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BULGARIA

REPORT ON THE THIRD CONGRESS OF BULGARIAN CULTURE

Sofia LITERATURE FRONT in Bulgarian 19 May 77 pp 1, 8

[Text] The Third Congress of Bulgarian Culture was opened solemnly yesterday at the Universiada Hall in the capital. This highest forum of the Bulgarian cultural workers will draw a balance sheet of the achievements in the field of art and culture in fulfilling the program of universal aesthetic education, and will trace the paths for an even more productive development of our socialist culture, in accordance with the party guidelines.

Greeted exceptionally warmly, with shouts glorifying the party and with long and uninterrupted applause, the following comrades took their places on the presidium site: Todor Zhivkov, Stanko Todorov, Alexandur Lilov, Grisha Filipov, Ivan Mikhaylov, Pencho Kubadinski, Petur Tanchev, Tano Tsolov, Tsola Dragoycheva, Dobri Dzhurov, Drazha Vulcheva, Krustyu Trichkov, Peko Takov, Todor Stoychev, Stoyan Karadzhov, Ognyan Doynov, Vladimir Bonev, Georgi Yordanov, Dimitur Stanishev, Petur Dyulgerov, deputy chairman of the State Council Georgi Dzhagarov, chairman of the Committee for Art and Culture Lyudmila Zhivkova, the leader of the Soviet delegation, candidate member of the Politbureau of the Central Committee [CC] of the CPSU and Minister of Culture of the USSR Pyotr Demichev, leaders of creative unions, foreign delegations and official guests of the congress, and prominent representatives of Bulgarian culture, including many writers.

The congress was opened by the Hero of Socialist Labor and national cultural leader, the poet Mladen Isaev.

The Third Congress of Bulgarian Culture--said he--is opened in the clear atmosphere of our new life, when Bulgaria builds and creates, inspired by the epoch-making decisions of the 11th Party Congress and its July Plenum, when the slogan of the Seventh Five-Year Plan "Efficiency and Quality ..." becomes a vital challenge for all, including the workers of culture.

The congress hall sat 1,800 delegates, 200 guests, dozens of representatives of the ministries and committees of culture of the socialist countries, and progressive workers of the capitalist and developing countries. Among the foreign guests are such world renowned personalities as the Finnish writer

Marti Larni, the artists Herluf Bidstrup from Denmark, Roger Somville of Belgium, and others.

The first session of the congress was chaired by the national cultural leader, Academician Panteley Zarev--Hero of Socialist Labor and chairman of the Union of Bulgarian Writers.

The delegates greeted with enormous agitation the proposal for an honorary presidium of the congress to be composed by the CC of the BCP, headed by the first secretary of the CC of the BCP and chairman of the State Council Todor Zhivkov, and the CC of the CPSU, headed by the general secretary of the CC of the CPSU Leonid Il'ich Brezhnev.

The delegates and guests stood in silence in memory of the prominent representatives of literature, art, and culture, who died during the period between the second and third congresses.

The agenda was unanimously approved and assisting organs of the congress were elected.

The chair recognized the member of the Politbureau and secretary of the CC of the BCP Alexandur Lilov, who read the greeting of the CC of the BCP to the Third Congress of Bulgarian Culture (the greeting is published separately). The greeting was heard with exceptional attention and followed by prolonged and enthusiastic applause.

A report to the congress was presented by the chairman of the Committee for Art and Culture Lyudmila Zhivkova.

The second morning session was chaired by Lyubomir Levchev--first deputy chairman of the Committee for Art and Culture.

The report of Comrade Lyudmila Zhivkova was heard with great attention and followed by prolonged applause.

We shall acquaint our readers with the remaining part of the work of the congress in subsequent issues.

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BULGARIA

BCP CC GREETING TO CONGRESS OF CULTURE

Sofia LITERATUREN FRONT in Bulgaria 19 May 77 pp 1, 2

[Greeting by Alexandur Lilov, Politbureau member and secretary of the Central Committee of the BCP, to the Third Congress of Bulgarian Culture]



Photograph of Alexandur Lilov

[Text] Dear Comrades:

The Central Committee of the Bulgarian Communist Party most warmly and cordially greets you, the delegates and guests of the Third Congress of Bulgarian Culture, and sends its ardent communist salute to all artists, activists,

and workers of the cultural front, who devote selflessly their strength, work, and talent to the building of socialism in our dear fatherland--the People's Republic of Bulgaria.

The Third Congress of Bulgarian Culture is a noteworthy event in our spiritual and sociopolitical life. It has been called to play an extremely important role in the further cultural development of Bulgaria by concentrating, expressing and directing purposefully the collective mind, wisdom and will of the creators and workers of the contemporary Bulgarian culture. The Third Congress is and will remain in the annals of our history as a congress of the builders of the culture of a mature socialist society. These are the main and decisive features of its content, tasks, and responsibilities.

The development of the culture of mature socialism is one of the fundamental tasks in our progress. As a product of society, as a conscious creation of the people--culture becomes one of the decisive factors for their further development and perfection. Socialism and art, socialism and culture are indivisible. The socialist society cannot develop further without the development of culture to its highest level, just as the development and progress of culture are unthinkable without the building and victory of socialism. Our society looks upon art and culture as its daily necessity, sees in them one of the main roads to comprehensive development of man in the total harmony, beauty, and universality of his social and individual existence.

The CC of the party notes with great satisfaction that the workers of the cultural front of all generations have come to their Third Congress staunchly united around the Leninist April line of the BCP, around its Blagoev-Dimitrov Cultural Committee led by Comrade Todor Zhivkov. Present are the representatives of the generation that passed through the melting pot of the struggle against capitalism and fascism, that marked the first furrows of our new artistic culture, and bequeathed to us not only unforgettable models of socialist reality, but also the example of exemplary and selfless devotion to party and people. Present are their talented followers of the middle generation, upon whose shoulders lies today the main responsibility for the development of our contemporary art and culture. Present are also the inspired representatives of the youngest generation, whose evermore remarkable presence in our creative life fills us with faith and optimism for the future of our culture.

The conscious confidence in the communist ideas, the blood relationship with the people, the devotion to the work of party and socialism, the creative assertion of the principles of socialist reality--this is the solid and indestructible bond which connects and unifies in an everlasting link the representatives of all generations, all honest and talented in the ranks of the cultural front.

The party values highly your contribution to the building of socialism and to the blossoming of our socialist culture. The artistic-creative and cultural accomplishments represent an enormous national capital. We want to state once more that the party greatly esteems, prides itself with, and

inviolably believes in the creators and workers of our artistic culture. We will fully support them in the future as well in the struggle for creating artistic and cultural works, worthy of the time we live in.

