

QI WEI



Position : Professor, Part-time PhD
Supervisor

Faculty : Shanghai Film Academy, Shanghai
University

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Teaching and Research Areas :

- ***New Media and Film Industry Research***
- ***History and Theory of Chinese-language Cinema***
- ***Regional and National Cinema Studies***

Academic Qualifications

2010-2013 *Ph.D. / Film Studies / Shanghai Film Academy, Shanghai University*

2007-2010 *M.A. / Film Studies / College of Liberal Arts / Fujian Normal University*

2003-2007 *B.A. / Chinese Language and Literature / College of Liberal Arts / Fujian Normal University*

Teaching Experiences

Current *Vice Dean (Research & Undergraduate Education), Shanghai Film Academy, Shanghai University*

2023-Present *Director, Department of Film and Television Arts, Shanghai Film Academy, Shanghai University*

2023-Present *Distinguished Professor of Weichang Scholar, Shanghai University*

2022-Present *Professor, PhD Supervisor, Shanghai Film Academy, Shanghai University*

Mar 2016-Feb 2022 *Associate Professor, Shanghai Film Academy, Shanghai University*

Dec 2016-Dec 2017 *Visiting Scholar, University of Copenhagen, Denmark*

Jul 2015-Mar 2016 *Faculty Member, Department of Film and Television Arts, Shanghai Film Academy, Shanghai University*

Representative Publications

Journal Articles

- QI, W. & TAN, Y. (2025). Immigrant film directors and the new development trends of Nordic “small-country cinema”. *Film Art*, (3), 109–116.
- QI, W. & SHI, Y. X. (2025). Shanghai-themed films in the new era: New chapters of stories and atmospheric aesthetics. *Shanghai Culture*, (6), 107–116.
- QI, W. & CAO, R. J. (2025). Policy-driven efforts, industrial practices and exploration of transnational narrative modes: On Finnish transnational film practices in the “global film era”. *World Cinema*, (5), 59–68.
- QI, W. & CAO, R. J. (2024). “Place” as a method: A tendency in Chinese art film creation in the past decade. *Journal of Guizhou University (Art Edition)*, 38(6), 1–8, 133.
- QI, W. & HUANG, M. (2024). Industrialization exploration and oriental aesthetic pursuit of Chinese myth epic films. *Ningxia Social Sciences*, (1), 205–212.
- QI, W. (2023). Cultural resources, narrative modes and communication discourse in the international communication of Chinese films. *Journal of Beijing Film Academy*, (12), 100–109.
- QI, W. & WANG, Y. B. (2023). Disney’s non-screen images and the construction of transmedia storyworlds. *Global Media Journal*, 10(6), 113–125.
- QI, W. & SUN, J. Y. (2023). Transmedia storyworld construction and new creative concepts of “film-drama linkage”. *Modern Communication (Journal of Communication University of China)*, 45(10), 86–93.
- QI, W. & XUE, Z. Y. (2023). Beyond the text: Marketing material texts and the boundary expansion of genre film studies. *Contemporary Cinema*, (10), 62–69.
- QI, W. (2022). The near-future realistic aesthetics of ocean sci-fi films. *Contemporary Cinema*, (12), 39–46.
- QI, W. & WANG, F. X. (2022). Emotional realism and a tendency in the creation of new mainstream films. *Contemporary Cinema*, (7), 53–59.
- QI, W. & HUANG, M. (2022). Media franchising model and the advancement of Chinese film industrialization: From the perspective of theme entertainment concept. *Modern Communication (Journal of Communication University of China)*, 44(2), 91–98.
- QI, W. & HUANG, M. (2021). Transmedia narrative and “storyworld” construction of Chinese-language film series. *Journal of Beijing Film Academy*, (3), 46–55.
- QI, W. & LIU, S. Y. (2021). Film pre-sales and innovation of film sales models in the internet context. *Film Art*, (1), 148–154.
- QI, W. (2020). Obsession with reverse decoration, infatuation with bizarre romance and the “emotional power” of its criminal narrative: On the film style of Diao Yinan. *Contemporary Cinema*, (9), 53–57.
- QI, W. (2020). Situation regulation, scene presentation and cultural expression of Chinese disaster films in the 21st century. *Film Art*, (2), 69–74.
- QI, W. & CHEN, K. (2020). Analysis of Swedish film industry (2010–2019). *Journal of Beijing Film Academy*, (4), 83–92.
- QI, W. (2019). The “Mexico Trilogy” and the authorship of Alfonso Cuarón. *Contemporary Cinema*, (12), 42–45.

