

***ON THOROUGHLY APPLYING THE PRINCIPLES OF SOCIALIST
PEDAGOGY IN EDUCATION IN THE CINEMA***

Speech Delivered to the Teaching Staff of Pyongyang University of
Dramatic and Cinematic Arts
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On the occasion of my personal observation at Pyongyang University of Dramatic and Cinematic Arts today, I will dwell on some problems concerning education in the cinema. Ten years have passed since this university was established, thanks to the great leader. During that period the university has achieved great success in both its education and its scientific research under the guidance of the Party. However, this is only an initial success in view of the requirements of the developing situation, and there is still a great deal that is found wanting in the education offered by the university.

This university must, as soon as possible, correct the shortcomings revealed in its education and radically improve its training of film artists.

First of all, you should abolish the old system of giving priority to drama and establish a new one specializing in the cinema.

The training of film artists currently stands last on your curriculum. This testifies to the fact that the University of Dramatic and Cinematic Arts, which is responsible for education in the cinema, has failed to fulfil the tasks assigned to it satisfactorily.

The Party puts the main stress on and gives encouragement to the cinema in art and literature, but this university is neglecting education in the cinema.

The fact that the university has emphasized drama education while making light of education in the cinema over recent years runs counter to the consistent basic policy of our Party in developing art and literature.

The great leader has said that the cinema holds the most important place in the field of art and literature. As a powerful medium for our Party propaganda, the cinema plays a major role in the revolutionary struggle and construction work and occupies an extremely important position in the overall development of art and literature. This is why the Party regards the cinema as the key to developing art and literature and concentrates on it.

Currently the Party does not pin any particular hope on drama. Some film actors imitate the ‘new school of acting’ style. They are mainly those who were previously stage actors. In fact, present-day drama is outdated, an art of the 18th and 19th centuries.

Dramatic art is faced today with the tasks of destroying the outdated pattern and creating a new type of revolutionary drama that meets the requirements of the Juche era. So there is no need for this university

to maintain its faculty specializing in old drama.

As the great leader has said, the university must lay emphasis on training film actors, directors and cinematographers. Drama and cinema are not based on the same theoretical system of art and literature. Therefore, the university must abolish its faculty of drama and specialize in education in the cinema.

Once the faculty of drama has been revoked, the name of the university should be changed to the University of Cinematic Art.

The University of Cinematic Art must be a grand palace of education in the cinema, a general centre for training film artists. It must produce a new type of film artists who are comprehensively developed, fully equipped with the Juche idea of the great leader Comrade Kim Il Sung and who possess full knowledge of theories on art and literature, varied artistic talents and a knowledge of modern science and technology.

For this university to fulfil its mission and carry out its tasks as a general centre for training film artists, it must set up appropriate faculties and departments to meet the requirements of the developing cinema.

Currently the only departments that exist in the faculty of film art at the University of Dramatic and Cinematic Arts are those of directing, cinematography and theory of the cinema. These departments are not sufficient, however, to train the many people needed for cinema, which comprises a variety of categories of art and a broad range of science and technology. In order to train talented people, this university must have faculties and departments for training film artists and technicians.

The faculty of film art should have a department for teaching screenwriting.

Scriptwriting is the first process in producing a film and its ideological and artistic basis. Our Party has set the policy of giving priority to scripts in film production, just as it has given precedence to mining in industrial production. It has also adopted measures to increase the number of scenarists and develop the writing of scenarios on a mass scale. Film art, which is developing by leaps and bounds, demands a greater number of screenwriters and a decisive improvement in their ideological and artistic qualifications. At present, however, no university has a special department for training scenarists. In the future a scenario department must be established at this university to specialize in training scriptwriters.

Once this department has been set up at the University of Cinematic Art, the target figure for training scenarists, previously assigned to the creative work department in the faculty of Korean linguistics and literature of Kim Il Sung University, must be transferred to it. The question may arise as to whether scenarists should be taught at Kim Il Sung University or the University of Cinematic Art. Both have merits and drawbacks. Kim Il Sung University can give them a good literary training, but not as good a film education as the University of Cinematic Art. The University of Cinematic Art cannot offer a literary education as good as at Kim Il Sung University. Since a

scenario is, to all intents and purposes, a form of literature for films, I think it advisable for the University of Cinematic Art to train scenarists. The point is to train capable screenwriters who are well versed in both literature and the cinema.

