

Summary of My Innovation and Contributions to Research on Cultural Productivity, Contemporary Literature and Art, and Strategic Planning of Culture Construction

Introduction

This statement summarizes my academic achievements in the professional research of humanity and social sciences, my contributions to academy and society, my innovations in theoretical construction and application of the project, and the outlook on my future academic development. The whole text is divided into six parts: an overview of my major works; comprehensive and detailed summary of my research on cultural productivity, its creative breakthroughs and social influence; my academic contribution to research on contemporary literature and art in China; my substantial contribution to the formulation of strategic plans for culture construction and the relevant investigation and study (generally in Hebei Province in China); academic innovations and social influence of some of my specific projects (e.g. information aesthetics); and my plan and prospect for future academic work.

I. My academic research experience, leadership and social influence

It has been 29 years since I joined Hebei Academy of Social Science and started my work on social science research in July, 1984. During these years, I have kept learning and doing research so that my working ability and leadership could be effectively trained and improved, and my academic style has gradually developed and grew mature. As for academic ethics, I firmly believe that we must base our research on hard work and learning, and we should be able to accept something, experience something, perceive something, discover something, and persist something from learning. In other words, we must actually: make constant efforts on study and scientific research, inspire our own academic cognition, emulate the strong points of others' scientific research achievements, and strive to form our own scientific ideas in this study. We must do research in accordance with proper moral standards and codes of conduct, such as obeying the credibility principle, working hard, respecting original ideas, refraining from plagiarism, and publishing honestly.

I am one of the chief experts in Hebei Academy of Social Science, team leader of the project of “Research on Contemporary Culture (Literature) and Hebei Culture

Development”, Secondary Researcher, Director of Institute of Language and Literature of Hebei Academy of Social Science, Director of Yanzhao Culture Research Center. Since September, 1995, I have been awarded such honorable titles by the Government of Hebei Province as one of the first Outstanding Young Experts in Social Science in Hebei Province, one of the Young and Middle-Aged Experts with outstanding contribution in Hebei Province, one of the first selected talents of “Trans-Century Talents” in Hebei Province, Member of Hebei Movie and Television Review Experts Committee, and external auditor of “Literature and Art” in *Chinese Social Sciences*. Besides, I have taken various social positions including member of Literature and History Committee of the Tenth Session of C.P.P.C.C. of Hebei Province; Presidium member, committee member, and Literature and History Committee member of the Eleventh Session of C.P.P.C.C. of Hebei Province; Vice-Chairman of Theoretical Research Committee of C.P.P.C.C. of Hebei Province, Director of Culture Construction Committee in the Federation of Social Sciences of Hebei Province, President of Hebei Tea Culture Association, Vice-Chairman of Hebei Traditional Culture Promotion Association, Member of Chinese Contemporary Literature Research Association, Member of Hebei Provincial Federation of Litterateurs and Artists, and Member of the Writers’ Association of Hebei Province.

II. My Main Published Works

The published works (more than 95% of the academic achievements were accomplished by me independently) can be divided into three categories: monographs, theses, and strategic plans (including survey research reports). Topics of the theses cover the studies on literature research, movie research (including photography research), information aesthetic research, and culture research. The following are some of them, including brief statements of basic academic perspectives, introductions to their contents, objective academic influence, and social assessment and reaction.

A. Monographs

1. *Cultural Productivity: My Conception of the Drive of Social Civilization* [M]. Shijiazhuang: Hebei Education Press, 2006.

This book should be the first academic monograph on cultural productivity in Mainland China (inland). It creatively and systematically presents the writer’s theoretical conception of “cultural productivity” and provides a summary of the

research of “cultural productivity in Mainland China (inland)”. After it was published, the work was reviewed by more than nine influential newspapers, such as *People’s Daily* (China), *Social Sciences Weekly* (China), *Chinese Culture Daily* (China), *Journal of Literature and Art* (China), *Hebei Daily* (Hebei China), and *Hebei Academic Journal* (Hebei China, CSSCI Journal), which gave it positive and favorable academic reviews(加,) and (加 the work)aroused general social response. Meanwhile, 280 copies were issued into foreign countries by related Cultural Import and Export Corporations in Mainland China (inland). Besides, it was awarded the first prize in the fifth session of Excellent Achievements by Hebei Social Sciences Fund and cited as important references by some related master's and doctoral theses and theses in *CSSCI Journals*.

2. *Everlasting Desire: Chinese Modernism Humanistic Spirit [M]. Guangzhou, Jinan University Press, 1994.*

Based on extensive, thorough and innovative analysis and researches of scores of “modernism” writers and their works, the monograph specializes in modernist creative thoughts arising in the literary circle in the 1920s in China, attracted the attention of peers working on literature research. This monograph especially focuses on the Chinese modernist writers’ philosophical pursuit on spiritual values--- their understanding, cognitive inspiration and exploring of new concepts, thoughts and life philosophy, and their transforming of the philosophies into aesthetic expression and presentation in literary and artistic works. In this book, modernism in Mainland China (inland) is demarcated by 1949: modernism before 1949 is mostly based on the importation of mature modernist thoughts in foreign countries and the creative presentation of them, and modernism after 1949 originates from some urgent real-life spiritual needs and wants. While the former is mainly footnotes for western modernist ideas, the latter introduces breakthroughs and innovations in the local context. After its official publication, the work received a good review from *Hebei Daily* (Hebei China), an influential local newspaper.

B. My academic papers

1. Research on Literature

My papers on literary thoughts and phenomena include:

(1) On Aesthetic Image and Culture Implications of “New Realism” [J]. *Hebei Academic Journal* (Hebei China, CSSCI Journal), 1994,(4); (2) Intersection of History

