

ON EFFECTING A NEW UPSURGE IN FILM-MAKING

Concluding Speech at a Seminar on the Great Leader's Thought on Art and Literature
February 15, 1971

We have held a seminar on the great leader's thought on art and literature with the aim of arming scenarists and artists more thoroughly with his thought and Party policy on art and literature and bringing about another great revolutionary upsurge in film-making. In closing the seminar today, I would like to speak about some current problems in making films.

1. ON CREATING A GREATER NUMBER OF REVOLUTIONARY AND MILITANT FILMS

Last year our screenwriters and artists produced a number of revolutionary and militant films of high ideological and artistic value, such as *The Flourishing Village*, *The Story of a Nurse* and *When We Pick Apples*, as well as the adaptation of *The Fate of a Self-defence Corps Man*, an immortal classic; thus they contributed greatly to establishing the monolithic ideological system of the Party firmly among Party members and the working people and to transforming the whole society into revolutionaries and assimilating them to the working class.

The art of film in our country is now an authentic visual textbook for the people, who are struggling to overthrow imperialism and the system of exploitation and bring victory to the cause of socialism and communism. It is also a beacon lighting up the road for revolutionary art and literature of the working class to follow.

This success in film art is a great victory of the leader's Juche idea on art and literature and a clear demonstration of the validity and everlasting vitality of our Party's policy on art and literature.

Scenarists and artists should not rest on their laurels; they should, in the future, continue to produce many revolutionary and militant films which are conducive to the establishment of the monolithic ideological system of the Party among Party members and the working people and to the transformation of the whole society into revolutionaries and their assimilation to the working class.

In order to produce many revolutionary and militant films, it is imperative to put great effort into creating films in accordance with the themes advanced by the leader.

Above all else, on the occasion of the 60th birthday of the great leader, you should bring to the screen two or three of the immortal classics created during the period of the anti-Japanese revolutionary struggle.

We have already made excellent films of the immortal classics *The Sea of Blood* and *The Fate of a Self-defence Corps Man*. The lasting masterpieces that are to be made into films now must maintain the

high ideological and artistic level of the originals.

In accordance with the instructions of the great leader, you should make films about the anti-Japanese revolutionary fighters.

The films *The Undying Soldier* and *The First Step* should be completed and released quickly in order to educate Party members and the working people through the example of fighters who were unfailingly loyal to the leader in the days of the anti-Japanese revolutionary struggle.

The great leader has also instructed us to make many motion pictures about the Fatherland Liberation War.

We will have to produce a large number of these films so as to make a positive contribution to arming all the people fully with a correct attitude towards war.

You should bring to the screen famous people such as Comrade An Yong Ae¹² and discover unknown heroes and produce films about them. You must step up the production of the film about Comrade Jo Ok Hui and that of the guerrilla struggle on Mt. Kuwol. By producing many of such films you can prepare the soldiers of the People's Army and the people politically and ideologically to face war and teach them our experiences of war.

You should also make picture about how our intellectuals fought during the Fatherland Liberation War.

The great leader taught us to collect the songs our People's Army and the people used to sing on the frontline during the war, and bring them to the screen, as in the case of the film *We Are the Harpiest*. In accordance with what the leader has said, you should this year make a film by using the songs sung during the war.

In addition to films about the Fatherland Liberation War, scenarists and artists should expose the nature of the class society and depict the struggle between the working class and the capitalist class.

You must not fail to carry out the instruction of the leader to make a picture devoted to the lives of families bereaved in the war and another one dealing with the process by which families are transformed into revolutionary ones. Scenarists and artists must produce, within the first half of the year, the film *A Miner's Family* and take steps to create the film *Two Bereaved Families* soon.

We should also screen stories based on the situation today, stories that provide vivid portrayals of the worthwhile struggle of people of a new communist type who love their country and fellow people, value their workplaces and common property, and carry out the revolutionary tasks assigned to them by the Party responsibly and devotedly with the attitude of masters. Thus scenarists and artists will be able to implement the instructions of the leader to produce works of art and literature that will make a positive contribution to educating people about socialist patriotism.

The great leader has said that film art should play a vanguard role in establishing a socialist way of life. Scenarists and artists must also create many films that will aid the efforts to establish a socialist way of life.

You should also make an excellent film about our circus.

This year the Korean Film Studio will have to produce 20 films, while the February 8 Film Studio has to produce 12.

The February 8 Film Studio must screen stories about the struggle of the scouts of the People's Army during the Fatherland Liberation War, about the counterespionage struggle, about life today in the People's Army and about the relationship between the army and the people.

The films we are to produce this year should be truly great, and we can produce them with confidence. Since both the great leader's thought and Party policy on art and literature have already been set out in detail, and the thematic orientation of works has been laid down clearly, the success of film production this year depends on the efforts of the artists, writers and senior officials of the motion picture sector.

They should pool their efforts to ensure that they do not fail to implement this year's film production assignment set by the Party. It is important that we solve the theoretical and practical problems that have been brought up during this seminar on the great leader's idea on art and literature.

First of all, you should have a clear understanding of how to portray negative characters in the works based on the contemporary socialist life and how to establish conflict and deal with it.

In the past some creators asserted that works dealing with socialist reality should not depict negative characters as being disagreeable. In other words this means that negative characters should be agreeable; this is, in the long run, a revisionist idea that makes our film art Rightist.

A long time ago the great leader clarified how a negative character should be depicted in works about socialist reality, and in recent years, too, has given clear answers concerning this on several occasions. Having seen the film *In a Women's Workshop* and other films dealing with socialist reality, the leader said that sharp criticism should always be levelled against negative elements.

The improper portrayal of a negative character might result in the distortion of the character's personality and in impairing the people's spirit to fight negative elements.

We should not weaken our criticism of and struggle against the negative on the ground that in our society the positive is predominant and the negative secondary. Although the negative is trivial in a socialist society, it impedes the revolutionary struggle and construction work. Therefore, we should never compromise with the negative but launch an ideological struggle against it by means of criticism, overcoming it through this struggle. You must by no means weaken the criticism of and struggle against negative characters by portraying them inaccurately in works reflecting socialist reality.

The portrayal of a negative character is, ultimately, related to the conflict and its solution in a work.

At present some people do not have a correct understanding of the problem of the conflict. At this seminar one official asked if there was

a conflict or not in the film *We Are the Happiest*. Such a question, asked in spite of the great leader's clarification of the problem of the conflict, reveals that some people have not yet closely studied his teachings on art and literature and the Party's policy relating to them, and are still clinging to the formula of obsolete theories.

As for the question of the conflict in works of art and literature, we must understand it and find a solution to it as we have been instructed by the great leader. We must launch a fierce ideological struggle against the incorrect tendencies of arbitrarily interpreting the conflict on the basis of foreign views and the ready-made propositions.

Artists and writers should also have a correct understanding of whether or not they should establish a uniform line of conflict to run through the works that reflect socialist reality.

Since the content and form of the conflict are defined according to the central idea of a work and the lives portrayed in it, we cannot say that there must be a uniform line of conflict, whatever the circumstances.

In a work giving a comprehensive picture of our people's ardent loyalty to and boundless admiration for the great leader, you cannot and must not show relationships among the characters as being consistently antagonistic and discordant. However, in our society the class struggle is continuing against the hostile elements infiltrating from outside and the remnants of the overthrown exploiting class.

There is also the class struggle the main aspect of which is the ideological revolution, the purpose of which is to clear away the obsolete ideas remaining in the minds of the working people and arm them with the great revolutionary idea of the leader. So works dealing with such a reality must consistently establish the line of the conflict.

In order to understand the conflict in the film *We Are the Happiest*, it is essential for you to understand the main theme of this work and the aspirations and struggle of the leading characters. The leading characters are working hard to eliminate the misfortunes and sufferings imposed upon our people by the US imperialist aggressors and to ensure that everyone lives equitably and happily under the care of the great leader, with no reason in the world for envy. This itself shows the serious class struggle against the US aggressors, the sworn enemy of our people. You are mistaken to draw the hasty conclusion, without considering such facts, that the film contains no conflict because there are no hostile characters in it.

Scenarists and artists should portray the negative characters properly and establish and resolve the conflict correctly in films on the theme of the socialist reality, and thus accurately mirror the present reality in our country.

In creating films dealing with the Fatherland Liberation War, too, it is important to give a true picture of the characters and their actions.

In the past, you carelessly selected hostile characters from among high-ranking people for films based on the Fatherland Liberation War; you should not have done so.

In the film *Shining Stars*, the leading character on the enemy side is a man in a very high position. Films about the Fatherland Liberation War suggest that the enemy's leading characters were in general

either divisional commanders or corps commanders and that our scouting missions were carried out either by arresting, killing or manipulating them. Making films in such a way does not accord with historical facts, so the people will not believe them.

When casting the leading character on the enemy side in works, you should not choose a man in a high position without reason. In films based on the Fatherland Liberation War, it is most reasonable to set the enemy's leading character at the level of company commander or, if need be, of regimental commander,

Some creators think that an enemy in a high position will make our leading characters display their heroism and give the work weighty importance; this is a grave mistake.

In general, works that describe high-ranking people as the leading characters on the enemy side reveal two deviations—one is of overestimating our enemies by exaggerating their characters in total disagreement with the facts, while the other is of underestimating them by depicting them as arrant fools. Neither of these shows the true nature of the enemy accurately, nor does it influence people in a positive way.

In the film *Shining Stars*, the regimental commanding officers of the People's Army were living in dugouts, while the officers of the US imperialist aggressor army were living in well-furnished rooms, even up to the moment of their retreat, and the uniforms of our People's Army were shabby, while the enemy's were smart. Films should not be made in this way.

Exaggerated depiction of the enemy contrary to true facts in films might foster among the audience illusions about the enemy, contrary to the intentions of the creators. The overestimation or underestimation of the enemy makes it impossible to conduct proper ideological education for the working people; it does not teach them the proper method to fight the enemy either.

When portraying the life of the enemy, creators should have a proper understanding of their way of life.

After seeing the film *Shining Stars*, the great leader pointed out that an unsuitable picture was hung in the room of the US army officer, and after seeing the film *Identity Undisguised* he said that a reading lamp in the enemy's room was not properly set up.

The officials in charge of settings and costume, as well as directors, cameramen and set designers, should pay close attention to such details.

The main reason why our creators fail to provide a true picture of the life of the US imperialist aggressors in films is that they do not study the enemy's way of life and customs. Ignorance of their way of life leads to an inaccurate portrayal of their aggressive and corrupt nature. So scenarists and artists should closely study the enemy's corrupt and decadent way of life and customs before depicting them in films. It is important to describe the actions of the People's Army scouts truthfully in films about the Fatherland Liberation War.

In the film *Shining Stars* it is good that our scout does not come into contact with our underground worker, but the actions and life of both

these characters are unrealistic. In this film the hero, our scouting officer, works among the enemy, disguised as an officer of the puppet army. He frequently meets a 'woman surgeon' of the puppet army. Each time he does so, he hints in his speech and actions that he is a scout from the People's Army. In real life, the 'woman surgeon' probably would have begun to doubt that he was an officer of the 'south Korean army.' If the hero had a slight knowledge of the woman and discovered in her something conscientious and honest-minded or some weak points, he might have acted thus. But she gives no such hint, and he discovers nothing such in her. Despite all this, the hero carelessly hints in his speech and actions that he is a scout from the People's Army, thus appearing to be a mere adventurer, not a scout from the People's Army. Were the woman not our underground worker but a real enemy, what would the consequences be? Fortunately, as she is our worker, the hero is not exposed to the enemy and is able to carry out his mission.

In this film the actions of the scout, the hero, are not presented realistically; the relationship between him and the underground worker is portrayed as merely casual.

In films showing the actions of scouts from the People's Army, you must not invent plots unreasonably but describe them truthfully in the inevitable relationship between characters.

Meanwhile, scenarists and artists should have a correct understanding of a number of problems arising in producing wide-screen films. This is a very important matter in view of the trend in and requirements of the development of film art.

When given the task of creating a wide-screen film, many creators try to make it on a large scale without thought; this is an error proceeding from their lack of a proper knowledge of wide-screen films.

When they began shooting *The Story of a Nurse*, the production unit initially asked for hundreds of women soldiers of the People's Army. The unreasonable inclusion of many people on the screen does not make the film wide-screen. The film *The Story of a Nurse* was beautifully made into a wide-screen film; but its major characters number only a few and even the masses do not number many.

This film was very popular, not because of its large scale and many people involved, but because it truly and deeply pictured the beautiful and noble spiritual world of a real communist, a member of the Workers' Party of Korea who glorified to the last moment of her life the precious political integrity she had gained from the great leader and whose example showed the way for people to lead a worthwhile life. This work, despite its small scale, contains a profound idea and gives a bright picture of a model person representing our times and our class, and it overflows with facts about an impressive life that touches people's hearts, so it is perfect material for a wide-screen film.

