A Research of Zheng Yongzhi's Management Thought for China Motion Picture Corporation

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Abstract

Using the historical analysis method, with the primary historical data, supplemented by relevant research results and interviews with his descendants, this paper analyses the management activities and thoughts of Zheng Yongzhi, the most internationally renowned director of the Chinese film studios during the War of Resistance against Japanese Aggression, in relation to the management of the China Motion Picture Corporation (CMPC) . During the War ofResistance Against Japan, Chinese films were diverse and complex, and the main body of the industry was the government-run film organisations, which were the mainstay and dominant force of wartime Chinese films. China Motion Picture Corporation occupied the central position of the government-run film institutions at that time due to its largest scale, the largest number of productions, and the superior quality of its works, and its achievements of the era could not be separatedfrom the management ingenuity of the director Zheng Yongzhi. Zheng Yongzhi regarded the construction of China's film industry as his personal ideal pursuit, and in the midst of the war and lack of materials, he established and operated China Motion Picture Corporation with a set of clear and perfect film management concepts, and fought on the front line of anti-Japanese literature and art, making great contributions to the development of early Chinesefilms and dramas.

Keywords

China Motion Picture Corporation; Zheng Yongzhi; management activities;management thought

Introduction

The global film market has been in the doldrums since the impact of the 2020 epidemic. After the normalisation of the epidemic, China is undoubtedly one of the best recovering markets for the film market in 2021, with a total box office of 47.258 billion yuan, which continues to be the world's top box office for the whole year, and creates the highest in history1 . It is certain that China's film market has become the second largest film market in the world, and the gap with the North American market is narrowing. The proud achievements of Chinese films cannot be separated from the enhancement of the country's comprehensive strength and the exploration and construction of the film industry by early film practitioners. Mastering the world through art is one of the four ways of mastering the world put forward by Marx (1857), and the management of literary and artistic activities is an essential part of any political party or regime to carry out social management and ensure the unity of the nation. In China, the historical process of film art is also accompanied by its management. The study of important managers and their management ideas in the history of cinema is an important initiative to learn from history, to fully draw on the positive elements of history,

and to promote the construction of contemporary culture and art. Zheng Yongzhi, as the founder and first director of the China Motion Picture Corporation(hereafter CMPC), which was the largest government-run film institution in China during the War of Resistance Against Japanese Aggression and produced the largest number of works of the highest quality, is an unavoidable figure in the study of the history of the development of China's film system, the film industry, and the film business. In the difficult environment of the Anti-Japanese War, where materials were extremely scarce and artillery fire rained down, Zheng managed the 400-strong CMPC in an orderly manner, which enabled the studio to operate normally, distribute 183 film prints to 18 overseas countries, and screen them in 92 cities on a rotating basis, thus contributing enormously to the propaganda of the war against Japan, and his film management activities and thoughts on film management have many historical blind spots and theoretical values that are open to question and debate. Its film management activities and ideas on film management have many historical blind spots and theoretical values that are yet to be questioned and explored, and its historical status should be evaluated objectively and fairly.

Literature review

Zheng Yongzhi

Research on Zheng Yongzhi in the academic world is currently in a fragmented and fragmentary state, and mostly focuses on the presentation of historical facts of his film activities, without any direct exploration of the content of his management ideas. Zheng Yuzhi is mentioned in Cheng Jihua's History of Chinese Film Development, Li Shaobai's History of Chinese Film, Li Daoxin's History of Chinese Film 1937- 1945, Yu Ji's Outline of the History of Chinese Film, and Ding Yaping's A General History of Chinese Film, but almost all of them are just a few strokes of the Chinese film studios, or there is no specific and complete and systematic study of his film management activities and his management of the film industry. Zheng Yuzhi's film management activities and ideas are discussed. Yu Ji (2015) emphasises that "Zheng Yuzhi is a key figure that should and must be mentioned in the theory and creative practice of anti-war films in the Great Backlands." Zheng Yuzhi's contribution to the film industry in the Great Rearguard period is affirmed. However, the records of Zheng Yuzhi's film management-related content are rather fragmentary, without forming a systematic and complete study. Sun Xiaofang (1994) gives a brief introduction to Zheng Yuzhi's life experience, while Zhang Jiasheng and Wang Lei (2001) summarise Zheng Yuzhi's life and film activities in more detail than Sun Xiaofang, but do not conduct a more in-depth study of his specific film activities.