The BCP staunchly follows and constantly enhances its tested April policy on culture. And, in the field of the artistic, cultural April line--this is the Leninist general line of the BCP in contemporary conditions, this is the steadfast and creative application of the Leninist ideological and aesthetic principles in the development and leadership of the cultural front. Foreign to the revisionist deviations as well as to the vulgarization of those principles, rejecting with equal intolerance the selfish autonomism as well as the crude favoritism--this is a line with high principles, a line of sincere mutual trust and esteem, of creative boldness, purposefully directed toward the communist future.

In the center of socialism lies the concern for man, for satisfying his needs, for forming his free will as a thoroughly developed individual. Our further development depends on him--on the worker and creator of the mature socialist society, on his high erudition and culture, on the development of his communist virtues and his ideological and political consciousness.

The normal increase of the social role of the spiritual culture strengthens the necessity for an ever more close cohesion between the people and the creators, as well as between the creators and the party. The achieved organic tie and its strength is not only one of our major victories, but also an enormous factor in the constructive development of Bulgarian culture. They in fact enhance the fresh creative atmosphere, typical for our country, where the numerous successes of our artistic culture are born, and where the fruits of our even greater future achievements spring out and ripen.

Comrades,

The Third Congress of Bulgarian culture takes place in a period of real progress of our socialist art.

This is a period of high civic and creative activity of our artistic and creative intelligentsia.

Aesthetic works have been created that express truly and movingly the basic processes and problems in life, penetrate deeper and deeper in the rich spirit of the builders of the new society, and find intimate ways to reach the mind and heart of the people. The towering achievements of literature and art during the recent years represent artistic creations with evident contribution and everlasting significance in the further cultural development. They took prominent place in the national, cultural treasure and simultaneously showed how many rich and diversified possibilities exist in the method of socialist realism for the artistic purpose and mastery of the world, for full expression of the individual talent, character and artistic style.

But life places before us even greater problems. At present the entire Bulgarian people, with inspiration and selflessness, turns into deeds and decisions of the 11th Congress and the July Plenum. There is no greater challenge for the artists and workers of the artistic culture. The strategic slogan of the Seventh Five-Year Plan: "Efficiency and Quality--Quality and Efficiency" refers fully to the activity of the cultural front as well.

The tasks of the recreation of the contemporary theme in art still has its prominent place. The mastering and highly artistic recreation of the contemporary reality and of the contemporary hero--this is the main trend in the development of our art, this is its main artistic and creative task.

"We are very happy," stressed Comrade Todor Zhivkov before the 11th Party Congress, "that during recent years a change from more or less individual, toward mass orientation of the artists, toward the contemporary problems of socialism has become noticeable.... However, the noticeable change in the orientation toward contemporary problems has still not brought a change in the mastery of the contemporary theme in its total historic scope and importance." We are deeply convinced that the artistic and creative intelligentsia is able to and will no doubt solve this fundamental historic task.

The road toward this accomplishment is clear and tested--further strengthening of the artists' relationship with life, their closer and constant communication with the popular masses, their better knowledge of the contemporary reality and more closer participation in the incentives and problems, achievements and difficulties of man--builder of the mature socialist society.

The solution of this task brings us to the problem of improving the artistic mastery. We note with pleasure the achieved success and the already established positive trends in this regard. We need, however, an even more irreconcilable and uncompromising campaign against the ideological and artistic mediocrity, against the selfish way of work, and against the gray and primitive. The creation of large-scale canvases, of eternal cultural works based on our enormous artistic classical art of our great epoch--this is the strategic goal of our culture for today and tomorrow, and it should become an immediate challenge and goal in every field, every genre, talent and creator of art. Socialism is the true, most supreme, highest renaissance of humanity--such should also be its art.

The BCP has always treated the artistic talents as a precious national possession. The simultaneous discovery, guidance, education, and development of the talents is the concern of the entire society, and the primary task of the complex "Artistic Creativity, Cultural Activity and Mass Information Media." One should always look after the ideological and professional upbringing of youth as well as after their lasting connection with the life of the people; they should be imbued with the feeling of responsibility for the fullest development of their talent in the name and for the good of our socialist fatherland.

Marxist-Leninist art theory and criticism are destined to play a prominent role in the forming of the new creative generation as well as in the overall orientation and guidance of the creative process. In spite of the great activity and enthusiasm during recent years, they are still seriously neglected by the requirements and total development of our artistic culture. As concerns quality, the new tasks of the cultural front require not just any progress, but a decisive success in the development of art theory and criticism. It is necessary to pass to a new stage in the study and rationalization of socialist art--to establish it as a principled historical and qualitatively new ideology and aesthetic phenomenon, as an aesthetic system, intricate and complete in its nature and functioning. One must staunchly defend and apply the class and party criteria, fight against acts of intolerance to criticism regardless of rank and position of the persons, protect vigorously the atmosphere of high communist integrity and exigency, and end elated praise, liberalism, and subjectivity in the field of criticism.

Comrades,

Creating national artistic works and bringing over such works created by other nations is not a selfish act. The artistic works should reach the broad popular masses, should become their possession and enrich them ideologically and spiritually. During recent years we have achieved great successes in this regard. The interest of the popular masses in artistic culture was expanded considerably, their participation in the cultural activity has broadened, and the cultural needs of the ordinary people are increasing rapidly and obtaining a permanent character.

The party policy of an uninterrupted rise in the cultural level of the people, of fuller satisfaction and development of their spiritual needs, led to the transformation of the aesthetic education of the working people and the youth into a popular movement in a natural and necessary manner.

The party looks to aesthetic education as an extremely important part of communist education and as a necessary condition for a comprehensive and harmonious development of the socialist personality. Two views about the beauty in life confront each other during the existing conditions of a sharp ideological struggle. The one view--the Marxist-Leninist, highly humane and democratic--makes beauty an important feature of the new, socialist way of life. The other view--the bourgeois capitalist one--transforms the artistic and cultural values into a privilege, accessible to the "elite," and leaves to the working people the products of the so-called "mass culture."

We greet with great happiness the first successful step in the fulfillment of the program for a national aesthetic education. This is a task without comparison in its scope and content, which time places before the cultural front, before the party, state, economic and public organizations, before the entire society. It is necessary to unfold a true movement for more beauty and nobility in labor, in thought and feeling, in everyday life and rest, in the relations between the people and the environment. Our society is being built and will be built on the basis of the laws of beauty as well.

The building of the spiritual culture of the developed socialist society increases immensely the importance of the cultural cooperation with the fraternal socialist countries and in the first place with the great culture of the Soviet Union--the lighthouse and vanguard of world cultural progress.

The political course of the party and country for an all-round rapprochement between Bulgaria and the USSR is welcome without reservation by the workers of the cultural front. Selflessly loyal and forever grateful to our liberators from the Ottoman and fascist yokes, of the ideas and the work of the Great October, the Bulgarian creators and workers in the cultural field labor devotedly and tirelessly for the consolidation of Bulgarian-Soviet friendship, of the spiritual and cultural brotherhood between our countries and peoples.