Without being faithful to the content of a work, thinking only of the size on the ground that it is a wide-screen film, you cannot enhance the ideological and artistic value of a film. In the long run you are apt

to lapse into formalism if you simply concentrate on the large scale and neglect the depth and breadth of content in a wide-screen film. Therefore, you should consider the content of a work before its size and then depict it in depth.

In a wide-screen film, you should refrain from picturing the faces of the actors and actresses in close-up.

The great leader has given instructions on several occasions that the faces of the characters in films should not be in close-up. However, this shortcoming still remains in film-making. The habit of picturing the faces of the characters in close-up on the normal screen continues to find expression on the wide screen.

By using close-ups on the wider screen, you cannot maintain the balance of the faces nor can you form a harmony in the size and composition of the screen.

The days of the close-up are long gone. The size of the face on the screen by no means expresses the personality of the character, and you will be impressed by the oversized face only if there is a failure to portray his innermost world. Even though a character's face may appear small on the screen, his personality will be brought into relief if his spiritual world is depicted in depth.

If cameramen continue to try to picture their faces in close-up, actors and actresses must be the first to oppose them. They should not leave this matter to the cameramen or directors, for it is a matter that falls under their own jurisdiction; they should struggle against such a tendency in order to implement the instructions of the great leader.

You should also eliminate the tendency to make events too bombastic in films.

It is not great events that make a film dramatic and impressive. The films *The Sea of Blood* and *The Fate of a Self-defence Corps Man* do not deal with great events, yet they are highly dramatic and contain profound ideas.

In order to solve the many problems arising out of the creative process, we should base ourselves fully on the great leader's thought on Juche art and literature and Party policy in this field, and not follow foreign theories. This should be an unshakeable creed and an iron rule for our artists and writers in their creative activities.

During this seminar on the leader's idea on art and literature, many debates have been held on the creative individuality of artists and writers; you should have a correct understanding of this matter as well.

There is currently a tendency among some creators to talk about the writer's individuality or the director's individuality and to make it absolute and inviolable.

As a matter of course we should respect and help to promote artists' creative individuality to the maximum. Rejecting the creative individuality of an artist is as good as rejecting the creative work itself. However, we should not respect and support everything that concerns the creative individuality of artists and writers.

Our artists and writers must respect and support only sound, beautiful and original creative individuality, and fight without compromise

against all alien and unhealthy individuality.

There still remains a tendency among some artists and writers to fend off anyone else's opinions, calling their own individual interests creative individuality, contrary to the Party's principles.

When we began producing the film *We Are the Happiest*, several people said that it would probably not be a success because the work did not accord with the creative individuality of the director, and even the director himself said the same. Nevertheless, the Party decided to assign the work to that director. Later, the director accepted the intentions of the Party and produced a wonderful film, thus winning the appreciation of the great leader.

As the experience gained in the production of this film shows, when creators examine a work closely and make sincere efforts by displaying a high degree of creative enthusiasm and a spirit of inquiry in response to the intentions of the Party, they can produce a wonderful film, though the work might not accord with their own individuality. In fact, in the course of producing the film, the individuality of the creator may well develop further.

An artist's creative individuality is by no means inviolable or absolute. Revolutionary artists and writers should not make their creative individuality absolute without principle, but prepare themselves comprehensively so that they can create any work, if required by the Party.

We should guard strictly against the appearance of Leftist or Rightist tendencies in understanding the problem of the creative individuality of artists and writers.

We should not make the creative individuality of artists and writers absolute while ignoring the Party's principles; yet on the other hand, we should not think of only Party principles while ignoring creative individuality. Both tendencies exert a negative influence on creation. Regarding creative individuality as immutable, some of our artists and writers advocate that a certain writer's work can be directed only by a certain director and that a certain work can be written only by a certain writer.

If we regard creative individuality as immutable we will, in the long run, bind ourselves to our own pattern and lose our creativity.

Creative individuality should be exploited and enriched constantly to meet the requirements of our revolutionary era and of the development of art and literature. Creative individuality with no originality can never become genuine creative individuality and individuality with no constant development cannot shine for long.

Creators should always exploit and perfect their creative individuality from new angles, not in a one-sided way but in a many-sided way.

Because of a poor knowledge of creative individuality, the writer and the director sometimes face a lot of trouble in cooperating.

While working together creators should display the communist spirit

according to firm Party principles. If they all stick to their own individuality while unreasonably ignoring the opinions of others, they cannot achieve principled unity and creative cooperation, and will, in the end, bring about grave consequences for their joint work. In socialist society artists and writers, even while they may have different creative individualities from one another, effect innovations in their creative activities by pooling their efforts and sharing the same objectives and aspirations to serve the Party and the people. In the field of art and literature, including the cinema, they should not stress the individuality of writers and artists without principle but, instead, give full rein to their creative wisdom and strength, and so produce excellent pieces of work to satisfy the requirements of the era of revolution, the era of struggle.

In order to produce a large number of revolutionary and militant films, it is essential to give priority to and improve the quality of film scripts.

Scenario writing is the first process in film production, and the ideological and artistic value of a film is determined by the quality of the script. If we are to produce many films, we need scenarios first, and we must then improve their quality.

In order to give priority to screen writing, we should improve the quality of the work being done in the scenario writing offices.

The Scriptwriting Company should place the main emphasis on improving the way in which these offices are run. This will make it possible for scenarists to do their work in a satisfactory way and produce many fine scripts.

The most important thing in improving the work in these offices is to select and appoint qualified writers to manage the offices.

You should not appoint a non-writer as an administrative official to guide creative work. Such a person cannot lead the work in terms of its content, nor can he direct the work satisfactorily. A qualified writer should be manager of the office so that he can carry out both creative and administrative work.

It is a mistaken view that if a writer is posted as manager he cannot fulfil his production assignments because of administrative work.

Doing only creative work with no administrative duties, and doing only administrative work without fulfilling a production assignment are both expressions of obsolete bourgeois ideas.

A writer should at all times experience, study, meditate and create wherever he works and whatever he does, except for when he is sleeping. The tame hawk which does not catch a pheasant is useless. In other words, the end justifies the means, so a writer must produce a work.

Those writers who complain that they cannot write if they are entrusted with administrative work, or that they cannot do administrative work if they are given production assignments, cannot be called writers of our Party who serve the great leader, the working class and the people.

When you say that management work is troublesome, it is because you are failing not only to work in keeping with the new system but

also to follow the established daily routine. If you work as required according to the new work system and the rules established by the Party, the administrative work of the offices will not be too complicated.

Managers must write well, do the administrative work well and give good guidance to the writers who belong to their offices.

Along with this, every writer should work hard to produce scenarios and improve the quality of their work, displaying ambition, passion, and a fervent fighting spirit.

In particular, experienced writers with a long career behind them should write great numbers of first-class scripts, displaying a high degree of fighting spirit and ardour. As it is, they do not work energetically, and this can by no means be attributed to old age or senility. When they are fully prepared politically, ideologically, technically and practically, writers can continue to keep the flower of creation blooming, even in old age. Old writers should be energetic and passionate in their work.

You should write as many scenarios as you can and at the same time strive to improve their quality.

A scenarist should not churn out scripts carelessly but write them to the best of his ability so that they can be easily made into films. At present some writers turn out quantities of screenplays rapidly, but produce none good enough to pass assessment at the first round.

Some others write a piece with the thought that even if it stands no chance of being made into a film, it can still be carried in a magazine.

We should not publish works that are difficult to make into films, even in magazines. Once, because of the complaints raised about it, I read the scenario for *A Boxer* in the magazine *Scripts*; its quality was very low. I cannot understand why such a piece was carried in the magazine at all.

For writers to produce good scenarios in large quantities, it is important to create a favourable working atmosphere for them.

Some writers are reluctant to write works in their office, saying that in order to create works properly they need somewhere like a rest house; this is the wrong idea. The offices of the Scriptwriting Company are not there for the writers to register in the attendance book and hold meetings, but for them to produce works. The present conditions at these offices may not be as good as rest houses, but they should still be able to write there. The working and living conditions may affect their creation to some extent, but these cannot be basic factors deciding the success of their work. The decisive factor in work is not the conditions but the passion of the writers themselves. At worst, there might reappear the practice of writers' working only in their homes, as in the past when wicked people were in charge of ideological work. We should see to it that writers are never idle or indolent.

For writers to succeed in their creation, they should establish certain principles of creation and adhere strictly to them in their writing.

First, writers should closely study the great leader's thoughts on

Juche art and literature, together with Party policy on them, and make these their flesh and blood, holding fast to them in their work.

The great leader Comrade Kim Il Sung's instructions and the Party's policy are the foundations and guideline for creation, as well as the criteria for final review of created works.

The only correct guidelines in creation are the leader's instructions and the Party's policy. Creators must closely study the leader's directions and the Party's policy with regard to the sector of art and literature so as to make them their guideline in their work. People view, listen, feel and accept as much as their knowledge and preparedness allow them. All creators must study both the great leader's thoughts and the Party policy on Juche art and literature so comprehensively and deeply that these become a part of their very essence.

Second, writers should not practise black art in their political life nor should they trust to luck while walking on the tightrope of writing. Should they practise black art in their political life and show only superficial loyalty to the Party, they will soon be exposed. Leading an unfaithful political life is, in essence, the behaviour of a political lackey.

A writer's unsound political life may give rise to the specious practice of trusting to luck while walking on a tightrope in his work. These practices are a result of his irresponsible attitude of working carelessly and adventurously.

All of our writers should take part faithfully in a political life and always work with devotion and responsibility, like masters.

Third, writers should select the right central idea for creating a work. Works should naturally start with the germ of an idea discovered and planted in a unique manner by the writer, and from this idea a beautiful and fresh flower of depiction should bloom. In other words, an excellent work requires the right core, and from it the story should develop and the flower of depiction bloom; and, in the course of this, the theme should become rich and the ideological content profound and clear. This can be called the physiological process of the development of works.

The theory on a core idea in art and literature is based on the revolutionary idea, the Juche idea, of the great leader; it is a completely new theory of the essence of communist humanics.

Fourth, writers should always assume an original and non-repetitive attitude in exploring the world and producing works.

Creation is, in its intrinsic nature, original and non-repetitive. Similarity and repetition in creation mean death.

In order to avoid similarity and repetition in work, it is imperative to make innovations in creation and, to this end, writers must be bold.

Without their being bold, innovations in creation are inconceivable.

Boldness in writing can be displayed only when writers are fully armed with the great leader's thought on Juche art and literature and the Party's policy on art and literature and acquire a high level of creative ability and experience. All writers must study the leader's thought and the Party's policy hard so that they have confidence in

their work and acquire a high level of skill and ability in creation. It is essential to establish a proper system for assessing works. What is important here is to ensure that sound relations exist between the members of the general assessment group and the workers in charge of creative organizations.

I emphasized last year that a proper system for assessing works should be set up and that individual officials must never arbitrarily correct or dispose of works adopted through general assessment; in this way the production of films will not be hindered.

However, I have heard that the film studios still revise as they please works that have passed general assessment, giving their own critical opinions on them. The senior officials of the film studios should neither defy the members of the general assessment group nor treat them disrespectfully.

The film studios are not entitled to revise assessed works arbitrarily. If administrative officials and assessors at the film studios revise such works as they please, the work of the general assessment group will lose its value and the system of general assessment will be disrupted. Given that the deputy director-general in charge of art attends the final general evaluation and airs the opinions of the film studios, it is not necessary for the director-general or the first deputy director-general to interfere with works that have been passed by the group. Apparently nowadays not only the senior officials at the film studios but also the actors and actresses bicker over works that have already been evaluated, arguing about this point and that. Once a work is handed over after assessment, actors and actresses should think of how they can portray their characters well, instead of taking issue with the work.

In the future you should not cooperate with, but fight vehemently against, the practices of the administrative officials of the film studios who meet to re-evaluate and revise assessed works, and you should shun the members of the production units at the studios who bicker over works, arguing this point or that.

When discussing the acting script at the general assessment group, it is imperative to involve the director in charge as a matter of course, as well as the cameramen, set designers and composers responsible for the production of the work concerned and to hear their opinions in full. In this way we will set up a system of filming works as they have been assessed, unconditionally. This is the way to set up a well-regulated system for the assessment of works and to draw a clear demarcation of responsibility between the members of the general assessment group and the officials of the creative organizations.

We define the limits of responsibility in work not because we want to call anyone to account or blame him for a failure, but because we wish to assign work properly to each person and encourage him to carry it out with credit.

The way it is now, the responsibility for work is not clearly defined between creation and assessment and no one can tell who should make the final decision when handing a script over to the film studio, or who should assume responsibility when sending the rushes to the

Party.

At one point, when the rushes of a certain film had not been produced properly I called the general assessment group to account. The group replied that the director had produced them by arbitrarily revising the assessed acting script. I then talked the matter over with the director, and he, in turn, complained about the general assessment group. As this case shows, if everybody—the general assessment group, the film studio, the assessors of works and the creators—tries to shift the responsibility to someone else, film-making will not proceed smoothly.

