

## **Decision of the GAC of the Central People's Government on Strengthening Film Production**

Drafted by the Party Group of the Ministry of Culture of the Central People's Government  
(adopted at the 199th Executive Meeting of the GAC on December 24, 1953).

Over the past four years, the Chinese people's film industry has achieved significant progress. Feature films and documentaries have reflected the new life and struggles of our people. Some have reached a high level of ideological and artistic quality and have been well-received by the general public. The importance of film in educating the people in the spirit of patriotism and socialism and in satisfying the cultural needs of the masses has become increasingly apparent.

However, the current quantity and quality of films produced cannot meet the needs of the general public. The main reason for this situation is a severe shortage of film scripts. This is certainly due to the lack of professional screenwriters and their lack of professional skills, but more importantly, it is due to the lack of clear production guidelines and practical production plans, as well as the failure to take all effective measures to attract a large number of literary and artistic writers to actively participate in film script creation and to organize and guide this creation in a proper manner. To improve film production work in the future, the following decision is made:

### **1. Production Guidelines and Tasks**

Given the extremely broad mass appeal of film art and its significant role in its education, culture, and entertainment, we must adapt to the needs of the general public, gradually elevate the ideological and artistic quality of films, and simultaneously strive to increase the number of films produced. In filmmaking, we must, on the one hand, oppose shoddy production, while on the other, avoid unrealistic, inappropriate, and excessive expectations. Films should strive for diversity in subject matter, content, and forms of expression, with appropriate attention given to all genres. First, we should strengthen the production of feature films, faithfully portraying the lives and struggles of the Chinese people, past and present, in all aspects, especially their new life, and creating glorious images of new, advanced figures. In addition to feature films, we should also systematically produce documentaries and scientific and educational films; produce easily understood rural feature films tailored to the needs of farmers to ensure a sufficient number of rural screenings; and produce children's films tailored to the needs of young people. News documentaries should more promptly and truthfully report on the achievements of the Chinese people in the country's socialist industrialization and socialist transformation, and their contributions to safeguarding world peace. We should also systematically film the beautiful mountains and rivers, scenic spots, historical sites, important products, and cultural relics of our motherland. Scientific and educational films should explain natural and social phenomena from a materialistic worldview, while also disseminating and promoting scientific and technological knowledge relevant to the daily lives and production of the masses and appropriate to the general public. Translated films from the Soviet Union and the People's Democracies should account for an appropriate proportion of overall film production, and the quality of dubbing should be further improved, with necessary subtitles and commentary provided to facilitate understanding among the general audience.

Over the next four years, the annual production tasks will be roughly as follows:

Twelve to fifteen large-scale feature films and a certain number of rural feature films, children's films, art films and stage art documentaries.

Ten major documentaries and more than 20 short documentaries. News clips are released once a week.

More than 15 science and education films.

The proportion of translated films from the Soviet Union, the people's democracies and progressive films from capitalist countries is roughly equal to that of domestic films (including feature films and documentaries).

## 2. Formulation of film theme plans and organization of film script creation

Film themes must be planned based on the needs of the general audience and the actual availability of screenwriters. The selection of themes should be broadened, while also emphasizing diversity in genre and form. In addition to organizing new productions, efforts should be made to adapt outstanding modern and classical Chinese literary and dramatic works, beloved by the public, into film scripts. Given that some works addressing important themes require lengthy preparatory work, a themes plan covering two to three years, or even longer, must be developed.

The past simplistic administrative leadership approach to organizing film scriptwriting must be changed. We should proactively help screenwriters improve their ideological and artistic skills, master film art forms, and provide timely and specific guidance and assistance throughout their creative process. The China Writers Association must take all effective measures to organize literary and artistic writers nationwide to actively participate in film scriptwriting and encourage young writers to learn how to write. The Film Bureau of the Central Ministry of Culture should establish close and regular contact with the Writers Association, and the Film Bureau's Film Script Writing Institute should become an effective institution for extensively connecting and organizing writers nationwide to engage in film scriptwriting. Newspapers and periodicals should regularly publish thoughtful film criticism, and literary magazines should select and publish outstanding film scripts.