The cultural front must participate even more actively and aggressively in the struggle for peace and relaxation, for strengthening the trust and peaceful cooperation among nations, for unmasking the antihumane essence and goals of the reactionary bourgeois ideology and policy.

Comrades,

The new great tasks cannot be solved successfully if we do not constantly improve the management on the cultural front. Ten years passed since the First Congress of Culture. Life confirmed fully the correctness of the course of the party for the reconstruction of the management of Bulgarian culture. The application of the public and state principle passed the test of experience. We may state with conviction that we have reached a new and higher stage in the development and organization of the total artistic and cultural life of the country, a higher level of democratization of the cultural processes, the competency and effectiveness of their leadership. The creators and workers of the cultural front, their autonomous creative organizations and leaderships justified fully the enormous trust of the party and society.

The party expects the Third Congress to make a detailed analysis and generalization of the accumulated experience, to outline clearly and thoroughly the achievement, the unsolved problems and the existing shortcomings, to trace farsightedly and realistically the paths for the further improvement of the management of the cultural front.

The success is unquestionable. Considerable progress has been made in overcoming the shortcomings which were subjected to serious criticism by the past congress of culture. But the improvement of the management is a continuous, constantly developing process, in step with the time, with science and with the new problems. Now, when we have completed along general lines the organizational restructuring of the complex, the most important and decisive feature is for the new organs and forms of management to have a deeper and richer content, to solve energetically, in a businesslike manner and on a large scale the practical tasks, to raise decisively the quality and efficiency of the entire activity of the national complex "Artistic Creativity, Cultural Activity and Mass Information Media."

We look forward with optimism and are deeply convinced that the Committee for Art and Culture, as well as the other links of the complex, the creative unions and the cadres of the cultural front will successfully solve the new tasks.

Dear Comrades,

The road of the development of the Bulgarian culture is correct and fruitful.

The main thing in the forthcoming period is to secure a new and higher level and scope in the development of the culture of the mature socialist society, in unfolding our creative abilities and in fulfilling and more harmoniously forming the cultural requirements of the people.

We are building every day and every hour the most humane society in the world, the most humane relations among people, the richest and most beautiful personality of the new man--the man-creator, the man-artist, the man-builder. Our purpose is the establishment of a society in which "the free development of everyone will be a condition for the free development of all." This will not be easy but this is a great task. Art and culture--themselves a creation of the free man--are destined to be one of the main creators of this great communist society.

We wish you with all our heart a useful work of your Third Congress, health, happiness, and new great creative successes of all workers of the Bulgarian socialist culture.

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BULGARIA

LYUDMILA ZHIVKOVA REPORT READ AT CONGRESS OF CULTURE

Sofia LITERATURE FRONT in Bulgarian 19 May 77 pp 1-7

[Report by Lyudmila Zhivkova, chairman of the Committee for Art and Culture, at the Third Congress of Culture: "The Building of the Culture of the Mature Socialist Society--Our Immediate Historical Task"]



Photograph of Lyudmila Zhivkova

[Text] Dear comrades and guests,

According to old tradition, the Bulgarian people devote one of the most beautiful May days to the people's education, art, science and culture. The people have long understood and felt that what one sows during the spring--not only in the soil but also in the consciousness and soul of the people--is returned a hundredfold during the fall.

This bright Cyril-Methodius tradition, deeply imbedded in the spirit of the Bulgarian people, reached one of its most outspoken manifestations in the congresses of culture in socialist Bulgaria. They are most important events not only in the cultural but also in the general life of the entire country, of all working people. As a focus of the exceptional achievements of the people in the socialist construction of the country under the leadership of the party and, at the same time, as a supreme concentration of the people's spirit, of the aspirations and problems of the working people, and of the self-evaluation of society and of its purposefulness, the culture penetrates all pores of the public and personal life. It is present everywhere. It is to be found in the important public events as well as in the most intimate spheres of the experiences, aims, and activities of the people.

The socioeconomic development of the country and the growth of the individual under the conditions of constructing a mature socialist society creates great possibilities and constantly increases needs for a comprehensive progress of cultural life. For its part, cultural life appears as an ever more powerful factor of social progress and the self-perfection of the human being.

This is why our entire socialist public and all workers for socialism are looking during these May days toward this congress hall.

But the importance of this Third Congress of Bulgarian Culture is increased also because of some specific circumstances existing today. One may say with conviction that the congress will occupy a special place in the chronology of the congresses of culture.

The period elapsed after the Second Congress of Culture coincides with the first large steps on the road to the fulfillment of the new party program on construction of the developed socialist society. This was an exceptionally important and productive period which witnessed significant and positive changes in the state and development of all branches of artistic activities. A period, during which the social-state principle was consolidated and realistic conditions for the development and manifestation of the potential forces embodied in this principle were created.

We must evaluate what has been achieved, penetrate the depth of the processes, and identify the new trends, in order to continue on our road with even greater conviction and results.

A little over a year has passed since the 11th Congress of the BCP, followed by the significant July 1976 Plenum of the CC of the BCP. The entire artistic

production and cultural activity, as well as all of us, are under the indelible influence of their evaluations, elaborations, and decisions. The party congress analyzed thoroughly the basic processes of social development in socialist Bulgaria and showed and outlined concretely the main historical goal which should be reached during the next stage. The analysis and evaluation of the past period and the new goal reflect the cultural and spiritual level of the Bulgarian people and the potential forces available to the Bulgarian nation for realizing the goal itself.

The 11th Congress raised and justified the strategic motto of the Seventh Five-Year Plan--"Quality and Efficiency, Efficiency and Quality"--which applies with full force also to the development of culture and which generates very important demands of all institutions in this sphere and of all of us.

With its spirit of high principles and criticism, of high standards and self-criticism, the July Plenum is an example of a creative concretization of the decisions of the congress and of a courageous raising of unsolved problems. With its example and with its elaborations, the plenum provided new and powerful impulses for the further development of culture.

The Third Congress takes place during the year of a glorious jubilee--the 60th anniversary of the Great October Socialist Revolution, which opened a new era in the development of humanity and of world culture. The Bulgarian socialist culture in its fountainhead is connected inseparably with the world-historic work of the Great October.

The ideals of October received further elaboration and found a new expression in the decisions of the 25th Congress of the party of Lenin. These decisions crossed the entire planet in order to germinate the revolutionary efforts of the fighters against class oppression and neocolonialism in order to inspire the struggle for peace and detente as an irreversible process, and in order to make the next step to bring mankind closer to its most treasured ideals. The attention which the CPSU devoted to communist cultural construction and the elaborations made by it are an example and inspiration for us, the cadres of Bulgarian culture as well.