and Reality [J]. *Journal of Hebei Teachers' College* (Hebei China, CSSCI Journal), 1992, (6); reprinted by *Modern and Contemporary Literature Research* in Renmin University of China (3) Research on Yanzhao (i.e. Hebei) Literary and Humanistic Spirit [J]. *Hebei Academic Journal* (Hebei China, CSSCI Journal), 1993, (2); (4) Dilemma and Choice of Contemporary Literature [J]. *Literary Criticism* (China, CSSCI Journal), 1996, (6); (5) Farewell to "Personalized" Writing [N]. *Journal of Literature and Art (China)*, 2000-01-04, which won the second award in the first session of Chinese Literature and Art Assessment (hosted by Chinese Federation of Litterateurs and Artists), collected in *Literature Selection in Globalization Age* (by *Chinese Popular Literature and Art Press* in March 2001); (6) What Should I Do to Save You [N]. *Journal of Literature and Art (China)*, 2003-10-28; reprinted by *Literature and Art Theoretical Research* in Renmin University of China, and cited by theses in many core periodicals; (7) Marketization Trend of Contemporary Literature [J]. *Hebei Academic Journal* (Hebei China, CSSCI Journal), 2004, (2); (8) On Foundation and Trend of Literature [N]. *Guangming Daily (China)*, 2004-10-13; (9) Improving the Original Creativity of Literature and Art [N]. *People's Daily (China)*, 2007-06-13; reprinted by *Literature and Art Theoretical Research (Card)* in Renmin University of China; (10) Carrying Forward the Literary Spirit During Anti-Japanese War in Liberated Area [N]. *People's Daily (China)*, 2005-06-16; reprinted by *Literature and Art Theoretical Research* in Renmin University of China; (11) Discourse Power of Literary Capital in Information Culture [N]. *Guangming Daily (China)*, 2006-04-07, quoted by Journals such as *Sociology* and reprinted by many web portals; (12) Conflicts Form Harmony Beauty of Literature and Art Works [N]. *Guangming Daily (China)*, 2007-09-14; (13) Literature "Planarization" should be Restrained [N]. *Guangming Daily (China)*, 2010-07-15; (14) Critique on "Planarization" of Contemporary Literature [J]. *Literature and Art Theories and Criticism* (China, CSSICI Journal), 2008, (5); (15) Value Presentation of Innovative Development of Literature Aesthetics over the Thirty Years [J]. *Literature and Art Theories and Criticism*, 2009, (3); (16) Current Construction of Literature Brands [A], *Yan Zhao Academy [C]*. *Chengdu: Sichuan Dictionary and Book Press*, 2011; (17) Constructing Literature Brands: Holding Spiritual Values and Economic Effects Dialectically [N]. *Chinese Social Science (China)*, 2012-07-13; (18) Literature and Art Creation: Presentation and Extension of Spiritual Products Influence [N]. *Chinese Social Science (China)*, 2013-02-22.

The above theses with clear, definite, scientific and reasonable content and conclusion study modern and contemporary (since 1970s) literary thoughts and phenomena in Mainland China (inland), including their causes, values, problems, development and perspectives. Most of the theses were published in core academic journals (CSSCI Journals) in China, Theoretical Edition (include Literature and Art Assessment Edition) of *People's Daily* (the most authoritative and with the largest issue volume) and *Literature and Art Assessment Edition of Guangming Daily*, arousing high attention among the academic peers and received good social response.

My papers on writers and their works are listed as followed:

(1) On Rheology of Tie Ning's Aesthetic Images and Artistic Characteristics [J]. *Hebei Academic Journal* (Hebei China, CSSCI Journal), 1988, (6), which was reprinted by *Modern and Contemporary Literature Research* in Renmin University of China, and collected in *Tiening Research* by *Shandong Literature and Art Press* in January 2013; (2) Three Subjects on "Writers of the New Generation" [J]. *Selected Literature Works in Taiwan and Hongkong* (Fujian, China, CSSCI Journal), 1991, (12); (3) Who is to Wake People up from Zhuangzhou Dream [J]. *Selected Literature Works in Taiwan and Hongkong*, 1992, (6); (4) "Come" and "Go" [J]. *Chinese Sanlian Bookstore* (China, CSSCI Journal), 1992, (7); (5) On Mao Zedong's Poetry from a Cultural Perspective [J]. *Jiangsu Social Science* (Jiangsu, China, CSSCI Journal), 1993, (6), which was collected and reviewed by *Yearbook of China literature and Art Research in 1993*; (6) What is Lacking in Contemporary Literature [N]. *Renmin Daily* (China), 2004-11-02; (7) Poets' Praise of Reality [N]. *Renmin Daily*, 2005-01-13.

The above works make an extensive and thorough study on some specific writers' works. They (attempt to) enter the writers' spiritual world to observe, examine, and perceive their literary thoughts and to explore the value and aesthetic meanings of their works, affirming the humanistic spirit in current times, and stating my expectations and outlook for these writers and their creation direction. Upon publishing, these theses aroused good response in academic field, and were reprinted and collected in *Yearbook of China Literature and Art Research*.

2. Research on Movies

(1) Aesthetic Pursuit in "Wild Mountains" [N]. *Review of Literature* (Hebei, China), 1987-12-11, which won the third prize of "Starlight Award", the first session of Film Review Award (1986), jointly hosted by Chinese Film Association and Chinese Film Company; (2) On News of the Self-defense War and the Movie Team in the

Chahar-Hebei Border Area [N]. *Hebei Daily* (Hebei China), 1987-12-20; (3) On the Value Tendency in Entertainment Movie [J]. *Literature and Art Research* (China, CSSCI Journal), 1993, (5), which was reprinted by *Movie Research* in Renmin University of China; (4) Domestic Block Buster Assembly and the Essence of Movie Industrialization [J]. *Literature and Art Research* (China, CSSCI Journal), 2008, (8), which was collected in *Yearbook of Chinese Cultural Industry in 2008* and won the third prize in the Seventh Session of Literary Review Award (hosted by the Federation of Chinese Litterateurs and Artists).

The above research works pay special attention to the aesthetic thoughts of Chinese movies, such as the aesthetic analysis of the Chinese directors' works of the fourth, fifth and sixth generations and the causes and results of the movies' artistic styles. After the market economy in Mainland China (inland) became more mature, I began to lay stress on studying the marketization and industrialization of movies, and obtained scientific, essential and original results and gained high attention from the film review world.

3. Research on Information Aesthetics

(1) The Spiritual Value Construction of Internet Culture [N]. *People's Daily* (China), 2010-03-26; extracted and published by *Xinhua Digest* (China); (2) Expanding Aesthetics' Territory in Information Age [N]. *Social Science* (Shanghai, China), 2005-02-17; (3) Information Aesthetics: Construction of Philosophical Poetry in Information Age [N]. *Literature and Art* (China), 2006-03-04.

The above researches are new and original in Mainland China (inland). The conception of "information aesthetics" has been put forward for the first time in my works published in academic newspapers and journals. I created a thorough, specific, and systematical conception system and academic system on the definition, characteristics, contemporary significance, and future academic vision of "information aesthetics", which aroused high attention of my academic peers. Till now, "information aesthetics" is still an important academic topic needing to be standardized more extensively, profoundly and systematically, and I will continue to devote myself to original research in this academic direction.

