect the creating direction of film, and form "film field" as it is called. Bourdieu thought that "literature field" that surpasses binary opposition is an effective route to illustrate interaction and dialogue among literature, macro world, and complex society. It tries to realize rational illustration of concepts such as "field", "habit", "capital" under the dialectical thought of "reflecting sociology" so as to avoid to be trapped in two extremely perceptive hook of "vulgar sociology" and "creative sanctification". So is "film field", as an unstable system and dynamic integration, it is full of a series of position and space, and the occupiers (theorist, criticizer, etc.) of these positions produce guiding force and language right in corresponding field relying on the cultural capital and credit index, and

try to seek opportunities to become dominant role. Among which, film academic periodical is the wind indicator to perceive spacial order and strength relation to change.

Look back to the hundred years' history of Chinese film from *Movie Periodical*, *Film Magazine*, *Popular Cinema*, *Film Technology* to *Modern Film*, *Film Art* and *Journal of Beijing Film Academy*, all of these film periodicals get involved in the vein of flow transformation of ideological trend of China film with rational and authorized language force, so they have twisted relation with the ideological trend of film. Especially since the new period, the politicized, marketized or even industrialized stage transformation of national film are also important referring dimensions of the development thought of film periodical. For instance, discussions about "modernization of film language", "entertainment film", "genre film", "film industrialization", different schools gave out rational thoughts with different dimensions during discussions, or extracted from innovative practice of the film, or enlightened by oriental and eastern aesthetic theory, or referred to innovation of trans-subject methodology. Multiple-languages drove nerves of public opinion from different dimensions, and it became momentum language field. While as the criticized public space of film, film periodical becomes the inner force and cultural space that drive the ideological trend of film gradually, and they don't only produce disputing site with the mean of "shearing", but also guide criticize to turn with the mode of "moving". They rely on professional perspective to interpret producing factor, evolution rules and development trend of the ideological trend of film, and try to guide the direction of the ideological trend of film with authorized and compulsory strength. But this compulsory strength comes from ecological environment of public opinion inside public space on one hand, and on the other hand, it also comes from regulation and influence of national will to periodical and media. They "drive" and "guide" the direction of ideological trend of film indirectly, and promote the "development in spirals" of Chinese film.

In fact, reform actions from top-level design give evolution thought to the ideological trend. As the counterbalance factor in the layer of theory and transmission, film periodical is not only gamed and held by many forces such as ideology, marketing system and editing concept, but also stabilizes the right of speaking in "film field" relying on the form of topic design, topic focus, theoretical contend through dynamic track to film creation, film criticism, film historiography and film industry. So to speak, evolution of ideological trend in macro layer and film periodical in micro layer effect mutually, and they build corresponding "public space" and "dialogue form" about the ideological trend of film with interactive status. While what's called "public space of film". Its nature is the space of public opinion balanced by many forces, and it is complex field woven in contradiction. Among which, traditional media such

as newspaper, magazine and broadcast and emerging media such as Internet and self-media are the most representative. They become an ideal route for intellectual in film field to enter public field with brand information storage, rapid transmitting advantages and wide covering radiation. They are also expressing channel of collective appealing of the mass so as to generate exchanging space that is interactive constantly, become a kind of footnote written in the history of film, and reflect the cultural scene in different times from side.

Just like what Mr. Kuang Xinnian mentioned: "A magazine dominates the direction of ideology and culture of an era, and a magazine reveals the ideological secret of an era." So is film field. In fact, once some film phenomenon or topic causing concern and dispute, periodicals usually drive in the mode of sequence loading so as to generate agitation and provoke people's mood, and paint the bottom color of the era. Make a survey to the history of China film, film slogan such as "films are films", "theories nourish inspiration" in 1980s usually became "tipping point" of the ideological trend of emerging film in a period in the process of criticizing or rebelling some exited film concept. If this opinion or slogan can realize transmission in big scope, film concept hides at the back will spread into social fashion and cultural texture unconsciously, reach perceived contract and ideological contend, accumulate collective imagine and national emotion of the public, and form film movement with real seepage force and penetrating power. After the reform and opening up, the scholar Tao Dongfeng once mentioned

Taking market economy as the core and motive, national right quit from social field with limit, especially economic field. But it also includes a part of cultural artistic field, and appears relatively free space for economic activity (...) and ideological cultural activity. (Tao, 2009)

In other words, although periodicals are restrained by system, it still has its unique characteristic, and it can display the actual sound maximally. Actually, the evolution, replacement and folding vein of ideological trend of Chinese film in new period are not the process of the film industry to voice to some artistic concept and creative appealing, they are also the process that non-academic force influences ideological trend unconsciously through periodical. The appearance of both public literature periodical and elite literature periodical can be preserved as verification.