Chen Lansun (2005) describes Zheng Yuzhi and the creation and development of "Zhongguo", but remains at the phenomenal stage, without examining his inner drive and evaluating his film management activities. Chen Lansun and Chen Jiaxiang (2005) restored Zheng Yuzhi's activities in his early years and before he was dismissed as the director of the factory, but did not look deeply into his management ideas. Scholar Li Hua (2018) and Taiwanese scholar Chen Youshen (2012) both mention Zheng Yuzhi, who cannot be ignored in the government-run film system, but still do not discuss his film career. Scholar Yang Yanzhong mentions the status of the book How to Seize the Film as a Weapon written by Zheng Yuzhi in government-run cinema "The book How to Seize the Film as a Weapon records complete ideas and steps for building government-run cinema, but many of the specifics covered in it have obvious traces of idealisation compared to the actual development of government-run cinema in the Kuomintang government "The American journalist Lawrence (1940) once commented that Zheng Yuzhi "has the spirit of a soldier, the character

of an artist, and the poise of a statesman. ..... He is very good at governing and controlling his subordinates. He was a man of great integrity and strict rewards and punishments. He is a leader who is loved by more than 400 employees". Pan Tsetse Nong also mentioned Zheng Yuzhi in The Wild Rose Incident: "Zheng Yuzhi, the factory director of Zhongshi, who was born in the Whampoa Military Academy, was an impulsive intruder, and Zheng had fewer worries and dared to take responsibility for the choice of the film's subject matter and the content of the play. So the progressive writers, directors and actors liked it, but the top boss was gradually annoyed". Xiong Fosi spoke in the National Gazette about "the film and theatre of the anti-construction led by the Chinese system over the past three or four years, assuming the responsibility of propaganda and education, and under the fruitful leadership of Factory Director Zheng, the results have been outstanding." Actor Wang Jue also acknowledged Zheng's contribution to CPS in an interview, saying, "CPS would not have been able to do what it did without Zheng. Zheng sold a lot of his family's assets to subsidise the studio's needs".

As ClaudeS George(1985)said "The Chinese have always been known for their wisdom, but little real research has been done on their exploits in management." Therefore, building on existing research into the management ideas of Zheng Yongzhi, the manager of a film organisation during this extremely important period in Chinese film history, is a way of learning from history and drawing on the positive elements of history to the fullest extent.

Methodology

The research data of this paper comes from the following five parts: (1) the database of late Qing and Republican newspapers and magazines. The database indexes 170 relevant documents, including direct and indirect documents, including Zheng Yuzhi's articles published in various newspapers and magazines, as well as third-party records: talks, activities, itineraries, and literary activities organised and participated in by Zheng Yuzhi. (2) Chongqing Municipal Library Local Literature Library and Ancient

Books Microfilm Reading Room. It mainly contains articles on theatre and film published by Zheng Yuzhi, as well as writings and related materials by filmmakers of the same period. (3) Books and periodicals. Memoirs of Anti-Japanese War Films (Chongqing), monographs such as Chongqing Films 1937-1945 during the Anti-Japanese War, as well as materials from the magazine periodical Today's Cinema, which I found in the Taipei Film Information Institute (TFI-National Center for Cinematographic Arts) during my exchange studies in Taiwan. (4) Interview with Mr. and Mrs. Zheng Yiping and Miaohe, I went to Beijing in January 2019 to have a dialogue with Mr. and Mrs. Zheng Yiping and Miaohe, descendants of Mr. Zheng Yizhi. From there, through Mr Zheng Yiping's recollections and narratives, we learnt about the life trajectory of Zheng Yuzhi's life as well as important time nodes, and corrected some misdescriptions in the previous materials. (5) The Second Historical Archives of China. I visited the Second Historical Archives of China and collected the manuscripts submitted to the Military Commission during Zheng Yuzhi's tenure at the China Film Studio, such as the plan for the expansion of film propaganda, the reports on the work of the filming section, the administrative section, the drama and the choir section, and the structure of the factory. (6) Chongqing Municipal Archives. I collected official letters between Zheng Yuzhi and the Chongqing Social Bureau, the Finance Bureau of the Municipal Government, the Chongqing Municipal Police Department, and the Chongqing Police District during his tenure at the China Film Studio. Finally, I reviewed relevant papers and books on Chinese film management that examined Zheng Yuzhi and China Film Studio in order to analyse my data and answer my research questions.

Well-established film studios and facilities

Confucius once said, "To do a good job, one must first sharpen one's tools." As an official state-run property, the primary purpose of the CMPC was not to make a profit, but rather to achieve the ultimate goal planned by Zheng Yongzhi, which was to use film to inspire the people, to build the country against the war, and to rejuvenate the Chinese nation. In order to achieve this goal, in addition to the talent factor, the output of a film also requires the production organisation, filming equipment, filming locations, film editing offices and other basic material security. The plant and equipment is the carrier of the enterprise's products, and its state and production capacity directly affect the quantity and quality of the products, and the effectiveness of its management is also the most powerful embodiment of the enterprise's competitiveness (Li Chao,2017). In the difficult situation of the war, where materials were extremely scarce, Zheng used the management principles of "making the best use of the land" and "making the best use of things" to establish CMPC and its Hong Kong branch, Dadi Film Company, which ensured the production of films. The company ensured the production of films and built the CMPC into a huge, well-equipped "attraction" that almost every foreign journalist or expatriate who visited China's wartime capital had to visit (Roosevelt, 1941).