4. Culture Research

(1) The Basis of Traditional Culture with Informatization [J]. *Theory Edges* (China, CSSCI Journal), 2005, (11); (2) Underlying Factors that Affect the Change of Culture Industry Patterns [N]. *People's Daily* (China), 2011-12-02; reprinted by

Xinhua Digest (China); (3) How to Develop and Energize Chinese Culture Industry [N]. *People's Daily* (China), 2009-04-15; (4) Culture as a Drive for the Change of Economic Development Patterns [N]. *Chinese Culture* (China), 2013-04-15; (5) Humanistic Concerns and Value Orientation in Constructing "Harmonious Hebei" [J]. *Hebei Academy* (Hebei, China, CSSCI Journal), 2006, (6); (6) Values and Social Practice of Innovative Development of Humanistic Spirit in Hebei [J]. *Hebei Academic Journal* (Hebei, China, CSSCI Journal), 2008, (6).

The above researches focus on concrete process of culture construction and research results of cultural phenomenon, aiming at doing the actual and practical analysis, study and summary of the specific problems in culture construction. My efforts on cultural research provide both good and effective theoretical and intellectual support to the practice and solutions of culture construction in Mainland China (inland), especially in Hebei Province. To a great degree, this is the test and evaluation of the application effects of my academic researches and achievements to social culture development.

C. Research on Strategic Plans (including survey and research report)

1. Strategic Plans for Practical Purposes:

(1) *Culture Industry Promotion Planning (2011~2015) in Hebei Province* (Strategic Plan), adopted by the Government of Hebei Province(Jizheng [2010] the 42th document);

(2) *Suggestions on Culture and Science Development in Hebei Province* (Strategic Suggestion), adopted by Chinese People's Political Consultative Committee of Hebei Province (Jixie [2010] the 10th document);

(3) *Culture Industry Promotion Planning in Cangzhou City (2011~2015)* (Strategic Plan), adopted by Cangzhou Government in Hebei Province in August, 2011;

(4) *Instructions on Innovative Development of Corporate Culture in Kailuan Group in China (2011~2015)* (Strategic Plan), adopted by Kailuan Group, "the world top 500 enterprises", in January, 2013;

The above research works have been hosted by me or done on my own. My work includes collecting materials, doing field surveys and research, drawing up medium-term planning outlines, and editing late stage contents. The work shows my solid theoretical knowledge and my ability to operate, to organize and deploy labor, to analyze specific matters, to make long-term plans, and to combine theory and practice. Their adoptions demonstrate my established academic position, the excellence of my

operational ability, and the greatness of my works which are created by the combination of theory and practice.

2. Surveys and Research Reports

(1) *Innovative Research on Culture Industry Development Strategies in Hebei Province* (research report), given comments and instructions by Zhang Yunchuan, the secretary of Hebei Provincial Party Committee of China in December, 2008, and adopted by related departments of Hebei Provincial Government.

(2) *Suggestions on Ways of Intellectual Property Playing an Important Role in Building Prosperous Economy* (research report), given comments and instructions by Zhang Qingwei, the governor of Hebei province, and adopted by related departments of Hebei Provincial Government.

(3) *Investigation on the Current Situation of Cultural Reform in Hebei Province* (research report). Hebei provincial government sent an official letter to me on 10th April, 2012, and it said: some ideas and content of this report have been absorbed into the official document, *CPC Hebei Committee's Implementing Advice on CPC Central Committee's Decisions on Deepening Cultural System Reform and Promoting the Development and Prosperity of Socialist Culture and Some Other Important Issues*, issued by the CPC Hebei Provincial Committee.

The above research works indicate that I provide the government with advanced, practical and effective theoretical consultation and intellectual service which constitutes part of my excellent professional performance. It would have been hard to imagine that primary leaders should use my research findings as the instructions for government work, under such conditions as the social system and administrative structure in Mainland China (inland).

III. Innovations and Academic Influence of My Studies on Cultural Productivity

The studies on cultural productivity are interdisciplinary, compound, and comprehensive human science research, covering many multi-disciplinary fields such as history, culture, social economics, literature, art, philosophy, aesthetics, mass culture, social anthropology, and so on. These studies require rich knowledge reserve, a good academic source system to support, a serious, objective and responsible academic attitude, the operational capacity to implement plans, and moral cognition to respect the law of academic research, intellectual properties and the essence of things.

A. Basic Approach to the Theory of Cultural Productivity

Spirit and matter are basically integrated, and spirit still has a substantial effect on matter when they are separately defined. When people's pursuit of spirit dominates social life, the prominence of culture becomes more real, and as the cultural productivity, it becomes an indispensable approach to social development. It is difficult to give an exact definition to culture. From my point of view, culture is more like a sphere which consists of many arc-shaped sides from whichever angles people observe, with these arc-shaped sides constituting separate surfaces but still coordinated around the center of the sphere, that is, the core value of culture. Culture develops while it both interacts with and constructs the physical world; it produces both physical and non-physical products and services and results in a range of emerging industries. Today in the era of globalization and informatization, the key point is to make the best use of concrete social and national resources of culture and history, and control its innovative development; cultural products and services inevitably need to relocate in current context. That is to say, the understanding of traditional culture, art, television, design, tourism and information industry including information product and information service, need to be relocated and redefined. This may require a full and thorough understanding of both the subjects of production and consumption which are basic for the formation of culture production and service, so that the basic problems with the existence and development of current cultural industries could be probed deep into. Under the irreversible promotion of modern social culture, cultural creativity becomes the key point of value generation, and its importance can gradually solve the basic problem of human beings---this somewhat idealistic expectation. This forces people to face the problem of human survival and existence and the "meta-question" between man and nature, man and man, and human and society: the existence of cultural productivity can provide a key to the development and civilization of modern society.

B. The Answer to 'What's Cultural Productivity'

A dozen years ago, Mainland China (inland) initiated a discussion on 'issue of cultural power'. Although the importance of 'culture' for economic and social development had been recognized, it wasn't elevated to the level of 'productivity'. Also, the cognition was limited to the functional aspects of cultural power, while discussion on theories of cultural power was missing. In recent years, world social

civilization has experienced many great changes, and China has become one of the most important developing countries, with its politics, economics, culture and society undergoing considerable improvement and promotion. In this situation, culture as productivity has undoubtedly unveiled its power in all respects of social civilization and development ---whether it is from each individual to the whole society or from the whole society to each individual.