Ten years have passed since the reorganization of cultural management in Bulgaria on the basis of social-state principles. The Third Congress of Culture is confronted with the important task of analyzing thoroughly and comprehensively the accumulated experience and of outlining measures for the further consolidation and enrichment of this historic cultural event of our party, a major expression of its sincere belief in the cultural cadres and the growing concern for improving socialist democracy.

The Third Congress of Bulgarian culture coincides with the year of the celebration of the 20th anniversary of the April Plenum of the CC of the BCP. Culture is one of the spheres of life which felt most widely the profound and viable influence of the April line of our party. This is our Leninist cultural policy--crystal pure in its class and party substance, deeply humane, conditioning the progress of all arts and talents, and fighting

irreconcilably against the dogmatic ossification and against opportunistic phraseology. It is a policy of ever fuller development and satisfaction of the spiritual needs of the people, a policy of ever closer cultural interaction and rapprochement with the other fraternal socialist countries and above all with the great culture of the Soviet Union.

Our cultural policy is based upon the healthy foundations of Marxism-Leninism. It differs radically from the cultural policy of imperialism--which has turned "mass culture" into an opiate of the peoples. It is organically alien to the cultural policy of Maoism, which uses the so-called "cultural revolution" as a means for disintegration of the party and destruction of culture.

The Third Congress of Bulgarian Culture takes place at a stage during which our planet is witnessing a struggle on a universal scale for consolidating the basic principles of the Leninist policy of peace, for making peaceful co-existence into a lasting principle, a base for the development of the relations among countries with different social systems.

The historic epoch in which we live opens up new possibilities and perspectives before the cultural sphere. The potential force contained in this sphere is a powerful factor for rapprochement among people, for raising the cultural and spiritual level of mankind and forming a new social consciousness which should be responsible not only for the present but also for the future of the planet.

These are the circumstances that explain the extremely important place and significance of our Third Congress. There is no doubt that the workers of Bulgaria's socialist culture, carrying highly the torch of the humane, democratic and revolutionary spiritual traditions and strongly united around the Central Committee of our party and its Leninist April line, will again prove worthy of their historic mission and duty for creating new exciting spiritual values, a new elevation of the socialist man, a new progress of socialist culture.

I. The Further Development and Greater Socialist Role of the Cultural Front in Building of Mature Socialism

Comrades,

The cultural front occupies an exceptionally important place in the fulfillment of the party program on building a developed socialist society in Bulgaria. The blossoming of the socialist spiritual culture, the raising of its significance and role in the life of society and the individual, and the expansion and elevation of the socialist functions of the cultural front are one of the basic laws in building a mature socialism.

As is known, the 11th Congress of the BCP determined three major and mutually connected trends for the future socialist construction in Bulgaria:

--the completion of the material and technical base of socialism;

--the perfecting of social relationships and the full application of the socialist way of life;

--the all-round development of the individual.

The spiritual culture occupies an essential place in all of these three directions. The further our society develops, the wider, more active and more responsible the role of culture will be in its development and function. It is to be found wherever material goods are created, wherever new forms of life are created and consolidated, and wherever the consciousness of the new man is formed and matures.

The accelerated economic development based on universal scientific and technical progress, the developing integration with the USSR as well as with the remaining socialist countries, lead to radical changes in all basic spheres of public life. These changes affect above all the core of the socialist way of life, namely the place and role of man in the labor process. Economic progress guarantees a continuous and complex increase in the standards of living of the people as a necessary condition for the spiritual blossoming of the socialist personality which, as was stressed in the report of the CC before the 11th Party Congress, is the "overwhelming type of personality in Bulgaria." The improvement and maturing of the socialist forms of property, distribution and consumption, together with the changes in the character of labor, accelerate the convergence of the social groups, help develop more and more common features, common goals, interests and virtues of the builders of socialism. These economic and social-class changes provide the basis for the development also of the political organization of our society, the unfolding and enrichment of socialist democracy, and the continuous growth in the role of the subjective factor. The congruence of the state and the social principle in government, which derives from the profound democratic substance of the socialist social structure, begins to expand as a sprout of the future communist self-government.

The unified system which combines the production, political, cultural, and spiritual processes in public life, allows the effect of the spiritual, labor, and social expression of each individual to be reflected and to influence social production and social and spiritual experience. The quality and the expressed and potential forces of society as a whole are ever more directly dependent on the strength and energy embodied in the quality of the unit--the individual human being.

Within this social environment, the spiritual culture penetrates more and more all other spheres of public life. This is quite natural. With the increased living standards, social security and equality, is born the historic necessity of activizing and developing the potential creative substance embodied in each human being. The labor process must become a genuine field for a productive and spiritual perfection of man. This tendency will characterize not only the artistic cultural activity but will also influence the

all-round activity and expression of the individual and will penetrate all spheres where labor is being applied.

This growing social function of culture reflects the increased importance of the subjective factor in the building of mature socialism. This is an expression of the need for the high quality and efficiency of every labor and public activity, creative initiative, the unfolding of the organizational and managerial talents and skills, and the competency and integrity in solving the general problems to become a determining characteristic of the new type of social activity and a mass feature of the working people.

As a result of the elaboration and application of the historic April line of the party, the Bulgarian people registered exceptional achievements in the construction of socialism. The transitional period from capitalism to socialism was completed at an accelerated pace, the country entered gradually the qualitatively new stage of social development--the stage of the building of a mature socialist society--and has already covered a considerable portion of this stage. The conditions for a turning point in the future movement along this road have been created.

The development of the material and technical base and the higher level of the productive forces required a decisive turn toward intensification, toward a comprehensive introduction of the achievements of scientific and technical progress, toward emphasizing the qualitative indicators in the organization, planning, evaluation, and stimulation of labor and competition. The material standard of living of the working people is being increased and the realistic possibility exists to face the task for meeting material needs on the basis of scientifically justified norms. This changed and continues to change the relationship between the material and cultural needs. At the same time the state was able to unfold cultural construction to a much larger degree.

The significance, given by the December Program of 1972 to our Marxist-Leninist understanding of the substance role and importance of the spiritual needs, is basic. The program justifies the need for balance in the satisfaction of the material and spiritual needs of man and society. The qualitatively new content of this approach, derived from the accumulated experience in building socialism and reflecting the outlook for the future, created conditions for a more mature and thorough attitude toward the spiritual sphere and its problems. The program determined even more clearly and concretely the all-round and harmonious development of man as a basic need not only of the individual human being but also of the entire society during the stage of building the developed socialist society. It justified the need for a proportional satisfaction not only of the material but also of the spiritual needs of man.

The dynamic and consequential development of the social processes generated new, enormous, and hitherto unknown spiritual needs. The cultural sphere itself witnessed after the April Plenum deep transformations; new cultural and spiritual values were created; significant works appeared; generations

of creators of spiritual values gathered firmly around the April policy of the CC of the BCP.