The existing departments of film direction and cinematography must be left as they are. But in higher academic years they must be divided into classes according to the students' major subjects. The film direction department must be divided into classes of feature film direction and documentary film direction, and the cinematography department into classes of filming newsreels, documentary films and feature films so as to give specialized education. Even film direction and cinematography differ from each other in their creative content and methods according to the type of film. Until now, however, the University of Dramatic and Cinematic Arts has given no consideration to this fact, and has provided only one kind of teaching in a uniform manner, with the result that its graduates fail to prove their full worth after being sent to film studios. And when the graduates from the University of Dramatic and Cinematic Arts whom the film studio classifies as most incapable are sent to the documentary film studio, the latter also declares them to be good for nothing. Such people will, in the long run, be forced out of the film sector. This happens mainly because your university has not provided proper education in the major subjects. Therefore, the University of Cinematic Art must set up proper departments to intensify specialized education. Nevertheless, there is no need to form a special study class for every type of film. If the major subjects are too subdivided, the students' artistic talents cannot be cultivated in a comprehensive manner. Our Party's educational policy is to train active, able people who are well versed in the major subjects and are developed comprehensively. Accordingly, there is no need for the University of Cinematic Art to subdivide its major subjects too much.

A new film acting department must be established.

At present, the demand for film actors is great, but few talented ones exist. There are few able film actors among those who have been trained by the University of Dramatic and Cinematic Arts, nor are there many actors on the stage who can act in films.

Both film and stage actors create characters by relying on the Juche system and methods of acting; but the nature of their acting is different, just as the screen and stage are different. So there are only a few stage actors who are able to act in films. For all that, we cannot depend only on the short courses for actor training run by the film studios. As the course lasts only for a brief period of time, it is difficult to train promising film actors who are prepared ideologically and artistically. The actors who have finished the course are able to appear in a film or two and play their parts well, but afterwards do not develop any further because they have received no systematic, specialized education. The aim of the course is to meet the rapidly increasing demand for film actors, not to train talented actors.

From now on the University of Cinematic Art must enrol secondary school graduates on a regular basis and train them into actors in a systematic way.

Once a film acting department has been set up at the University of Cinematic Art, the target figures for actor training assigned to the film studios must be transferred to the university. Doing so will enable it to set up the department well and organize Merited Artists to give guidance in the art of speech at the university.

The faculty of film art must also have a department to train set designers. Film set design has characteristics that differ from those of other design arts, so set designers must be trained at the University of Cinematic Art.

Film set designers are now being trained in the stage-arts department of the University of Fine Arts. I have been told that its students do not receive proper education in cinema. If the students specializing in set design are shown neither films nor existing sets, they cannot be trained into capable film set designers. Since set design is a complicated and wide creative field in which directing, acting, cinematography and technology are all intertwined, the theories of general fine arts and of cinematics must be closely combined in education.

The demand for set designers is great in the cinema. They are needed not only in the film sector but also in television broadcasting. From the educational point of view and in the light of demand, it is natural that a film set design department be set up at the University of Cinematic Art.

It would be advisable to create a make-up department and train a few people as make-up artists each year in a systematic way.

Once the faculty of film art has departments ranging from scenario writing to film theory, the University of Cinematic Art will be able to train in a unified way the able people needed for film production and the development of cinematic theory.

This university must train not only film artists but also the experts needed for the technical aspects of film-making.

Film art originated from, and is continuing to develop on the basis of modern science and technology. Since the early days of film production in our country our Party has been paying close attention to the development of the science and technology of the cinema.

Thanks to the wise leadership and deep concern of the great leader Comrade Kim Il Sung, film art in our country today has its own powerful film production bases and cinema-industry centres equipped with the latest science and technology. This is a great success achieved in the development of socialist and communist cinema.

However, we cannot rest content with this. There is more for us to do than we have done so far. We are faced with the task of consolidating the material and technical foundations of film art on the basis of our existing centres of film production and cinema industry, and of raising them to a higher level.

The Party is determined to make the cinematic art of our country one of the best in the world in terms of its ideological, artistic and

technical aspects. For the Party's intention to be realized as early as possible, we must develop the science and technology of the cinema and train more film technicians, and we must do so as quickly and well as possible.

For this purpose you should form a training centre for film technicians. A faculty of cinema technology must be set up at the university and this faculty must have such departments, for instance, as those of cinema equipment, cinema recording and film development, all of which are necessary for the development of cinema technology.

Since there are many universities of technology in our country, such as Kim Chaek University of Technology, we can create a good faculty of cinema technology at the University of Cinematic Art. Creating the material and technical foundations for this faculty will present no problem, because our country has a powerful heavy-industry base.