I have been innovative and pushed the frontier of studies on 'cultural productivity'. As to the origin of the proposition of cultural productivity, academic circles generally hold that Marx once explicitly used the formulation of 'material productivity' and 'mental productivity' in the manuscript of *Capital* (3-volume version); also he coined the concepts of 'spiritual production' and 'art production' to discuss the 'value' and 'exchange' of mental products. At present, the explanation for cultural productivity is not quite definite, and the one which is relatively affirmative is close to 'view of equivalence', that is, to contrast cultural productivity to material productivity. However, I hold the view that cultural productivity is more original than social productivity and that it only becomes potential and dormant when the development of economy is more necessary and take a more prominent part. In this view, when cultural productivity is definitely in the state of prominence, cultural productivity and material productivity are in the mutually participated and promoted relationship of co-construction, assimilation and coexistence, with cultural productivity gradually playing a more dominant and leading role. This recognition is relatively close to the root of the theoretical matter of cultural productivity since it can be proved no matter we research the history of human evolution or study the experience and theories of modern civilization. At the same time, this view is of foresight, for the construction of future culture civilization should be guided, controlled and promoted by culture, which can be seen clearly in many current significant social and international issues. Besides, I innovatively put forward 'implicitness and 'ecology' as two basic features of cultural productivity. On the one hand, unlike material productivity which has a tangible characteristic in the process of social economic production, the promotion, transformation and generation of cultural productivity are realized in concrete results and data and its contribution to social development is always made through materialized forms and results, so does the guiding and promotion of culture to material and economy (including the spiritualized process of material and the civilized process of economy). The power of the 'invisible

hand' for developing market economy, which was already widely discussed by Chinese researchers and policy makers, is now basically realized as lying in the difference between culture and culture. Its very 'implicit' nature means not only its intangibility and greatness, but also its challenges and opportunities. On the other hand, the ecological nature of cultural productivity ensures sustainability and stability of social development as are required by the view of 'Developing Scientific Outlook on Development'. Sustainability and stability need effective and long-term decrease of social costs (especially the investment on material energy) and harmony between man and nature and ecological balance. The ecological nature of cultural productivity actually means reduction of material cost through increase of mental intelligence and spiritual investment, and at the same time, it also restrain people's material need and quest to a certain extent by promoting and achieving spiritual satisfaction through the production of spiritual culture. To sum up, implicitness and ecology forward the theoretical frontier of cultural productivity research in Mainland China (inland), and reveal the nature and characteristics of cultural productivity on a high academic endpoint.

C. Other Breakthroughs and Innovations based on the Thematic Studies on Cultural Productivity

Recognition of Social Productivity

From my viewpoint, social productivity combines matter and spirit at the beginning of human society. In the long and continuous development and progress of social productivity, the structure of productivity itself and its basic constitutive elements are not invariable; instead itself is the process of change and coordination. This evolution of the state and role of cultural productivity can be formulated as: 1) the unite of material and spirit; 2) the prominence of material and economy; 3) the increase of spiritual and cultural counterforce as counteraction to the development of material and economy and its leading role in all aspects of social life; 4) the explicit and dominant leading, controlling and promoting state of spirit and culture; and 5) constructional involvement of both natural and human environment and ecology (precognition).

New insight on culture

To understand cultural productivity, it is necessary to know the meaning of culture, but so far there have been at least two hundred definitions of culture and none

of them is universally accepted. For me, I bring some new insights on the issue by adopting the method of modeling. In order to have a clear and specific understanding and recognition of culture, I specifically constructed a model of “culture”---modeling culture as a globe which consists of four levels of spaces from the ‘surface’ to the ‘center of sphere’: the external expression, such as language; the specific social conditions, such as geographical and cultural environments and politics, economy, technology and military; historical tradition, nationality (social group) and religion (belief); the system of spirit and values.

The Understanding of Cultural Industry and its Paradigm

I made thorough investigation on the whole process of cultural industry both theoretically and practically, specifying each stage on the loop of investment, production and consumption, and summarizing the trend of future development on the result of exchange between duplication and individualization. Based on the patterns of ‘North America’, ‘West Europe’ and ‘Asia’, I have innovatively established the principles, directions and routes for Chinese cultural industry development.

The Understanding of Information Products

In this area, I insist on comprehending and exploring the subject of cultural productivity under the atmosphere of globalization and informatization. For the cognition to “information products”, I have done careful theoretical research on ‘Useful Principle’ and ‘Value-added Effect’ and proposed the idea of ‘Correlation’.

The Understanding of Specific Cultural Products

I focus on innovative theoretical cognition and judgment of three public products--- ‘Television’, ‘Travelling’ and ‘Design’. The major findings include my creative cognition of television, the statement of ‘The Nature of Time’ in travelling, the theoretical orientation of design, and the principle establishment of value production, all of which contain certain theoretical innovations and academic insights, and are the good presentation of ideas and thoughts.

D. Social Evaluation of My Research and its Limitations

Limitations of my research

In the background and conditions of globalization and informatization, the important and fresh theoretical problems on cultural productivity research will inevitably occur, which means this research is a process of continuous accumulation of theory and practice, and cannot be done overnight. The points I should pay

attention to are: **firstly**, for this study crosses both fields of theoretical and empirical research, my theoretical achievements reveal some of my inadequacies, especially on important theoretical and practical issues, such as cultural productivity, culture industry and innovative content. So far, the results are only explorative and tentative; **secondly**, because of the research cycle, research scope on specific cultural products needs to be further expanded, research platform should be transformed from theory to practice, and the two platforms should be roundly connected, so as to provide powerful theoretical support for theory orientation and practice construction of specific cultural products; **thirdly**, since this study requires the analysis, research and judgment of concrete practice cases, there should be more case studies in my research to ensure specific influences and substantive impetus of cultural productivity on the development of social economy in all aspects.

Social Evaluation of My Research

The report, *New Exploration of Cultural Productivity*, in *Yanzhao Metropolis Daily* (Hebei, China) on November 14th, 2007, said that **Cultural Productivity: My Conception of the Drive of Social Civilization**, (Shijiazhuang: *Hebei Education Press*, 2006; written by Fang Wei, researcher in Hebei Academy of Social Science; referred to as *Cultural Productivity* below) won good remark from society. This is the first monograph in China which focuses on cultural productivity, and it synthesizes the approaches of theoretical discussions and empirical studies and makes a basic and systematical explanation on the definition, nature, roles, and products of cultural productivity. It includes such specific topics as productivity, history of productivity, culture, properties of culture, generation of cultural productivity and its mechanism, traditional cultural products and modern cultural products, theoretical approaches and values of cultural initiations, value proprieties and development tendencies of current major cultural products (such as information, television, tourism, design, etc.). Also, a number of articles were published by some well-known researchers and expressed their ideas on this book. **Cultural Productivity---The New Exploration of Cultural Value** (Dai Changjiang, *Chinese Culture Newspaper*, March 24th, 2007) discussed about cultural productivity, giving high appraisal on the pioneering spirit and foresight in the book. This article claims that cultural productivity has become an urgent need