The members of the general assessment group must take responsibility for the entire process of the work, from handing scenarios and acting-scripts over to the film studios through to the final deliberation, and also handing over the rushes for ratification. Even when this is the case, however, it does not mean that the Scriptwriting Company and the film studios bear no responsibility at all. If an unacceptable work is produced, the officials of the production unit, and in particular the Party committee of that unit, not to mention the members of the general assessment group, should assume responsibility for it.

Next, to establish a well-regulated system for the assessment of works, scenarists should acquire a correct attitude towards the evaluation of their work.

It is said that when in the course of general assessment their works are rejected or their defects are pointed out, writers pretend to accept them outwardly, but inwardly they are reluctant to do so, or even make cynical remarks. This is quite the wrong attitude.

The assessment of works is a responsible undertaking for distinguishing good points from weak points in order to appraise works correctly. In evaluating a script, therefore, the assessment group should adhere to Party principles in pointing out what the good points are and what is to be revised, and should reject a script if necessary.

If all scenarists play their full role and write excellent scripts, there will be no problem in assessment. Currently the screen writers of the Paektusan Production Unit are bringing out many fine films even without general assessment. Most of those who complain about assessment are not good scenarists.

All writers should have a correct attitude towards the assessment of works and accept with an open mind the opinions raised during assessment.

At the same time, we cannot take as absolute the opinions of the members of the general assessment group. Respecting their opinions does not mean that their opinions should be seen as final. Even assessed works are not all completely faultless. Of the works assessed last year, some were stopped during shooting because of problems. Writers should respect the opinions raised during assessment, while assessors should not reject the writers' opinions out of hand, but be attentive to them and identify and correct boldly any errors they may make.

The instructions the great leader gives after seeing films, and my own opinions as well, should be conveyed to the senior officials of the creative organizations and to all the creators and assessors in charge of the works concerned. In this way these people will understand the strong and weak points in creation and assessment.

Another important aspect of establishing the system of assessing works is to enhance the sense of responsibility of the assessors. Currently many practices of irresponsibility in assessment are evident. At the final evaluation, the assessors give a qualified consent to works, saying that the works are good on the whole, but that there are some shortcomings which can be overcome in the process of film production. This being the case, the officials at the film studios approach the assessed works with prejudice and offer their own opinions concerning them.

In future the members of the general assessment group should work in a responsible manner and accept works as faultless without any strings attached before handing them over to the film studios. At the same time assessors should be unanimous when giving the writer their opinions about a work.

According to writers, each time a script is evaluated, the assessors are different and give different advice, so that the writers cannot make head or tail of their advice. Each time the assessors are replaced, they should naturally view the rushes and learn what opinions were raised by former assessors before reassessing a work and offering coherent opinions on it.

In future there must be no practice of one day one person assessing a script and another day another person doing the same job, each giving different advice and so hampering production.

Assessors should not regard writers' works as too nihilistic.

For a well-regulated system of work assessment to be established, it is imperative to reform the existing apparatus for the evaluation of screenplays.

The existing offices and the general assessment groups within the film studios should be dissolved and a state assessment apparatus formed to assume full responsibility before the Party for the evaluation of works.

For the efficient appraisal of works we should establish a correct principle on which to rely strictly, and then assess works.

Before anything else, assessors must fully observe the principle of evaluating work deliberately.

Film scripts are permeated with the painstaking efforts of their writers. Therefore, in the appraisal and judgement of works, assessors should never be off-hand and hasty but thoughtful and prudent.

Also, they should not force their personal opinions on writers.

It is imperative to eliminate the administrative method of coercion in offering advice on works and explaining ways to revise them. In their evaluation process, the assessors should never ignore the writers' ideas and creativity in the interest of their own personal quest for fame.

Coercion is taboo in creation. Assessors should bear in mind that

coercion will paralyse the writers' faculty for creative thinking and original skill.

Assessors should treat writers' works on principle and respect them; they should give advice to writers when their works contain defects and shortcomings so that the writers themselves can fully understand and correct them. In other words, assessors should think time and again about their own views on works and, with scientific accuracy and reasoning, they should give advice in a logical and persuasive manner.

Along with this, the assessors' personal tastes should not play a part in their judgement. We should see to it that assessors do not work from self-interest, and that collectively agreed opinions are offered to writers to give them practical help. An individual opinion must be subordinated to a collective, principled opinion. This will make it possible to hold fast to the Party's principle on work-evaluation and to display the advantages and vitality of the system of collective assessment to the full.

For the efficient assessment of works, all assessors should improve their own political and practical qualifications.

When they see, hear and learn a good deal they can do their work well.

They should systematically and profoundly study the revolutionary ideas of the great leader and our Party's policies and, in particular, his instructions and Party policy concerning art and literature. By doing so they can continue to enhance their political, ideological and theoretical levels, enrich their knowledge of art and literature and improve their technical and practical qualifications.

All assessors must base themselves firmly on this principle so as to satisfy the requirement of the Party to produce large numbers of revolutionary and militant films.

In order to achieve success in film production we must strengthen the work of the production units, which are directly responsible for film-making.

Studios should put the main stress on the work of the production units and subordinate everything to it.

In order to intensify the work of the production units, a revolutionary system and order should be established so that the members of these units are not recalled arbitrarily by their original departments or workshops.

Once the casting plan for a film has been ratified, no one is allowed to change it; it must be put into effect unconditionally. From the formation of the production unit until the completion of a film, no one should be entitled to remove the unit's members, nor should anyone dissolve the unit.

For the work of the production unit to be invigorated, the director should be in charge of all matters in the unit.

The director is the commander of the production unit. He must be responsible not only for the creative activities of the members of the unit but also for their political and organizational life. His work should never be directed towards the creation of pure art, but should

be the creation of art based firmly on political, ideological and organizational work.

The task of the director is not merely work to reproduce scenarios in accordance with the defined methods of film composition; it is the comprehensive task of artistic creation. The director, from the moment he receives the scenario to the final moment, when the film is completed, should take control of all the affairs of the production unit and push ahead forcefully with the task of creation; and in order to ensure the success of this, he should give priority to political work, followed by organizational work. In particular, he should get on well with the creative members in the various sections, including the actors and actresses, cameramen, set designers and composers, thus encouraging them to give full play to their political enthusiasm and creative talents.

Directors should have keen political and ideological judgement, excellent artistic qualifications and skilful organizational and leadership ability; they should also feel power and passion, ambition and determination in guiding the creative activities.

A director must play the role of commander in these activities, thus radically improving the work of the production unit.

It is also imperative to enhance the role of the assistant director in addition to that of the director.

The assistant director is also a creator. He should therefore be actively involved in the creative work, together with cameramen, set designers and composers. The involvement of the assistant director in the creative work will enable him to render practical help and enhance his qualifications.

However, what assistant directors are doing now in production units is merely running errands, carrying costumes and props for actors and actresses. If they are made to carry out such menial tasks, they cannot help in the creative process, nor can they be trained as directors no matter how long they work in the studio. In fact, a certain assistant director, although he graduated from the University of Dramatic and Cinematic Arts several years ago, is not yet qualified as a director because he has had no practical experience in film-making. Of course directors and assistant directors should be concerned with the management of equipment and materials, including the costumes and props, but it is no good for assistant directors to do such trivial jobs as running errands and to have no opportunity to take part in creative work.

The film studios should therefore pay close attention to enhancing the role of assistant directors.

From now on studios must have assistant directors attend consultations on film production and assessment meetings. They should also be allowed to be present at sound mixing. Sound mixing is the last process of creation on which directors should concentrate, and it requires a silent atmosphere. But assistant directors should be asked to attend it so that they may improve their qualifications.

Senior studio officials should make every effort to train assistant directors to become directors, bearing in mind the fact that in the present situation, in which assistant directors are not involved in creative work, the sources for directors may soon be exhausted. Meanwhile, assistant directors should take an active part in creation so that they can improve their qualifications, ability and artistic techniques well enough to work independently as directors. Studios should strengthen the ranks of assistant directors for administrative affairs and involve them in the work of the production units so that they can play their role with credit.

The film studios propose that an art degree¹³ is appropriate for assistant directors for administrative affairs; since film-making is similar to creative work, it would be appropriate for them as well, if the directorship for administrative affairs is reformed into the directorship for production. However, for an art degree¹³ to be appropriate for them they should act at least as chief of staff or play a particular role in the production units. An art degree for assistant directors for administrative affairs is important; but what is more important is to induce them to take an active part in the creative work so that they acquire proper standards and ability, as befits artists, and play a major role in film-making.

Film studios should adopt tangible measures to enable assistant directors for administrative affairs to take an active part in film production.

Moreover, in order to improve the work of production units, it is imperative to involve assistant cameramen in creative work.

Cameramen are currently not encouraging their assistants to shoot films, believing that they alone should do it; they ought not to do this. They must draw their assistants into the creative work, help them in their work, thus systematically improving their ability and training them into cameramen able to work independently.

In order to improve the work of production units, it is imperative thoroughly to establish a noble communist way of discussing collectively all the matters arising in the course of creation and of solving them by pooling the wisdom of the masses.

In film-making at present, production units do not display the strength and wisdom of the collective. In these units some are engaged only in film-making, others are simply issuing orders and still others are running errands exclusively. Given this situation films are in most cases produced, not through the collective wisdom of the members of the production units, but through the directors' own views and arbitrariness, and patriarchal methods are widely evident in creation, a manifestation of the director-first tendency.

Studios should establish the noble communist spirit of creation in temporary production units in order to make films through the collective wisdom and strength of the masses.

The production units at film studios should produce complete scripts in a responsible manner.

A well-made, complete script can be referred to by the film studios in revising the film immediately after the great leader, having seen it,

gives instructions as to which parts need to be improved. However, since the film studios have not been producing such scripts, the Film Distribution Centre has been making them on its own while seeing films. From now on film studios should establish a system for submitting a complete script to the Party Central Committee, together with the first copy of the film.

The complete script should be written by the assistant director. This will be a great help to him in enhancing his role and competence.

The complete script should be written after sound mixing. The assistant director should write it and then review it carefully.

Production units must refrain from being arrogant when working with other organizations, from demanding too much and from showing off or abusing the authority of the Party.

After a film has been completed, the production unit should visit those organizations and enterprises which helped in the filming, to thank them.

When a film studio produces a film, it should show the third copy first in the studio, then at other studios and finally at the Ministry of Culture. Once this has been done the studio must, without fail, show it to those who are out on location and visit the organizations concerned to express its thanks for their help in film-making. It should then hand this copy over to the archives section for keeping there. Such a system must be set up.

Production units must establish a system of keeping their members informed of the essence of the instructions the great leader has given with regard to the revision of films.

In former days we informed only the directors concerned of such instructions, not the other members of the creative groups. In future we should relate promptly to the members of the production units the gist of his instructions.

Next, for works to improve in terms of their ideological and artistic qualities, guidance for creative activities should be intensified.

Above all, Party principles should be strictly observed in guiding the creative process.

What this means is that we should analyse and assess works and guide creative activities with the great leader's thought on Juche art and literature and the Party's policy on them as our sole guideline.

In short, it means giving correct political guidance to works.

Our film art should serve politics to the letter and become a powerful weapon for the revolution.

The senior officials in the film sector should ensure that all films fully embody the revolutionary ideas of the great leader and Party policy, and must display sharp political insight in order to distinguish whether or not every work is based on the leader's thought on Juche art and literature and the Party's policy on them before offering proper guidance and help.

They should hold fast to the principle of giving effective artistic guidance in the creation of works.

Effective artistic guidance means guidance that is useful in improving the ideological and artistic, quality of works. Senior officials should

always go among artists and writers to map out creative orientation and methods for them, discover any strong and weak points in their work, and give substantial assistance to them for enhancing the ideological and artistic value of works.

Another important aspect of guiding creative activities is to give directions and advice that enlighten them.

This means that we guide and help artists and writers so that they are inspired with bright ideas and creative imagination, and display their wisdom and talents to the full. Enlightening guidance in creation makes it possible for artists and writers to foster independence and originality. This must become an iron rule in the guidance of creation.

Senior officials should help creators in such a way that the latter produce works from their own strength and on their own initiative, discarding the tendency to have others write for them. In particular, officials must not issue orders when they give guidance by saying what should be omitted and what inserted, thus stressing their administrative authority. If there is something to be revised in a script, they should help the writer find ways to do it for himself. In addition, senior officials must regard it as a principle of guidance to give artists and writers strength, courage and confidence, so that they are bold enough to create good works.

Artists and writers should not be timid in creation; they must always think and create boldly.

In order to make artists think and create boldly, we must ensure that they master the revolutionary idea of the great leader and its embodiment of Party policy, and must give effective political guidance to them.