## 2. ACADEMIC PERIODICAL COEXISTS WITH IDEOLOGICAL TREND OF FILM: "DIALOGUE FIELD" OF THEORY AND CRITICISM

From 1950s to 1960s, "film authors" represented by Truffaut, Chabrol and Godard raised New Wave

Movement of French film enthusiastically taking *Film Manual* as the position, and they tried to give "art film" their position in the layout of world film. In fact, film study that seemed immature and weak still couldn't illustrate and analyze film creative practice sufficiently, nor had strength to follow the industrialized step of film for a long time, which displayed lagged desolate status. As everyone knows, the generation and construction of film theory can't leave theoretical contends, texture criticism, phenomenon illustration and theoretical collision, so it needs high-leveled and authorized "academic field" and "dialogue platform". As to film field in China, three special periodicals of film are classic including *Film Art*, *Modern Film* and *Journal of Beijing Film Academy*, and they witnessed the changing process of film creation, film theory and film criticism in the new period. They saved the evolution traces of ideological trend of film, integrated personal recognition of witnesses, exploration and ascending of successors and theoretical rising of critics, which will persist to join together to promote the systematic construction of the system of ideological trend of film in theoretical layer.

"Film periodical has direct influence on the development of film career, socialist ideological and ethical progress, and it bears major responsibilities." (Anonymous, 1990) From the perspective of Liang Guangdi, film periodical is

an important forward position of film theory, and it will produce visible or invisible theoretical guiding effect regardless of the type. It decides the direction and nature of film which kind of guidance of theoretical point you accept. In addition, the improvement of film level and development of career also rely on theoretical conclusion, and promote depending on rising of experience as the theory...What plays a practical role to film is the direction of public opinion of film periodical. (Liang, 1990)

From May 29, 1990 to June 1, 1990, National Film Board held the first national periodical conference in Wuxi Jiangsu Province so as to promote the prosperous development of film periodical. Numerous film periodical with influence such as *China Film Weekly*, *Art Film Times*, *Popular Cinema*, *Film Arts*, *World Film*, *Film Communication*, *World Screen*, *Film Communication*, *August First Film*, *Film Story*, *Film Technology*, *Journal of Beijing Film Academy*, *Film New Works*, *Shanghai Film Pictorial*, *Film Pictorial*, etc. gathered there to put forward suggestions for the development of periodical. In the conference report, Mr. Li Wenbin signed that film periodicals emerged at the beginning of 1980s promoted the prosperous development of film creation. He also felt regretful that with the human material and spiritual life increasing day by day, the quantity and quality of film periodical decreased sharply. The embarrassed look revealed many anxieties and helplessness.

However, “with the deepening of the reform of national economic system and structural reform of film industry, many film periodicals can report the direction and achievements of the institutional reform of film, put forward proposals and drive timely.” Especially as to the situation that “Film criticism and theoretical study are behind of film creation and production”, many

film periodicals start to pay attention to the guidance of film criticism and theoretical study to film creation and production in order to change the situation gradually, especially assessment from film audiences and information feedback from distributing and releasing department of film. (Li, 1990)

As an important position of public opinion, academic periodicals perceive and deep to investigate film vein keenly, and they also extract exact measures so as to arouse attention of film competent department and film production department to display national films in aesthetic, cultural and industrial layers scientifically and rationally.

In addition, representative “researching columns” shining in academic plates such as *Film Art*, *Modern Film* and *Journal of Beijing Film Academy* become authorized “dialogue field” and “major positions” for film study that can be provided for communication among different parties depends on different “academic growing point”, such as “film criticism”, “theoretical study”, or “focus of the period”, “Modern Director”, or “New Work Assessment”, “Film and Art Investigation”, etc. As the position carriers of film academic study in new period, they witness surging flow transition of ideological trend of film, and promote the construction of film ecological system directly or indirectly. Film periodicals that have “alignment” with ideological trend of film inherit and reform film theory, and they try their best to strive for survival space of film study to let film concept, film experience be passed generation after generation. So to speak, “film periodical” and “ideological trend of film” display interactive and collusive relation in specific cultural field, and have strongly academic theoretical position so as to welcome the new trend of film with positive and active status, perceive and illustrate film in woven sight of history and reality, and become different perspective of academic study. So review the ideological trend of film in “periodical”, or generate creative illustration through games of social force and complex manufacturing mechanism to display the appealing and wish for film intellectuals to construct ideological trend system of film in the new period.