in social development practice and an extremely important theoretical subject which badly needs more thorough and careful studies. Cultural productivity is more original than social productivity. When cultural productivity is definitely in the state of prominence, cultural productivity and material productivity are in the mutually participated and promoted relationship of co-construction, assimilation and coexistence, with cultural productivity gradually playing a more dominant and leading role. In this aspect, the book *Cultural Productivity* has done significant contributions and is very close to the truth, which can be proved either by the historical facts or by the practical experience and theoretical knowledge in modern society. **The Theoretical Declaration of Culture** (Cao Baogang et al., 3th Edition of *Hebei Journal*, 2007) expresses strong interest in putting the interpretation of culture into a “model”. It mentions that the construction of culture as a globe provides an overall concept for culture, synthesizing conflicting views arising from different perspectives and making it possible to approach the topic with certain specific theoretical routes, which surely provides a better understanding of culture. Meanwhile, the authors emphasize the insight brought in the book through its discussion of the four levels of culture--- ‘Surface, ‘Convention, ‘Community’ and ‘Core Values’ and they believe that these concepts are both accurate and concrete and close to the essence of the issue under discussion. Cao Baogang insists that, although the current cultural study on concreteness is very outstanding, the cognition of its abstractness is relatively weak, which blocks the theoretical development of culture as a subject, and is inappropriate to its increasingly prominent role in the development of social civilization. **What we Find when Culture has Become an Element** (Xue Weijun, *Hebei Journal*, Dec 8th, 2006), has highly praised my unique, extensive and thorough theoretical research in *Cultural Productivity*. It claims that the author has achieved some theoretical groundbreaking accomplishments in thoughts, viewpoint and conclusion. The achievements result from that culture has become a production element which runs through human behavior as a motive force, explains human behavior preference and results of such preference, enters the production process as an elusive factor but plays concrete and decisive role in it, and decides the combination patterns of other

production elements and the quality of production--- the recognition of all of these asks us to do more creative researches like *Cultural Productivity*. Also Shaohui Feng (Edition 3 of *Hebei Culture*, 2007) expresses his views on the studies and theoretical method used in *Cultural Productivity*. In his opinion, research on culture productivity is combination of theoretical and empirical research. Academic explorations and summaries of practical experience are based on the correct choice of thoughts, the proper judgment of entry route, the construction of discussion platform for understanding thoughts and exploring statements, the ability of cognition and the logic reasoning in constructing the book system. Cognitive approach of cultural productivity on spiritual value cognition, established in the book *Cultural Productivity*, starts from what is social and cultural productivity to what is culture industry and its prosperity, from traditional cultural and information products to subjects of production and consumption and their interrelationship, and the definition, focus and development of creativity. He claims that the promoting route for theoretical exploitation expressed in the book is clear, logic and systematic. **Seeking the Mysterious Value of Cultural Productivity in Innovation** (Sang Xiankai, Edition 3 of *Hebei Culture*, 2007) holds the same view. Sang Xiankai thinks that this book features in logic reasoning, comprehensive organization and definition of basic concepts, and subtlety and strict conformity of academic conventions. Nowadays some books, especially those that introduce new theories and concepts, are characterized by unclear logic reasoning, and their ambiguous and indefinite concepts hinder popularity. He claims that this book is particularly clear at the definitions, especially the definitions of key words, and some links are set in the book to correspond with the interpretations from the text, which naturally creates a “field” for the comprehension and cognition of definitions and key words. In **To Illustrate the Value of Culture in Personal Speeches – On Fang Wei’s *Cultural Productivity*** (He Shaojun, *Journal of Literature and Art*, May 15th, 2007), there is one sentence saying, “When I read *Cultural Productivity*, I feel a bit surprised, because obviously the author has picked an extremely challenging topic, which will certainly enhance the possibility for success. The author has demonstrated his bold spirit for theoretical

study and academic research. He has the courage to step into a dangerous area to make bold hypothesis and careful verification, brings readers with detailed and innovative ideas.” Perhaps just because of this, *Cultural Productivity* definitely brings us a large amount of beneficial theoretical knowledge and the humanistic spirit of innovation.

IV. Contributions and Academic Achievements in Literature and Art

I have studied theories of literature and art and published literature commentaries for nearly 30 years. My research on the contemporary literature and art in Mainland China (inland) mainly include: 1) literature tendency, phenomena and the works of specific writers in contemporary Mainland China (inland) (since the 1970s); 2) the aesthetic views on film art in Mainland China (inland) (for example, the aesthetic analysis of the films of the 4th, 5th and 6th generations of directors) and the analysis of causes and results of film art styles, etc.; 3) groundbreaking research on the photos taken in the Chinese liberated area in the years of 1920s and 1930s in Mainland China; 4) definition, characteristics, significance and outlook of *Information Aesthetics* (the author was the first one to put forward the term, *Information Aesthetics*, in the academic fields in Mainland China (inland))

A. Scientific and Essential Recognition to Contemporary Literature Creation

Deep Research on Contemporary Tendency in Mainland China (Inland):

I have been focusing on the creation thoughts of the contemporary modernism in Mainland China (inland) and then have done the recognition and preparation by collecting plenty of data, studying and judging the relative works of the writers. My monograph *The Eternal Thirst: Chinese Modern Socialist Humanistic Spirit* make an extensive and thorough analysis and summary of the occurrence, development, upsurge and artistic characteristics of the works of the writers who are in the modernist trend of creation in Mainland China (inland), and the analysis is supported by the concrete data, new and recent perspectives, and a rich knowledge base. The treatise includes such topics as the pandemic (the foundation of the Chinese Modernism, Chinese modernism and traditional culture, Chinese modernism and other art ideological trend, Chinese modernism and western modernism, Chinese modernism and market economy), the origin and development of Chinese modernism literature,

the literature writing theory of Chinese modernism, the literary theory and aesthetics of Chinese modernism, the humanistic spirit of Chinese modernism literature etc.

In the part of theoretical analysis and conclusion, this monograph has achieved excellent academic achievements especially on aspects of the historical development of Chinese modernist literature, the comprehension and review of works of Chinese modernists, the literary theory and aesthetics construction of Chinese modernism, and the theoretical preparation and cognition of the presentation and characteristics of humanistic spirit of Chinese modernist literature. For example, it exclusively summarizes the origin, development of Chinese modernist literature from the 1920s or 1930s to the early 1990s. It points out that Chinese modernist literature in 1980s has its historical inheritance in the modernist literature in 1920s and 1930s. But it has more inherited the form of modernist literature rather than its basic contents, since Chinese modernist literature tends to focus on a certain specific economic and cultural context of the society, writers on different social development stages base their works on their own understanding and experience of the social events instead of their common understanding of modernism philosophy. Therefore, the historical development of Chinese modernist literature is the development in form, but has the different practical demands in content. Furthermore, the book exclusively summarizes the works of Chinese modernist writers, that is, the works before 1949 (before the People's Republic of China was founded) and the works after 1949 (after the People's Republic of China was founded). It more or less pays attention to the works of all relevant writers, especially concentrates on the analysis and evaluation of Chinese modernist literature creation happened in Shanghai and on what was called "the suddenly arising new force in the modernist creation trend" which took place in 1980s in China. Furthermore, comments on the works of these writers mainly focus on the survey of their creation motives, causes of artistic features, and the influences of aesthetic values, and these form my relatively unique cognitive orientation and academic research point. The third most prominent contribution of this book lies in that it makes systematic and thorough analysis and summary of the humanistic spirit in Chinese modernist writings, which have very rarely appeared in the literature discussions and researches in Mainland China (inland). The analysis is done from the two aspects: the philosophical meaning of Chinese modernism and the basic constitution of the humanistic spirit in Chinese modernist writings. The analysis reviews such topics as beauty, life and sex, change, impulsion and vent, sense of