To this end, officials who guide creative activities should arm themselves fully with the instructions of the great leader and Party policy and have faith in their work. Only in this way can they stimulate creators' political insight and inspire them with confidence.

Creation is impossible through ambition alone. However eager one may be to create, one cannot satisfy one's passion and desire if one lacks knowledge and ability. Leading officials should inspire creators to produce works boldly and with confidence, and should back this up with effective technical guidance.

Guiding officials should strictly observe the principle set by the Party for guiding creative activities so that scenarists and artists produce more and better revolutionary and militant films.

2. ON CONDUCTING A VIGOROUS SPEED CAMPAIGN IN FILM-MAKING

In order to effect improvements in film-making, it is important to conduct a vigorous speed campaign.

The theory of the speed campaign in creating art and literature is an original one. It deals with the basic form of the struggle to develop art and literature while building socialism and communism.

Conducting a speed campaign in creating art and literature is one of the principles of creation proceeding from the intrinsic nature of revolutionary artists and writers and the specific features of creating revolutionary art and literature.

Carrying out a vigorous speed campaign in artistic creation is a requirement of the law governing the development of socialist and communist art and literature, a sure guarantee for the blossoming and development of revolutionary art and literature.

Socialist and communist society demands an extremely high level of development in art and literature, as in all other sectors of society. Because of the essential superiority of its system, socialist society has unlimited possibilities for the rapid development of art and literature; these possibilities become greater as socialist construction is promoted and socialist society develops. Accordingly, it is an immutable law that art and literature in socialist society develop at an extremely rapid speed.

Maintaining a high and steady speed in creation has become more urgent at present, as imperialists viciously manoeuvre to spread their reactionary ideology and culture, a time when an opportunistic trend in art and literature has come to the fore.

It is only when we develop our art and literature at a high speed that we can root out the flunkey mentality, dogmatism and national nihilism that remain in the minds of artists and writers, develop art and literature on the Juche stand, and deal a telling blow at the reactionary ideological and cultural offensive of the imperialists. The validity of our Party's policy on the speed campaign in creation has already been proved in full in the process of film-making.

Its validity lies in the fact that, first of all, a high speed is ensured in creation and, at the same time, the quality of works is decisively improved.

To combine high speed with quality in creation is one of the most important matters in developing art and literature.

The speed campaign we advocate by no means excludes quality; in fact it presupposes good quality. In the past artists and writers in the film sector, under the leadership of the Party, clearly proved both theoretically and practically that the more vigorously the speed campaign is conducted, the higher become the ideological and artistic qualities of works. Our practical experience shows that the speed campaign makes it possible to bring the revolutionary enthusiasm and creative activity of artists and writers to a higher level and so improve the artistic level of the works they create.

The speed campaign enables artists and writers to deepen, concentrate on and continue their creative meditation. A vigorous speed campaign also ensures that all the members of the production unit fully display their wisdom and ability and concentrate their entire efforts and talents on their creative work. By conducting an energetic speed campaign we will be able to develop the ideological content and artistic portrayal of works and bring them into relief. Another aspect of the validity of our Party's policy on the speed

campaign in creation is that it leads artists and writers to combine their political and moral life closely with their practical efforts, thus promoting the processes of transforming themselves into revolutionaries and of assimilating themselves to the working class. The speed campaign itself requires that the work be highly organized and planned. When we implement Party policy on the speed campaign we can use manpower, materials and technical means as reasonably and effectively as possible and eliminate waste in the course of creation.

The validity of our Party policy on the speed campaign lies also in the fact that it can deal a decisive blow at and shatter the reactionary theory of revisionists and bourgeois advocates on excluding speed in the creation of art and literature.

It was while adapting the immortal classic *The Fate of a Self-defence Corps Man* to the screen that our Party put forward the original policy of launching the speed campaign in the creation of art and literature and thus created a model of the speed campaign in the film sector. With this adaptation it took steps to generalize the example in all sectors of art and literature.

However, the struggle to conduct the speed campaign has not yet been generalized widely in the art and literary sectors, and it is sluggish even in the film sector.

The major reason why the film sector is not implementing this policy to the letter is that the leading officials and creative workers in this sector are not trying hard enough to conduct the campaign. Moreover, artists and writers have no detailed knowledge of the essence of the speed campaign or its requirements, nor do they know the way to conduct it forcefully.

The leading officials, artists and writers in the film sector should bring about a great upsurge in film-making, thus holding high the Party's policy on the speed campaign.

In order to conduct a forceful speed campaign in film-making, it is imperative, first of all, to give definite priority to political work over all other matters and thus bring into full play the revolutionary enthusiasm and creativity of film makers.

The revolutionary enthusiasm and creativity of artists and writers are a decisive factor for increasing speed and improving quality in film-making. The more their revolutionary enthusiasm and creativity increase, the sooner works can be produced and the further the ideological and artistic qualities of these works can be improved.

In order to conduct a vigorous speed campaign, all artists and writers in the film sector should fully understand the validity and vitality of the Party's policy on the campaign and make positive efforts to improve their technical and practical qualifications. Only then can they do away with the tendency to increase speed blindly because they are looking for personal fame and thus delay production work or to degrade the quality of works.

To select the right seed for a work is an important condition for conducting a dynamic campaign in the creation of works.

Film artists and writers must choose the right seed for producing a

work, then adopt the methods of lightning-fast work, and of finishing just one task at a time in order to produce a fine ideological and artistic work. To this end, all depiction must be concentrated on creation and must be developed in depth.

Along with this, creative workers should fully understand their works. This will make it possible to define the director's plan and the acting tasks for the actors clearly and to conduct a dynamic speed campaign. For the speed campaign to be conducted in the creation of works, creative workers should discuss beforehand and in detail all the problems arising in creation and reach a full consensus. Otherwise, they will be unable to fully cooperate with one another and may place obstacles in the way of conducting the speed campaign. Therefore they should make it a rule to discuss matters in advance.

The speed campaign in film-making requires the provision of scenarios which are flawless both ideologically and artistically.

If a speed campaign is launched with unfinished scripts, a lot of corrections may have to be made in the process of creation and then the speed and quality of the work will be reduced. Scenarists should make innovations in writing so as to produce many fine works.

It is important to furnish film makers properly.

The senior officials in the film sector should know exactly what is necessary for making a film and provide sufficient quantities of everything. If they launch a speed campaign without making full preparations for the film, they will be unable to ensure high speed and good quality in creation and will waste a lot of materials and manpower. When the film *The Story of a Nurse* was being made, the creators began a speed campaign without having made full preparations for the film, with the result that they could not guarantee the quality of the work, still less the speed, and had to have the work revised repeatedly for almost four and half months, wasting a great deal of materials and manpower. Senior officials should not forget such a lesson; they should furnish all the necessary conditions before making a film.

For conducting a vigorous speed campaign all creative workers should bring into full play the revolutionary communist spirit of 'One for all and all for one' and establish the revolutionary habit of unfailingly carrying out their creative tasks by overcoming all difficulties and hardships with their united strength.

The senior officials, artists and writers in the film sector should increase the speed continuously and cover ten feet with one step and a hundred feet with ten steps, holding high the Party's policy of conducting a dynamic speed campaign in creation, and thus effect a great improvement in film-making.

3. ON THOROUGHLY APPLYING THE TAEAN WORK SYSTEM IN THE FILM SECTOR

The thorough application of the Tae'an work system¹⁴ is an important factor for conducting a speed campaign in creation and making a great leap forward in film-making.

In our country today solid material and technical foundations for the film sector have been laid and the number of film artists has grown to

become a large force; film-making is entering a new, higher stage. In film-making no continuous revolutionary upsurge has been effected because in the film sector the system of guidance and management, the method of guidance and the officials' leadership and qualifications lag behind the developing situation.

The new circumstances and the present situation in the film sector require the thorough implementation of the Taean work system, a communist system of industrial management, in this sector.

To meet the requirements of the developing situation, the Party established the Korean Film Studio as a model and ensured that it would set an example in the implementation of the Taean work system.

In giving guidance, it is imperative to hold fast to the method of setting up units and bases to which intensive guidance is given and of creating examples and publicizing them widely throughout other units.

In the past, the Party gave intensive guidance to the film sector so that it could lead other art and literature sectors and so that the Korean Film Studio could be an example to the rest of the film sector.

The Party set the film sector as the unit to which intensive guidance would be given and the Korean Film Studio as the model for other studios. It did so because the film sector holds the most important position in the field of art and literature and films play an important role in the overall development of art and literature.

While guiding the adaptation to the cinema of the masterpiece *The Fate of a Self-defence Corps Man*, the Party encouraged the Korean Film Studio to make itself a model in putting the Taean work system into practice. As a result, this studio set an example in establishing the Taean work system in the field of art and literature.

However, the senior officials in the field of art and literature have not been efficient in introducing the Taean work system established by the Party widely into this sector, nor does the Korean Film Studio promote its work, as required by this system.

Senior officials in the film sector must overcome the shortcomings revealed in the application of the Taean work system as soon as possible and put the system fully into practice.

First of all, the collective leadership of the Party committee must be strengthened.

In former days, studios produced films under the single management of their directors-general. But film-making today is larger in scope, the technical equipment has become more modern and the creative relations between different units have become very complex.

Therefore the director-general alone cannot develop film-making.

The present situation requires the thorough provision of the collective leadership of the Party committee.

Collective leadership will be able to eliminate individual subjectivism and arbitrariness in enterprise management and film-making and to meet the political requirements of this work satisfactorily. It will also be able to achieve unity between Party officials and administrative and economic officials, and to solve all

the problems in creative work.

For the collective leadership of the Party committee to be strengthened, it is imperative, first of all, to make the Party committee more powerful by equipping all its members fully with the revolutionary idea of the great leader and establishing the revolutionary spirit of unconditionally defending and carrying out the instructions of the leader and the Party's policies.

For it to exercise its function of collective leadership satisfactorily, the Party committee must at all times be informed of the whole situation in the organizations concerned and promptly discuss and decide upon concrete ways and measures to implement collectively the leader's teachings and Party policy once the committee has received them. Only then can the Party committee enlist all film officials and artists and realize efficient Party and political leadership in film-making.

Next, all units in the motion picture sector should thoroughly establish a work system by which the superior organs help their subordinate ones.

It is an important requirement of the Tsean work system that a higher echelon should help a lower one, the superior aid his subordinate and a knowledgeable person teach a less knowledgeable one.

In the film sector they talk a great deal about the application of the Tsean work system, but the higher echelons are not assisting those below them in a responsible manner.

Some senior officials and members of staff in the film sector rarely mix with their subordinates. However, if something goes wrong in the process of film-making, they busy themselves with putting it on the right track. In particular, some senior officials indulge in speculation and expediency instead of helping the production unit in its work on the spot in a responsible manner. They pretend to help film-making if it seems to be successful, but if not, they turn their faces away and ignore it.

The film *Five Comrades* is still not complete, delayed for five months because the officials totally ignored the work of the production unit and failed to visit their subordinates to help them in the making of the film.

Some senior officials lack the attitude of masters in their work and do not try to find prompt solutions to the problems that arise in the work and life of their subordinates.

According to one director, a production unit asked the members of staff of the Korean Film Studio many times for an open car, but it did not meet their request. Some administrative officials, sticking to regulations, do not provide enough of even small things such as soap. They have not rid themselves of the bureaucratic work style of currying favour with their superiors and issuing commands to and slandering their subordinates.

The senior officials in the film sector must set up a system for visiting lower echelons.

They must desist from summoning their subordinates frequently and establish the habit of visiting the organizations and enterprises under

their jurisdiction with the purpose of inquiring about what they need, giving help where required and solving any problems the enterprises might have.

All these senior officials must mix with the creators, inform them of the instructions of the great leader and Party policy without delay, and mobilize them to carry out these instructions and policies. They must make it a habit to go to the lower units, where they should sit with the creators to discuss the problems that crop up in their work and adopt measures to solve them, rather than going about like visitors from outside. In particular, the directors-general of the film studios must acquire the habit of always visiting the lower units and filming locations to gain a prompt and detailed understanding of the situation there, of solving the problems arising in creative work and in the life of artists by giving instructions to their staff.

It is very important for staff members to enhance their role in film-making. They must not put on airs, sitting at their desks and ordering creators to come and go, but always go down to the production unit to give it help and to solve in a responsible manner any problems it might have. The more problems a film may face during creation, the greater concern they should show for it, and the more they should plan their work around giving further aid to it. This is the right work attitude for revolutionaries and a proper trait for senior officials to acquire.

The senior officials of creative organizations must positively encourage and assist the creative activities of artists and writers; they must not prevent them from devoting their all to creation, or scold them for their tendency to follow the creativity-first principle.

Film-making is the main duty of scenarists and artists and the prime revolutionary task facing film-making organizations. The senior officials of these organizations must give priority to creative work and concentrate all their efforts on it.