- QI, W. & SUN, J. Y. (2024). Research on creative concepts of mainstream film series from the perspective of film industrial aesthetics. *Future Communication*, 31(1), 93–101.
- QI, W. (2024). Genre division and cultural landscape of Finnish comedy films under the “small-country cinema” development model. *World Cinema*, (1), 104–117.
- QI, W. (2022). Film as “therapy” and the reshaping of urban cultural image. *Shanghai Culture*, (12), 14–20.
- QI, W. & LIU, S. Y. (2022). Ten-year changes and development strategies of Norwegian film industry (2010–2019). *World Cinema*, (1), 56–69.
- QI, W. & WANG, F. X. (2021). The formation and evolution of Thomas Vinterberg’s film style. *Future Communication*, 28(6), 106–113, 123.
- QI, W. & CAO, X. L. (2021). Development strategy of Finnish “small-country cinema” and analysis of its film industrial pattern. *World Cinema*, (2), 166–177.
- QI, W. & ZHANG, H. F. (2020). Cross-border narrative modes of Chinese-language “film series”. *China Literature and Art Criticism*, (8), 73–83.
- QI, W. & LIU, X. H. (2019). Aesthetic exploration and value pursuit of tribute films in the new era. *China Literature and Art Criticism*, (12), 36–46.
- QI, W. & XU, Y. P. (2021). Research on interactive films: Focusing on media archaeology of interactive interfaces. *Shanghai Culture*, (10), 89–99.
- QI, W. & HUANG, M. (2023). Northeast imagination and its three dimensions in Chinese-language films since the new century. *Film Literature*, (10), 89–93.
- QI, W. & WANG, Y. X. (2022). Analysis of Susanne Bier’s film style. *New Films*, (3), 70–75.
- QI, W. & YANG, Z. F. (2022). Production optimization, narrative collaboration and scheduling awareness: Research on new mainstream films in the new era context. *Sichuan Drama*, (2), 21–26.
- QI, W. & ZHANG, H. F. (2019). The Wandering Earth: Industrial thinking and value expression in the creation of Chinese sci-fi films. *Film Review*, (9), 24–28.
- QI, W. & LIU, X. H. (2019). Douban Movies: Generation, characteristics and significance of diversified film lists. *Film Review*, (6), 33–38.
- QI, W. & LEI, Z. Z. (2019). Four forms of offline film promotion and marketing since the new century. *New Films*, (5), 27–33.

Academic Monographs

- QI, W. (2015). *Research on the debate of film concepts in the 1980s*. China Film Press.
- QI, W. (2020). *Industrial advancement and integrated culture: Research on Chinese films in the context of new media*. China Film Press.
- QI, W. (2022). *Digital empowerment, media integration and format innovation: New perspectives on Chinese film industry and culture*. Shanghai People’s Publishing House.
- QI, W. (2023). *The Fengshen Trilogy and the industrialization of Chinese film creation*. China Radio, Film and Television Press.

Research Grants/Projects

- A Study on the Innovation of Working Mechanisms for Serving, Guiding and Organizing Literary and Art Creation and Production. Sub-project of Major Special Project of National*

Social Science Fund for Interpreting the Spirit of the Third Plenary Session of the 20th Central Committee of the Communist Party of China, 2025.

A Study on Nordic Film Culture and Its Overseas Communication from the Perspective of Civilizational Exchanges and Mutual Learning. National Social Science Fund Art Project, 2024.

A Study on the Safeguard Mechanism of China's Film Industry System in the New Era. Sub-project of Major National Social Science Fund Art Project, 2018.