survival, spirit exile, contemporary compensation, and hardship of heart journeys. It connects the spiritual driving effects of Chinese modernist literature and its spiritual enlightenment to the society, and is an aesthetic and philosophical reflection on Chinese modernist literature and a high-level recognition of the spiritual value of literature researches and commentaries.

Comment on some Specific Literature Phenomena in Mainland China (Inland)

First, I have paid specific attention to the phenomena of the new realistic writing at the turn between the 1980s and 1990s and the phenomena of the literature planarization at the beginning of this century. The popularity of the new realistic writing reflects the social reality during the great transformational period in Mainland China (inland), in other words, my works focuses on the manifestation of the realistic mental state and feeling of the social people in an era of the economic transformation from the one dominated by planned economy to the one dominated by market economy. The new realistic literature creation is not the simple reversion to the modernism creation methods but writings about the people's mental state in the modern social situations---their spiritual confusion, dismantlement, and alienation. The new realistic literature reflects the collapsing and dismantling emotions of modern people when they are oppressed by the realistic life, so it is quite close to the people's realistic state. These ideas have been well represented in my works like *Aesthetic Images and Cultural Implications in New Realistic Writings*, *Dilemma and Choice of Contemporary Literature*, *Farewell to Personalized Writings*, etc.

As for literature planarization, I point out that it is resulted from misunderstanding of the phenomena of the literature planarization in the international literature field by the writers and theorists in Mainland China (inland). In my papers such as *Literature Planarization Should Be Constrained*, *Criticism of Some Phenomena of Present Literature Creation*, and *Evaluation of the New Development in Literature in Recent 30 Years*, I make a further analysis to the present literature creation in Mainland China. I have pointed out that the writings discard the charm of traditional classic literature, discard the principle of literature as an elevated form of expression of meaning, and thus, it becomes mixture of disordered, dry, raw words, and isolated images, and is shallow and fragmentary. Planarization becomes severe harm to the literature creation especially the literature expression.

Second, I do research on the value composition of the literature creation and its future development impacts in Mainland China (inland); my papers include *Intersection*

between History and Reality, How Can I Save You, My Literature, Marketizing Tendency of Contemporary Literature, Discourse Power of Literature Capital in Informational Culture, Contradiction as Charming Harmony in Literature, Constructing Literature Brands, Literature Creation as Presentation and Extension of The Intellectual Product Influence. I make a detailed and effective summary of the present literature value composition and its future development tendency; especially on the issues of present destiny of literature and its inevitable change of creation I have my unique understanding and thoughts. I hold the view that although the literature creation faces the survival problem, the confusion in marketizing situation, the pain of losing classic beauty, and the chaos of shallowness and vulgarness, it still has the spiritual value of existing and developing--- “How Can I Save You, My Literature”, I can save you only by the call of the soul, the guard of spirit, the eager of humanity, and the deep love of literary aesthetics.

(以下为刘姣校对)

B. My deep thinking and academic summary of contemporary film aesthetics in Mainland Chian (inland)

Since 1985, I have focused on movie commentaries and have published dozens of articles about the films produced in Mainland Chian (inland). I am a well-known critic in Hebei Province in China and an excellent expert and reviewer of local film and teleplay creation, and my papers like *Value Tendency of Entertainment Films*, and *Domestic type films, Assembly, and the Essence of Film Industrialization* present original academic views and have an excellent influence on the academic field. For example, as for domestic type films, I point out that since the film *Hero* gained the market success in film industry in China mainland in 2002 ,type films have become the main force and generator of the fast developing film industry. However, type films lack the independent film criticism. What’s more, when they hold distorting spiritual and cultural value, have tendencies to homogenize aesthetical forms, intervene literature creation with the control and speculation of information, the success of the type film not only forms an accumulating entertainment culture foam but also a damage to the film history and an essential consumption of social accumulation. As for the topic of film marketization and industrialization, the extreme commercialized operation is not good for the long-term sound development of theatres and cinemas. The regular cinemas or the existed theatres have visible and invisible support, good

and bad factors in their brand's cultivation, development, and maturity, which consequently requires a long, but bumpy process of operation and management. However, the extreme commercialized operation is against the brand's building and existence, which is universal experience of brand's operation and management. It is undeniable that different film products' creation varies in thoughts, investment and market expanding. Moreover, the scale of target audience, level of appreciation, and loyalty to film products are also different and diverse. However the extreme commercialized operation ignores these differences and stimulates a universal audience's response to a specific film type (even one film product). Those films with small investment, lower budget, rich levels of the audience, and excellent ideas and thoughts have to face the fact that they could not be put on show. While release and exhibition are the final stage to complete the procedure of movie production market and thus on the one hand should be guaranteed with no obstruction, which is a concept of showing rather than an attitude of operation. On the other hand, the types of movies should be able to cater to different audiences' choices and acceptance of various film products. The above briefly presents my academic results due to my study. It is also my theoretical summary of the process of film industrialization in Mainland Chian (inland).

