Cultural policy
in the Democratic
People's Republic
of Korea

Chai Sin Sik and Hyon Jong Hun
Studies and documents on cultural policies
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Preface

The purpose of this series is to show how cultural policies are planned and implemented in various Member States.

As cultures differ, so does the approach to them; it is for each Member State to determine its cultural policy and methods according to its own conception of culture, its socio-economic system, political ideology and technical development. However, the methods of cultural policy (like those of general development policy) have certain common problems; these are largely institutional, administrative and financial in nature, and the need has increasingly been stressed for exchanging experiences and information about them. This series, each issue of which follows as far as possible a similar pattern so as to make comparison easier, is mainly concerned with these technical aspects of cultural policy.

In general, the studies deal with the principles and methods of cultural policy, the evaluation of cultural needs, administrative structures and management, planning and financing, the organization of resources, legislation, budgeting, public and private institutions, cultural content in education, cultural autonomy and decentralization, the training of personnel, institutional infrastructures for meeting specific cultural needs, the safeguarding of the cultural heritage, institutions for the dissemination of the arts, international cultural co-operation and other related subjects.

The studies, which cover countries belonging to differing social and economic systems, geographical areas and levels of development, present therefore a wide variety of approaches and methods in cultural policy. Taken as a whole, they can provide guidelines to countries which have yet to establish cultural policies, while all countries, especially those seeking new formulations of such policies, can profit by the experience already gained.

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The authors are responsible for the choice and the presentation of the facts contained in this book and for the opinions expressed therein, which are not necessarily those of Unesco and do not commit the Organization.
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Foreword

Today, the Democratic People's Republic of Korea is enthusiastically continuing and developing the splendid cultural traditions created thousands of years ago. Literature and the arts are flourishing, sustained by the government's juche principles.

This study presents a summary of our country's cultural history, and information about the preservation of its cultural heritage.

At the same time, it indicates some of the important achievements in literary and artistic evolution within the socialist setting of the Democratic People's Republic of Korea.

We are grateful to the Director-General and the Division of Cultural Development of Unesco for the assistance kindly extended to us in the preparation and publication of this monograph. We hope that it will contribute to cultural exchanges among Unesco's Member States and to the development of their cultures.

The authors
The land of morning calm

Korea is in eastern Asia, in the ninth time zone from the Greenwich meridian. It consists of a peninsula, bounded in the north by the Amnok and Tumen rivers, and more than 3,300 offshore islands. These islands occupy 5,963 km² of its total area of 220,791 km². Korea is about 1,100 km long and 620 km wide, with the islands included in these dimensions.

A moderate climate prevails, with average annual temperatures fluctuating between 8°C and 12°C and precipitation of about 1,000 mm (50–60 per cent of the rain falls in summer).

The Korean subsoil is very rich. More than 200 useful minerals, among the 400 varieties discovered to date include coal, iron, graphite, magnesium, gold, silver, copper, etc.

The flora and fauna are varied, and there is an abundance of marine life. Hydraulic resources produce more than 10 millions kW.

Korea has superb landscapes, with mountain chains rising towards the sky, from the majestic Mount Paektu at the northern extremity of the country to Mount Hanna on the island of Cheju with Mount Kumgang and Mount T’aebaek in between. Korea’s highest mountain, Mount Paektu (2,750 m) is a former volcano of the Tertiary period, with a crater lake, Lake Chonji, 19,000 m in circumference and 230 m deep. The Kumgang range is world famous for its 12,000 peaks and spurs, its thousands of fantastically shaped boulders, its countless waterfalls and numerous rushing streams of crystalline water.

Fertile plains follow the rivers, the Amnok, Tumen, Taedong, Han, Naktong, Kum and others, and marvellous coastal landscapes unfold for several thousand ris.¹ Hot springs abound all over the country; those at Choul and Yangdok are well known; mineral waters are found at Sambong, Kyongsang and in several other localities.

Korea has been known since ancient times as ‘the land of morning

¹ 10 ris = 4 km.
The land of morning calm

calm', 'the land of 3,000 ris', with beautiful mountains and limpid streams.

Pyongyang, the capital of the Democratic People's Republic of Korea, has a history that dates back more than 1,500 years. Pyongyang is the heartland of the Korean revolution and the capital of socialist Korea.

President Kim Il Sung, the respected and beloved leader, is the Head of State of the Democratic People's Republic of Korea, founded on 9 September 1948 in accordance with the unanimous will of the Korean people. It is a sovereign socialist State with the invariable and imperishable juche\(^1\) ideas as its basic ideology. Its fundamental, revolutionary task is to fight to ensure the complete victory of socialism and to achieve the peaceful unification of Korea without foreign interference.

1. Juche are ideas established by President Kim Il Sung forming a revolutionary theory centred on the working masses of the people. They are the foundation for strategy and revolutionary tactics based on the role of these masses.

President Kim Il Sung describes juche as follows: 'Juche expresses the idea that the masses are the masters of the revolution and construction, and that they have the power to further these ends. The juche ideas are based on the philosophical principle that man is master of his fate and can determine it.'
National culture

Cultural traditions

Our respected and beloved leader, President Kim Il Sung has said, 'Our nation is homogeneous, its history dates back 5,000 years. It is courageous and dynamic, having since ancient times defended itself tirelessly against foreign invaders and successive reactionary governments. It is talented and has generously contributed to humanity's scientific and cultural development.'

Millions of years ago, at the dawn of time, humanity's history began in Korea, as elsewhere. During the Pleistocene period, when life was extremely difficult on the ice-covered earth, Korea was spared harsh vicissitudes and was one of the fortunate lands where the human race could begin life.

There was a variety of fauna and flora: the fossils found in all parts of the country attest to the presence of mammoths and of anthropoids, man's ancestors.

At Komunmoru in the Sangwon district of Pyongyang, traces of a human group of evolved anthropoids were discovered. The Sangwon remains reveal the primitive history of the Korean nation some 600,000 years ago.

Since then, the Korean inhabitants have never ceased consolidating their existence by a relentless struggle for the conquest of nature.

The paleolithic remains excavated in the Kulpo and Bupo communes in the Yonghae district of northern Hamyong province indicate that this land was cleared during the paleolithic age, which lasted for several hundred thousand years.

Seven thousand years ago, the Korean people's ancestors inhabited a vast area in eastern Asia with the Korean peninsula as its central point,

1. 'Revolutionary Koreans must know Korea well' (Speech delivered on 15 September 1943), Pyongyang, Foreign Languages Editions, 1973.
where they created a neolithic civilization. They farmed and raised animals. Their culture was rich, with a characteristic unity and originality of form, as is shown by the pottery that has come down to us, rounded in shape, brown in colour and decorated with parallel lines.

The unique and original character of Korean culture as early as neolithic times was still marked during the bronze age. Bronze-age artifacts that were discovered in the vast region of eastern Asia, around Korea, include spindle-shaped receptacles, brown in colour, with designs drawn on with the fingernail, giving them a distinctive quality.

Bronze weapons and ornaments were skilfully fashioned in elegant forms which indicates that metallurgy was already highly developed at that time.

The invention of metallurgy was a determining factor in socio-economic development. It hastened the decline of the primitive community society that had survived for hundreds of thousands of years, and brought about the material conditions necessary for the emergence of a new social system.