During the period of the April line of the party, and especially during the last few years, the objective and subjective conditions were created and ready for a new task, historic in its size and significance: to set the goal, to determine the character of the trends in the development of culture of the mature socialist society, to form and create the spiritual aspect of the mature socialist individual.

This task has a gradual character in the development of the spiritual life of the country. It is an inseparable and essential component part of the entire construction of mature socialism. But its fulfillment requires new criteria of evaluation of our entire cultural policy and activity as well as of the planning and implementation of every single cultural initiative.

It places new requirements of efficiency not only with regard to the content of cultural activities but also to the work of the cadres working in this extremely complex and delicate sphere, and to the forms, methods, and means which are used.

The fundamental task of forming the culture of mature socialism applies first of all to the cultural front as a whole, to the general level of the spiritual values created and used. We have no doubt that the forthcoming period of fulfilling this task will reach new heights. We shall see works which correspond by pathos, content, and form to the highest stage in the progress of human society until now, which time will preserve in the treasury of our classics and which--with their spiritual potential, maturity, and purposefulness--will by far outgrow the boundaries of our fatherland and will merge into the world socialist culture as our worthy contribution to its formation and development.

The culture of mature socialism will unavoidably include all basic genres and forms of art, all branches of culture. The heights of the whole will be the result of the heights of the achievements of all separate branches of art and culture.

The arts and culture of the mature socialist society are called to fight for the future. They will become more and more a powerful factor for the development and the change of the human consciousness, for the awakening of the creative principle in the individual, a means for the perfecting and harmonious development of man and society. Spiritual development and improvement must become an internal need and necessity, must raise the human spirit, expand the horizon and turn human labor into joy in view of the endless perspectives and opportunities for human progress and evolution. The culture of the mature socialist society will call for new creative life, for young, daring creators with a high artistic and professional mastery, with uncompromising criticism toward the gray, the retrograde, the obsolete, with a look toward the future.

The stormy, dynamic epoch in which we live, the historic space discoveries, the growing achievements of science and technology, the increased role and requirements toward the subjective factor--man, call for the historic necessity to study the laws and causal relationships which are at the basis of human consciousness. The men of the future must purposefully administer and use these laws which will reflect the veracity and substance of the lofty communist ideals.

The potential force of art and culture, turned into an internal necessity and need to communicate with the beauty in life and reality, will work for the change, transformation, and development of the consciousness according to the laws of beauty and will fight for the purity of truth in the name of the future.

The forming of the culture of the mature socialist society, the unfolding and complexity of the processes, the raising of the level of its quantitative and qualitative potential will require a constant development and improvement of the forms and mechanisms of government, will enlarge the social basis of the social-state principle and will awaken and draw to action new forces and energies.

To direct our efforts toward this enormous goal, to mobilize the efforts of all institutions and workers in the sphere of culture for its implementation--this is our basic task today. There is no doubt that, as always, the cultural front of our socialist fatherland will again prove worthy of the high trust of the party and the people.

Comrades,

The forming of the culture of the developed socialist society, as our immediate historic task, is inseparable from the need to implement the Leninist concept of the socialist culture in all its breadth and richness.

As is known, Lenin devoted great care to the development of artistic creativity and gave exceptional importance to art and culture. However, Lenin understood the concept of culture not only as development of the artistic-creative abilities of the individual but also as development of all creative abilities of man and of the broad popular masses. The concept of culture was for Lenin inseparable from the concept of creativity.

Lenin fought without compromise against those who did not understand and apply the specifics of the cultural activities, but he fought also against those who presented and understood culture as an absolutely autonomous branch. He revealed the organic tie and constant interrelation of culture with the remaining basic spheres of society and public life. Lenin's concept of culture is extremely dialectical: the social progress is a precondition for the development of culture, while the development of culture is a primary condition for social progress.

Under culture, Lenin understood the historic necessity to learn and reevaluate the entire cultural and spiritual legacy of the past, to use it as a foundation for forming a new consciousness and building a new communist culture. The fundamental significance of this position by Lenin is clear now, when comprehensive and profound qualitative changes are made in our economy under the strategic motto of the Seventh Five-Year Plan--"Efficiency and Quality, Quality and Efficiency"--and when we assume the responsible task to make a substantial contribution to the formation of the mature socialist individual.

It is first of all necessary to overcome the vulgar understanding of culture as only a consequence or as an attractive yet passive background and element of other fields of human activity, a background which is "borrowed" from the other spheres of society.

As an agglomerate of activities, organizations and links, the cultural front is called to take an active part in raising the level of the subjective factor to the step reached by the material and technical base, the social relations, and the social government in our country. For, without changes in outlook and without the development of the culture of the popular masses, the tasks of economic development cannot be solved successfully.

The dialectic connection between the development of the social, political, economic, and cultural spheres requires that we reveal the significance and the responsibility of art and culture within the framework of social development and that we determine their role in the change of the consciousness and the unfolding of the evolutionary processes.

The decision of the July Plenum of the BCP Central Committee, its spirit of criticism and self-criticism in analyzing the trends and specifics of our contradictions, open up new and broad horizons for work in this regard. For, a large part of these contradictions are hidden precisely in the individual, his consciousness, his attitude toward the historic tasks placed today by the party. The responsibility of the cultural front increases even more now, when not only society but also every individual worker must participate in a decisive struggle against indifference and self-content, when with all our activity, energy, and creative inspiration we must stand up against the sly and the liar, against the hypocrite and the double-faced, against the narrowminded and the thief, against all those who place their petty well-being above the common good and in the end do not recognize and value essential human traits and erode the spiritual pillar of the new man.

With every new day socialist culture strengthens its social role, expands its basis, and actively intrudes into all areas of public life, the sphere of labor, education, government, etc. There is no more and could not exist any system which may function optimally on the basis of only technical, economic, and other rational norms. The programs of growth and development of every collective and link must be inseparably bound with the specific mechanism and criteria for satisfying the cultural needs of man as well.

The raising of the spiritual level of the people at a qualitatively new level, the conversion of the multilateral, comprehensive, and harmonious development of man to a major content of our work, the conversion of labor to a major field of spiritual development and realization of the personality, the unfolding of aesthetic education as an active mechanism for awakening the creative forces of man, the enlargement of the society-forming and society-regulating functions of culture--all this in its entirety means a realistic and expanded application of the Leninist concept of socialist culture.

Comrades,

A basic task of the integral cultural activity is to cooperate in the forming and development and in the constant enrichment and elevation of the spiritual stature of the socialist individual.

As is known, the socialist culture is a culture of the entire people, of all their generations. It is a lawful heir of rich and mature spiritual traditions, of all those qualities which the Bulgarian people acquired and preserved in their centuries-old historic development. The depth of the Bulgarian spiritual potential gave birth to virtues of a labor, political, moral, and aesthetic character. The maturity, wisdom, and purity of the Bulgarian spirit was hardened during the century-old struggles for national and social liberation.