C. The first time formally putting forward and defining the concept of *information aesthetics* in Mainland Chian (Inland)

The concept of the *information aesthetics* is first put forward by me in some academic papers in Mainland Chian (inland), which is pioneering in the academic field. In some of my academic papers such as *The Spiritual Value Construction of Internet Culture*, *Expanding Aesthetics' Territory in Information Age*, *Information Aesthetics: New Construction of Philosophical Poetics in Information Age*. In these papers, I provide deep, concrete and relatively systematic conceptual and academic theory of the concept of the information aesthetics, including its proposing, definition, characteristics, current values and future academic perspective. This has caused great attention of the professionals in the academic field. My own academic assessment is as follows: The concept of "information aesthetics" is put forward and defined under the condition of modern information technology. It is not only an aesthetic thought of information technology as related to modern society and people's daily life but also a theoretical construction of philosophical poetics. It is different from the earlier information theory of aesthetics, which is just rational

thinking of the information happening, communication and feedback under the condition of the traditional information and the traditional transmission of information. Rather, the theory of information aesthetics is put forward and defined innovatively and creatively. From the perspective of “the third objective world or the third nature” (i.e. information world), the definition of aesthetic information has been made as follows: under the condition of the development of modern information technology and the process in which information technology gradually becomes society-oriented and everyday life-oriented, people show different aesthetic views on a variety of practical activities of the information society especially on people’s objectification and active activities. Historically speaking, it integrates several philosophical and aesthetic concepts such as: beauty as relationship (Diderot); beauty as life (Chernychevsky), and beauty as dialogues (Bakhtin). Narrowly speaking, it recognizes the truth, goodness and beauty with regularity and purpose in the information society. The theory is supported from the following five aspects: Firstly, the essence of information is a mutual communication in content, and the concept of information in the development of modern information technology also includes an interactive exchange of information, synchronic information modification and the boundless possibilities of information construction. Secondly, the current interpretation, concrete practice and social humanity of dialogues provide a vital basis for the existence of information aesthetics. Bakhtin’s dialogic philosophy and aesthetic thoughts in the 1920s and 1930s have undoubtedly offered a great theoretical support and a secret solution to the information society. Thirdly, the theoretical narration of metalanguage and actual existence of hypertext theories provide a basis to the existence of information aesthetic objects. Fourthly, the aesthetic claim of “beauty is life” may have more current and multiple meanings in the actual practice of information society. This claim, as an important feature of information aesthetics, concerns the substantiality of human. Fifthly, the social ethic nature of information aesthetics is to change or overthrow the historical discourse construction of traditional material and spiritual activities and specific art creation. The practice is to realize a plane interpersonal online interaction in which everyone is equal and present an unprecedented displacement of "civilian power" and an unprecedented outbreak, expansion and delivery of civilian consciousness under conditions of informatization. Of course, there are definitely different understandings to the

proposing and defining of information aesthetics. However the fearless and pioneering spirit to discover the unknown academic areas deserves respect and encouragement especially nowadays when academics needs constant and free development.

V. My operation on and contribution to the development and planning of cultural strategy

As the academy of social sciences in mainland China is actually the intelligence advisory institute (think tank) of the central and local government, one of the important content of my professional work is to provide theoretical and intellectual support for the government, institutions, enterprises, organizations and groups. As far as the overall strategic planning of cultural construction and specific design of cultural practice are concerned, I, as the leader of my research team, presided over and participated in dozens of strategic development plans and specific research projects of cultural construction and thus became the leader of the field in Hebei Province and made great contributions.

A. The understanding, learning and application of the actual and specific operating environment

Based on my profound academic background, knowledge and theory about cultural productivity, and the investigation, research, planning and formation on the cultural construction strategic development of Mainland Chian (inland) and institutes (enterprises, organizations), I am able to apply my accumulated knowledge in the related strategic and planning research to making practical and effective reports and plans on cultural development. As a result, I successfully unified my interdisciplinary knowledge with cognition of theory into the practical research and plan.

Cultural Industry Promotion Planning in Hebei Province (2011~2015) (the official documents of the government of Hebei province, China, JiZheng [2010] NO. 42), is the first provincial-level plan of cultural industry. As one of the four members drafting this document, I am an important participant. In the seven months of drafting the document, I made a lot of actual and specific research on the present situation of cultural industry especially the enterprises and projects in Hebei province, carried out a clear and accurate position of its future development and expected prospect, had a deep and reliable analysis and judgment on the selection of the cultural industry parks and projects. During the course of drafting the document, my ability to do research on

cultural productivity and industry and to do actual operation has been shown, and, of course, my deep and accurate understanding of project operation environment and the ability to learn and make improvement in practice have been fully proved. In *Suggestions on promoting Cultural and Scientific Development in Hebei Province*, (Chinese people's political consultative conference committee documents in Hebei province, JiXie [2010] NO.10), I also showed the great ability of operation. Based on a year of studies on the present situation of cultural development in almost ten regions of Hebei province, I led the drafting group and put forward the outline, procedures and measures about how to develop Hebei province into a strong cultural province in a scientific, innovative and effective way. My research was summarized in the working report of the fourth plenary session of Chinese people's political consultative conference, the tenth Hebei province committee. In addition, I also have made some achievements on making research report and policy recommendations. For example, my suggestion about how to accelerate the process of Hebei province's cultural prosperity was partly published in *CPC Hebei Provincial Party Committee and Government--Opinions on Further Promoting Cultural Development and Prosperity of Hebei Province* (the document of CPC Hebei Provincial Party Committee and Government, JiFa[2011] NO.2). Besides, after my study report --*The Research on the Present Situation of Cultural Reform and development in Hebei Province*---was reported to propaganda and cultural departments of Hebei Province Government, they sent a official letter on April 10, 2012, which said: some opinions and content of your report have been adopted by the official document of CPC Hebei Provincial Party Committee--*CPC Hebei Provincial Committee's implementation Opinions-- the decisions of CPC Central Committee to deepen the reform of cultural system and promote the prosperity of socialist culture*. Again, my another study report--*Some suggestions on How Intellectual Property Playing its Role in Constructing a Strong Province* was instructed by Zhang Qingwei, Hebei provincial governor in March, 2012, and was adopted by related department of Hebei province government.

B. Effective use of resources and the amplification effect of resource utilization

When I did the strategic plans, proposed suggestions and written research reports, I successfully fulfilled several roles such as the projects' director, moderator, the main draft maker and executor. Excellent achievement of these tasks requires effective mobilization and arrangement of the existing human resources, knowledge resources and leaning resources in my research institution and maximizing the value and

effectiveness in the utilization of the resources and capital. They proved my professional quality and practice ability as the project moderator.

Cangzhou city in Hebei province, covering an area of 13419 square kilometers and with a population of 7.3 million, has a long history and rich cultural heritage. In Cangzhou city, there are 8 national key cultural heritage protection units, 45 provincial-level cultural heritage protection units and over 2000 kinds of various cultural legacies. As for the intangible cultural heritage, 16 of which were listed on the national list and 50 on the provincial list. Also, there are 11 heirs to the national cultural heritage and 62 to the provincial-level heritage. Cangzhou is rich in cultural forms and varieties such as “Pan Gu’s creation of heaven and earth”, “the book of songs”, “Qiantong Culture”, “Canal Culture”, “marine culture”, “acrobatics culture”, “martial culture”, “celebrity culture”, “revolutionary culture”, “ industrial culture”, “laeuna culture”, “ international exchange culture”, “jube culture”, “religious culture”, all of which form its historical and cultural accumulation with rich diversity, long history and unique characteristics.