The first Korean State was established in about the tenth century B.C. Ancient Choson, Puyo and Chinbon were then slave States. Culture attained a high level, and the development of metallurgy played a fundamental role in its flowering, as may be seen particularly in the daggers with detachable blades and sheaths, and the bronze mirrors embellished with refined and delicate designs.

Bronze-age artisans began to work iron early in the tenth century B.C. Among the many objects they fashioned in wrought and cast iron were agricultural implements, furniture, weapons and utensils destined for personal use. Others were made to be sold in nearby countries, and contributed considerably to their cultural development.

The early Koreans' music and dance reflect their lofty spiritual level and evolved culture.

The first century B.C. marks a turning point in the history of Korean development. The old slave society collapsed and was replaced by three feudal States: Koguryo, Paekche and Silla, where a culture surpassing the former one persisted for nearly 700 years.

In spite of the division into three kingdoms, the homogeneity of language, blood and culture allowed the Koreans, who formed a homogenous nation, to live in beneficial harmony and to combine their efforts to foster cultural creativity. Moreover, they fought side by side against foreign aggressors, honourably safeguarding the nation's dignity.

The culture that flourished during the Three Kingdoms period greatly influenced the development of the Korean national culture and made its contribution to universal culture.

The tomb frescoes at Koguryo, characterized by a fine and vigorous style and harmonious colours, as well as the astronomical observatory (the Ch'omsongdae) of Silla, are considered masterpieces of human culture of that period. The Koguryo planisphere represents with precision 282 constellations of 1,467 stars. In addition, 419 documents with correct observations.
National culture

of at least ten astronomical phenomena were found, as well as other
information still very useful today to historians of astronomy and
meteorology.

The tomb frescoes at Koguryo give a detailed image of many aspects of
Korean cultural life at that time. The Koguryo painters resolved funda-
mental artistic problems with an astonishing mastery and a daringly free
style that continues to evoke our admiration.

The originality of form, the refinement and elegance of the golden crown
and ear-rings from Silla attest to the artistic genius of our forefathers.

Literature and the arts flourished at the time of the Three Kingdoms.
Dozens of musical instruments—notably the kayagum—were invented and
fashioned at that time, and fanfares were composed to be played by dozens
of performers.

Paintings depicting dancing scenes on the walls of the Koguryo tombs
show us that the elegance and vigour characteristic of Korean dance was
already in evidence at that time.

The folktale had become a popular literary form. Numerous stories,
such as 'The Tale of Ondal' and 'The Tale of the Tortoise and the Hare', set
forth the character and the sublime spiritual world of our ancestors; many
poems remain to tell us of their patriotism.

The people of the Three Kingdoms built up a remarkable culture that
had a great influence on the cultural development of Japan, Korea's
neighbour.

During the second half of the seventh century A.D., unified Silla and
Parhae, two feudal states, replaced the Three Kingdoms. Korean culture
continued to flourish during the eighth and ninth centuries. Powerful feudal
cities like Kyongju and Tong-Gyong, the capitals of unified Silla and Parhae,
were built, as well as majestic monuments of great originality.

The architecture and the sculptures of the Sokkuram Temple in Kyongju
is a particularly fine example of the great talent displayed by the Koreans
of that time. The temple is bicameral, with a square anteroom and a
chamber roofed with a semicircular vault. It is well known for its distinctive
architectural style and its sculptural technique, based on a thorough
understanding of mathematics and mechanics. The ten stone statues that
decorate the temple are masterpieces; they furnish eloquent proof of the
Korean sculptors' consummate skill and spiritual quality.

The temple bell at Bongdok-sa is another work that bears witness to
the exceptional talent of the Silla craftsmen. The bell weighs 7.2 tonnes
and is 3.3 metres high.

The Korean national literature of the period was enriched by the many
folktales created at that time. The most prestigious of them, 'Hyangga',
praised the noble sense of patriotism of the Koreans.

In 936, the Koryo dynasty founded a strong, centralized feudal State,
in which the Korean nation lived harmoniously and became increasingly
powerful. Economy and culture developed apace and external activities
National culture took on new proportions. The Koryo people did not limit themselves to achieving brilliant cultural exploits; they were also steadfast in defending their nation's dignity and its advanced cultural traditions, fighting courageously against foreign aggressors who wished to vanquish the Korean nation and its national culture.

Between the tenth and the fourteenth centuries, Koryo's cultural development was particularly marked by the manufacture of porcelain and the casting of movable metal type. The Koryo printers, the first in the world to use cast type characters made of copper, beginning in the twelfth century, produced books that represented a monumental advance in the history of world printing.

The Koryo porcelains, incrusted with blue jade, the symbol of Korea's serene sky, are known throughout the world.

The 'Dongmyongwangpyong', a long epic recounting the legendary life of the king who founded Koguryo, was enormously popular because of its artistic value and its proud, patriotic inspiration.

Music was also a highly developed art at the time. The Koryo people sang court and patriotic songs that have brilliantly enriched the national musical heritage.

The Li (or Yi) dynasty supplanted the Koryo at the end of the fourteenth century, founded the last feudal state in our country and reigned until the occupation of Korea by Japan. During the 500 years of this dynasty, the Koreans defended the nation against foreign aggressors, maintained its independence and national honour, and enriched the Korean heritage to a remarkable degree with their creativity.

In the long years of wars against invading foreigners, including the war of the Imjin against the Japanese invaders at the end of the sixteenth century, the Korean people constructed the world's first armoured battleship, as well as many new types of firearms.

Our ancestors accomplished remarkable advances in science and culture during the Li dynasty's reign: Han'gul, our present form of writing, was invented in 1444 and had very far-reaching effects in the cultural field. Once the Korean people had a system of writing that was at the same time scientific and easily learned, they possessed a powerful weapon for furthering their cultural development.

Astronomy and meteorology produced marvels during the fifteenth century: the water clock, the sundial and the rain gauge were invented; relatively accurate planispheres, calendars and maps of Korea were printed.

Printing occupied a predominant place in the cultural development of the country during the fifteenth century.

Art and literature also flourished under the Li dynasty. The 'Sirhac' school of pragmatic learning was developed in an effort to resolve the crises and contradictions of the feudal regime.

Artistic and literary works continued to appear, describing the life of the people: The Story of Chun Yang, The Tale of Sim Chong, The Story of a
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Ryangban (nobleman), *The Tale of Ho Sang*, *The Forge*, *The Korean Struggle*, *The Game of Dan-o*, etc., were particularly loved by the people for their faithful descriptions of society and popular life of the period.

Once again, during the second half of the nineteenth century, the Korean people honourably defended the dignity of their nation by waging a long and desperate war against foreign aggressors who tried to colonize Korea. Those battles and the patriotic feelings of the people were echoed in the literature and arts of the period; much of the writing expresses patriotic fervour and the need to rebuild the nation as quickly as possible. Biographies of famous generals of the past were published, and many poems were written and songs composed to inspire the people with patriotism. They contributed appreciably to social development and popular awareness.

The Korean people's prodigious scientific and cultural heritage is an eloquent testimony of their creative force and inexhaustible talent. They also disseminated their advanced culture and their technical achievements in neighbouring countries, thereby furthering general scientific and cultural development.