In formulating film themes and organizing script writing, we must obtain full assistance and guidance from the relevant departments of the Central People's Government, the Political Department of the People's Liberation Army, the trade unions, the Youth League and other people's organizations. All relevant parties must also attach importance to and be good at using film as a powerful propaganda tool for the work of their departments, and provide full assistance in the selection of themes, policies and ideas, as well as human and material resources.

## III. Censorship of Film Scripts and Films

Given the complex procedures and unclear responsibilities in the past for reviewing film scripts and films, a unified, centralized, and responsible review system must be established. Feature film scripts, large-scale documentary shooting outlines, and completed films should all be carefully reviewed by the Film Bureau of the Central Ministry of Culture, followed by review and approval by the Ministry of Culture. After the feature film script is approved, the Film Bureau should carefully review the shot-by-shot script, minimizing the need for major post-filming revisions. Scripts, shooting outlines, and completed films of other genres, except in special circumstances, are generally reviewed and approved by the Film Bureau. The review of scripts and completed films for large-scale feature films, large-scale documentaries, and certain short films of special significance must ensure close cooperation with the principal leaders of the relevant departments and ensure a basic consensus on the review opinions. The annual film script theme plan and scripts or shooting outlines with

significant political significance should be submitted to the Publicity Department of the CPC Central Committee for review.

#### IV. Improving the film production system and enhancing technical quality

The Film Bureau and its affiliated studios must strengthen ideological and artistic leadership over film production. They must also strengthen enterprise management, implement cost accounting, and overcome waste, ensuring both a certain level of quality and cost savings. Standard filming times must be established for various film categories. The past practice of rushing to release all films by the end of the year, regardless of the order in which scripts were submitted to the studios or the length of filming schedules, must be changed. This will gradually lead to a more sequential, monthly production schedule. The technical quality of films must be gradually improved, and new film processing labs must be established at each studio to ensure that film processing meets certain standards. At the same time, preparations must be made to build a new studio within three to five years to enable the planned production of color feature films.

#### V. Improving, Training, and Recruiting Film Cadres

In order to ensure film production plans and improve film quality, it is crucial to improve and train existing film art cadres and appropriately supplement some necessary cadres. To this end, the following measures must be taken:

(1) The China Writers Association should assist the Film Bureau in developing long-term themes and content plans, organizing writers to create film scripts, and encouraging young artists to learn screenwriting through literary workshops and other means. Regional writers' associations and major provincial and municipal federations of literary and art circles should also mobilize and organize existing writers to actively participate in screenwriting. The Film Bureau should also systematically train a group of young screenwriters who are more familiar with film art forms. Furthermore, it should appropriately recruit and train editors for news documentaries and science and educational films.

(2) The Film Bureau should organize existing film art cadres to conduct regular political and professional studies in the context of their artistic practice, and to experience the lives of the masses in light of creative needs, so that their studies, practical life, and creative practice are appropriately integrated. We must value existing film professionals and help them acquire new artistic perspectives and methods in their actual creative activities. At the same time, we must leverage their cultivation and experience to help and cultivate new film art talents.

(3) The Film Bureau should adopt appropriate methods to recruit young drama cadres to train assistant directors and assistant directors on a mentoring basis, thereby preparing a large number of directing talents urgently needed in various film genres in the future. Based on actual needs, the General Political Department of the People's Liberation Army should appropriately recruit military art cadres to serve as assistant directors and assistant directors for military films, thereby gradually cultivating a group of directors competent for military feature films.

(4) Film studios should selectively and focusedly recruit outstanding drama actors from all over the country to participate in film production; theaters and troupes should vigorously assist in providing the actors necessary for film production.

(5) The Film Bureau should strengthen the work of film actor troupes so that film actors can receive planned learning and stage performance training during the intervals between film productions, thereby improving their performing arts. In addition, the Film Bureau should actively prepare

conditions to establish a film art academy within four to five years to specialize in cultivating film art talents, primarily screenwriters, directors and actors.

(6) In order to strengthen the political leadership and production management of film crews and enable directors to concentrate on their creative work, the Central Ministry of Culture should consult with relevant parties to select some politically strong cadres to participate in production work and gradually establish a production director system.