In the spring of 1935, Zheng Yongzhi drafted a plan to build a film studio in Wuhan (later renamed CMPC), which was approved by the Vice Commander-in-Chief Zhang Xueliang, who allocated 5,000 yuan per month as the construction funds, and Zheng Yongzhi began to order the necessary equipment for the studio one after another, and the choice of the factory site, which was finally chosen by Zheng Yongzhi after some investigation in the Japanese Concession at the back of the Hankou Riverbank, about seven or eight miles of Janssen Garden in the Jardine's Bazaar area. Janssen Garden, covers an area of about four or five acres, a total of three floors, another basement floor, and the back of the kitchen servant rooms, a total of no less than 50 or 60 rooms, because there was a flood, the ground floor is full of mud and sand, so no one has lived there for a long time. Zheng Yongzhi then went to Chongqing to meet with Yang Sen, the owner of Yang Sen's garden, the commander of the Twentieth Army, to discuss renting the site, and eventually signed a lease with Yang Sen for a personal rent of one ocean per year(Luo Xuepeng,2004).

As soon as Yang Sen's garden was rented, Zheng Yongzhi planned the construction of the factory with an architect from Shanghai. Zheng Yongzhi, an experienced photographer who had founded a news agency, had already sketched out a clear blueprint of a film studio in his mind: a new 70-by-90-foot studio was built on the left side of the garden, while the open space on the right side was opened up as a location for outside sets, and on the back side of the large studio, there were an electrical room, a lighting room, a make-up room, a costume room, and an actors' lounge, etc. On the first floor of the basement, the compartments were used for washing and cleaning, and there were a number of other facilities. On the ground floor of the basement, the compartments were the film washing room, printing room, roller room, mechanical repair room, photo room, props room, etc., while the editing room, recording room, projection room, photography room, art room, photo room, cartoon room and dining room were set up on the ground floor, the offices were set up on the first floor, and the bedrooms were set up on the third floor (Zheng Yongzhi，n.d.) The film is a film about the war, and the film is a film about the war. Zheng Yongzhi took everything into consideration, even the carpentry and plastering rooms, which were set up in the basement compartments. Although it was a film studio, Zheng Yuzhi did not let it be limited to the single output mode of film, and his experience in the Blood Flower Theatre Society in his early years made him deeply aware that theatre, like film, could also

reach out to the people, and did its best to propagate and educate them. In the special context of wartime, the position of theatre in the cultural struggle could not be ignored, so he also built a large practice stage to the left of the studio in the park, which was used for training actors and rehearsing plays on time.
After the outbreak of the War of Resistance against Japan in 1937, Shanghai, Beiping, Tianjin and other cities fell one after another. Seeing that the war on the front line was getting tighter, and anticipating that Wuhan was also facing a crisis, Zheng Yongzhi held the view that he would not give up the establishment of a production organ in the political centre because of the difficulties in transporting materials and distribution

and because of the fall of Wuhan, which would not be in line with the general propaganda organ of the anti-Japanese war2,Zheng Yongzhi took the opportunity of Luo Jingyu, the deputy director of the studio, to go to Sichuan to shoot the "Sichuan Disaster Special" to look for an alternate site in Chongqing, and chose an open space all the way to the side of the Jin Gang Pagoda in Pure Yang Cave.(Chen Lansun&Chen Jiaxiang,2010).After finding a site in Chongqing, Zheng Yuzhi began to plan the transport of the studio's personnel and equipment to Chongqing in batches by ships on the Yangtze River route, and in October 1938, a week before the evacuation of Wuhan, all the studio's equipment, with the exception of the large buildings which could not be moved, had already been transported by ships to Chongqing, along with desks, chairs, pots, pans, chopsticks and the families of some of the personnel(Zheng Yongzhi,n.d.). The film was made under the special circumstances of wartime. Under the special wartime circumstances, all kinds of materials were in short supply, and it was even more difficult to obtain the necessary equipment for film production. The Central Cinematographic Studio lost a large amount of equipment due to the hasty travelling and inconvenient transport during its relocation to the west, and was greatly injured. Zheng Yuzhi's strategic foresight enabled the continuation of the work of China Film Studio, which seamlessly integrated the second phase of the National Government's anti-war propaganda programme, and constructed a complete and traceable extension line for the improvement of the government-run film system.