Youth Culture and the New Formats of Chinese Cinema. Young Scholars Project of National Social Science Fund Art Project, 2016.

A Critical Review of Stage Play Adaptations of Classic IPs in the New Era. National Art Fund Project, 2024.

Strengthening the Construction of Discourse Field for Shanghai Literary and Art Criticism. Special Project of Shanghai Philosophy and Social Science Planning, 2024.

A Study on Shanghai's Cultural Going Global Strategy under the New Development Pattern. Special Project of Decision Consulting Research on Culture and Tourism, 2024.

A Study on the New Formats of Chinese Cinema in the New Media Context. Shanghai Philosophy and Social Science Planning Project (Special Project for Middle-aged and Young Theoretical Backbone Training Course), 2023.

Media Convergence and the New Formats of Chinese Cinema. Shanghai "Dawn Program" Project, 2019.

Analysis and Prediction of Film Social Public Opinion in the "Internet +" Context. Ministerial Level Project of the State Administration of Press, Publication, Radio, Film and Television, 2016.

Industrial Integration of Chinese-language Cinema in the "Internet +" Context. Young Scholars Project of Shanghai Philosophy and Social Science Planning, 2015.

Academic and Professional Membership

- *Council Member, Shanghai Literary and Art Critics Association & Shanghai Television Artists Association*
- *Deputy Secretary-General, Professional Committee of Film Industry and Management, China University Film and Television Association*
- *Member, Film Censorship Committee, Shanghai Film Bureau*
- *Director and Chief Expert, Research Base for "Film Industry and the Innovation of Chinese Narratives" (Provincial and Ministerial Level)*
- *Expert Judge, Shanghai Leading Group for Major Literary and Art Creation*
- *Expert Judge, Shanghai Culture Development Foundation*
- *Program Selector, Short Video Unit, Shanghai International Film Festival*
- *Jury Member, Main Competition Unit, Beijing College Student Film Festival*
- *Reviewer, Modern Communication (CSSCI Source Journal)*
- *Reviewer, China Literature and Art Criticism (CSSCI Source Journal)*
- *Reviewer, Global Media Journal (CSSCI Source Journal)*
- *Reviewer, Future Communication (Extended Version of CSSCI Source Journal)*
- *Reviewer, Shanghai Culture (Extended Version of CSSCI Source Journal)*

Professional Qualifications and Awards

Talent Programs and Honorary Titles

- Oct 2022 *Young Top-notch Talent of the National "Ten Thousand Talents Program" (Cultural and Art Category)*
- Dec 2025 *Shanghai Culture and Art Award*
- Aug 2019 *Shanghai Dawn Scholar*
- May 2014 *Shanghai Morning Light Scholar*
- Dec 2019 *Shanghai Young Social Science Scholar Title*
- Apr 2023 *Weichang Scholar, Shanghai University*
- Sep 2019 *Award for Contribution to Teaching and Education, Shanghai University*
- Jan 2015 *Cai Guanshen Excellent Young Teacher, Shanghai University*

Research, Think Tank and Creative Achievement Awards

- Oct 2018 *Second Prize, 14th Shanghai Philosophy and Social Science Excellent Achievement Award (Provincial and Ministerial Level)*
- Dec 2017 *Third Prize, 11th Shanghai Decision Consulting Research Achievement Award (Provincial and Ministerial Level)*
- Oct 2016 *First Prize for Monograph, 9th "Association Award", China University Film and Television Association*
- Oct 2024 *Second Prize for Academic Paper, 17th "Association Award", China University Film and Television Association*
- Oct 2023 *Second Prize for Monograph, 16th "Association Award", China University Film and Television Association*
- Dec 2021 *Second Prize for Monograph, 14th "Association Award", China University Film and Television Association*
- Jun 2024 *As Chief Planner, the theatrical film "Peace All Year Round" was nominated for Best Film and Best Director in the Asian New Talent Unit of the Golden Goblet Award at the 26th Shanghai International Film Festival*
- Oct 2024 *As Chief Planner, the film "Karst" won the "Fei Mu Honor · Best Film" at the 8th Pingyao International Film Festival*