The University of Cinematic Art must also have a faculty of television broadcasting.

In order to improve the general cultural and technical levels of the working people rapidly, our Party proposed to spread a television network all over the country and is now working to carry this out. We have installed a television broadcasting station, built a tall TV tower and are producing TV sets in large numbers. At the moment it is cinema that is at the head of the development of art and literature, but the world trend will go over to television broadcasting in the future. Forming a faculty of television broadcasting at the University of Cinematic Art and training TV specialists and actors are very important in meeting current demands and long-term requirements. The University of Cinematic Art must have departments to train announcers and photographers, too.

Our country has one of the most comprehensive broadcasting networks in the world. No other country in the world except ours has a well-regulated broadcasting network from the capital to rural villages, workers' districts, factories and enterprises. Because of this all-encompassing broadcasting network, many announcers are needed. However, no specialized training establishment for announcers exists, so the Radio and Television Broadcasting Committee has up to now trained them through its own efforts. This has made it impossible to improve the standard of broadcasting and to expand and develop the network as the situation demands.

The demand for photographers is also great. Photography is now based completely on art, and there is plenty of information available through news photos at home and abroad; this situation urgently requires that the number of photographers be increased and the ideological and artistic quality of photographs be constantly improved.

Even though the demand for announcers and photographers is great, we cannot establish a special training institute immediately, nor is there any need to do so. Under present conditions it is best for the University of Cinematic Art to set up departments of announcing and

photography and train announcers and photographers who are fully prepared politically, ideologically and technically.

The University of Cinematic Art should establish a system of education by correspondence. You should establish a correspondence course at the university and enrol those officials in the cinema sector who have not received higher education. You should also provide the students with good conditions for studying. The number of students at the University of Cinematic Art must be fixed properly to meet the requirements of the developing situation. Of the 200 students now at the University of Dramatic and Cinematic Arts, 150 are in the faculty of drama and only 50 in the faculty of film art. Worse still, the third-year students in the film direction department number only two.

With regard to the composition of the student body at this university, the students in the cinema field, who are now in great demand, constitute only 25 per cent of the total number of students, whereas those in the drama sector, the demand for whom is small, make up 75 per cent. The faculty of drama alone has an acting department, which can be regarded as the main department of the university, but the faculty of film art does not. Since the university is not good at training film artists, the Korean Film Studio has organized a course for actors, and is training them itself. Needless to say, this is not a good method, but there is no choice under the present circumstances. Fixing the precise number of students is not a business matter of simply dividing figures; it is planned work for training specialists to meet the demands of the developing situation. The number of students in faculties and departments should not be fixed in the same way, but in a scientific way to satisfy the demands of the sectors concerned.

The University of Cinematic Art must fix a large number of students for the faculty of film art, with the highest number for the departments of film acting and cinematography. It will be a good idea to fix the number of students in the acting department between 150 and 200, envisaging an annual production of 50 films in the future. If the number of students in this department is fixed at between 150 and 200, then about 100 students will be appropriate for the cinematography department.

Too large a number of students should not be planned for the faculty of cinema technology. Each class should consist of approximately five students. As this faculty is a new one, it will be unable to give proper education if it initially enrolls too many students.

The number of students in other faculties and departments must be appropriately fixed on the basis of the numbers of students in the faculties of film art and cinema technology.

The total number of students at the University of Cinematic Art should, I suggest, be between 700 and 800. Then cinema education will satisfy the requirements of the situation in terms of quantity. After the University of Dramatic and Cinematic Arts has been reformed into the University of Cinematic Art and new departments have been set up, it will be important for you to draw up curricula and

syllabuses in full accordance with the principles of socialist pedagogy.

The curriculum and syllabus are the programmes for the university. The most important thing in education is to draw up an ideal educational programme and improve teaching methods constantly to meet the demands of the developing situation. Only then can you improve the ability of students and enable them to play their proper roles in society after graduation.

The university has a number of unique features, so its education cannot be identical with that of other universities. It must lay stress on education in film art. However, the University of Dramatic and Cinematic Arts has not conducted this education as it should.

Consequently its graduates have been forced to leave establishments because of their poor artistic abilities. As this university is still failing to produce able artists, few of its graduates are appearing in films. The University of Cinematic Art must draw up proper curricula and syllabuses and implement them strictly so as to produce a lot of able young artists for society.