It is true that they must take strict precautions against artists and writers who neglect their life in a political organization in order to follow the creativity-first principle, but success in the work of Party, administrative and working people's organizations in creative units depends, in the final analysis, on the results of creation. Therefore they must concentrate all their efforts on creating their work.

If officials establish a strict system for visiting lower units, centralized leadership from above and democracy from below will be properly combined, the old patterns of bureaucratism, subjectivism and formalism in leadership will be smashed and all work will make smooth headway.

No senior official must abuse his authority; they must all learn to feel concern for their subordinates' difficulties, regarding them as their own difficulties, and must make sincere efforts to overcome them.

There is no reason why senior officials should fail to supply workers with such things as soap. Regulations are important, but people are more important. Therefore they must at all costs provide people with what they need in their work and life; they must not go by the book in regard to regulations and sit with their arms folded.

Needless to say, material supplies must be used economically, but people must be held dearer and valued more than materials.

It is an inherent quality of genuine communists to take good care of and treasure their revolutionary comrades. We cannot work properly with principles alone. Senior officials must have profound humanity as well as principles, and in dealing with people, must always be strict yet warm-hearted. If a superior does not love his subordinate, the subordinate will not respect his superior, and in the long run no unity between them will be achieved and their revolutionary tasks will not be implemented properly.

The senior officials in the film sector must fully establish the habit of superiors helping the subordinates so that all artists and writers, through a concerted effort, achieve the greatest success possible in film-making.

Next, for the thorough application of the Tsean work system, it is imperative to guide film-making in a unified, and integrated manner. A film studio is a creative organ and a production enterprise. The staff of the film studio must grasp in a coordinated and unified manner the planning, the ideological, artistic, scientific and technical guidance of work, and the guidance of production; in short, they must concentrate all their efforts and means on film-making.

Planning is a precondition for the integrated and intensive guidance of creation. The staff of the film studio must do planning work as required by the Tsean work system.

Most important of all in planning is to implement to the letter the policy of unified and detailed planning.

To implement this policy is vital for film-making organizations, where there are complicated production relations and processes.

It is only when the institutions and enterprises that serve film-making draw up a coordinated and detailed plan as required by the Party's policy on planning that we can dovetail general enterprise management and operation and find rational solutions to all the problems arising in the process of creation.

What is important in the planning work done by film-making organs is for the Scriptwriting Company and the film studios, which have close relations with each other, to draw up their projects for creation in a combined and coordinated manner. In particular, the theme of a film must be worked out on the basis of complete agreement between the Scriptwriting Company and the film studio. If the planned theme of the company is different from that of the film studio, they cannot take concerted steps in creative work, and this will cause confusion in production.

It would be advisable for the Scriptwriting Company to draw up a plan for creating work first and then, in line with this plan, for the film studio to work out its own plan for making the film. The plans drawn up by both must be the same in principle.

In the past one film studio tried to make films merely according to its

own plans, without considering those drawn up by the Scriptwriting Company. As a result, the studio faced many production difficulties and had to revise the work time and again. You can not make a success of film-making if you attempt to produce films in such a manner. All the units in the film sector must do away with departmentalism and draw up plans by dovetailing them with those of the other units involved.

Film-making units must not fail to reflect the requirements of Party policy exactly in their plans. Currently scenarists are not working out their writing projects in accordance with the requirements of Party policy, but according to their own personal tastes. The Scriptwriting Company mechanically puts these projects together for its annual plan for creating films. When the requirements of Party policy are not met in planning, anarchy takes over the film-making process. Film-making organizations must draw up their plans strictly according to Party policy.

In addition, we must ensure that the plans are scientific and practical.

When the film *Two Workteam Leaders and Two Soldiers* was being shot, it was discovered that the rough plan it was following caused shooting to take three or four days, even though one day should have been enough, and 400 to 500 people to be mobilized to shoot a scene of the masses, although a few dozen ought to have been enough.

The Scriptwriting Company resolved to produce one hundred scenarios to mark the Fifth Party Congress, but has failed to complete even a single one yet because it drew up an unscientific and impracticable plan. In fact, a plan devoid of scientific accuracy is nothing but a scrap of paper. Film-making organizations must make positive efforts to work out a scientific and realistic plan based on a detailed calculation of the necessary conditions for creating motion pictures.

Film-making organs must establish iron discipline for implementing plans.

Because staff members of film studios are not conducting a positive struggle to put film-production plans into practice and are doing their work in a haphazard manner, films are not being produced regularly, nor are the serious fluctuations in film-making being overcome.

Some of the studios' officials regard several months of delay in film production as usual and, worse still, are not worried even when some films take three or four years to complete.

A certain film studio sometimes makes its actors and actresses idle away their time for several months, but once shooting starts, overworks them beyond their limits.

Studios and other film-making organizations must strictly observe planning discipline and work hard to fulfil monthly and quarterly plans for film production without fail. Plans must be carried out in terms of both quantity and quality. A plan for creation cannot be said to have been fulfilled on the ground that it has been implemented in terms of quantity. Just as slag is worthless, however high it may be piled up, so low-quality films are worthless, however great in

number.

Some studio officials neglect to improve the quality of films and stick only to planned figures. Worse still, some senior officials produce films which are poor in terms of ideology and artistry, hoping that they will pass by sheer luck.

The officials of the Korean Film Studio must abandon the work attitude of producing films at random to meet planned figures and of working by trusting to luck, and they must carry out film-production plans in terms of both quantity and quality.

In order to carry out film-making plans without fail, it is imperative to employ the method of finishing one task at a time.

Senior officials of the film sector must not work with only an annual plan scant in details, but determine the proper order of priority in film-making and reflect in a monthly plan what has to be finished that month. Thus the monthly plan should be carried out without fail. In particular, the senior officials of the Ministry of Culture must go to film studios to gain an understanding of the situation there, and on this basis, together with the officials of the film studios, set the targets to be attained over a period of one month. Once the targets have been defined and stipulated in the monthly plan, they must encourage the studio officials to concentrate all their forces on reaching them without fail. If they use the method of finishing one task at a time in their work, they will never violate the planning discipline.

In order to ensure unified guidance in film-making, film studios must fundamentally improve the way they give directives.

Senior staff members of the film studios issue directives through the production guidance departments, but these are not well enough aware of the situation at the lower units. As a result, if a production unit asks for something, the staff issues directives to the departments and workshops without any consideration.

In future the chiefs of staff, who understand and guide all the affairs of the film studios, must be responsible for giving directives, and the production guidance departments must take charge of furnishing data to the chiefs of staff so that they can issue proper directives.

The staff of each film studio must also take unified control of work with other organs in relation to film production.

At present, each department and workshop contacts other organs separately. This cannot ensure that staff members give unified and intensive guidance to film production.

The staff of the film studios must not allow workshops and departments to work with other organs as they please, but see to it that the departments and workshops, if need be, propose contact with other organs to the staff, and do so in an organized manner, in accordance with staff directives and according to a plan.

The staff of the film studios must also put great efforts into the scientific and technical guidance of film production.

The technical departments at film studios must strive to place film production on an advanced scientific and technical basis. For the present, they must launch a vigorous technical innovation campaign

to mark the 60th birthday of the great leader and achieve renewed success in the development of cinema technology.

For the unified and scientific guidance of film production, staff at film studios must enhance their function and role in every way.

Success in film-making depends largely on the work of leading staff members. But the staff members of the film studios do not have well-regulated work systems, and to a large extent their work depends on the arbitrariness of individual officials.

Senior staff members must strengthen the system of collective consultation and ensure that the departments under their jurisdiction maintain close relations in their work. This will make it possible for them to perform their functions satisfactorily and give unified guidance to film production.

For the function and role of the film studio staff to be enhanced, it is essential clearly to define the functions and the work demarcation of the directors-general and the members of staff of the film studios, and to increase their sense of responsibility.

The directors-general of the film studios must control all the workers at the studios, build up their ranks solidly, establish the Party's monolithic ideological system among them in a substantial manner, and take charge of the general management and operation of their studios. They must also quickly solve any awkward problems that have arisen in the work of leading staff so that film production can make smooth headway. They must do political work among the creators and provide them with every condition for their work and life. They must also be responsible for work with external organs on behalf of the film studios.

One important matter in enhancing the function and role of the staff of the film studios is to increase the role and the sense of responsibility of the first deputy directors of the film studios.

The first deputy director represents the staff as its chief and has to lead its work in a responsible manner so that the great leader's instructions and Party policy may be implemented properly. The chief of staff must draw up an accurate plan for film production on a monthly and quarterly basis and provide coordinated leadership for the relevant departments to implement it. He must take the whole of film production in hand and strictly supervise it so that the content of the works passed through final assessment can be preserved until the rushes are produced.

The deputy art director must in this work place the main emphasis on the control of artists and the guidance of the creative process.

He must responsibly lead artists to arm themselves with the monolithic ideology of the Party and to incorporate the instructions of the great leader and Party policy in their creative work to the fullest. Having received a scenario and the director's script, the deputy art director must arrange the creative forces, organize and guide the preparatory creative work, and draw up a plan for film production and submit it to the staff. He must participate responsibly in the final assessment of works and organize and guide the whole work of film production until the rushes are ready. He must also exercise such

strict supervision that the content of the works passed in the final assessment need not undergo any alteration in the process of film-making.

The duty of the deputy art director is clear. However, with the director-general and the first deputy director-general guiding even the content of films, the deputy art director has not been performing his duty. The fact that administrative officials pay attention to film production deserves appreciation. But if each of them guides film production as he likes, production may become confused.

The great leader gave instructions that the deputy art director should be responsible for the guidance of creation and that the director-general and other deputy directors need not become directly involved. As the leader has said, the film studios should divide assignments properly so that the deputy art directors are responsible for creation. It would be advisable for the deputy administrative and technical directors to continue doing their work as they have done until now. The work demarcation between directors-general and deputy directors of film studios must be clearly defined and their sense of responsibility enhanced, so that the senior staff might increase their functions and roles in film-making.

It is important to enhance in every way the functions and roles of the departments in charge of material supplies and of services catering to the welfare of studio staff members.

The successful promotion of film-making requires the proper provision of materials.

At present, the Film Management Bureau of the Ministry of Culture is failing to supply sufficient equipment and materials. I have instructed the bureau on many occasions to provide the film studios with synchronizing filters, but it has not done so yet. Once the Party gives an instruction, one must take it to heart and never fail to carry it out. But some people fail to do so.

Film studios, too, do not supply materials as required by the Tsean work system. With the supply departments at the film studios failing to provide materials, assistant directors wander the streets in search of needed materials.

Even when creating the conditions needed for film production, some officials and workers in supply departments do their work in an extremely irresponsible manner. The US truck used in the film *An Azalea behind Enemy Lines* also appears in the film *Two Workteam Leaders and Two Soldiers*; this shows us that the officials on the staff and of the supply departments have no detailed knowledge of film production, and that they work carelessly, without giving any thought to the content of the work.

No proper conditions for film distribution have been furnished.

When adapting the immortal classics *The Sea of Blood* and *The Fate of a Self-defence Corps Man* to the screen, the films were made on a wide screen in the expectation that a microcopying press would be imported. However, as the Ministry of Culture failed to do so, these films could not be sent immediately to the provinces. This posed many difficulties in distributing wide-screen films, and the matter was

discussed even at a meeting of the Political Committee of the Party Central Committee.

The officials of the Film Management Bureau of the Ministry of Culture and of the supply departments of the film studios must strive to establish a sound supply system.

Above all, the Ministry of Culture must supply all the materials needed for film-making to the institutions and enterprises concerned whenever they are needed.

The Film Management Bureau of the Ministry of Culture must furnish solid materials and technical equipment for the factories in the film sector to produce the equipment and materials needed for film production as planned, and must have these materials and equipment supplied promptly to the film studios, as required by the Taean work system.

In addition to providing equipment and materials properly, it is essential to maintain and take good care of them.

The film studios should use and manage their lorries carefully, so as to maximize their life in service. In particular, they must always take good care of the lorries belonging to the production units and repair promptly any broken vehicles. The film studios should intensify the education of their drivers so that they thoroughly observe the established system and order in operating their lorries and launch a vigorous struggle against the practice of damaging state property.

We must also take good care of film-making equipment and shooting facilities and materials.

With the film studios failing to take responsible care of state materials, facilities and equipment, shooting equipment and materials are frequently lost. Because no order for maintaining equipment and materials has been established, no one at the film studios will take charge of a crane for shooting, and so on. It would be advisable for the cinematography workshop to take charge of equipment, such as cranes.

There are many instances of wasting state funds and materials at film studios. It is imperative to have strict control over state finances. In other words, you must launch an ideological struggle and, at the same time, apply due legal sanctions against the misappropriation and squandering of state funds.

At present, the irresponsibility of film makers results in repeated shooting for retouching, and this wastes huge amounts of state funds.

The film studios must work hard to prevent such a practice.

Artists and writers should always think and act from the viewpoint of the state.