The new site of CMPC in Chongqing was located at the back of Pequat Hill, facing Zhongyi Road, not far from the city centre, without any building interference, on high ground, with a wide view, and easy to escape from the Japanese air raids (yanyan ,2005). Luo Mingyou (1940) after a visit to Chongqing, said of Zhongshi in his eyes "As soon as you enter the gate of the main factory, you will find a large studio, 80 feet wide and 150 feet long.This is the largest studio in China. There is also a small studio at the top of the hill for half interior and half exterior shots." "The radio room is built on the studio, and is designed and constructed exactly according to the latest American pattern. In addition to the studio, there are offices for more than 200 people, and other technical departments including a cartoon room, as well as an auditorium, a small theatre, a library, and dormitories for men and women. The whole factory covers an area of about seven or eight acres, and there is not an inch of land that is not properly utilised. There are gardens between the various houses, and the breeze sends gusts of floral fragrance to your nostrils."From this, we can see that the scale of CMPC was huge, with all the facilities, elegant environment and very humane. In addition to a complete set of facilities necessary for film production, there were also a library and a dormitory, the former for employees to use their leisure time to enrich themselves and improve themselves, while the latter solved the problem of staff rest under the strong workload, and also saved the time spent on travelling back to their homes, which made it easier for the staff to concentrate and improve their work efficiency. In addition to the usual studio facilities, CMPC also added a special film storage room. Because film is resistant to mois-

ture and heat, and is more susceptible to damage during wartime when enemy planes are ravaging the area, Zheng Yongzhi built a steel and concrete room to store the film prints that "China Production" had made over the years. Over the years, the film made by the film prints and spare film millions of feet3, in order to prevent the war will be the hard work of many years to be destroyed.

Under the special circumstances of wartime, when supplies were scarce and enemy forces were attacking, Zheng Yuzhi still tried his best to ensure the normal operation of the CMPC. As the base camp of anti-war propaganda in the rear during the wartime, CMPC was the object of frequent bombing by Japanese enemy planes, and faced the threat of air raids from time to time. Zheng Yongzhi built extremely strong air-raid shelters inside and outside the factory, so that when enemy planes attacked, they would first hide important equipment and then provide shelter for the staff, and when the air-raid warning was lifted, film shooting could still be carried out as usual. In view of the fact that there were many locations for film shooting and the city was densely populated with houses, it was not easy to find open space, so Zheng Yuzhi thought of using the method of building a large fortress to increase the area of open space4 .Because of the limited conditions of the site at that time, CMPC in a building has a variety of purposes, a hall is both a dining hall and an auditorium, is a classroom for lectures and evening party halls, and sometimes filming the film set, the factory of a flower and a grass, Every flower, every plant, every tree and every stone in the factory has a function other than ornamental, even the yellow jiaoguo tree, which is so bald that only its branches are left withered, has become a resting place in the summer night and a natural set for film shooting after being tidied up (Roosevelt, 1941). For the sake of completeness, Zheng Yongzhi also built a simple technical room, an office, a storage warehouse, a dormitory, an open-air studio, and a special storage warehouse (the same as the one built in the city) in the countryside dozens of miles from the city to make up a small and simple film studio as a back-up, in order to ensure that if the CMPC was unfortunately destroyed in the war, there would be a base for it to rise again in order to preserve the value of its hard-earned operations and all its equipment over the years.

Chongqing was located in the inland southwest hinterland, far away from overseas, during the war, communication and transport with the outside world were even more blocked, transport difficulties, film production equipment and other equipment is often more difficult to obtain, and CMPC materials are all from Hong Kong. In order to reduce the cost of uninterrupted film shooting, and to avoid the restrictions imposed by overseas and colonial governments on the distribution of domestic films so that overseas Chinese and the people in the Lend-Lease areas could receive propaganda for the war, Zheng also set up Dadi Film Company, a branch of the CMPC in Hong Kong, 1939. In addition to printing prints of the CMPC, Dadi Films also produced feature films and documentaries. During his stay in Hong Kong, he completed the filming of the feature film "Paradise on an isolated island" and half of the film "Hometown of the White Clouds", as well as the documentaries "Defending the Dasiyeup" and "The War of Resistance Extra" (Nos. 4 and 5), all of which were made in Hong Kong. Unfortunately, Dadi Films only survived for "five months before closing down" (Chen Mo,2015).Although it is regrettable, one can still see Zheng's efforts to expand the influence of Chinese-made films at home and abroad, and to make Chinese-made production sustainable.

Personnel management of the "love of benevolence" and exhaustion of talent"

Personnel management is an important part of scientific management, the enterprise's financial resources,

material resources and information and other resources only in the hands of people, in order to give play to its due value, so as to produce the corresponding economic and social benefits (jiang Lu,2021). In this sense, people are the most important factor in the operation of enterprises. After obtaining the necessary human resources through various ways, it is necessary to manage the human resources according to the enterprise's own characteristics and its development goals, in order to regulate the behaviour of human resources in the enterprise, so as to maximize the subjective initiative and enthusiasm of human resources, and better serve the overall development goals of the enterprise. Zheng Yongzhi realised the importance of personnel management in the operation and development of the enterprise, not only focusing on the hardware facilities of the enterprise, but also attaching importance to the soft conditions of the enterprise. From the expansion of the film unit of the Military Commission of the National Government in Nanchang, to the Hankou period of the Wuhan studio to the China Film Studio in Chongqing, Zheng used the management principle of "making the best use of people's talents", and gathered the essence of Confucianism, military science and Western scientific management ideas, and insisted on combining the people-oriented approach with scientific management methods, which formed the CMPC. The personnel management methods unique to the CMPC mainly involved three aspects: organisational structure, employee management, and talent selection and training.