The courses of study must be drawn up on the principle of giving priority to equipping the students with the great leader's idea on Juche art and literature and our Party's unique theory of them, and of directing many hours to practical training after teaching students the basic theories of their major subjects. Only thus can the students become well versed in their special subjects in their university days and play their proper roles in society after graduation. The university must reduce the number of lessons in cinema theory and increase the number of lessons in the leader's revolutionary history, his idea on art and literature and Party policies, as well as augmenting the number of lessons to cultivate their special talents.

As for cinema theory, there is no need for you to concentrate too much on this because it cannot yet be taught systematically and no book on it is available. The university must devote more time to cultivating specialized skills and intensifying practical training. To train able film directors you must ensure that students learn a great deal about the creative process in their university days. Since the university has a large studio, the students in the film direction department can produce films if they are given effective lessons in creation. Even though no scripts are written at the university, they can make films by using the many scenarios that have been carried in publications.

To train film actors you must give students proper lessons to develop their acting skills, especially in the art of speaking. You should always make use of a tape recorder in the course of speech training. I will ensure that tape recorders needed for the lessons are supplied. The television acting department must give education in television drama.

A proper system of education in specialized skills through practical training should be established.

The main thing in education in the art of cinema is proper practical training.

The lecture is an important form of education at university, but the purpose of education cannot be achieved by lectures alone. If you are to ensure that students make good use of the knowledge they acquire in lectures, you should intensify practical training while combining it with theory. Knowledge apart from creative practice is useless. The university must not turn its students into bookworms, but rather it should train them into able artists with creative abilities by intensifying their practical education.

Students must be sent to film studios for practical training, and lecturers should accompany the students to enrich their own experience on the spot.

You should establish a university system by which examinations on theories are carried out by university teachers and practical examinations by the film studio staff. You should see to it that students go to film studios and do creative work in film production units and then receive an evaluation of their creative work.

For a proper system of practical training to be established and practical activities to be conducted effectively, you should, when drawing up a curriculum, coordinate the times for giving lectures on theory and for starting practical activities. In particular, the period of practical activity must be coordinated with creative work at film studios. The film studios claim that they carry out film production on a steady basis, but sometimes they do not. Therefore, the University of Cinematic Art must draw up a curriculum in such a way as to organize practical activities at a time when creative work at film studios is in full swing.

In order to strengthen education of film art, creative workers should, on finishing the production of a film at a studio, be made to go to the university to deliver lectures.

Teaching methods and educational content must be improved continuously to meet the requirements of the developing situation and to suit the characteristics of art education.

An improvement in teaching methods is highly important in successful education.

The University of Cinematic Art must ensure that all lectures are given by the heuristic method and make extensive use of visual aids to suit the special features of film art.

You should also improve educational content radically.

Over the past ten or so years the University of Dramatic and Cinematic Arts has been unable to produce artists of high ability. Among its graduates are some who cannot work in the field of art because of their poor ability and others who are supposed to be assistant directors or assistant cameramen, but have to carry costumes and props instead because of their lack of ability. In addition, there are some who, infected with sycophancy to major powers and dogmatism, do not believe in their own strength and look up to others, trying to copy them mechanically without studying our own successes and experience. This university must bear responsibility for failing to provide its students with a good education, the result of which is losses to the Party and the state, and

confusion among people.

In the past the university taught its students a mixture of things socialist, feudalistic and capitalist, and added to it sycophantic and dogmatic elements.

The Theory on Acting and Fundamentals of Film Directing, written at this university, are copies or embellishments of books from other countries. Since basic texts, which took relatively senior lecturers several years to write are imitations of this kind, there is no need to even mention other texts.

Because the university has not established Juche in its educational process and is providing a hotchpotch of education, thereby encouraging its students to indulge in empty talk, the latter are not proud to attend the University of Dramatic and Cinematic Arts and insist on studying literature at other universities. By providing such a potpourri of education, you are unable to train students to be ardent revolutionaries fully equipped with Juche and willing to fight devotedly for the Korean revolution, nor can you turn them into able artists fully qualified in theory and in practice.

The University of Cinematic Art must once and for all do away with outdated contents in its education and provide its students with a new, Juche education in accordance with the principles of socialist pedagogy, as clarified by the great leader Comrade Kim Il Sung. First of all, you must reflect in all subjects the great leader's Juche idea on art and literature in a systematic and comprehensive manner. The Juche idea on art and literature is an encyclopedic one, which gives comprehensive answers to all the theoretical and practical problems arising in the building and creation of socialist and communist art and literature. It is the basis for and the guiding principle in the creation of socialist and communist art and literature. The artistic and literary activities conducted by our artists and writers today are worthwhile efforts to put into effect the leader's Juche idea on art and literature, and all the successes gained in the course of conducting them are the rich fruits of this idea.