Then what are main the influences of academic periodicals to ideological trend of film? The author tries to comb the following points: Firstly, platform for theoretical contend of film. Academic periodicals can collect opinions in the field rapidly as to a phenomenon, brew and gather relevant topics to let different opinions

contend and compete mutually in “public space”, then put forward slogans that leading the trend or decide development strategic measures of film, or create field for public opinions that different schools dispute through organizing relevant summit forum in short time so as to effect or intervene in official wills in the name of “supervision”. Secondly, implementation and discrimination of “legality” of ideological trend of film. Academic periodicals usually collect several articles with different perspectives and methods as to a topic or phenomenon. These different opinions may collide and surge in the same space, and break out academic aspiration and fresh concept. The “academic point” with explosive power will emerge from the surface as to the opportunity of “field for public opinion”, and get legal existence in its name so as to produce strong vitality in practical activities, and become inner drive in ideological trend of film. Thirdly, the construction of “the space of public opinion” let ideological trend of film display dual appearance of democratization and ideologicalization. Intellectuals participate in public affairs in the mode of criticism, and make speech freely in periodicals and media. Readers or audiences also generate diversified understandings through column platforms such as “readers’ letter”, or even these audiences may generate dialogue interactions, promote the development of film creation and film theory to some extent. Strictly speaking, as a classic composing system in public area, film periodicals also shape relatively free speech space for the mass, and this kind of “relativity” comes from drive and control to periodical in politics/ideology, which is extremely obvious in film periodicals that are brought into institutional management system since new period. In other words, periodical medias usually become important buffered between “power will” and “public will”. Fourthly, academic periodicals can speed up the modernized process of ideological trend of film. If tracing back to the end of late Qing Dynasty, the modernized transformation of Chinese society was closely related with social reform, eastward transmission of western sciences and modern periodical media. Among which, as to the field of film, the appearance of periodical media didn’t only promote the transformation of traditional concept, but also drove the reform of film creation and film theory, and promoted the modernized transformation of ideological trend of film in “the mode of movement”. Fifthly, “belt” for modern and history to have dialogue. Ideological trend of film “at this time” usually had necessity and limitation given by specific social environment and time atmosphere, while in the process of historic development, phenomenon under artificial rules may emerge with different appearance, and look at each other far away with ideological trend at that time. “The principle of identity, continuity and lining of printing” let periodical be able to provide



opportunities for dialogue of “modern” and “history”, and extract opinions with historic sediment and modern reflection. Generally speaking, academic periodicals provide corresponding platform for new thoughts and new contents of the film to realize “crosswise” and “horizontal” joint, and they are important strength to drive ideological trend of film.

### 3. FILM POPULAR PERIODICALS: ASYMPTOTIC LINE OF AUDIENCES AND “PUBLIC STANDPOINT” OF IDEOLOGICAL TREND OF FILM

If we say that the above professional academic periodicals of film display strong breath of dialogue, popular cinema periodicals such as *Movies*, *Popular Cinema* and *World Screen* display strong “public position”. They can keenly meet focuses that the public are concerning through tracing the “fashionable dace step” of public culture closely in the field of film, and perceive the aesthetic interest of the mass, and form effective guidance and enlightenment timely based on “readers’ feedback”. On one hand, complete popularized expression and rapid transmission of film knowledge, and on the other hand, cultivate more high-quality audiences from specified “fan group”. *Popular Cinema* with the longest running time and widest radiation scope is a film popular periodical with the largest issuing amount in the history of China film, and it is an important carrier to record and perceive the development vein of film industry. *Popular Cinema* once mediated and confused in the narrow gap between “publicity in ideology” and “public consumption and amusement” under the impact of market economy and commercialized tide, and it was trapped in embarrassed situation and hard choice. However, it still stuck to the principle of “crowd, intellectual and interesting”, which let it keep close relation with audiences, penetrate into public daily life, and effect people’s spiritual life. Before when “political” space swelled rapidly, *Popular Cinema* stunk to the value orientation of “praises more than criticism” quietly under the heavy pressure of authorized doubt and political criticism, and it never stops striving for “public space”. Now it seems that it benefits the healthy development of China film. At least, it bears confidence and wish of some audiences to national film. This nature of “ground connection” and “affection to people” let it become a periodical that can meet diversified requirement of audience / readers comprehensively.