Organisation and Management

During the Hankou period in Wuhan, the organisational structure of China Film Studio was basically the same as that of the Film Unit of the Nanchang Camp Administration and Training Office, with the addition of a director secretary in addition to a director, Zheng Yong, and the establishment of three divisions, namely, the Drama Division, Technical Division and General Division, to manage the camera team and the cast, the projection team and the technicians, and the secretary's administrative affairs respectively. After the "August 13th" incident in 1937, Shanghai was captured by the Japanese army, and the big giants in the film industry, such as Star Film, Lianhua Film, Xinhua Film, and Yihua Film, stopped their operations, while Tianyi Film relocated to Hong Kong and other places, and the small-scale film companies closed down one after another, so Zheng Yuzhi recruited the film talents scattered in Shanghai to the factory to more than one hundred and twenty, which greatly enriched the professional and technical strength of the CMPC. This greatly enriched the professional and technical strength of the CMPC.

In October 1938, CMPC followed Chiang Kai-shek's plan to move the capital westward from Wuhan to Chongqing, where the relatively stable political environment, economic order and social life provided favourable protection for the production of films in the rear, and the scale of CMPC's enterprise and the number of staff were also expanded.

Table 1:Statistics of all employees of China Film Studio during the three years from 1938 to 1940

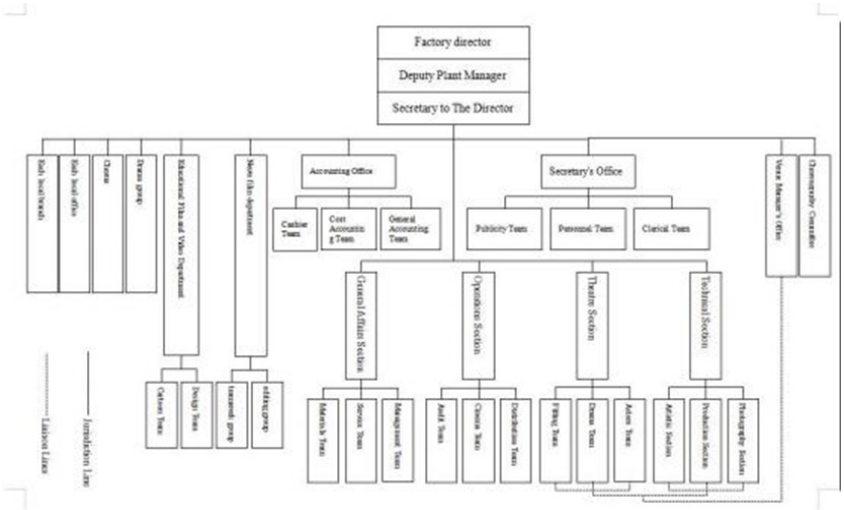
Year / Number of persons / Work type	1938	1939	1940
Actors	126	106	300
Soldier Worker	94	105	166
Sum	220	211	466

Source: Collated by the author from Zheng Yongzhi's report on the work of the CMPC to the Political Department of the Military Commission.

The complexity of an enterprise's organisational structure should be positively correlated with the size of the enterprise. With the changes in the size of the enterprise, the scope of business and the external environment, in order to increase the efficiency of the work and to make the CMPC better, Zheng adjusted the original organisational structure by adding a deputy director and a secretary to the director under the position of director at the top level of management, and the original three groups of playwrights, technicians, and general affairs were changed into three sections with the addition of a section for business affairs and three more sections, each of which was divided into three more groups. Under each section, three more groups were established, and there were also a director's office, a secretary's office, an accountant's office, and a choreographer's committee. The newsreel group was expanded into a newsreel department, and an educational film department was added to specialise in the production of newsreels and educational films. The adjusted organisational structure was a three-tier, five-tier linear functional system. The three levels of management included the director, deputy director, and secretary to the director; the middle level included the drama section, technical section, general affairs section, business section, director's office, director's committee, secretary's office, accounting office, newsreel department, educational film department, drama troupe, chorus, local offices, and local branches; and the grass-roots level consisted of the actors' group, drama group, set-up group, filming and recording group, production group, artwork group, distribution group, cinema group, inspection group, management group, service group, material group, and the production group, which was responsible for newsreels and educational films. The grass-roots level consists of the casting team, set team, filming team, production team, art team, distribution team, theatre team, auditing team, management team, service team, material team, editing team, team service team, design team, cartoon team, clerical team, personnel team, publicity team, general accounting team, cost accounting team, and cashier team. Five levels are the decision-making level plant manager; the core executive level for the deputy plant manager and director of the secretary; the middle management level is the intermediate level ministries in charge of people, the backbone of the staff level for the group members; the main staff level refers to the grass-roots staff. The specific division of labour of the main management of the "middle system" is as follows: Director Zheng Yongzhi, Deputy Director Luo Jingyu, Secretary to the Director Kim Keng-yu; Director of Photography Wang Rui-lin; Chiefs of Operations Shao Ying-heng and Pang Da-gang; Chiefs of Drama Services Meng Jun-mou and Liu Tong-sheng; Chiefs of Technology Kuan Chi-pin and Zheng Bo-zhang; Chief of General Affairs Lv Bin-yeung; and Head of Information Department Zheng Jun-li. The

Educational Film Division was headed by Yuan Congmei.