Even during on-the-spot surveys, they must not waste state funds by travelling back and forth needlessly. It is better to go out to nearby locations and shoot good pictures using less state funds instead of going out thoughtlessly to distant places and squandering state funds. Last year, the film *The Flourishing Village* was shot in the vicinity of Pyongyang, but it was better than other films that had been shot farther away, so it was awarded the People's Prize.

Studios now film many scenes on location using real buildings,

scenes that had to be shot indoors in former days, and thus they save state funds worth tens of thousands of won. Going by this experience, it is best for film studios to shoot scenes on location using real objects, instead of complaining about the lots back at the studio.

The creative organizations must also direct the proper management of personnel.

At present, the film studios do not work well, not because of a lack of people but because manpower is used irrationally.

Proper use of the work force can be made only through the proper management and organization of personnel, ensuring that no one lies idle and that everyone employs his working hours effectively.

Even though they have plenty of people working for them, film studios always complain about a lack of workers, instead of making effective use of the people they have. A certain film studio is poor at organizing its personnel, with the result that those who are cast in films are always busy, while those who are not appearing in a film have nothing to do. This is no way to solve one's manpower problem.

You must organize the labour force properly when you need to mobilize it.

If the administrative departments need to mobilize their work force, they must always raise the matter with the staff so that it can organize things properly and avoid the situation in which some people are being mobilized all the time.

Of course the main job of film studios is film-making, not the use of its staff for other purposes. Studios must not mobilize those who are involved in film-making at the expense of film-making, but employ only those who are not involved in it.

The film sector must provide good supply services for all its working men and women to improve their standard of living.

A steady improvement in the material and cultural standards of living of the people is the supreme principle of our Party's activity; supply services are political work.

The Party is always deeply concerned with the life of artists and writers. However, the senior officials and the workers in charge of supply services in the film sector pay little attention to supplies for artists, writers or other workers at film studios.

Senior officials in the film sector must make a decision to improve supply services for their working men and women.

The great leader, on seeing the film *Under the Bright Sun*, gave instructions that senior officials should acquire a correct viewpoint of and attitude towards supply services and should be directly responsible for them in order to improve the people's material and cultural standards of living.

Senior officials of the film sector must therefore improve supply services for their subordinates, assuming full responsibility for their lives.

In particular, they must organize work well in such a way that the great leader's benefits to the artists and writers in the film sector are

received without exception.

The great leader often worries about the diet of artists and writers. He even visited the Korean Film Studio in person to ask about the shop there, and gave instructions that sufficient chicken and eggs be provided for artists.

According to the staff of the Pyongyang City People's Committee, the officials of the Korean Film Studio ask only for industrial goods, such as tetoron and nylon cloth, and show no interest in foodstuffs. Senior staff at the film studios should pay particular attention to improving the diet of artists, as they have been instructed by the great leader.

The studios must also solve the housing problem for their workers. An important aspect of supply services is to provide satisfactory working conditions.

Film studios must supply overalls to the workers, as stipulated in state regulations, and ensure that such an incident as the workers in the development workshop being unable to wash their hands because no soap was available never occurs again.

In order to improve material supplies and services benefitting the welfare of the workers, film studios must improve their transport sections as well as the material supplies and welfare services sections. The transport sections at the film studios face many problems in their work.

Transport workers at the Korean Film Studio claim that they have difficulties because of a shortage of lorries and drivers. In fact there is no shortage; the problem is that the leading staff members and transport section officials do not work properly with the drivers and do not maintain the lorries carefully, nor do they plan their work thoroughly or organize it in a responsible manner.

Apparently the Korean Film Studio has 66 drivers; this number is by no means small. If three drivers are assigned to each production unit, they can carry out their film-making duties perfectly satisfactorily. Therefore, if five production units are working simultaneously, only 15 drivers will be needed. The remaining 51 drivers are quite enough to handle any other work.

The Party has provided film studios with a large number of lorries, but they continue to complain of a shortage of these vehicles. This is quite wrong.

For the transport sections at the film studios to ensure success in transportation, they must, above all else, work out a reasonable plan and carry it out properly, so that the rate of use of lorries can be enhanced to the maximum and the practice of mobilizing lorries for work other than film production can be eliminated completely.

In particular, the deputy directors-general of the film studios should never create obstacles to production by using those lorries that have already been given assignments for other purposes. No one is to make use of lorries already on assignment or those belonging to a production unit and employ them for their personal affairs. Strict control should be effected so that no one can mobilize the lorries attached to a production unit for other work before the first edition of

a film is available.

Because they have many cars at their disposal, film studios are using them lavishly. Some people want to go a mere walking distance by car, and worse still, insist that it be a good car.

Staff officials and those in the transport sections of the film studios must not complain about lorries and drivers, but work with the drivers scrupulously and organize transportation properly so as to increase their rate of use. Film studios must also establish a lorry-repair centre so that they can undertake medium-scale repairs for themselves.

In order to embody the Taean work system in the film sector thoroughly, it is imperative to abolish the old management rules and regulations, draw up new ones as required by the Taean work system and improve them steadily to make them perfect.

In particular, it is essential to work out job functions in keeping with the requirements of the Taean work system.

The Party assigned the task of working out its functions to the Korean Film Studio a year ago; but the studio has not yet carried it out.

The film studios should work out the drafts of their functions and new management rules and regulations and make them perfect through discussion with broad sections of people.

It is also necessary to reform the structures of the film studios, as required by the Taean work system.

The Party has already established the structures of the Korean Film Studio in keeping with the demands of the new situation; it is advisable for the February 8 Film Studio to follow suit.

Inappropriate structures must be reformed promptly; however, it is not good to reform them too often. You must not only think of reforming them but also strive to add to the advantages of the present ones. However excellent a work system, its advantages cannot be displayed to the full unless senior officials work in a responsible manner.

The Korean Film Studio at present is failing to apply the Taean work system fully because senior officials have not yet become revolutionary and do not work responsibly.

For the thorough application of the Taean work system, senior staff at the film sector should go to the Taean Electrical Machinery Plant for field training, and attend the University of National Economics to learn management theories of socialist economy. In this way film makers will be able to effect a new upsurge in film production by applying the Taean work system to the full.

4. ON IMPROVING THE POLITICAL AND PRACTICAL

QUALIFICATIONS OF ARTISTS AND WRITERS IN THE FILM SECTOR

For artists and writers in the film sector to repay the great leader with loyalty for his great political trust and profound care, they must fully prepare themselves politically, ideologically, technically and practically.

They must make positive efforts to establish the monolithic ideological system of the Party in a thorough way and transform themselves steadily into revolutionaries according to the pattern of the working class.

To this end, they must first fully arm themselves with the great leader's revolutionary idea, the Juche idea, and be fully confident in and proud of living and working under his leadership.

Our people today are conducting a vigorous revolutionary struggle and energetic construction work, taking great pride and honour in being led by the great leader, a leader whom they have acclaimed for the first time in thousands of years.

The great leader Comrade Kim Il Sung originated the immortal Juche idea and has embodied it in all areas of state activity, thus turning our country into 'the fatherland of Juche' and 'a model country of socialism' of which the world's people are envious. As you know through documentary films, our country has become a powerful socialist state that has made rapid progress in the political, economic, cultural and military fields.

We must hold the great leader in high esteem forever, arm ourselves with his revolutionary idea and accept and implement his instructions and Party policy without question.

However, some artists and writers do not have a strong Juche standpoint and lack both national pride and political consciousness. A certain composer is reported to have boldly stated that even though an original tune was bad, the music could be improved if the sound was mixed well, mentioning some mixing equipment that had been used by a foreign country 20 years before. I think he meant to say that the mixing equipment at our film studio was worse than the 20-year-old equipment of another country.

The mixing equipment at our film studios is up-to-date equipment superior to that at any other studio in the world. Praising everything foreign unconditionally and leaving one's own in the shade is the action of a sycophant.

Some film makers are said to harbour illusions about foreign films. Some of our artists and writers still reveal sycophantic tendencies. Scenarists and artists must overcome the wrong ideological viewpoints characterized by the blind worship of things that belong to others and the slighting of one's own.

Party organizations in the film sector must sharpen ideological education among artists and writers.

Intensified political and ideological education can allow people to give full play to their revolutionary enthusiasm and creativity so that they succeed in fulfilling their revolutionary tasks.

Party organizations in the film sector must step up education in Party policy among artists and writers and scrupulously organize communist education, with class education as its main content, as well as education in our revolutionary traditions. In particular, they must stress ideological education for artists and writers so as to foster national pride in them, thus making their ranks a collective with a sound Juche standpoint, politically and ideologically pure.

Along with this, it is imperative to eradicate the servile spirit and the master-disciple relationship among artists and writers in the film sector.

Several years have passed since I began giving direct guidance to the work of the film sector. During this period many people in this sector have become Party members, and the political consciousness of artists and writers has been significantly enhanced. However, some artists and writers, obsessed by a self-serving spirit, still reveal a tendency to lack political consciousness.

Apparently some assistant directors for administrative affairs, complaining that they do not like working because the director is in charge of the production unit, do their work unwillingly. They are unhappy with their jobs and are reluctant to work because they still have an outdated servile spirit. Those who are working in the superimposition workshop at the Korean Film Studio also reveal this kind of spirit to a large extent.

In our society those who have an old, outmoded ideology are not worth their salt, no matter where they work. Scenarists and artists can never leave the film sector. If I ever allow them to leave, it will be when they have become communists and revolutionaries.

Film makers must eliminate such unhealthy elements as the servile spirit and the master-disciple relationship, and must live and work soundly with a high degree of revolutionary consciousness and collectivist spirit.

They must always be modest and frugal.

However, some film artists have not rid themselves of the habit of putting on airs and behaving arrogantly. Now when they go to the provinces for shooting on location, the assistant directors for administrative affairs call on the chief secretaries and secretaries of either the provincial Party committees or the Party committees of cities or counties, making unreasonable demands and acting arrogantly. Worse still, some people act as they please, relying on the Party's influence.

Our artists and writers, being guided directly by the Party, should always be modest and exemplary whatever they do and wherever they are. Those who make films must be modest and courteous when dealing with people, and lead a frugal life. In particular they must never act arrogantly, relying on the Party's influence, nor must they show off by abusing the authority of the Party.

People in other sectors want to come to the film sector to gain experience. The officials of the film sector should never rest on their laurels because they have scored some successes in film-making in the past, nor should they act haughtily, flattering themselves and disparaging others on the ground that other sectors would like to gain experiences from the film sector.

For film makers to step up their revolutionary and working-class transformation, they should firmly establish the socialist way of life and strictly observe the established rules of this life.

In the past the art and literature sector had a certain amount of success in establishing the socialist way of life and in working out the rules of

life and standard of behaviour, and in making film artists and writers follow these standards in their own lives. However, the art and literature sector is still not governed by a strict revolutionary system or order commensurate with the intrinsic nature of socialist society. For a new, socialist way of life to be firmly established in the film sector, film artists and writers must be encouraged conscientiously to observe the rules of life and standard of behaviour established by the Party.

In the daily routine established by the Party, all work to be done by the Party, by the administrative organizations and by working people's organizations are geared like cogwheels: if any one of them slows down or remains idle, the daily routine of all breaks down. Daily routines are not being observed properly because in many cases the senior officials hamper them.

Apparently the director-general of a certain film studio gathers the studio's department and section heads in his office every morning and holds a meeting for a couple of hours, or receives reports from them in turn. And it is reported that in another film studio, anyone called into the office of the director-general remains in that office the whole day.

If officials gather their subordinates in their offices and keep them there too long, they cannot properly observe the daily routine formulated by the Party. Administrative instructions must be given by means of directives, and every effort must be made to ensure that department and section heads work independently. Only then can the daily routine be observed strictly and all wheels move in unison.

Apparently the senior officials of a certain film studio tamper with political study hours as they please, and those of the Scriptwriting Company are unwilling to accept the daily routine of the film studio, saying that it is not suitable for their company. The senior officials of the company, if they find their writers reading anything, accuse them of idling away their time and of not writing scenarios. They mobilize writers for other work, thus preventing them from writing and studying.

That the daily routine is not adhered to properly is also due, to some extent, to film artists and writers not participating willingly in the daily routine.

Artists and writers in the film sector are more honoured with the political trust and enormous solicitude of the great leader than anybody else. In the past they were subjected to every manner of maltreatment and insult and deprived of elementary human rights and freedom. But thanks to the great political trust and personal care extended to them by the leader since liberation, they have been able to change their social position fundamentally, and today they are awarded the noble title of revolutionary artist.

Artists and writers in the film sector should not merely talk about repaying the favour of the great leader with loyalty. Loyalty to the leader must be expressed by carrying out their revolutionary tasks. Artists and writers in the film sector should unconditionally observe the daily routine formulated by the Party, and thus set an example in

this respect.