Korea was occupied by the Japanese in 1910, and the natural course of its cultural development was thwarted. The occupying forces wished to obliterate our history, our culture and our mother tongue; they even forced Koreans to adopt Japanese family names. The Japanese destroyed and pillaged a good part of our national cultural heritage. Masterpieces such as the Koryo porcelains were taken out of the country, and almost all the ancient tombs were pillaged.

During the period of occupation, President Kim Il Sung organized and directed the heroic revolutionary struggle that saved Korea from extinction, and defended our history and our national culture. Throughout this fierce struggle, the President endeavoured to educate his men to know and venerate the scientific and cultural traditions established by our ancestors. At the same time, he undertook and accomplished revolutionary literary and artistic activities of great scope, thus creating glorious revolutionary traditions in Korean literature and arts. The Democratic People’s Republic of Korea brilliantly perpetuates and develops its advanced cultural traditions, in spite of the impossibility of a unified cultural evolution in a divided country.

Conservation of cultural property

The directives given by President Kim Il Sung as regards the conservation of cultural property, his clear-sightedness and concern, have led the Democratic People's Republic of Korea to preserve and develop its rich and time-honoured cultural traditions and to ensure that cultural property is carefully safeguarded and maintained.

In this field, our country firmly adheres to party principles, to the spirit of the working class, and to historicism. It rejects national nihilism.
National culture

and resurrectionism and hopes to develop the national socialist culture rapidly and soundly. It also stands by the principle that the cultural heritage must be conserved intact and cared for lovingly by the people as a whole.

The State is in charge of the organization and direction of conservation work.

ADMINISTRATIVE ORGANIZATION

The Department of Conservation of the Cultural Heritage, attached to the Administrative Council of the Democratic People's Republic of Korea administers and co-ordinates work on conservation of cultural property. It has under its authority bodies concerned with restoration, repair, conservation and administration of such property, as well as excavation services, research and scientific centres, etc. The administrative committee of each province, town or district includes a unit entrusted with the conservation of cultural property and monuments.

CONSERVATION, ADMINISTRATION, RESTORATION AND REPAIR

Each province has its own service for conservation of the cultural heritage and maintenance of cultural monuments. In addition, there is an office at all significant sites, such as Mount Komgang and Mount Myongyang, to take special care of the monuments and cultural property.

Major monuments are reconstructed and repaired by central agencies. Administrative work is carried out under the responsibility of the administrative committee concerned.

The government has directed archaeological excavations with a view to uncovering monuments and evidence representative of each of the past centuries. This has resulted in many finds.

All the monuments damaged by imperialist aggressors, such as the Potongmun Gate in Pyongyang, the main pavilion of the Pongjongsa Temple in Myoyangsang and the Paksangru in Anju have been restored and repaired at the State's expense. The correct combination of maintenance work undertaken by professionals and that carried out by the people guarantees the safeguard of all national monuments. The State organizes groups responsible for maintenance of important ancient tombs, beginning with the three sepulchres at Kongju and necropolis No. 3 at Anak; specialists are in charge of their preservation and maintenance on the basis of scientific methods. Scientific and technical measures have been taken to protect the cultural heritage from natural and artificial damage of all kinds, so that monuments and cultural property are systematically protected.
Korea has its archaeological research institutes, as well as institutes exclusively concerned with administrative work concerning cultural property. In addition, each maintenance service at a historical site, tomb, or museum has its own research staff.

Investigation and excavations are undertaken with the direct participation of the people: the excavation service personnel is assisted by students from the faculties of archaeology and history and by the population of the regions concerned. The State takes an interest in everything touching on the appreciation of the national cultural heritage: it seeks systematically to enhance the importance of this heritage so that it may contribute to the education of the masses and to scientific research.

President Kim Il Sung’s clear-sighted leadership has witnessed the discovery of stone implements (the oldest paleolithic implements discovered in the world) at the upper reaches of the Kum river in Sangyong, artifacts from the first neolithic period, the bronze age and the iron age, the Daesongsang wall in Koguryo, the royal palace of Anak, the monuments of Parhae and Koryo, all providing new evidence for the study of history.

MUSEUMS

The Central Museum of Korean History, the Korean Ethnographic Museum and the Korean Museum of Fine Arts are located in Pyongyang. Each province has its own historical museum. The museums are centres of propaganda in favour of the national cultural heritage.

The Central Museum of Korean History, founded on 1 December 1945, presents a chronology of artifacts and historical evidence concerning the evolution of society from earliest times to the first decade of the twentieth century. The Ethnographic Museum was inaugurated on 10 February 1956. It is devoted to Korean customs and usages.
Literature and the arts

Some noteworthy accomplishments in the development of socialist literature and arts

Socialist literature and arts make significant contributions to the revolutionary struggle and the work of construction; our country lays great stress on their development.

President Kim Il Sung, our respected and beloved leader, has said, 'Literature and art are among the most important means of educating the popular masses. That is why our Party has always been deeply concerned with the development of an authentically popular literature and art.'

Presented below are some noteworthy accomplishments in the progress of socialist literature and art under the enlightened guidance of President Kim Il Sung.

Juche in literature and the arts

Juche is firmly established in our nation; it is a basic tenet in the progress of socialist literature and art, and an antidote to dogmatism and servility towards the great powers. This is extremely important when one considers the particular factors in the historical development of our country, and its geographic position. At the time of the flourishing Koguryo epoch, our country was spared the experience of servility with regards to the great powers. But, gradually, their influence was felt, under the sway of the corrupt and incompetent bureaucrats of the feudal period. Furthermore, nearly half a century of colonial domination by foreign imperialists imposed an extreme degree of servility and national abnegation.

This corrosion is also explained to a large extent by the geographic

situation of our country, placed as it is between great powers and developed nations.

Certain artists preferred to paint foreign landscapes rather than the natural beauties of their own land, or to sing songs coming from abroad, contrary to the spirit of their own people, rather than their own popular melodies; worse still, they wished to abandon their own traditional musical instruments, on the pretext that they were too simple.

The cultural future of our nation depended upon the establishment of the juche principle in literature and the arts, a fundamental outlook that completely rejects servility and national nihilism. This was imperative, for the infiltration of bourgeois and reactionary cultural precepts had to be avoided: our revolutionary arts and literature are dedicated to the people.

Literature and art will serve the Korean revolutionary process if they correspond to the tastes and sentiments of the Korean people, masters of the revolution. The juche principle fosters art forms inherent in the nation and in harmony with its mentality.

Koreans love purity, grace, sweetness and discretion in song and dance; in painting, they prefer light clear colours to dark tones.

The Korean literature and art forms that are transmitted from generation to generation represent the national psychology and the extraordinary talent of the people with remarkable accuracy. That is why the people are encouraged to accept their national cultural heritage discerningly and to develop it. Two tendencies must be resisted in this domain: nihilism, which is the denial of the brilliant heritage left to us by our ancestors, and resurrectionism, or the desire to resuscitate indiscriminately everything belonging to the past.

Opposing these two tendencies, our nation has applied itself to a rehabilitation and a discerning acceptance of the admirable cultural heritage created by our people, and to its development on a nation-wide basis, in conformity with the people's ideology, sentiments and tastes.

Prime importance is given to the perpetuation and prosperity of our cultural heritage and national arts. On this basis, the nation is able to accept critically and assimilate the accomplishments and experiences of other nations in the fields of literature and the arts. When we find merit in cultural achievements of progressive foreign countries, we avoid adopting anything outright; instead, we use the taste and sensibilities of the Korean people as a guide in assimilating and developing whatever is adopted, against the background of our national culture.