Table 2:Organisation Chart of CMPC



Source: Compiled by the author from Zheng Yongzhi's report to the Political Department of the Military Commission on the operations of the CMPC.

From this, we can see that Zheng had already adopted a rather scientific management method in personnel management. He advocated the clarification of managers' responsibilities, authority and jurisdiction according to their management positions, refined the specific functions of each department, and even visually delineated the jurisdictional, liaison, and co-operative relationships between departments. The straight-line functional system he adopted combines centralisation and decentralisation, retaining the advantages of unity of command of the straight-line system, but also playing the role of staff and guidance of the functional management departments, which can not only provide information and advice, but also guide and supervise the implementation of the business sector. According to the different categories of production (film, drama, chorus), the specialised departments were set up, and the film production was subdivided into Technical Section, Drama Section, Business Section, News Films Section, Educational Films Section according to the types of films, and the Director's Office, which was in charge of the shooting site, was set up according to the needs of the film shooting. Outside the main production line, Zheng also set up a special personnel team to manage the staff, avoiding the corruption that had long been associated with the traditional foreman system in China. Zheng Yuzhi's management of the organisational structure was not limited to the three main lines of the factory, namely production, factory affairs, and staff, but also took into account the long-term development of the state-run film business, and planned for the management of the subsequent offices and branch factories in different parts of the country. After the restructuring, the organisational structure of the factory was more rationalised, with each department performing its own duties, like gears driving each other, improving efficiency and speeding up the operation of the CMPC.

Employee Management

Unlike the traditional management style and most of the privately owned enterprises at that time, Zheng Yuzhi implemented a militaristic management style in China Film Studio. China Film Studio was subordinate to the Third Office of the Ministry of Political Affairs of the National Government, and its political

attributes largely determined its management style, which was different from that of private enterprises. The outbreak of the Total War of Resistance against Japan, however, pushed the issue of national survival to the forefront of the times, resulting in an unprecedented unity of national consciousness. Under the historical context of anti-Japanese war, personal material and economic interests no longer became the primary condition driving the work of the staff, and the literary and art workers in China Film Studio coincidentally turned their attention to saving the country by their own efforts to fight against the war. In order to correct this phenomenon and to make the work of the studio more orderly, Zheng borrowed the militarised management model of the Whampoa Military Academy: a unified set of rules and regulations was drawn up, military discipline was observed in the studio, and all employees were required to attend the regular meetings held on Mondays. Although Zheng Yongzhi in the factory to implement a harsh militaristic management, but he did not mercilessly treat the staff as profit-making or to achieve the objectives of the organisation as a tool for people to deal with. Just as Confucianism advocates the "way of love and benevolence", Zheng Yongzhi will be people-oriented and scientific management, pay attention to the staff's own sense of security, happiness, sense of belonging and other aspects of satisfaction. In order to make the staff to reduce the life of the concern to devote themselves to work, Zheng Yuzhi wrote to the General Command of Chongqing Municipal Health Department in order to solve the problem of factory workers and immediate family members of the residence permit, taking into account the strong workload under the rest of the staff, Zheng Yongzhi in the construction of male and female dormitories in the factory, but also saves the staff to return to their homes on the journey to the time spent on the staff to facilitate the concentration of staff to improve work efficiency. In addition, he also implemented a performance appraisal system, Zheng Yongzhi that everyone has their own distinctive innate talent and acquired strengths potential, and each job also has its own uniqueness, for the ability of the staff also has the corresponding requirements, not everyone is capable of the same job, only the post and staff with a reasonable pairing, is the effective play of staff talent and organisational goals to achieve the protection. In order to ensure that each person is assigned to the appropriate position, balanced workload and reasonable remuneration, he set up additional personnel group and performance appraisal committee in 1940, detailed records of employees in their positions in the work of the actual performance and work status. In this initiative, Zheng Yongzhi took into account the importance of fairness to mobilise the staff's motivation, and also considered the need for reasonable allocation of human resources for the staff to give full play to their strengths to achieve self-worth, the establishment of the performance appraisal system and the personnel group so that the staff of the factory can do their best without the disadvantages of uneven workloads.