Since the new period, *Popular Cinema* after resuming publication gets rid of political restraint, and returned with prosperous posture. Its vivid, colorful and easy-going bright style with excellent pictures and essay lets it step into its golden time with the prosperous creative

layout of “old, middle and young” three generations under one roof. “In 1981, the amount of distribution of *Popular Cinema* rose from 500 thousand in the period of resuming publication to 9,600 thousand, and it was the most in art periodicals in the whole country or even the whole world.” (Mu, 1995) Recall to the past, it was always the main vein for *Popular Cinema* to develop and reform to display “the nature of crowd”, which enhanced each other with crowd film review that was prosperous at that time. And also crowd review organizations and film review associations that emerged one after another made the huge situation of film review with a grand surge. *Popular Cinema* bred and cultivated a batch of film audiences at that time as spiritual food. So to speak, the prosperity of China film drove *Popular Cinema* into “golden times” directly in 1980s, and *Popular Cinema* also cultivated audiences with the influence of transmission media, listened to audiences’ “real” feedback, and connected film creation and film audiences through the mode of belt. The mass didn’t only expressed active and leap attitude, but also rose the tide of crowd review with their special interaction, flexibility and participation, from “everyone review”, “essay selecting publicity”, “readers’ forum” to “page of contend”, “opinion survey”. All of these resounded people’s sincere sound, which reflected the key points of China film, and became actually effective reference of film creator. The enthusiasm of the participation of the mass also displayed in the election of the hundred flower award. It was recorded that Flowers Film Awards in 1981 and 1983 received 2 million 18 thousand and 2 million 298 thousand votes separately, and the effect of “the nature of crowd” of Flowers Film Awards award was obvious, which also brought upsurge of “crowd film review” one after another.

At the beginning of 1980s, popular participating enthusiasm that was rising gradually was just a display of the principle of “encouraging blossoming and contending of all” in artificial field. This grouping activity didn’t only realize full support of “connecting up and down”, but also radiated to all walks and field, from city to rural area, from workers to peasants, which made prosperous scene of “the whole people discussing about film”. It also displayed the vitality of basic cultural construction from side since the reform and opening up, and marked the coming of spring of artificial field. As the film review formed by interaction between film and audiences, it is also the vivid portraiture of social and cultural psychology in this period. For instance, in articles *A Mistake of “Nezha”*, *Wish More Mr. Luo*, *Several Unauthentic Plots* published in phase 11 of 1983, they didn’t only penetrate reviewers’ emotional expression about personal experience and feeling, but also display personalized experience of watching film. In the middle of 1980s, problems hiding at the back of the prosperous situation emerged gradually, such as mighty rising of

elites' dialogues, sharp decreasing of the number of urban film watcher, fierce impact of TV industry and hard forward of institutional reform of film. Film industry was trapped in hard situation. And under the tide of "different" amusement, public sounds and experts' points tended to be quiet in competing. In the historical conflict of "best films with few audiences and most audiences without good film", audiences expressed soundless resistance with the posture of comprehensive "alienation".

After entering 1990s, China society was in the period of transformation, commodity economy and marketing logic started to dominate social structural adjustment sharply, and the whole society was covered in the strong atmosphere of popular culture. The orientation of cultural value is in urgent need to be changed by cultural structure by times. As an important position, *Popular Cinema* touched the puzzled topic of transformation in social and cultural layer on one hand in dancing with capital, and on the other hand, it undertook the responsibility of the communicating channel of mainstream consciousness, and traced with the film market/industrial hot point of film closely. In this period, under the effect of the concept of "scholars establishing periodicals", *Popular Cinema* added many serious special academic articles, the amusing nature declined, and it runs off the rail on the market and the industry gradually. After entering a new century, facing the big trend of marketization and industrialization, it was hard to find the balancing point between amusement and politics facing scholasticism in style, pattern and system. Especially with national films being trapped in depressed situation, shaking positioning became the pain that it couldn't bear, and *Popular Cinema* suffered unprecedented survival crisis. In recent years, new medias and network have spread rapidly, and diversified medias and information communicating methods have emerged. *Popular Cinema* that still stuck to promote film concept with main rhythm suffered an eclipse in front of emerging film periodical such as *Movies*, *World Screen*, which caused the depressed scene of "desolated population" with sign.