In order strictly to observe the daily routine on the basis of rules of life as defined by the Party, senior officials must above all else acquire a correct view of the daily routine, refrain from hindering the artists' and writers' observance of it, and induce every one of them to take part willingly in its implementation.

You must wage a powerful ideological struggle against the practices of hindering the implementation of the daily routine and of participating dishonestly in it.

Improper implementation of this routine is an expression of liberalism, of hating Party control and organizational discipline. In the case of officials who do not observe the routine properly, you must initially give them a warning, and if the warning goes unheeded, you must launch a fierce ideological struggle against them. If the ideological struggle is ineffective, suitable organizational measures must be taken.

Artists and writers in the film sector must strictly observe the daily routine, beginning with doing their work at their actual offices and workshops.

In particular, you must use all possible means to establish the discipline of studying on the day set aside for study. Film artists and writers must systematically conduct political study, including the study of the instructions of the great leader concerning the sector of art and literature, and also study in a planned way to improve their qualifications and abilities. You must establish strict discipline whereby artists, writers and all other workers in the film sector attend the study sessions on the day for political study.

Even when filming on location, the days set aside for political study and for practical study should not be ignored. When you engage in a campaign to produce work or are mobilized for construction work, you may think it permissible to ignore the study day, nevertheless, you must always observe study days and adhere to the established daily routine with no conditions attached.

For artists and writers in the film sector to transform themselves steadily into revolutionaries and be assimilated to the working class, they must participate in the mobilization of social labour sincerely and so harden their minds and bodies through physical labour.

In accordance with the instructions of the great leader, the institutions and enterprises in Pyongyang are mobilizing 5 per cent of their present manpower for the construction of Pipha Street.

The great leader gave instructions that the sectors of art, literature and the press should discharge their basic duties without even one per cent of their labour force being mobilized. He advised these sectors to go out to the construction site of Pipha Street on Sundays to help the builders do their work. In accordance with the instructions of the leader, film artists and writers are exempt from social labour mobilization. It would be advisable, however, for them to spare some of their time to participate in social labour. Only then will film artists and writers be able to bring themselves closer to reality, enrich their experience of life and accelerate their revolutionary transformation.

Film makers should launch a campaign to build up their own institutions and enterprises.

At present, the nursery and kindergarten facilities in the film sector are old fashioned. The Korean Film Studio should scrupulously organize the mobilization of social labour to put together a model of an up-to-date nursery and kindergarten, and should popularize this model in the sector of art and literature.

All the senior officials, artists and writers in the field of film art, in sincere response to the great leader's instructions and Party policies, must establish a thorough system for the Party's monolithic ideology, transform themselves into revolutionaries and assimilate themselves to the working class, thus adding lustre to the honour of their being art and literary workers who are true to the leader.

Artists and writers in this field must strive to repay the Party's political trust with a high level of skill and with loyalty.

The Party places political trust in them. But they are not repaying this trust faithfully or with high skill because their qualifications and skills are, in fact, poor.

After seeing the film *The Story of a Nurse*, the great leader said that there was a difference between the leading actress's intention and her actual portrayal, and added that nothing could be created with mere enthusiasm.

Creation is impossible through subjective desire and zeal alone. Success in creation requires a noble ideological and spiritual frame of mind, passion and painstaking efforts, as well as high skill to support them. Creators should attain a high political and ideological level, have top technical and professional qualifications and be well versed in their major fields.

The qualifications and skills of our artists and writers have not yet reached as high a standard as is required by the Party.

The fact that our film art has become a model of revolutionary art and literature in the world today can be ascribed to the Party spirit, working-class spirit and popular spirit evident in our films, but never to the artistic skills of individual directors or actors. As our Party stands at the forefront of the anti-imperialist, anti-US struggle under the unfurled banner of the great Juche idea, the world's progressive people are learning from us and trying to learn from the model of our film art, showing a keen interest in it. In this situation our films must proceed ahead of those of other countries not only in their ideology, but also in their artistic and technical aspects.

Scenarists and artists must strive to improve their technical and professional qualifications and skills.

More than anyone else, screen writers must try their best to improve their professional qualifications. The only way for writers to show loyalty to the great leader is to write fine works in terms of their ideology and art, as required by the Party. Only then can they be said to have repaid the Party's political trust faithfully.

As it is, however, our scenarists fail to write many works which are perfect in ideology and art. Some writers have not completed a work

for three years because of a lack of qualifications, and one particular writer has not produced a script for seven or eight years. Worse still, some writers are producing scripts from the director's script after the completion of the film, and others are ghost writing for colleagues who have no writing ability.

Even so, the senior officials of the Scriptwriting Company are not striving to improve the qualifications of writers, but are only trying to increase their numbers. Works of high ideological and artistic value cannot be produced merely by increasing the number of writers. The company must send low-quality writers to school to take a refresher course, or adopt other urgent measures.

The tendency of writers to write works for poor-quality colleagues, on the ground that they cannot write for themselves, must be eliminated. If their level is low they must be helped to write by relying on their own wisdom and efforts. Of course, it will take a long time for them to write a script, but even if it takes them a long time and they fail repeatedly, they must be helped so that they end up writing a piece by themselves.

Scenarists must also know how to compose lyrics. The words of songs in films must be written by the writer himself, because he clearly understands the content of the work. Only then will good lyrics be written.

Film directors, too, must strive to improve their qualifications and skill.

The cinema is a composite art, film directors should possess comprehensive knowledge and talents.

They should above all be well versed in the general knowledge and theory of art and literature.

Concerning the skill training of film directors, the great leader has said that their qualifications must be improved by making them recite poems and sing songs.

Our film directors have no deep understanding of art as a whole, including literature, and their directing skills are low, so the level of the films they make is also low.

In the film about the heroine Jo Ok Hui, war is described through clouds of black gun smoke, not by the actions of people. This demonstrates the low level of our directors' powers of depiction. Few directors have a deep knowledge of music. Hence in some cases the allegedly excellent musical pieces and songs selected by the directors have to be substituted with others because they do not accord with the film themes or scenes, or they are simply poor in terms of quality. When the film *A Woman Tractor Driver* was produced, the director used a song which was inappropriate to the content and scenes, so the song finally had to be deleted.

A musical piece or song must always conform with the characteristics of the film and with its ideological content and descriptive features.

In order to prevent directors from dealing with musical pieces and songs carelessly, the composers concerned should always be allowed to attend dubbing sessions. Although the director is the commander of

film production, he must not decide the film portrayal solely on his own authority.

Directors should hold meetings once a week or once every two weeks to improve their own abilities. At these meetings they should watch a film together and discuss its artistic and technical aspects, and in the course of this improve their technique and skills of direction.

When they are not in charge of film-making, directors should give guidance to dramatic pieces prepared by actors' groups and thus constantly improve their directing skills.

Close attention should be paid to improving the qualifications of the assistant directors for administrative affairs.

In order to improve the ideological and artistic qualities of a film, the actors and actresses must decisively improve their abilities.

They must attend skill-training sessions faithfully and be responsible for the work of creation. An artist who does not take part earnestly in training and tries to play tricks in the creative work will not remain an actor for long. The less he sweats in skill-training, the less success he will achieve, even though he tries hard in the actual work of creation.

Actors and actresses have not yet made it a rule or a habit to attend skill-training sessions, and some of them carry out skill-training assignments unwillingly, under compulsion.

In order to improve the skills of actors and actresses the Party gave them the assignment of practising the recitation of the epic poem Mt. Paektu. Several months have passed since then, but few actors and actresses have carried out the assignment, and those who did not have done no skill training for a quarter of the year.

Actors and actresses must practise reciting poems, train themselves in simulated conditions and take an active part in dramatic performances.

An important matter in improving their skills is improving their art of speaking.

The art of speaking plays an important role in creating a distinctive character. After the director maps out his own plan, the basic portrayal comes from the performance of the actors, and in their performance the art of speaking plays the most important role.

However, film actors pay no great attention to this art. All film actors and actresses should coolly examine what they have done to improve their speech and enunciation in recent years. Those who have had other actors record their voices in their stead are not qualified as actors. The actor who presents only his face on the screen because his speech is poor is an actor in name only, not in any real sense. In particular, actors who speak poorly cannot play their proper role in the synchronous recording system.

From now on players should make every effort to improve their art of speaking.

They must vividly portray the personality of the characters they play and at the same time have the spirit of always discovering and developing new things.

An actor's history on the stage is a history of discovering the new, a history of creation. A performance by an actor should always be

creative; it should be different in every work and original at every stage.

Film actors of the present era, when science and technology are highly developed, must have a knowledge of a wide range of technology. They should learn how to drive a lorry and a tractor. They should fly in a plane and go on board a ship and learn something about them. They should also learn how to handle various types of weapons.

Actors and actresses should be tenacious in trying to perfect their acting, not only at regular skill-training sessions but also in the process of creation.

Apparently some actors do not try to improve their acting but advance their own views, contrary to the content of works written by others. A certain actor is said to make a fuss over a trifle, instead of exerting positive efforts to represent the character he is to play truthfully.

The general level of acting of our actors and actresses is not yet very high. In particular, some always act in a stereotyped manner; others act in a limited and strange manner by frequently exaggerating their facial expressions.

The most pressing problem facing the film sector is that of actors and actresses.

Film studios should concentrate on training the younger ones.

Young actors and actresses must remember that they cannot develop their career by relying on their faces alone, and they must not be self-complacent or arrogant because they have been congratulated on their performance in a couple of pieces. They must strive to improve their skills systematically.

Actors and actresses must prepare themselves physically, technically and practically so that they can act realistically, as in real life, whichever character they may portray.

The film studios must organize a command performance once a week to improve the technical and professional standards of film makers, especially actors and actresses. The studios should make it a rule to hold the parade for about three hours every Thursday and establish a strict discipline for reviewing the results.

The technical level of cameramen must be radically improved.

Their technical level currently being low, the standard of superimposition is also very low. When we were adapting the immortal classic *The Sea of Blood* to the screen, we had a great deal of trouble with the scene in which Won Nam appears on the moon, because the superimposition in the scene was not good.

The film studios claim that they cannot improve the performance of their wood-moulders in the superimposition workshop because they are frequently mobilized for other work. However, the low quality of superimposition can never be ascribed to the qualifications of these people being low.

Once the technical level of cameramen has been decisively improved, the level of superimposition, too, can be raised. The film studios must pay close attention to improving the qualifications of their cameramen.

The studios must try hard to improve the technical levels of set designers, film editors, photographers and developers.

Artists and writers must have good aesthetic taste and a wide knowledge of nature and society. When expressing criticism about the fact that no great numbers of novels and other works of art or literature have been created, the great leader said that writers must acquire a wider range of knowledge in order to write better pieces.

When artists and writers have a wealth of knowledge they can write and speak meaningful dialogue. For a broader range of knowledge on nature and society, they must see, hear and read a great deal.

However, when they are asked to read more, our artists and writers make various excuses. Many meetings have been held over recent years and many people have pleaded at these meetings for solutions to various problems, but no one has asked for reading materials. This shows that artists and writers do not like reading.

From now on, artists and writers must read more than anyone else.

First of all, they should read Party documents and the materials about the revolutionary history of the great leader that convey his revolutionary ideas, the wisdom of his leadership and his noble qualities. Only then can they equip themselves fully with the revolutionary ideas of the leader and acquire a wide political eye to see nature and society from the standpoint of the Juche idea.

Artists and writers must also read the novels of our nation.

Currently not many novels worth reading are being written by our authors. This is because the novels criticized by the leader were withdrawn indiscriminately and were not recirculated after correction. Needless to say, reactionary novels must be withdrawn, but those which require only minor revision must be corrected and recirculated.

The great leader has said that the novel *New Spring at Sokkaeul* and other stories in need of some correction must be revised and reprinted.

The novels *The Tuman River*, *The Native Village* and other stories which need only slight touches must be revised and reprinted as soon as possible. Then our artists and writers will be able to read a lot of novels.

Our artists and writers must also read *The Selected Works of World Literature* and other foreign works. Of course, you must always be critical when you read foreign books. *War and Peace* and *The Ordeal* are excellent pieces. Artists and writers must also read such dramatic pieces as *Othello*, *Hamlet* and *The Living Corpse* and such novels as *Resurrection*, *Anna Karenina*, and *Blessing*.

In particular, they must read many books concerning their specialist fields.

In the future the magazine *Scripts* must edit scenarios, directors' scripts and a variety of technical data concerning film production so

that everyone in the film sector can read them.

For the professional qualifications of artists and writers to be improved and their mental vision widened, it is necessary to show them foreign films.

The great leader has said that artists and writers should be shown many foreign films and that they should always watch them from a critical point of view. Revisionism penetrates mostly through films. Therefore, foreign films should be seen with a critical eye. When dealing with things foreign we must always hold fast to the Juche stand, adhering to our own principles.

Bourgeois tastes are just like narcotics. A person begins by taking a drug, but eventually he is himself taken by the drug. There are many foreign films full of narcotics. If we watch them not from the Party, Juche stand, but merely out of interest, we might be poisoned by these narcotics and infected by evil ideas before we know it.