Selection and Cultivation of Talents

No production activity can be separated from human beings, and pre-Qin Confucianism also believes that human beings can play a subjective role, focusing on the plasticity of human beings. Taylor(1911) once said "scientifically select workers, and training and education to make them grow." The importance of talent selection and training can be seen in general. Film belongs to the cultural and creative industries, its core resources is more talent, Zheng Yongzhi early in the "how to seize the film this weapon" book will propose the need to build a special film academy to cultivate film talent, and in the process of China Film Studio's management, but also for China's film industry to select and cultivate a number of film and drama talent.

In the selection of talents, Zheng Yongzhi was still partly influenced by the traditional Chinese concept of

"nepotism" and blood family culture, but he did not blindly appoint relatives, but planned to cultivate them. As early as 1931, Zheng led his grandson Zheng Bozhang from his hometown in Sichuan to Shanghai to study at the China Radio Engineering School, where he learnt about radio and sound film recording technology in the hope that he could build up the film industry together with himself5 . In 1933, Zheng Bozhang joined the Film Unit of the Nanchang Administration and Training Department, the predecessor of CMPC, as a film dubbing and machine repairer after his internship at Tianyi Company, and later became the most important film technician of CMPC, second only to Luo Jingyu. In 1937, at the beginning of the establishment of the CMPC in Wuhan, Zheng Zhongzhang, his grandson, was called in from his hometown to help out because of the shortage of manpower, and the cameramen of his field photography team in Hankou were taught by Zheng Yongzhi in their photography skills. Zheng Yongzhi selects talents with the trend of heroes, not because of their political attributes belonging to the party and differentiation, as long as there is a skill in the arts, are welcome to join the factory. As early as in Wuhan, a large number of left-wing filmmakers who used to work in Shanghai were recruited, and after moving to Chongqing, Zheng Yuzhi went to Hong Kong to invite famous director Cai Chusheng and others to join him.

In the cultivation of talents, Zheng Yongzhi was not stingy and advocated the spirit of learning. He built a library in the studio for the staff to read and study during their leisure time, and in order to cultivate the cadres of the government film industry, he also opened English workshops, technical workshops, acting workshops, projection workshops, and planned to open a business and administrative workshops, as well as Russian workshops and other teaching organisations6, from film production, distribution, screening to the operation of the film industry in all aspects of the training of talents, in order to continue the Chinese film industry. In addition to the workshop book knowledge, Zheng also focuses on practical learning, cleverly let all the staff in the "one person multi-purpose" to explore the potential, continuous learning, and refine their own ability. Roosevelt(1941)once said that the two armed comrades he saw in the CMPC looked very familiar, and later he realised that they were the actors of the CMPC. The Chinese film studio did not spend a lot of money on hiring group actors like the Hong Kong-Shanghai film studio, but rather used the staff and family members of the studio's employees to act in the film, and if they found any potential actors, they would be cultivated.

Pluralism and sustainability of production and creation

As a film studio, film production was its main task. During the two years from October 1938 to 1940, the studio completed seven feature films, namely "Protecting the Hometown", "The Good Husband", "Island Paradise", "Hometown of the White Clouds", "The Light of East Asia", "The March of Victory", and "The Winds and Clouds of the Plateau", and four documentary films on the war against the Japanese, namely "Special Series on the War against the Japanese" , "Defending the Dasiyi", and "Long Live the Nation". and Long Live the Nation; four educational films: Chinese Air Force, Parachute, Glider, and Infantry Shooting Education; four cartoon song collections: the fifth episode of Antiwar Slogan Cartoon, and the fifth, sixth, and seventh episodes of Antiwar Songs Collection ; ten film news: Film News No. 48 to 55, and Antiwar Extra, No. 4 and No. 5; and cartoons such as "Wang Reverse Collection," "King's Bachelors," "Little Hunter," etc. and feature films. Little Hunter" and the feature film "Japanese Spy" were under shooting. Since the outbreak of the War of Resistance, "resistance and salvation" has become the central theme of film shooting at that time, and also the ultimate goal of film shooting. Zheng Yongzhi realised that the propaganda for the