To integrate the juche principle into our arts and literature, we have made a juchian humanistic science of those arts. Korean writers and artists have accepted the task of describing man as an independent individual and of defending sovereignty. They reflect the noble morality and spiritual life of our people who shape their own history, and they translate juchian ideas into reality, inculcating into the working masses an attitude worthy of the
masters of the revolution. Our creative artists also consider it their responsibility to bear in mind the struggle of the working classes to safeguard their independence. Thus, they put into practice the fundamental requirements of the juche ideology.

As a means of integrating juche into its arts and literature, our country had recourse to the perpetuation and development of the brilliant revolutionary traditions in those fields. Only socialist literature and arts, progressing from historic roots planted and cultivated by the Leader of the working class, can flourish from generation to generation without being contaminated by unwholesome ideologies. Our Party has therefore considered it of the greatest importance to clarify our revolutionary literary and artistic traditions.

Revolutionary artistic and literary traditions could not be incorporated in a haphazard way into the general cultural heritage of the nation without specifying their exact limits; that would have run the risk of unfortunate consequences, for the artistic and literary class line needs to be accurately drawn.

The revolutionary traditions in our arts and literature originate from the juchian literary and artistic ideals of our great and venerated Leader and from the immortal, classical masterpieces which are the perfect incarnation of these ideas. Our writers and artists have had the Party’s practical supervision to help them with faithful adaptations from the originals of the immortal, classical masterpieces created during the revolutionary struggle against the Japanese. The work undertaken to understand, perpetuate and develop the revolutionary artistic and literary traditions, which are the profound sources of our socialist literature and art, provide reliable guarantees of the establishment of the juche principle.

Juche principles are also applied in art and literature when the Party’s ideology and the socialist ideals are materialized in literature and art as they evolve. Only revolutionary literature and art resting firmly on the Party line and policy can enjoy the appreciation of the masses and become powerful weapons for mass education in the revolutionary spirit. From President Kim Il Sung and the Party, our writers and artists receive instructions and guiding principles for their work of creation and as criteria for the critical assessment of their work.

THE WORKING-CLASS LINE

Our country has always been opposed to the emergence of unwholesome literature and art, neither socialist nor capitalist in concept. To establish the working-class line firmly, as literature and art progress, we have made a clear distinction between what is inherently working class and what is bourgeois.

We have spared no efforts to instil the working class ideology into our writers and artists and to lead them to defend the interests and reflect the
aesthetic tastes and ideas of the workers in their artistic production. They are zealously committed to the portrayal of revolutionary forces and goals, drawing inspiration specifically from the leading role of the working class and from our Party's class policy.

Our writers and artists have succeeded in depicting popular working-class leaders who struggle valiantly against all adversity, always aware of their class mission and the example of the new heroes born of the socialist revolution. They have striven to present a true picture of reality, throwing light on the corruption and the reactionary essence of the exploiting classes and demonstrating the superiority of our country's socialist regime. We have put great effort into the ideological battle to halt the cultural penetration of imperialism and to overcome ressurrectionist tendencies in literary progress. This has enabled us to adhere firmly to the working-class line.

Thus, the bourgeois literature and art that opposed the revolution and halted the people's march forward have lost ground, leaving the field free for revolutionary arts and literature that benefit the workers and peasants.

**SOCIALIST REALISM: CREATIVE METHODS**

Our country has perfected methods of introducing socialist realism in the creation of socialist literature and art. Our respected and beloved Leader has declared that socialist realism is the only valid creative style of our time, and has taught us that our socialist realism must have a socialist content and a national form. We have carefully combined national content and national form in full application of the principle of socialist realism.

Literature and art now have an entirely socialist content: they reflect the creation of the new on the basis of the destruction of what is obsolete; they extol the working masses, the struggle against imperialism and the aspiration to well-being of one and all.

The judicious choice of subject matter is most important as regards the content of socialist art. We define as our primary task the absolutely accurate description of the glorious revolutionary history of our respected and beloved President and his revolutionary family; our art should translate the unanimous aspiration of our people, ready to follow our respected Leader to the end of time and to heed his teachings.

Our principal objective is the production of works bearing on the revolutionary struggle, in particular the brilliant revolutionary traditions exemplified in our war of liberation, as well as works based on the construction of socialism. To present socialist content effectively, we have first of all carefully chosen subjects that portray the typical heroes of the revolution and reconstruction; we have used both the dead and the living as our models, combining the humanitarian with the political spirit, and elucidating the logical laws of the process leading to the revolutionary conception of the world. Our literature and arts include this ideological content in the
context of traditional forms that please the people and conform to their tastes and feelings. Accurate application of the creative methods of socialist realism implies the correct balance of ideological and aesthetic values in faithful descriptions of our people's lives and efforts.

We are wary of the principle of art for art's sake, the naturalistic tendency to recognize only the artistic value of a work to the detriment of its ideological significance. At the same time, we are opposed to the tendency to consider political and ideological values as absolute and to neglect artistic ones. These extremist attitudes have been eliminated in our country, and we have achieved the just proportion of ideological and artistic values in our literary and artistic works. Our great revolutionary works depict the essence and the inevitable triumph of our revolutionary struggle for independence, alongside works which present attractively the Party's policy and the ideas set out in the Party organ. Socialist realism is expressed in all the arts, as all our art forms have a parallel development: music, dance, fine arts, acrobatics, theatre, cinema, etc. Literature is our pre-eminent art form.

Our artists and writers adhere basically to the principle that they must wage the 'battle of speed', creating a maximum number of revolutionary works in a minimum of time.

POPULARIZING LITERATURE AND THE ARTS

All our efforts are oriented towards one precise goal: the transformation of literature and the arts into a mass movement. This revolutionary intention projects into the field of literature and art the juche thesis, according to which the masses are the masters of the revolution and construction, and possess the strength to achieve their aims.

In the popularization of socialist literature and art, our primary concern has been to ensure that they invariably serve the masses. To this end, our writers and artists strive to reproduce accurately the life and feelings of the people, creating for them at the same time works that are agreeable in content and easily accessible in form.

We are consistently opposed to the tendency to make a specialist's monopoly of literature and the arts, and we have rejected the creation of literary and artistic works comprehensible only to specialists. We especially encourage the development of film-making: the cinema is the most powerful medium for educating the masses. We promote the creation of revolutionary songs and novels so that literature and the arts will benefit the people.

Our country has made great efforts to give strong material support to the creation and dissemination of literature and art. At the same time, we have taken measures to eliminate the survival of capitalist notions of art as merchandise, and to set up a system of dissemination of socialist literary and artistic works. We have liquidated the traces of the antiquated society,
President Kim Il Sung, our respected and beloved Leader, surrounded by artists.

Kot Pun, heroine of the film *The Young Flower-girl*,
an adaptation of the classical masterpiece with the same title.
Acrobatics: the jumping-board.

The ‘Dancing Trio’.
Stone lamp in ancient temple No. 2 of Sankyon-gryongchonby in Parhae.

The blue dragon, protective deity in the East, from the Great Tomb at Kyong-Sang (seventh century).
Hand embroidery,
*The Fairy.*

*The Tortoise,*
the world's oldest ironclad battleship, constructed in the sixteenth century to repel foreign invaders.