The great leader's Juche idea on art and literature must pervade the system and content of all subjects taught at the University of Cinematic Art. In other words, all subjects must be coloured with his idea.

Furthermore, the subjects taught must reflect the invaluable successes and experience gained in the course of embodying the leader's Juche idea on art and literature. In particular, the success and experience gained in the production of Juche films must be widely generalized.

In the last few years our Party has striven energetically to eliminate everything obsolete from the sector of film art and produce Juche films suited to the intrinsic nature of the working class. In the course of doing so, it has achieved brilliant success. The successful

realization of the historic cause of adapting the immortal classics *The Sea of Blood* and *The Fate of a Self-defence Corps Man* to the screen has meant the creation of models for our film art. Also, a change has taken place in the creation of revolutionary masterpieces and works based on the socialist reality, which has so far remained the most difficult task in creative practice. In the course of this the outdated systems and methods of creative work have been abolished, to be replaced by new ones of our own and a communist system and method for the guidance of creation have been established.

If the successes and experience gained in the course of developing film art, as required by Juche, are systematized, analysed and generalized, a good textbook can be produced.

In addition, the subjects taught at the university must encompass trends in the development of world cinema, as well as the success and experience of the science and technology in modern cinema. These should be reflected widely, especially in the subjects taught at the faculty of cinema technology.

We must assimilate the successes and experiences of other countries promptly and without hesitation if they are needed for and conducive to the development of our own film art. Nevertheless, we should not accept thoughtlessly and intact that which belongs to other countries. Doing so might cause problems. No matter how good the successes and experiences of other countries are, we must approach them from a critical point of view before assimilating what is in them. Only then can we make effective use of them in the development of our own cinema.

The University of Cinematic Art must not confine itself to improving the content of its education once or twice, but improve it constantly as required by the developing situation and it must base it on Party policy. Gearing the content of its education to Party policy is our Party's policy on education.

For the content of its education to be keyed to Party policy in line with the principles of socialist pedagogy, lecturers at the university should be transformed into revolutionaries and assimilated to the working class. This is an important guarantee for carrying out to the full the educational policy of the Party and applying the principles of socialist pedagogy in education.

It is only when lecturers in direct charge of education are transformed in a revolutionary manner and assimilated to the working class that the content of education can be based on Party policy and that students can be trained into communist revolutionaries.

Over recent years, however, the University of Dramatic and Cinematic Arts has not been careful in its efforts to transform its lecturers into revolutionaries and assimilate them to the working class. As a result, its lecturers have frequently behaved in a way not befitting revolutionaries.

At the last seminar on the leader's idea on art and literature, lecturers from this university debated the question whether the film *We Are the Happiest* contains any conflict or not. Now some continue

to speak against the leader's Juche idea on art and literature. The leader made his views clear after seeing the film. I cannot understand why they questioned his views.

Lecturers who speak against the leader's Juche idea on art and literature are not qualified to stand on the noble platform to teach the rising generation that is to take over the revolutionary cause of Juche. The university's Party committee must intensify the ideological struggle among the lecturers against alien ideas that run counter to the instructions of the great leader, and at the same time conduct effective ideological education for imbuing them fully with the monolithic ideology of the Party, transforming them into revolutionaries and assimilating them to the working class.

The Party Central Committee, too, should help the University of Dramatic and Cinematic Arts to strengthen the body of its lecturers and make them revolutionary and working-class. The committee should organize a team for investigating the actual situation at the university in order to guide and check its work in all its aspects. After that the University of Dramatic and Cinematic Arts should be reformed into the University of Cinematic Art.

Along with the lecturers, the students must be transformed into revolutionaries and assimilated to the working class.

The University of Cinematic Art must make all its students revolutionary. It must never teach its students practical talents alone, neglecting their political and ideological education on the grounds that it is a university of art. If this happens, the students will practise art for art's sake. What our Party requires is revolutionary films that combine high ideological quality and noble artistic value. Such films can be created only by revolutionary film makers who are fully equipped with the great Juche idea and have a high degree of artistic ability.

At the same time as teaching its students expert knowledge, the university must intensify its ideological education to establish a revolutionary outlook on the world and develop a revolutionary habit of living and studying in a militant manner among its students. Along with this, the university must strengthen the organizational life of its students, encourage them in their social and political activities and promote physical training and sports among them.