War of Resistance should be multi-faceted rather than unchanging. 'tailored to the place' and 'tailored to the person', rather than agreeing to 'formulaic' and 'didactic' propaganda formula. A good kind of publicity is not 'injected' positively, but 'inspired' laterally. In other words, a good propaganda should make its target unconscious of its being propagandised, but invisibly head its sensitisation and resonance."(Zheng Yongzhi, 1940). Under such a production concept, Zheng Yongzhi enriched the expression of the theme of "resistance and salvation" as much as possible in order to adapt to different groups of viewers. Firstly, the diversity of film types, in addition to the three major categories of educational films, documentaries and factual feature films, "Made in China" also produced cartoons, using animation with music as a more accessible form to reach out to the less educated and younger audience groups in rural and remote areas. Secondly, in the face of a specific audience directed and designated areas to play the film, its story content and filming methods have also been adjusted accordingly. For example, "White Cloud Hometown" wanted to show the people's suffering before and after the fall of Guangzhou, and the overseas Chinese participated in the war in order to arouse the overseas Chinese's love for their hometown, so it was necessary to intersperse the film with the mood of urban life, and in order to make it realistic, two-fifths of the film was shot in Hong Kong(Zheng Yongzhi, 1940). In terms of film expression, since the Wuhan stage, CMPC has produced a total of ten feature films, ranging from the initial reliance on newsreels and other documentary language segments to show documentary, to a more mature system of mirrors and fluent narration to show a non-utilitarian documentary style, and from the stark contrasting patterns on the structural level to the natural blending of multiple perspectives. Zheng has also made important contributions to the practice and exploration of feature films in the rear area. In the form of screening, Zheng Yongzhi adopted the method of screening additional films, including "Collection of Resistance Remarks", "Cartoon of Resistance Slogans", "Extra Resistance Calls", and "Collection of Resistance Songs", which were screened in front of the anti-war documentaries or anti-war dramas, to emphasise the critical situation and mobilise the audience's enthusiasm for the anti-Japanese resistance with real and vivid images.

During this period, due to the foundation of the anti-Japanese national united front, a large number of outstanding literary and art workers concentrated in the CMPC were deeply intertwined with each other out of the consensus of saving the country through literature and art, In addition to the film business, Zheng also set up drama troupes, choirs, acrobatic troupes, and symphony orchestras in the CMPC, which could not only perform individually, but also support the making of films. The drama troupe can be traced back to the Nu Chao Drama Club, which belonged to the same Nanchang Administrative Training Office as the predecessor film unit of the CMPC, and has performed a series of large-scale dramas such as Fighting for Freedom, Blood Sacrifice of September 18th, Long Live China, Glory of the Nation and Foggy Chongqing since it was relocated with the factory to Chongqing in September 1938, and has been a popular attraction for tickets to these plays. The degree of fire can be said to be hard to find a ticket, but also by the Ta Kung Newspaper, Xin Shu Newspaper and other major newspapers to pay extensive attention. Because of the great success of the play "Long Live China", Nu Chao Theatre Society was expanded and renamed Long Live Theatre Troupe on April 1, 1940, with Guo Moruo as the director and Zheng Yongzhi as the deputy director. 1941, the new Resistance Hall was built as the performance base of Long Live Theatre Troupe, and according to the statistics, from April 1941 to 1945, a total of 33 large-scale dramas were staged. The large number of drama performances had a positive effect on increasing the stage experience of the actors and actresses, assisting films to propagate the awareness of war and salvation, and promoting the creation of dramas during the period of the Great Rearguard, as well as subsidising the income of the CMPC to a certain extent, and

reducing the pressure on its cyclical operation. The choir of CMPC was established to promote the wartime singing movement. "Singing is a powerful propaganda weapon for the spiritual mobilisation of the masses during wartime. It is the most progressive cultural activity during the war of resistance, from the front to the rear, from the city to the countryside, like blood circling around the whole body, sowing a healthy national consciousness and correct revolutionary enthusiasm. According to the Ta Kung newspaper of 29 January 1938, the first collection of Chinese War Songs, published by the choir of the China Film Studio, was so popular that it was sold out as soon as it was released, which greatly promoted the propaganda of anti-Japanese songs.

Zheng Yongzhi's ingenuity in the production and creative management of "China Film Studio", only in the types of films and styles and forms of fancy, and not only limited to a single film production, but also to expand the business of CMPC in drama, music, acrobatics and other categories, so that CMPC business in a diversified and at the same time. By diversifying the business of CMPC while complementing and supplementing each other, the CMPC has been able to operate in a cyclical and sustainable manner.

Conclusion

Zheng Yongzhi used the ideology of nationalism in the Three Principles of the People as his ideological guide. In order to achieve the management goal of using film to inspire people's wisdom, build the country against war and revive the Chinese nation, Zheng used the management principles of "making the best use of land" and "making the best use of things", The management principles of "making the best use of land", "making the best use of materials", and "making the best use of people", combined traditional Chinese management ideas with western scientific management, and managed the studio's basic hardware facilities, organisational structure, staff management, talent selection and training, and production and creation, so as to diversify and complement each other's business. In addition to diversification, they also complemented each other, making it possible to operate in a sustainable way in the midst of war and lack of materials, laying a good material foundation for the establishment and improvement of the government-run film system; they also trained and cultivated a large number of excellent film and theatre talents, reserving power for China's film and theatre industry in the post-war period; and they produced a large number of films, which provided spiritual food for the cities and villages of China's war-affected areas, and for the front and the rear, stimulating the anti-war spirit of the whole nation. In addition, a large number of films were produced, which provided spiritual food for the cities and villages, the front line and the rear line of China during the war, aroused the enthusiasm of the whole nation to fight against the Japanese invaders, and made a great contribution to the construction of the Chinese film industry in the early period.

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