Photographs are from the Photographic Section of the Ministry of Culture and Arts.
especially in terms of the concentration of cultural institutions in cities. Instruments of mass culture such as theatres, cinemas, cultural centres, libraries and propaganda centres of all sorts have been equitably distributed throughout the country, using the people's cultural and artistic circles as operational bases.

Popularization activities not only give the masses full enjoyment of our literature and arts, but allow them to become their real creators. The irrational approach to artistic creation has thus been eliminated: art work has taken on the character of a popular movement by virtue of the fusion of writers’ and artists’ activities with those of the masses.

**MAKING REVOLUTIONARIES OF WRITERS AND ARTISTS**

In the realm of literary and artistic evolution, our country has been most attentive to the need to make revolutionaries of writers and artists and to transform them into a working class. This approach embodies the fundamental *juche* principle that man is master of his destiny and can determine it.

To swell the ranks of artists and writers we have formed new ones faithful to the *juche* ideas; they come from the working-class masses; they are principally labourers and peasants. At the same time, we have boldly placed reliance on writers and artists of the old school, so that they too may be integrated into the working class.

Artistic works are in some ways the direct reflection of a writer's experience: what he has seen, heard and felt about the revolution, construction, man and life. That is why we have tried to equip writers and artists with *juche* ideas and the policies of our Party, which is the incarnation of these indestructible ideas. We have also induced them, in order to strengthen their characters, to participate in the professional life of the working masses, the labourers, and to draw upon their revolutionary spirit and infinite loyalty. This was a necessary step, since writers and artists were outsiders to collective production. Vestiges of outmoded conceptions have thus been eliminated.

Transforming writers and artists into revolutionaries and integrating them into the working class has been a gradual process which has gone on hand in hand with their creative activities.

Concurrently with the efforts made to elevate writers' and artists' political and ideological level, in order to transform them into combatants on the cultural front, in conformity with the requirements of the times and the aspirations of the people, great attention has been given to the perfection of their artistic competence. Today, Korean literature and arts are flourishing and developing as potent weapons in the revolutionary struggle.

We hope that the experience gleaned in the evolution of socialist arts and literature will contribute to the promotion of cultural exchanges, friendly ties and co-operation among Unesco’s Member States.
Literature and the arts

General developments in literature and the arts

Our socialist literature and art, endowed with the brilliant revolutionary traditions instilled by President Kim Il Sung during the glorious revolutionary struggle against the Japanese, have developed rapidly since the liberation.

Our respected and beloved Leader has said: 'Our socialist literature and art are developing brilliantly. . . . Our literature and our art have really become literature and art of the Party, of the revolution and of the people, and they constitute a powerful medium for communist education of the workers.'

LITERATURE

Under the clear-sighted leadership of President Kim Il Sung, rapid progress has been made in our literature, endowed as it is with the glorious traditions established during the revolutionary struggle against the Japanese, and transformed into a revolutionary and popular literature accurately reflecting the juche requirements.

Literature retains its pre-eminent role among Korean arts, and this has been our unremitting concern. The leading literary successes are adaptations in novel form, of immortal classical masterpieces such as Sea of Blood, The Lot of a Self-defence Corps Member, The Young Flower-girl. These novels of high artistic quality, express the idea that each person is master of his destiny and can find in himself the necessary strength to fashion it. They constitute models for Korean revolutionary novels.

The brilliant and glorious revolutionary story of our respected and beloved President and his revolutionary family is retold in all our literary forms: novels, epics, lyric poems, and so on. Among our novels, which are masterpieces, let us mention: The Dawn of the Revolution, The Year 1932, The Hard March, and from the major works, The Immortal Epic, Man-kyongdae, A Thousand Ris to Get to School, The Dawn of Apnokang, History's Morning Path, Mother of Korea. The most beautiful epics are: Mount Paektu, Marshal Kim Il Sung, Our Sun, The People's Great Sun, Let the Green Pine Rise Forever, etc.

Many novels and short stories have been published which present the glorious revolutionary traditions of our people and the socialist reality of our country. The following novels are based on revolutionary traditions: Along the Road of Loyalty, Tufted Sunflowers, An Ardent Youth. Poplars, The Hour of Pyongyang, Put to the Test, Following the Sunbeams, The Call, In the Heart of the Nation, are novels about socialist reality.

Many other novels have appeared recounting the indomitable struggle


The Tumengang, The Peasants’ War in the Year of Kabo, Seeking the Torch, novels on anti-feudal and anti-aggression themes, bear witness to the high ideological and artistic level achieved in our literature.

Many collections of short stories have been published: Clear Morning, Zinnia, etc.; selections of lyric poetry; Daytime, Always on the March, In the Promised Land; and collections of literary works for children: Group President of the Children’s Organization and others.

FILMS

Our cinema, a powerful medium for the education of the masses, is developing rapidly, with the encouragement of President Kim Il Sung’s clear-sighted leadership. As our film-making advances, priority is given to the filming of immortal classical masterpieces created during the revolutionary struggle against the Japanese. Such films as Sea of Blood, The Young Flower-girl, The Lot of a Self-defence Corps Member, are excellent models for Korean films. With these works as their basis, many artistic films are produced which contribute to the workers’ revolutionary conception of the world and encourage constant efforts and heroic exploits.

The most representative works in Korean cinema are Flame in the Universe, Among the Villagers, Five Brothers in the Guerilla, artistic films with revolutionary traditions as themes. We should also cite Defender of Hill 1211, A Nurse’s Story and Magnolia, films which reflect the people’s struggle during the war of liberation, and A Family of Workers, The Flourishing Village, Vultures on the Peak, Harbour Girls, The Time of the Apple Harvest, films of socialist reality. Add to those the artistic films, On the Path of Growth, The Fate of Kom Hi and On Hi, Cho Hak Sin’s Family, We Too Have a Homeland, and other films intended for revolutionary and class education.

Many documentary films are made; for example, The People Sing of Their Loving Father and Leader, The Fatherly Love that Blazes the Trail towards Rural Advancement, Thirty Years of Glory under the Party Flag. These films extol the revolutionary activities and the far-sighted guidance of our respected and beloved Leader and praise his warm love for his people. The Land of Scenic Splendours, The Kumgang-sang Mountains, Pyongyang, illustrate the beauty of our rivers and mountains and the grandeur of our capital.

Many scientific films are also produced, designed to reinforce the three technical revolutions. Films for children contribute to the formation of the rising generation, with a view to creating a new kind of man, harmoniously evolved and equipped with well-founded knowledge and a sound mind in a sound body.

Our cinema created a sensation recently in the film world, when The
Young Flower-girl adapted from the immortal classical masterpiece of the same title, won the special prize and medal at the eighteenth International Film Festival. In addition, a documentary entitled Land of Orchards, and the scientific film Sericulture each received special awards in the agriculture section of the world film festival.

MUSIC AND DANCE

Korean music is based on national ancestral traditions. It also inherits the revolutionary musical traditions established during the 1930s, when it was transformed into the revolutionary, popular music that has now fully evolved. Grace, beauty, flexibility are the characteristics of Korean melody. Modern Korean music is developed and enriched, while conserving those melodic characteristics that conform to the taste and feelings of our people. It is greatly appreciated by the working classes; its content, form and mode of expression are easy to understand, familiar and accessible.