The Bulgarian Communist Party, since the first day of its creation fought for preservation and development of the spiritual forces, of the people's virtues, by transforming them into a great force in the struggle against capitalism and fascism.

The socialist construction expanded the base of the centuries-old traditions, imparted qualitatively new virtues, gave birth to the renewed force of the nation, and directs this potential energy toward tomorrow which reflects the future. The short period during which the Bulgarian people transformed their country and brought it to the same level with the advanced countries of the world, generates in each citizen of socialist Bulgaria noble feelings of pride, self-respect, and national and human dignity. The class-party feeling, socialist patriotism and proletarian internationalism became a mass distinctive feature of the people's psyche. Collectivism becomes more and more the essence of the labor and political activity of the socialist citizen and an indelible feature of his moral character. The pride in today, the belief in tomorrow merged with the trust and the love for the party.

This is the healthy socialist foundation embedded in the consciousness and psyche of the people, from which we start, in order to continue the raising of the individual on the road to his all-round development.

We mean a new spiritual molding of the personality, with an unabated drive toward a revolutionary communist renovation and perfecting of public life, with the readiness to fight against everything obsolete and conservative, a personality which sees the highest purpose of its life in constructive labor,

which searches for and creates the new and more perfect in every activity, in every sphere of social reality.

Mature socialism must create conditions for the birth of individuality in every person--comprehensive and beautiful, dynamically changing and developing the wealth of its consciousness, inspired and driving toward the goal of communism. The stage in which we live must create conditions for the birth of a new communist consciousness, for a moral and spiritual growth of the human individual. He, the man of the future, will cross courageously the boundaries of his petty, egotistic, and individualistic interests, and will live and create in the name of the social evolution, in the name of the common good, will create in a fiery drive the beauty of tomorrow. The social consolidation of precisely such a personality is what our party has in mind when it calls upon us, the workers in art and culture, to transform the new man into a central theme of artistic creativity, of all other forms of cultural activity.

Only by assisting in the active formation of the individual, by developing the human consciousness and by enriching the human being can art and culture develop as a powerful force of social progress. In this manner, they become organically connected with the entire society, with all branches of life. Such is the contemporary meaning of the winged party call--"closer to life, more often among the people"--which assumes today a much wider breadth and social significance and inspires for a deeper and multifaceted activity.

As is the case with every great deed, the task of forming and developing the socialist personality will also encounter difficulties and resistance by old prejudices in the consciousness of many. Our cultural front will also face difficulties created in the very constructive process on the road to mature socialism. In view of the exceptional growth of socialist construction, contradictions arise between the level achieved in the development of the material and technical base, on the one hand, and the individual consciousness, on the other hand. The attitude of many people often reveals acts which contradict the socialist way of life. The scientific and technical revolution creates many incompatibilities connected with the qualifications, requalifications and distribution of the people among the various branches and activities. In the course of socialist construction contradictions also arise as a result of the continuous improvement in the methods applied in economic life and public management. Contradictions also arise in confronting personal interests with the interests of the labor collective.

It is not by accident that we encounter recurrences of bourgeois narrowmindedness in looking for advantages at the expense of society, violations of legality and the rules of socialist community and morality, against which the cultural front must carry an irreconcilable struggle.

In this regard as well, the task of not only meeting the existing aesthetic and spiritual needs of the working people but at the same time forming new needs which penetrate most deeply in the emotional and ideological world of man, enriching the spirit and expanding the horizon, assumes an exceptionally important role.

It is especially important not only to develop the consumer side in our attitude toward art and spiritual culture but also to increase more and more the creative side, by overcoming the inertia of the social type--a passive consumer of material and artistic and cultural values.

In short, our cultural front must take into account an ever larger and more involved complex of realistically operating factors in our public life. If we are late and do not do this, if we do not reach the level of the tasks placed by the 11th Party Congress and the July Plenum of the CC of the BCP, we would seriously narrow the reach of our influence, and vice versa. By unmasking the actual contradictions and problems, by approaching realistically the specific conditions, and the present state and standard of the nation, we should not forget even for a moment the historic goal which guides us. The more clearly we see and understand this role, the more determinedly we march ahead, the shorter and more successful the period of its achievement will be.

Comrades,

In forming the culture of the developed socialist society, the task of aesthetic appreciation of the labor process, labor as a main area of forming and developing the individual, assumes an enormous significance. As is known, the building of a mature socialist personality and human happiness cannot be separated from labor. Already Marx defined labor as an interaction between man and nature during which, by changing nature, man changes himself as well. At the same time, he unmasked the spiritual and physical degradation of the individual under the capitalist method of production, where labor is subjected to private property, motives, and interests. Unlike capitalism, socialism prepares with increasing rates the necessary conditions and prerequisites for man to receive joy and satisfaction not only from the results of his labor but also from the very process of labor as a basic vital activity. Under socialism people participate in the labor process as bearers of a new type of social relations. Labor enables the realization and consolidation of the unity between the personal, collective, and public interests.

But the question as to how man works and what he produces is not only a matter of economic and technical organization of production. In our development toward the mature socialist society, labor is transformed more and more directly into a basis of the spiritual relations in society as well. It is in the labor activity that the need of man to create and change not only the world but also himself, his consciousness and psyche in accordance with the great ideals of communism will be more and more enlarged and satisfied.

Mature socialism creates conditions for enriching the content and definition of labor. The awakening of the creative and constructive feature in the human being arms man with the right of a continuous spiritual development and improvement. The transformation of labor into an internal necessity for development and realization is a fundamental moment for spiritual growth, for a change in the human consciousness. Man develops and realizes his essence

and determines the purpose of his life in labor. Under the conditions of mature socialism, the quality and efficiency of a creative labor realization will determine more and more the role, significance, and contribution of each person in the development of society and human evolution.

Labor is objectively transformed into a principal area for expression and development of the individual. This why we, the cadres of art and culture, must also assume our growing responsibility for affirming the new creative attitude toward labor, which is typical of the mature socialist personality. We must penetrate deeply in this core of public life and of man, we must first fight against the elements of an incorrect attitude, a self-alienation from labor, we must transform into a manner of thought, behavior, and aesthetic ideal the wonderful manifestations of a creative attitude toward labor, which we find more and more in our daily life.

If we penetrate more deeply in the real substance of these manifestations, we would understand without great difficulty that the creativity in the labor process is the most realistic expression of the self-reliance and self-development of the individual. The creative attitude toward labor forges his real freedom as harmonious unity between the dissatisfaction of what exists and the drive to progressively change it.