But it is incontrovertible that until now, "ground connection" and "nature of crowd" of *Popular Cinema* still have enlightening significance, and its record to the growth of China film is deemed to be an important area that study of ideological trend of film can't avoid. As to the ideological trend of film, *Popular Cinema* plays two roles: On one hand, it expands the review perspective of ideological trend of film, and it displays the other appearance of film in new period actually from dialogue of "crowds" in a sense of substitution of returning to historical site, which reflects slight inside change of public more kindly and vividly. It agitates vivid scene of ideological trend of film together with theoretical study of experts and scholars in this period. For instance, when scare film and reflecting film were full of screen,

film stills such as *Troubled Laughter*, *The Thrill of Life*, *Our Farm* also appeared in covers of *Popular Cinema*. Among which, still of *Bitter Love* that was controversial at that time was published boldly in issue 11, 1980, and it gave major reference to the film that was forbidden to be broadcast. This action displayed the perseverance of *Popular Cinema* to the intuitive knowledge and pioneering spirit of intellectuals under new ideology. In 1986, people watching the film ran off greatly, and *Popular Cinema* made corresponding "remedy" as to the descending of issuing amount. It led the trend with "fashion" so as to meet diversified aesthetic requirement of audiences. But from the perspective of the cover, it witnessed the change of fashionable culture and consumption culture in New China regardless of modern woman, neighbor girl or intellectual female. And it was also the vivid display of aesthetic style and cultural imagination of Chinese. On the other hand, it promotes the progress of film creation, and improves the healthy development of the film. The huge change in politics, economy and culture since the new period brings great vibration and impact to human psychology and value concept and this kind of change also effects people's psychology of watching film and aesthetic direction to form new appealing of watching film and react to the generation and creation of film. *Popular Cinema* gives consideration to many opinions, and it tries to display "feedback of audiences" objectively and sufficiently. Taking the issue 1 in 1979 as the example, it didn't only publish opinions from "film workers", and they advocated to play the role of "supervising film", and bear corresponding responsibilities and mission; It also published opinions from "film reviewing team of Luwan district of Shanghai", and they thought that they should serve for the public, and paid attention to accumulate reading experience, attraction of periodicals and film knowledge. *Popular Cinema* displays dual pursuits to "popularity" and "specialty", which makes it be unique in many periodicals. Even if this balance is hard to be found with the reform of survival environment, the "spirit of screw" that it sticks to still effects concept of watching film of a generation, and becomes classic memory in film watcher from generation to generation.

Generally speaking, as a kind of position and carrier, communicating medias provide a platform of dialogue competing and contending for film creation, film theory, film industry, film criticism regardless of medias with "specialty" or "popularity". Of course, as cultural field and activity space, it still depends on many complex factors whether film periodicals can grasp the vein of ideological trend of film accurately. It is not only closely related with the concept of publication, plate style and editing concept, but also connects with the social concept, creative system and aesthetic standard of the time when it is in. But it must be admitted that periodical medias that are animated in the system of ideological trend are

like reflecting mirror, and they reflect the development direction of national film rationally, display inner vein and rule of flow transformation among film phenomenon, which provides a different perspective for the writing of the history of Chinese film.

---

## REFERENCES

---

- Anonymous. (1990). New situation of initiating the work of film periodical. *Film Communication Phase*, (7).
- Kuang, X. N. (1928). *Revolutionary Literature* (Version 1998, p.26). Jinan, China: Shandong Educational Press.
- Li, W. B. (1990). Sum up experience, enhance quality, and initiate the new situation of film periodical work-report on the first national work conference of film periodical. *Film Communication*, (7).
- Liang, G. D. (1990). Publicize films to audiences, and cultivate audiences for the film—A Letter to the National Film Periodical Work Conference. *Film Communication*, (7).
- Mu, Y. (1995). Popular cinema periodical continued III. *Popular Cinema*, (9).
- Tao, D. F. (2009). Discussion on literature public field and publicity of literature. *Contend of Literature and Arts*, (5).