As the one who is responsible for drafting *The Cangzhou City Cultural Industry Revitalization Plan(2011-2015) (Strategic Planning)*, I organized our research group, recruited about twenty research team members, did dozens of times of field work, and at last handed in an excellent plan. I have showed good leadership, organizing, and coordinating ability in the strategic plan identifying, outline designing, draft making, revising, and the report demonstrating. In August 2011, Cangzhou city government officially issued that *The Cangzhou City Cultural Industry Revitalization Plan(2011-2015)*, which has been sent to each department, urban and rural towns in the city as the guideline for developing local culture industry.

C. Cultivating effective communication with environment, strengthening sense of responsibility and forming the leadership

In terms of effective communication with research environment, on the one hand, I actively presented my academic viewpoints and theory innovation on the research of culture productivity, literature art and culture construction practice to my colleagues and peer researchers so that I could listen to their opinions and increase my knowledge and widen my vision in our academic communication; on the other hand, I communicate my viewpoints about making practical strategic plans of culture construction with other scholars to ensure the established research objectives and to satisfy the clients’ demands both on the theoretical and practical levels. In recent years,

all the important documents that I preside over or drafted about Hebei cultural development were issued all over the whole province in the name of the CPC Hebei Provincial Party Committee or Government and were put into practice in the province's cultural construction. All of these works and achievements have proved my strong sense of social responsibility and the leadership in this academic field and also fully revealed my leadership and affinity in the actual operation.

In the process of presiding over the strategic plan, *The Guidance of Enterprise Culture Innovation and Development in China Kailuan Group (2011 ~ 2015)*, my effective communication with the academic research circle, the sense of responsibility and leadership has been fully exerted. China Kailuan Group is a diversified industrial group based on raw coal mining business. From 2008 to 2011, the production and business of the Group experienced explosive growth and realized an overall, full-scale and leapfrog development in a growth rate of over 50% each year. In July 2012, with annual revenue of 22.519 billion, Kailuan Group was ranked 490 among the top 500 companies of the world by *Fortune*. In the circumstances, the enterprise gave priority to its culture development. After I accepted the task, I organized my team scientifically and effectively communicate with the Group. Due to my strong sense of research and professional responsibility, I gave full play to my organization ability and leadership and gained much valuable and original data through first-hand investigation, discussions with their staff, random interviews, questionnaires, and exclusive interview and formed the basis ideas of drafting the strategic plan. Eventually the project, which was verified and was spoken highly of by the client, was to be used as the guideline of the enterprise culture's future development.

VI. Further plans and future outlook of my academic innovation and practical application

Though I have done some systematic, original and unique analysis and summaries on the above research academic fields, and also made my own theoretical and practical breakthroughs and contributions, which have great influence on the relative academic fields in China (mainland), there is still a long way for me to go. I should improve my academic level and enrich my knowledge in the following aspects.

A. To deepen the academic research on the practical impact of Cultural Productivity on modern society civilization and its value presentation.

Based on my former academic researches on Cultural Productivity, I continue to

deepen and widen the academic research of Cultural Productivity, and meanwhile I focus on linking the new findings of the theoretical studies with the specific projects of culture construction and exert myself to make research and summaries on the actual types of cultural products. My studies mainly cover the following topics: the Cultural Productivity's new forms, new features and new values under the conditions of the information age; the impacts of Cultural Productivity's investment and output on modern social and economic development; practical and strategic planning of cultural construction and related survey research; and the types of cultural products in contemporary China in the perspective of world cultural development; etc.

Bases on these topics, I may have to address the following specific issues: to make a comprehensive and deep study on the actual function and influence of the cultural productivity on Mainland China (inland) cultural development, and timely investigate and evaluate the development and trends of foreign (including Hong Kong, Macao and Taiwan) cultural productivity (cultural soft power); make further theoretical summaries and establish a mature system about cultural productivity, and focus on cutting-edge theoretical research of cultural productivity topics; facing numerous contemporary cultural products, especially the endless stream of informational and cultural products, I should consider how to clearly define the types and forms of cultural products, and also make comparison between the types of entities' cultural products and of networks' cultural products to make predictions of them.

B. To increase the actual effect of strategic planning on cultural construction practice

As far as many strategic plans of cultural construction practices are concerned, I will focus on the strategic plans and find out their real effects on and actual contributions to the development and practice of cultural construction. Valuable strategic plans should be able to be applied to actual economic and social practices and to gain the real benefits in the practices. Although I have made some scientific achievements in strategic planning of cultural development, I still need to strengthen my research ability to ensure the greater and better effects of these existing plans on the future cultural development. My future work includes more and better field work and resource study to improve my ability to make scientific, reasonable, practical and effective strategic plans and to control and evaluate their possible outcomes. To

ensure the more effective and practical specific plans and measures, we must integrate authoritative guidelines of strategic plans with the specific and operational features of the practical measures. I will try to make new scientific achievement in the methods to form strategic plans.

C. To innovate and improve my own academic system and practical research ability

I will improve the current academic level and refresh my knowledge base and academic frames in the further learning and academic practices. I will do my best to obtain higher, greater and deeper academic understanding and knowledge accumulation. At the same time, I will use newer, better, and more practical methods to do researches on the strategic plans of cultural construction practices. I hold the attitude –“live and learn”, so my life ideal and belief is to keep learning, making progress, and making innovations. I have made the following plans to keep me learning and making breakthroughs in research:

Firstly, I will adjust my knowledge and cognition system in 3 to 5 years. In the adjusting or reconstructing period, I will pay attention to the relatedness and integration of the research subjects and knowledge and to play my advantages and make up my weakness in the study. I should fully coordinate my knowledge and ability with the new knowledge and research experience especially the cultivation of self-learning ability and construction of new cognition system under conditions of information age.

Secondly, I will further cultivate my ability to observe the world by way of sharpening my vision of the changes of society, people and things, particularly the significant changes so that I can obtain better understanding about development trends and characteristics of the society, people and things and thus form new and unique knowledge and experience, which would play a good role in improving my practical and empirical scientific research.

Thirdly, I should go on to form and enhance my awareness of innovation. Although it is unrealistic to make innovations on all things or all the time, I can keep a strong sense of innovation and make it a form of habit which would push my social and scientific research. In this information age when information technology and network have rapid development, the present state of the weakness of personal

knowledge and research ability should be changed by constant innovation.

Fourthly, I will build a solid research platform which can not only play my own research level to extreme but also bring the potential of my research group into full play in the projects I preside over. In order to provide scientific, reasonable, solid, and effective intelligence support and consultation in the specific research practice, I try to improve these abilities: my ability to operate scientific research and practice, my ability to command and configure the scientific research resources and the ability of the whole group to make right judgments and make sensible decisions when implementing a project.

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