Here precisely we see in his full stature the contemporary hero, with his struggles, conflicts and ideals. Art and culture should not import from outside the models of a creative attitude toward labor. These models are to be found in the productive life of the people themselves. Their consolidation in the consciousness of the millions of working people, their artistic generalization and recreation is the first and basic obligation of our art and culture.

The increased civic responsibility of each member of society, an important characteristic of the new man, also deserves particular attention. The internal need for development, the changes which occur in human consciousness, are a direct reflection of the growing sense of responsibility. The dialectic connection among these phenomena is a basic principle which combines and harmonizes in an internal content of the productive forces their external expression and realization in public labor activity.

The responsibility before one's own development, society, and evolution does not stand as an abstract position; the former determines the level of human consciousness. It is a specific practical activity for realizing and defending social norms which express the basic substance and the interest of society.

The responsibility of man to himself, to others, and to society is nothing else but the highest expression of his socialist consciousness and a sign and criterium of the spiritual strength and beauty of the individual.

The degree of labor discipline also reveals the spiritual changes. Creative labor produces the need for subordination of the internal conscious spiritual

discipline. Under capitalism, discipline is connected directly with the struggle for the survival of man under conditions of competition and unemployment, with the fear and uncertainty of tomorrow, and with the ferocity in the struggle for profit and property.

Our socialist society is unfamiliar with these phenomena. Such motives in the behavior of the man of labor are alien to it. But we do not reveal always our alternative for the discipline of each member of society. Often, in the name of human well-being, public institutions assume too many obligations and responsibilities to solve complex social problems, without giving the individual an equivalent range of responsibilities. This in fact lowers his creative tonus and undermines seriously the sense of discipline of some people who begin to understand freedom and social security as freedom from personal responsibility.

An important social significance assumes also the question about the fuller development and use of the qualities and virtues of each citizen of our country. The correct forming, development, and application of the human talents play a basic role in satisfying the spiritual needs. As our research shows, one of the main conditions of satisfaction from work is the congruence between the labor function and the individual abilities of man. Our society, as it is known, has placed this requirement in the basis of social relations and transforms it increasingly into a regulator of the mutual relations between man and society. The development of abilities is no longer simply a personal obligation, care or desire. Their formation, according to the short- or long-term goals of social development, becomes a primary public task and our cultural front must assume its natural place in its fulfillment.

One of the main roads for solving this task is, generally speaking, the aesthetic appreciation of the labor process and of the conditions of work. The stage reached by our productive development not only makes this a requirement but also creates more and more conditions for its realization. The technical level of production is being increased rapidly, the creative character of labor is being strengthened, the conditions of work are being improved, and the interrelations within the labor collective are being changed. Conditions become right for all these elements of the labor process to develop not only in accordance with the laws of physics and chemistry, of technology and economics but also in accordance with the laws of beauty.

Labor will be gradually and increasingly organized and implemented in accordance with aesthetic requirements and criteria. For, the creative principle will be awakened and expressed fully when it is stimulated by the inherent nature of the labor process and not only by the external influence of the works of art and culture. When man starts realizing, appreciating, and creating beauty in and because of his labor, he cannot but develop his talents, criteria, and internal needs. The sphere of art and culture is a natural basis for forming this new attitude toward labor. The communication with the world of beauty creates the need for man to be first of all a consumer and a good appreciator and after that also a creator of spiritual values in one or another form and degree.

The very task of the aesthetic appreciation of labor is apt to arise only on the basis of socialist production and, generally, social relations during a given stage of the building of the developed socialist society. This very fact indicates the exceptional leap in our all-round public development after the historic 9 September 1944, including the radical changes in man himself.

But this process cannot occur automatically. It requires the systematic, competent, and concerned intervention by the cultural front and the spiritual sphere. This in fact reveals the broadest area of development of the forthcoming principal changes as far as the place and function of culture under socialism is concerned, which create enormous possibilities for artistic and cultural creativity and initiative, for the formation, expression, and realization of the talents and abilities in the name of the most humane goals and ideals of mankind.

Comrades,

The education of the socialist individual and more specifically the formation of lofty aesthetic needs and criteria in him, the development, schooling and manifestation of his creative, artistic possibilities, as well as the aesthetic appreciation of the labor process do not exhaust the social function of culture. The development and improvement of the human being is not a goal in itself. The purpose and content of the conscious human life is realized fully when the individual improvement is subordinated and contributes to the development of the social evolution, when the known and mastered natural and social laws contribute toward the change of the reality surrounding man.

The building of mature socialism places a great historic task before us. The laws of beauty should be transformed into a leading and ruling principle not only in the development of the individual human being but should also develop the aesthetic feeling and determine the relations among the individual human beings within the framework of society, and should actively participate in the harmonious and purposeful modification of reality.

The theses of the CC of the BCP relating to the preparation of the 11th Congress read: "In full agreement with the moral aesthetic ideal of socialist society, beauty should increasingly accompany and characterize the entire activity of the working people, their labor and life, the realistic social relations." The social environment and the surrounding reality represent an objective basis for the formation and development of the individual. It is necessary that this environment be also made to function gradually "by the laws of beauty," as was pointed out by Marx. The liquidation of the exploiting classes and the antagonistic social relations represented the first big step in the creation of the hereto necessary social conditions. The implementation of this task also requires the creation of corresponding material-technical, subjectively human, educational, qualification values, as well as sociopolitical conditions. These conditions are being created already and are being increased continuously.

An obvious example in this regard is the problem with the settlement systems which occupied the March Plenum of the CC of the BCP. In the spirit of the 11th Party Congress, the plenum justified the need for a qualitatively new approach in the building of settlements. The settlement is not any longer treated by itself but will be built as a component of the settlement system which is a qualitatively new formation. This creates not only new conditions but makes also qualitatively new requirements for the establishment of cultural institutions and the distribution of cultural works in the individual settlements; it creates the possibility for a more immediate access of arts and culture to the broad masses and makes possible to a much larger degree than before their direct contact with artistic works.

One of the basic criteria in the formation and development of the settlement systems must therefore be the satisfaction of the growing and rapidly increasing aesthetic requirements of the working people, the need for unfolding the creative talents of the people, and attracting all working people to the highest achievements of art. This would mean a great step forward in the aesthetic appreciation in the daily life and services, as well as in the saturation of the increased leisure time in the 5-day workweek with artistic and spiritual content.

The goal of our social development is to create and introduce in life relations that will enable the functioning of the social system, as well as the comprehensive communication among the people, to comply not only with socialist legality, moral political norms and principles and the requirements of the production and labor technologies but also with the aesthetic requirements, criteria and ideals.

When the entire reality, including the labor collective, society, and the individual, become overcome by the lofty criteria of beauty and when its uninhibited penetration and functioning at all levels and spheres of public life become assured, one may say that one of the greatest dreams of mankind has been achieved.