Physical training and sports are powerful means of establishing a revolutionary way of life among students.

It is only when physical training and sports are promoted at universities that students can prepare themselves fully for labour and national defence, cultivate a collectivist spirit and iron will, overcome mental laxity, stagnation, indolence and laziness to live and work in a militant and optimistic way, full of a vigorous fighting spirit and fervent enthusiasm.

Physical education at universities is no less important than educating students in their major subjects. It is our universities' basic task to train people who are knowledgeable, morally impeccable and physically sound. Arts' universities in particular must provide good physical education for the harmonious development of their

students.

Because the University of Dramatic and Cinematic Arts has up to now been poor in the physical education it provides, it has not achieved any particular success at the biennial National Sports Meet of University Students. From now on the University of Cinematic Art must put physical training and sports on a mass basis and develop the sporting skills of its students so as to win top places in sports competitions.

Solid material and technical foundations for the University of Cinematic Art must be laid.

This university, unlike the other universities in the field of the liberal arts, conducts education with the main emphasis on practical talents, so it requires a great deal of equipment and teaching materials.

Without these it cannot impart special knowledge properly to its students, no matter how good the content of its courses may be.

Lessons in cinematography, for instance, are impossible without sensitive films and motion-picture cameras. The same is the case with lessons in the other major study areas.

At present, however, the University of Dramatic and Cinematic Arts has unstable material and technical foundations. The university possesses only a few pieces of basic educational equipment and even these are all worn out. The cameras such as Sinephon, Rodina and Kompas used by the students in the cinematography department are thoroughly outdated. The editing equipment used by the students in the directing department for editing lessons is also an outdated one. Because the university is now using obsolete educational equipment and materials, it fails to impart to its students a working knowledge that will serve them in the real world. Educational institutes should have the best equipment and materials; only then can they impart useful knowledge to their students.

The University of Cinematic Art must be supplied with flawless equipment and materials needed for education in film art. We should spare nothing for the education of the rising generation. The university should be provided with ten motion-picture cameras of the best quality.

It is important that the university be equipped with all the apparatus and materials needed for film-art education. With this equipment it should ensure that its students are able to attempt for themselves the whole process of film-making, from scriptwriting to completing a film. Once the number of students at the university has been increased to between 700 and 800, they will be unable to study properly in the existing buildings, so the problem of a teaching building must also be solved.

The University of Cinematic Art should not depend on superior authorities for its development, but equip itself by its own efforts. If the teaching staff and students fully display the revolutionary spirit of self-reliance, they themselves will be able to lay solid material and technical foundations for the university. The faculty of film art has good experience in building a studio lot of 200 square metres for itself in six months. This is something to be copied, even by the film

studios. The university must make effective use of this valuable experience and use its own efforts in the future, too, to manage its economic life.

A system for giving proper guidance to the University of Cinematic Art must be established.

At present the university gets guidance in the Party standpoint by the Pyongyang City Party Committee, and in the administrative standpoint by the Ministry of Higher Education. This is wrong.

Since the university's social position is important, the Party Central Committee should give direct guidance to it. A similar system of guidance to that for Kim Il Sung University must be established for the University of Cinematic Art. Only then can the university become as excellent as Kim Il Sung University.

As for administrative channels, the university must be guided by the Ministry of Culture. As the University of Dramatic and Cinematic Arts is under the Ministry of Higher Education at the moment, the Ministry of Culture bears no responsibility to the Party for the unsatisfactory training of film makers. Just as the Production Bureau was formed under the Ministry of Culture, so a separate Education Bureau should be formed under the ministry, and the bureau must take unified charge of the educational institutions in the field of art.

At present our country has four liberal arts universities in all: the University of Dramatic and Cinematic Arts, the Conservatory of Music, the University of Fine Arts and the University of Art.

However, I do not understand why the university that trains choreographers and dancers is called the University of Art.

Apparently the university was named by people who were ignorant of the meaning of the word art. The name of the University of Art must be changed to that of the Dance Institute. It would also be advisable to merge the University of Art with the Conservatory of Music in the future. Even if they are merged, there will still be three arts universities under the Ministry of Culture. The University of Cinematic Art must be given precedence as cinema takes the lead in the field of art and literature. For this purpose, it must be made into a special university quite distinct from others.

I am firmly convinced that in future the teaching staff of the Pyongyang University of Cinematic Art will develop their university, the centre of education of film art in our country, politically and ideologically, materially and technically, and make fresh innovations in scientific research and the training of film workers, thus living up to the expectations of the Party.

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