The showing of foreign films to artists and writers is aimed at informing them of the trends in and technical levels of film-making in other countries. From technical points of view, such as acting, shooting, montage and the like, those aspects worth being referred to should be referred to and those worth being introduced should be introduced.

In future you must set up projection equipment in the Pyongyang Art Theatre and about once a week show foreign films there which the Party has designated.

Before showing foreign films to artists and writers you must never fail to conduct a precise analysis of the ideological content of the films and their technical aspects; then you must tell the artists and writers what standpoint they should adopt when watching the films. After showing the films you must make the artists and writers write down their impressions. Only then will they watch the films from a critical point of view, not just out of interest.

Artists and writers should inquire closely into reality in order to obtain a diverse knowledge of it.

It is only when they have a wide mental vision of real life and are versatile in their knowledge that they can portray a diversity of lives in depth.

A writer writes within the limits of his ability, but he can never produce a work of art that is even slightly greater than his knowledge. He can depict life in his work only as far as his knowledge extends, as far as what he has seen, heard and felt allows him.

The great leader has said on several occasions that in order to create art and literature appropriate for the Chollima era, artists and writers should become deeply immersed in the thick of reality. The Party has adopted the necessary measures for implementing this the leader's instructions.

However, many creators do not explore reality and, even when they do, they go around as if on a tour and then write works at their desks. The pulsating reality of everyday life provides artists and writers with fresh knowledge, skills and rich experience with which to constantly

improve the content and form of their works.

In order to obtain a wealth of knowledge about reality, artists and writers must mix closely with workers and farmers, study from various angles the actual situation in which the leader's instructions and Party policies are being implemented, and experience life in that situation.

When exploring reality, artists and writers must first equip themselves with the revolutionary idea of the great leader and its application, the Party's policies. Only then can they understand the essential features of our people's advance and of their life with a wide political vision and write works which the people will enjoy. Artists and writers must be highly enthusiastic in experiencing life. If they act like onlookers without passion, they cannot study in detail the essence of life.

For films to reflect the seething life of our era, scenarists, more than anyone else, must explore real life deeply.

They must have a sharp political insight into life and a versatile knowledge of it and combine with these an outstanding artistic ability. Only then can they write excellent works. ?

When I read scenarios and novels written by our writers I can see that the works are falsely embellished and that the ideas and lives contained in them are very poor. This means that our scenarists are ignorant of actual life and have little general knowledge.

Creation must always begin with actual life and end with it.

Scenarists must explore reality more deeply and more often than anyone else in order to write fine works.

From the second half of this year writers must explore reality, study life and write works in the field.

It would be advisable for directors to go to the provinces and write their scripts while experiencing life there.

At present some set designers draw original pictures without having been out in the field. One cannot draw pictures unless one understands the reality behind them. Set designers must also experience reality and make their sketches on the basis of their experience.

Composers, too, must frequently go out to experience actual life.

Experience of reality is all the more urgent for actors, especially the young ones.

Young actors, having no particular theoretical knowledge and less experience of reality, use only their faces when making films. If they are not encouraged to gain experience of actual life, but are urged to work within the confines of the film studios, they will never improve their ability.

When shooting the film *The Story of a Nurse*, we had to correct many scenes because almost the whole cast was without personal experience of the Fatherland Liberation War.

If they neglect to gain experience of practical life on the ground that they are conducting the speed campaign, actors and actresses cannot ensure the quality of the work and might distort the truth. This is proved by our experience of creation in the past.

For artists and writers to gain good realistic experience, senior officials must organize the work properly.

Some officials at the film studios, only in the rice transplanting season, suggest that they would go to local areas to gain experience of reality after idling away at other times. If they behave in this way they will be exposed to the ridicule of the public. It does not stand to reason that artists do not participate in rice transplanting, requesting that they go to experience reality only at those times when the whole nation is turning out to help the countryside.

When they are ordered to go out to gain experience of reality, some writers make various conditions for doing so. What conditions can there be for gaining experience? If they complain about the conditions they will fail to experience real life and to consequently write real works.

The senior officials of the film studios, always bearing in mind the importance of gaining experience in film production, must organize this work down to the minutest detail so that artists and writers explore reality more deeply.

In order to give artists and writers wide experience of real life, it is also necessary to show them many documentary films depicting actual life.

The documentary *New Korea*, which was highly praised by the great leader, the documentary about the Fifth Party Congress, and those about military competitions, will provide them with a lot of fresh ideas. The senior officials of the film studios must try to show many documentary films to artists and writers.

Artists and writers must have broad qualifications and skills; they must also have a burning passion for and their own opinions on creation.

The passion and independent ideas of our artists and writers must find expression in their defending the Party's monolithic ideology and Juche ideas on art and literature and in embodying them to the last in their creative work.

However, some film directors at present have no passion, no courage and no independent views. Certain directors are capricious and often vacillate when making films because they have no opinions of their own. If they are inconsistent and wavering, they will lose their independent ideas and in the long run will be unable to adhere strictly to Party principles in production.

Artists and writers must never insist on their own personal views in their creative work, nor be unreasonably stubborn under the pretext of sticking to their own ideas. Creators persist in their own narrow vision because they know only one side of the argument with no knowledge of the other, and because their thinking power is dull and their artistic sense poor. Artists and writers must never insist on their individual views alone, never act stubbornly.

From now on the senior officials in the film sector must not impose unprincipled demands upon creators, nor must creators vacillate over such demands.

I have emphasized on many occasions the need to improve the

qualifications and skills of artists and writers. They can faithfully serve the Party and revolution only when the level of their qualifications and skills is high. The way in which artists and writers should display their loyalty to the Party is to repay the great leader's political trust and deep care with high skill and many successes in creation.

Artists and writers in the film sector must always bear in mind the political trust and warm care of the great leader and remain unflinchingly loyal to him by steadily improving their qualifications and skills to achieve brilliant successes in film production.

For film art to be developed on a long-term basis, reserves of good artists should be trained.

For this purpose, not only should the role of the professional creative establishments be enhanced but also work done in the training institutions should be fundamentally improved.

First of all, close attention must be paid to strengthening the work of the Pyongyang University of Dramatic and Cinematic Arts.

Education at this university has not reached the standard required by the Party. I have heard that the students here have raised the question of whether or not there is a conflict in the film *We Are the Happiest*. This testifies to the fact that the university has been failing to give lectures to its students in accordance with our Party's ideas and theories on art and literature.

Frankly speaking, the lecturers at this university are not studying cinematic theory on the basis of our Party's ideas and theories on art and literature; they are relying on the theories of European film makers. Therefore, they are not analysing the problem of the conflict from the viewpoint of our Party's theories on art and literature; they are doing it dogmatically by sticking to conventional, outdated theories. It is apparent that the lecturers at this university have not established *Juche* in their research and education and are indulging in the worship of major powers and in dogmatism.

The Pyongyang University of Dramatic and Cinematic Arts must work hard to improve the qualifications of its lecturers. In particular, the lecturers must be encouraged to study assiduously the great leader's ideas and theories on art and literature and to establish *Juche* fully in education.

For education to be fundamentally improved on the basis of the great leader's ideas and theories on art and literature, curricula and teaching plans must be drawn up in conformity with Party lines and policies. The university must also establish a system for checking to see if its lecturers' teaching plans are drawn up in line with the Party's policies.

In addition, teachers at this university should have close contacts with the film studios in order to introduce the fresh successes and production experiences of the latter promptly to their students.

In order to improve education at the University of Dramatic and Cinematic Arts, competent directors and cameramen from the film studios should give lectures at the university. When artists who have some experience and ability visit the university to give lectures, the

quality of teaching will improve.

Even if able lecturers are sent to the university to teach the students there, education cannot improve unless the university has prepared foundations for assimilating new theories and experience. The university must pay primary attention to laying such foundations.

When the Ministry of Culture takes charge of the University of Dramatic and Cinematic Arts in the future, it must help correct any shortcomings in the university's curricula and must give effective guidance to the general work of the university.

To train excellent artists, work at the Conservatory of Music should also be improved.

It is sad that the Conservatory was willing in the past to receive guidance from the university guidance section of the Organizational Leadership Department of the Party Central Committee, but not from the relevant section of the Propaganda and Agitation Department.

The senior officials of the Conservatory must correct their viewpoint and work under the direction of the latter as well.

For the development of film art, fresh changes must be made in research into cinema technology.

At present, the Research Institute of Cinema Technology is finding no solutions to the technical problems involved in film production; it is only engaged in work related to film distribution. The institute must concentrate on establishing Juche firmly in its research and find solutions to the scientific and technical problems of film production.

Last but not least, I will speak briefly about the need for Party organizations in the film sector to work properly with the people.

For success in carrying out revolutionary assignments, Party organizations must give definite priority to political work over all other work and deal closely with the people. Efficient political work, work with people, makes all work lively and animated. If political work is ineffective Party work will not become animated and then, ultimately, the revolution will be disrupted.

The creation of art and literature is work done by artists and writers themselves. Party organizations must make artists and writers their first consideration and intensify their work with them. At present the Party organizations in the film sector do this poorly.

Some Party officials refrain from mixing with Party members and the masses, and they do not meet them frequently to inquire into their work and life in detail. The officials pay no heed to members' opinions, nor do they solve any problems the latter may have in a responsible manner. Instead they put on airs and cold-shoulder even visitors.

Apparently a certain Party committee neglected to give sincere help to the writers in the provinces, instead sending film editors there to investigate clandestinely how the writers were working and living, just as a secret inspector in feudal society might have done.

Doing Party work, work with the people, in the manner of a detective or a secret inspector is an outdated method alien to the work method of our Party. If Party organizations work in this way, they will create distrust between the Party and the masses and weaken the unity and

cohesion of the Party.

At present, all our people are calling the Party their mother and linking their fate to it. Party organizations must always approach people warmly and give them principled guidance so that they follow the right road.

Whatever they do, Party officials must always put people first, take good care of them and hold them in respect. Officials should possess a high degree of political awareness and be rich in humanity and culture, and they should learn how to approach people with generosity while adhering to Party principles. In other words, they must acquire a strong Party, working-class and popular spirit.

The Party organizations in the film sector must work well with cadres, Party members and the masses.

The fundamental aspect of Party work is to deal closely with the people, namely, work with cadres, Party members and the masses.

The Party organizations in this sector must, above all else, work well with cadres.

In particular they must intensify the Party life among cadres to accelerate their revolutionary and working-class transformation, and make them study harder to build up comprehensive knowledge.

If senior officials are transformed after the revolutionary and working-class pattern, and if the level of their political and professional qualifications becomes high through effective work being done with them, the Party committee will do a better job of leading film production, and all the cadres will perform their mission better as commanding personnel who organize and execute the Party's policies.

In addition to work with cadres, the Party organizations in this sector must concentrate on Party members as well.

The important thing in working with Party members is to strengthen their Party organizational life.

The Party is a political organization of members and the vanguard of the working class. For the Party to carry out its vanguard role as a powerful, lively and militant organization, every member must be fully prepared politically and ideologically, and act according to the Party's organizational principles. Therefore, the key to Party work is to guide the life of its members efficiently.

The life of Party members is an organizational and political one; it is a revolutionary activity for them to exercise their duties, as stipulated by Party Rules.

The Party organizations in the film sector must give effective guidance to the life of Party members so that they faithfully perform their duties according to Party Rules. Then Party members will be able to temper their Party spirit and effect innovations in film production.

The Party organizations in the film sector must work well with the masses.

Film production is creative work carried out through the collective efforts of the masses; success in creation is therefore inconceivable without the mobilization of the masses.

The Party organizations in the film sector must thoroughly implement the principle of working with people by the method of one motivating ten, ten one hundred, one hundred one thousand and one thousand ten thousand, so that the whole collective is fully equipped with the Juche idea and everybody rises up to do revolutionary work.

In addition, they must strengthen their guidance of the working people's organizations in every way possible.

I believe that this seminar on the great leader's ideas on art and literature will be an important occasion for effecting a great upsurge in film production by arming all artists and writers in the film sector with the leader's ideas on Juche art and literature and steadily bringing about their revolutionary and working-class transformation. At this seminar many artists and writers have actively participated in the debates; they fully analysed and reviewed the experience gained and lessons learned in the course of implementing the great leader's ideas on Juche art and literature and the Party's policy towards them, and advanced many valuable opinions for accelerating the development of cinema.

We have done a lot and achieved great success in our worthwhile struggle to produce films. However, there is still more to do in the future than we have done thus far.

All artists and writers in the film sector must make the great leader's ideas on Juche art and literature and the Party's policy on them, which they have learnt during this seminar, a part of their very essence, and put the resolves they have made here into effect in order to help bring about a major upsurge in the production of films in future.

Korean Friendship Association (K.F.A)

<http://www.korea-dpr.com>