Revolutionary songs of the masses are the predominant form of Korean music. The most noteworthy of these popular songs are the hymns and lyrics inspired by the fatherly love of the President, respected and loved by the people; they are imbued with the boundless respect and confidence the people feel towards him. Today, our people very much enjoy singing such hymns of praise as 'The Song of General Kim Il Sung', an immortal and abiding revolutionary hymn, 'Good Health and Long Life to our Respected Leader', 'Song Dedicated to the Respected Marshal Kim Il Sung', 'The People Sing to their Leader', 'Long Live Marshal Kim Il Sung', and the lyrical songs, 'We Shall Serve Only our Revered Leader', 'Please Accept Our Best New Year's Wishes', 'We Sing Our Affectionate Love', 'Boundlessly Happy to Live Guided by Our Respected Leader', 'The Respected Leader Among the People', 'Song of Loyalty', and others.

Military marching songs encourage the workers in their struggle for the construction of socialism; lyrical songs extol the people's well-being; work songs reflecting the labourer's happy life have their place in our popular music. The people's songs have been brought together in the Collection of 600 Musical Masterpieces.

Our nation draws discerningly on the heritage of traditional Korean music and preserves its characteristics, while adapting the content and form to contemporary exigencies. The vocalization peculiar to the changkok, an ancient operatic form, has been abolished; new methods have been adopted for singing folk songs and scientific vocalization techniques have been established. National musical instruments have been modernized and orchestration amplified. Furthermore, the namdochang tonality has been discarded, and efforts are underway to reinforce the popular style and the purity of musical language based on the melodic style of Sijo folk songs.

The progress made in improving our musical instruments and in creating a national musical language that conforms to contemporary
aesthetic taste as well as the experience acquired in using European instruments have given rise to an original form of orchestration, resulting from the combination of these two types of instrument.

Many kinds of music have been composed: works for one or two instruments, chamber music, symphonies, etc.

This successful progress is due to the materialization of the juche ideas in music, as in literature and the other arts: art should serve the people and give them pleasure.

Our choreography, based on national dances, is becoming richer in its forms. In our national dance the legs play a lesser role than the arms and the upper body, which express sentiments delicately, elegantly and gracefully. Our dance, nurtured on this national characteristic, has developed into a captivating art: as lyrical as it is revolutionary, the dance is on a par with the music performed with it, and the harmony of the whole spectacle rests on consummate technique.

Our choreographic works express the feelings of the people and are much appreciated by them. The masterpieces of choreographic art are the group dances which depict revolutionary traditions and socialist realism: The Azaleas of our Homeland, It's Snowing, The Winnowing Dance, An Abundant Apple Harvest, Twilight at Kyongsang, The Girl Weaving Silk.

Works inspired from traditional Korean choreography adapted to contemporary aesthetic tastes are: Nong-Ak, Tambourine Dance, Dance for Three. All of these dances are loved by our people.

Music and choreography have had a success that encourages the development and evolution of all aspects of stagecraft. President Kim Il Sung, our respected and beloved Leader, has favoured the creation of revolutionary operas, and as a result of the application of this directive, a new kind of opera is flourishing in our country. Sea of Blood is a characteristic example.

Staging the immortal classical masterpieces created at the time of the struggle against Japan, such as Sea of Blood, The Young Flower-girl, The Lot of a Self-defence Corps Member has renewed the ideological and thematic content in opera, so that it now expresses revolutionary and socialist ideas. In revolutionary operas such as Sea of Blood, all the lyrics are in cholga form, sung poetry of popular inspiration, with bangchang, a chorus singing offstage throughout the scenes to augment the dramatic effect.

These auditory elements combine with the visual: the noble and graceful national dance, and the moving stage sets designed to interpret the plot.

Using Sea of Blood and The Young Flower-girl as successful models of adaptations of immortal classical masterpieces, very commendable works of the same type have been created in a short space of time: The Lot of a Self-defence Corps Member, Tell Us, Forest, A Real Daughter of the Party,
The Song of the Kumgang Mountains and others. All these works are positive evidence of the inexhaustable figurative power of revolutionary operas like Sea of Blood, which refutes the argument that it is difficult to adapt modern themes to the operatic stage.

New art forms evolve, based on the dramatic character of an opera like Sea of Blood, which itself forms a synthesis with other art forms.

Dramatic epic works sung and danced combine several different forms of interpretation into a unified performance. Examples are: The Hard March, Summer on the Banks of the Tumengang, A Major Circular Manoeuvre. The principal element is our national music, consistent with the tastes and feelings of our people; the other elements are drama, dance, stagecraft, poetry and speech.

Songs of Paradise, a narrative for song and dance, harmoniously combines the elements which constitute an opera like Sea of Blood with the figurative quality of other types of music and dance. Songs of Paradise depicts the socialist heaven on earth that our nation has become: its various attractions are discovered by a woman journalist as she visits the country collecting information about it, and the people serenade her with songs of their joy and wellbeing as they live within the affectionate protection of our respected and paternal Leader.

THEATRE

The theatrical arts, in rapid progress in our country, take the form of revolutionary and popular drama that pleases the people and helps to forge a revolutionary conception of the world.

The great works in this sector are plays that depict the clear-sighted leadership and the noble virtues of our respected and beloved President and his revolutionary family: The Dawn of the Revolution, The Green Pine, Mother of Korea, The Fog Fades Over the Mountains and Rivers of our Land, Following the Banner of Victory, etc.

Plays based on the revolutionary tradition and those reflecting the chollima realism are: Sunflowers, Daughter of the Sun, The Red Activist, Morning Twilight, Border Village, and historical dramas such as Admiral Ri Sun Shin, and General So Hy.

Our contemporary theatre presents a new type of play: it brings to the stage the classical and immortal masterpieces created during the time of the revolutionary struggle against the Japanese.

ACROBATICS

Acrobatics, with a socialist content that typifies the national outlook, are becoming an authentic popular art in our country: another art form for the benefit of the working masses. The accent is placed on gymnastics, with interludes of sleight of hand or animal acrobatics to round out the pro-
grammes. Seesaw acts, tight-rope walking, trapeze acts, high dives—all these kinds of performance claim a tremendous success with our people and with audiences all over the world.

FINE ARTS

The fine arts in Korea, with their ancestral heritage, have developed in accordance with the needs of the revolution and construction, while preserving their national character; they are flourishing in the form of revolutionary and popular arts.

The paintings *The Torch of Pochonpo, Taking the Machine-gun in My Own Hands, On the way to Counter-offensive, The Leader and the Children, We Must Show What Koreans Can Do*, inspire us with a boundless respect and limitless confidence in our respected and beloved Leader.

Other successful paintings are *The Grandfather of the Nakdong River, The Women of Namgang, Foundry Workers, A Moment of Rest, Twilight at Kyong-Sang, A Co-operative Farm Path at Twilight*, which illustrate our people’s efforts for revolution and the construction of socialism.

Brilliant successes have been achieved in the field of sculpture in the style of such masterpieces as the monumental group at Mansudae, another monumental group at Wangjaesang, the monument commemorating the victory in the battle of Pochonpo and the statue of Chollima.

The monument at Mansudae was erected in 1972, on our respected leader’s sixtieth birthday. It is a bronze group depicting the President (20 metres high) flanked by a total of 228 sculpted figures in two groups.

The bronze statue of our respected and beloved President in the group sculpture in Wangjaesang is 13 metres high and the Pong Wang tower is 66 metres high. The monument to the victory of the battle of Pochonpo is 38.7 metres high and includes 61 figures. The statue of Chollima, a symbol of the unflinching courage in battle and the heroic spirit of our people, is 50 metres high.

Monumental sculptures may be admired by the workers in the Korean Museum of the Revolution, in other museums dedicated to the revolution and situated in various localities, and in the underground stations in Pyongyang. Contact with such works contributes appreciably to the workers’ education.

Many other fields of the fine arts are undergoing rapid development in their techniques and scope: film-making, stagecraft, industrial design, embroidery, illustration, etc.

GROUP GYMNASTICS, AN ART

Korea is the scene of intense activity in the creation of group gymnastics, an art that draws attention for its political and ideological content, its high artistic value and its accomplished technique.

Group gymnastics are a harmony of collective gymnastic movements,
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rhythmic choreographic movements and musical accompaniment. This activity is very useful in preparing children and youth for work and for national defence; it contributes to their political and ideological training and the development of a collective spirit.

Some titles of group gymnastics are: Following the Workers’ Party Flag, a spectacle executed by more than 75,000 gymnasts, Korea Chollima, Following the Great Juche Banner, The Songs of Korea, South Pyong-An Province in Full Flower in the Salutary Sunlight, etc.

Today, many foreign countries use the example of our experience to create their own group gymnastics.

CULTURED LANGUAGE

The Korean people have possessed their own language and alphabet since very ancient times. The Korean language has a harmonious sonority, with its high and low inflections, its long and short stresses, its melodious intonation; it is sweet to the ear with its rich sounds, and communicates polite usages with precision.

Imperialist pressures once almost cost us our language. Since the liberation, our cultured language has flourished, based on its brilliant linguistic traditions established in the course of the revolutionary struggle against the Japanese, and supported by our government’s rational policy. Our cultured language is now the Korean language of the socialist era, which has evolved around our revolutionary capital, Pyongyang. We are constantly refining the vocabulary and improving the linguistic structures, for the defence and development of our cultured language.

MASS CULTURE

Intense artistic activity in Korea is devoted to the masses, who are the foundation of culture and the arts. Art associations with thousands of members are organized in factories and business concerns, in mines, in the countryside and fishing villages; their activities are carried on in various places, particularly in cultural centres and propaganda premises. The government provides them with the necessary means to function, supplying primarily musical instruments.

When the important national holidays are celebrated each year, contests and festivals are organized in which the art associations participate and display works. Each social organization, the Agricultural Workers’ Union, the Women’s Union, the Young Socialist Workers’ Union, for example, organizes its own festival. Everyone participates: workers, farmers, soldiers, young students and kindergarten children.

There is a steady increase in the number of business concerns and co-operative farms where every member of the staff knows how to play at least one musical instrument.
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Literary works are collected at all the factories, business, schools and co-operative farms. For example, members of literary clubs at the steel works combine in Kyong Sang have published an anthology entitled *The Kyong Sang Poplar*.

**ARTISTIC ACTIVITIES AT WORK AND ABROAD**

Korean writers and artists, full of enthusiasm for the construction of socialism, go out to construction sites to encourage the workers in their productive efforts and contribute to the achievements of the cultural revolution with their manifold artistic activities, such as itinerant performances, radio broadcasts, popularization of songs, poetry evenings. In the months of November and December 1973 alone, 2,500 artistic performances were given by regional companies on tour to audiences totalling 890,000.

Our artists are to give performances abroad, thanks to the fatherly interest of President Kim Il Sung. Many revolutionary operas, musical shows, dance and acrobatic performances have already been given abroad by several companies; the Pibada Opera Company (Sea of Blood), the Korean People's Army Company and the National Circus troupe.

Our artists participate in numerous world festivals, such as the World Festival of Student Youth, the International Film Festival and the International Competition for Young Musicians, where they substantiate the success of the juche ideas in art, while strengthening the bonds of solidarity and friendship among peoples and artists who defend freedom.

Between 1973 and 1976, the Mansudae Company toured the United Kingdom, Italy, Japan, China, Algeria, Bulgaria, Romania, Australia, the USSR, Yugoslavia, Finland, Sweden and Albania. During the same period, the National Circus troupe performed in Sweden, Denmark, Norway, Egypt, Syria, Iraq, Sierra Leone, Togo, Guinea, Mali, the Sudan, Equatorial Guinea, Zaire, Burundi, Uganda, China, France, Belgium, Yugoslavia and at Unesco.

**Material conditions for creative work**

President Kim Il Sung, our respected and beloved leader has said, ‘We must love and appreciate writers and artists of talent who have created many magnificent literary and artistic works, and offer them the necessary care and attention so that they can give full expression to their talents.’

In the Democratic People's Republic of Korea, the people are the masters not only of state power and the means of production but also of their national culture and arts. The Party and the state continue to increase cultural and artistic resources for the benefit of the working masses and to show their deep concern for our writers and artists.
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**Provision of requisite material conditions for culture and the arts**

The dense network of cultural and artistic facilities existing today throughout the country enables everyone to enjoy cultural and artistic benefits to the full.

**PALACES OF CULTURE**

Korean workers and students of all ages may enjoy culture and the arts in buildings equipped with all the facilities for ideological and cultural education, rest and study, necessary for their fulfilment.

*The People's Palace of Culture*

The building has an overall surface of 52,000 m² and about 500 rooms, including a spacious conference hall with a seating capacity of 3,000, a room of 930 m² for round-table discussions, a study hall that seats 700 people, a restaurant that can accommodate 1,000, a cinema auditorium for 1,500 spectators and various other rooms equipped for cultural activities.

*The Pyongyang Children's Palace*

This building measuring 110,000 m² has more than 500 rooms with modern facilities: 200 rooms planned for a variety of artistic activities and study groups, a library of more than 100,000 books able to accommodate 200 readers, a gymnasium and a theatre for 1,300 spectators. More than 10,000 children and pupils visit the building daily after school to supplement their studies in science and technology and to participate in various artistic activities.

President Kim Il Sung says that our children are Korea's kings; he is an affectionate father to them. He has visited their Palace forty-five times in the ten years since its inauguration, and has given more than 100 directives on the spot.

There is also a Children's Palace in Kaesong; another, called 'We Travel a Thousand Ris to get to School', in Ch'ungju, capital of Chungchong province; facilities are available elsewhere for very young children, etc.

**THEATRES**

Our country has many modern, spacious theatres. In the capital alone, there are dozens of theatres: among them, the Mansudae Theatre, the Pyongyang Grand Theatre, the National Circus, the Moranbong Theatre, the Pyongyang Art Theatre. Each province has its own art theatres.

The Mansudae Theatre, recently constructed, is a majestic symbol of the juche ideals in art. Its facilities are ultra-modern; the stage, sets and scenery are automated and can be operated by remote control.
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The Pyongyang Grand Theatre

The enormous Pyongyang Grand Theatre can seat 2,300 spectators. The main stage is 772 m² in area and there are three accessory stages. The building includes an exercise room to accommodate 700 people and about 360 other rooms of various sizes. It is 137 m in length, 73 m wide and 45 m high.

The Pyongyang Circus

The vast modern circus building (14,500 m²) with a seating capacity for 1,800 spectators stands on a site measuring 50,000 m².

Cultural centres, cinemas

In Pyongyang and in all the provincial capitals, cities and districts, cinemas and cultural centres are lively places. A cultural centre is incorporated into every factor or business concern, and every co-operative farm has at its disposal a meeting place for the popularization of scientific and technical knowledge about agriculture. Lectures on Party politics, on the international situation, on hygiene and culture are given regularly in these centres. Artistic performances, film showings, recitals by celebrities are offered, as well as discussions following films, reading sessions, popularization of songs and dances—all this, to encourage the workers in their struggle for revolution and construction.

The '8 February' Cultural Centre

The '8 February' Cultural Centre is 80,000 m² in size and includes a large theatre for 6,000 spectators and a smaller one with a seating capacity of 1,100. The stage equipment is entirely automated.

Film-making and distribution

The Korean Art Film Studios, the '8 February' Studios, the Korean Documentary Film Studios, the Korean Scientific and Educational Film Studios provide the bases of our film industry, which is independent. A mobile system has been established for film distribution. Our studios are provided with modern equipment and apply up-to-date techniques; their film-making capacity is increasing rapidly.

The state has offered modern facilities to the studios responsible for film-making and distribution, and to the factories making equipment destined for cinema, to photographic paper factories, to film manufacturing and developing plants, photocopying plants and so on.

All the cultural centres for workers and farmers, the large meeting halls for propaganda, the clubs, museums, libraries, the major cultural institutions and theatres have their own film-projecting equipment. The film
distribution centres enable the public to see new films as they are released.

We should also mention the many art studios throughout the country, and the Mansudae Fine Arts Studio, where monumental works are created and executed.

**Libraries**

The National Library in Pyongyang is the main central library in Korea. All major provincial cities and towns have their own libraries, reading rooms and children's libraries, etc. All factories and business concerns, co-operative farms and railway stations have their libraries and reading rooms.

In the same way, all schools are provided with libraries and reading rooms. The Science Library at Kim Il Sung University is an example; it can accommodate more than a thousand readers.

Inter-library loans are organized and books may be borrowed by correspondence, by means of bookmobiles, etc.

Libraries often organize book exhibitions, meetings where books are presented and explained, discussion groups on books and informative meetings on the latest developments in science and technology, etc.

In our country, books are placed in the workers’ hands even before they take the initiative of coming to ask for them.

**Satisfying creative lives of writers and artists**

Thanks to the affectionate solicitude of President Kim Il Sung, writers and artists in our country may make full use of their talents and lead contented lives.

**Training of Writers and Artists**

The professional training of writers and artists is systematically provided in special schools: the Film Institute, the Institute of Music and Dance, the Institute of Fine Arts, and regional vocational institutes. The Arts faculties and the faculties of Music and Fine Arts train many specialists in these fields. Students of these faculties have state scholarships, and their training is free of charge. Potential writers and artists are selected for training from among the workers.

Art festivals are organized by the state every year, when artistic and other competitions are arranged with a view to choosing future specialists. Most of the stars in films and revolutionary operas are people from the masses, railway workers, co-operative farmers, and so on.

Re-education work for writers and artists is integrated into their professional lives.
SOCIAL ADVANTAGES OF WRITERS AND ARTISTS, LIVING AND WORKING CONDITIONS

Writers and artists are in the front line in our combat for cultural development; they are responsible for building our national socialist literature and art, and their social status must be upheld.

In accordance with the will of the people, the best writers and artists are deputies to the Supreme Popular Assembly, the highest organ of power in the Democratic People's Republic of Korea. There, as faithful delegates of the people, they participate effectively in the debates on major state issues.

The writers and artists whose work is of exceptional merit may win the Kim Il Sung Prize, or an honorary title such as People's Artist, People's Actor, Artist Emeritus, or Actor Emeritus. Writers and artists who have distinguished themselves in their creative fields may also be decorated with the Order of Kim Il Sung, the Order of the Hero Worker, or the Order of the Nation's Flag. Medals and diplomas are awarded, and the People's Prize is bestowed for the best achievements.

Our people cherish their writers and artists and give them a very warm welcome when they return from tours abroad or from international festivals. They are treasured as precious national resources, as 'grains of gold', and are treated with great consideration. They are regularly and generously remunerated by the state and, when on tour, they are invited wherever they go. The state gives them work studios, exercise rooms and apartments. They are offered all the means and tools necessary for their activities. The state brings their art to the attention of the public.

Rest homes, clinics, shops, baby-care centres, kindergartens are at their exclusive disposal, and they are given their own means of transport (cars, coaches, etc.). When they are shooting on location, trains and planes are put at the disposal of film teams.

When artists have achieved works of high quality, or when they return from a long tour abroad or in our own country, the state gives them more than a month's paid holiday.

The government does not forget its Korean citizens living abroad: it helps them to continue the creation of Korean literary or artistic works and to enjoy them. In this way, the juche art of our country thrives abroad.

The remarkable progress in our literature and arts is entirely due to the juche ideas of President Kim Il Sung, our respected and beloved leader, and to his clear-sighted guidance. Our progress is the fruit of his affectionate consideration for writers and artists, and the great interest he takes in literary and artistic creation. He has spent as much as five or six hours a day for almost two weeks discussing problems in the writing of a novel, or viewing a film several times over, to help indicate its weaknesses and suggest possible improvements.
Our President sets great store by our writers and artists and lavishes his paternal affection upon them. Our writers and artists—and all our people—owe their well-being to the benevolent love of President Kim Il Sung. So it is that the people call him Father, and honour him from the depths of their hearts. In the following poem they wish their respected President long life and good health:

To ensuring us this happiness,
You devote your whole life, respected leader.
Your affection and fatherly care bring us
Today's flourishing well-being.

We shall follow you to the end of the universe
And serve you beyond the stars.
We shall perpetuate your good deeds, respected leader,
And our loyalty to you will never falter.

O, great father, our venerated Leader,
The people wish you good health and long life!
Conclusion

We should like to conclude this report by stating an ardent aspiration lodged deep in the hearts of our people and our men of culture.

The dismemberment of our territory and the division of our nation preclude the common use of our country's rich resources and the inexhaustible strength and talents of our people, which would ensure the prosperity and well-being of our nation.

Koreans living in the north and the south cannot visit one another nor even exchange letters. Our homogeneous nation that lived on the same territory for thousands of years finds itself cut in two; this obstructs a unified development of the national culture and, if it continues, must stifle the common national characteristics formed during a long history.

In this dramatic situation, all our citizens, archaeologists, professors, writers and artists alike, share the same hope: to put an end to division and see our nation reunited.

All men of culture in the Democratic People's Republic of Korea are resolved to devote their efforts and their talents to reunification, to overcoming the division of their country and ensuring a unified development of the national culture.

Koreans hope to co-operate with all people and men of culture throughout world to increase cultural exchanges and bonds of friendship.

We take advantage of this occasion to express our deep-felt thanks to the people and the men of culture of the Member States of Unesco who have shown understanding and sympathy for our task.

We are convinced that they will continue to offer their support and active encouragement for the just cause of our people.
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