We do not think that this will occur within a year or two. We are happy that the social conditions are being already created, that this becomes one of the greatest direct tasks in the formation of the culture of mature socialism and that we should accordingly direct and organize our efforts consciously in such a way that we alleviate and accelerate this process in a maximum manner.

Comrades,

A basic problem of the entire activity of the cultural front is that of the aesthetic education of man as an important condition and prerequisite for his comprehensive and harmonious development.

The dream for all-round developed human personality is a dream of the ages, once like a flight from life, another time as a tragic effort of the individual to overcome personal and social limitations, like a dream or a noble

groundless hope of educators-moralists, like an irresistible drive to implement sublime spiritual principles and ideas, the ideal of an all-round development of the personality and the complete unfolding of its creative possibilities, penetrating the entire centuries-old history of human kind, of the spiritual life and the spiritual activity of mankind.

One of the greatest merits of Marxism to man and his fate is that it showed the conditions under which this ideal may be achieved and that it placed it in its specific class-historic dimensions. Marxism-Leninism showed that there is not and cannot exist any comprehensive personality without harmonious relations between man and society. There is not and cannot exist any harmonious development of the spiritual forces of man without harmony in the interests of people, without social equality in society, without harmonious relations with nature, without the knowledge and direction of objective existing laws.

The Marxist premise that man will live and change reality according to the laws of beauty has outlined the boundaries of the whole. It shows the internal dependence among three basic aspects in the functioning of the whole--man--human society and reality. It reveals the chain of parts which contains this whole and which should be changed according to the laws of beauty.

Only a structure which eliminates the antagonism between man and society, between man and man, between man and nature, may have as a realistic historic goal the all-round harmonious development and the awakening and expression of the creative principle in man, connected with it.

There is no place among us for the old understanding of aesthetic education as an educational process or for its reduction to artistic education only, which affects exclusively art and artistic culture alone. There is no more room for that scant aesthetic education which was granted "generously" by the ruling classes to the people as a recompense for their centuries-old alienation from the cultural values. We categorically reject also the fake aesthetic culture--a product of moral degradation of the imperialist world which is thrust en masse upon the working people.

The mature socialist society, the complexity and the extent of the basic goal and tasks, and the historic necessity to prepare conditions for a gradual transition to communism--all this requires a new approach to the problem of aesthetic education, to its social role and place in the system of the communist education of man. The main point in this approach is the understanding of aesthetic education as a new and active factor for the overall formation and development of the individual. Its aim is not only to form systematic and broad artistic needs and high criteria and requirements toward artistic works and activities, but also to awaken and develop the creative forces and talents of each individual and to guide him to action, self-improvement and development according to the laws of beauty as well. From an historic point of view, aesthetic education is one of those mechanisms for the spiritual growth of man that transforms the creative principle into a permanent motive of behavior and development of the vital forces of man.

Aesthetic education must be seen also as a means for raising the quality of every socially useful activity. The creative principle is not an abstract characteristic of man but is an action and a practical relationship. The awakening of the creative principle is a necessary condition of aesthetic education, a prerequisite and factor of an active and conscious approach to life.

The purpose of aesthetic education opens up boundless prospects for human perfection--its transformation into a dynamic, changing and developing process. The drive for perfection which is an essential characteristic of the aesthetic principle, represents the major contribution of aesthetic education in fulfilling the call of the party for quality and efficiency of social production and social experience in general.

Communist ideology and the class-party approach are a supreme principle of aesthetic education.

Aesthetic education does not aim at forming any peripheral features of man which supplement and improve the image of the socialist personality. It is a conscious attempt to harmonize all basic fields of communist education of the individual and his interrelations with society and nature. Thereby aesthetic education acts as a complex spiritual mechanism for the development of man as a whole, actively assists in his physical, spiritual, ideological, and psychological improvement. Acting closely with the remaining ideological and educational factors and components of communist education, it participates directly in the formation of the communist outlook. A harmoniously developed personality of the future will contain in itself the communist personality, the same way as the communist personality will contain in itself the harmonious man.

We do not speak about aesthetic education in general but about such aesthetic education which molds the new man of the new socialist and communist society.

The communist aesthetic education must be transformed into a scientifically justified complex method for the development, improvement, and self-perfectioning of the human being--it must reflect the laws and causal relationships which are at the basis of consciousness, it must unite as a whole the elements of the human consciousness in the basic goal of communist society, in the high communist ideals. Let the consciousness, senses, the emotional, mental, psychic and spiritual world of man be opened to receive the beauty in life, the magnificence and truthfulness of the surrounding reality, to fight for the most cherished ideals of mankind, for the future.

It is known that the space age in which we live, the stormy development of science of technology and their active influence upon human life bring forward many problems about the possibilities of human psyche, about the fate and the future image of man. On the other hand, the development of the mass media enables people from different parts of the world to coparticipate in processes and events occurring on the international scene. These and many

other phenomena, trends and processes point to the birth of new features in the human consciousness, require scientifically justified approaches to our tasks of forming the mature socialist personality, and require a loyal and scientifically and practically proven integral system about the ways, forms, means, and mechanisms for the formation of the personality of the future. The social sciences are bound to penetrate even deeper in the laws of human consciousness and self-consciousness, and to look for even more hopeful and productive ways to use optimally these laws in the improvement of the individual and of the social experience. One of the basic aims of the program of communist aesthetic education at the current stage is to raise the theoretical and practical activity on the formation, development and education of the individual to the level of contemporary science, by fully and integrally using the most recent discoveries of science and subordinating them to a basic goal--man and his perfection.

Aesthetic education is nothing new. But it has become an all-national activity, an important party and state task of all units of our social system only now, during the stage of development of the mature socialist society. The transformation of aesthetic education into an all-national task was prepared by the past socialist construction in Bulgaria. The current task is, as is shown in the report of the CC before the 11th Party Congress, the creation of opportunities for an active aesthetic manifestation of all age groups and in the process of all human activities, the transformation of aesthetic education into a popular movement. Therefore, it was necessary to create objective conditions and a given growth in the development of the productive forces in the production, political, and general culture of the working people; what is needed is not only a considerable uplifting of the material level of the working people but also the consolidation of the socialist way of life.

Society has also the possibilities of directing and organizing this many-sided and continuous process. At present our social government has reached the level of maturity which permits it to guide scientifically the intricate processes of the spiritual sphere as well.

On the other hand, the wide elaboration of the program of the aesthetic education, its adaptation as to okrugs, organizations and departments, confirmed the imminence of this party task. The respective sociopsychological, organizational and personnel prerequisites for its successful adoption in life have also been created.

The task of national aesthetic education is not an accidental phenomenon but an objective necessity which appears at a certain level of development on the road to mature socialism.

It is necessary at the present time that the system for aesthetic education embrace all spheres of human activity. Within the BCP's concept for aesthetic education in the communist spirit, clearly and specifically is formulated, in a synthesized manner, the enormous revolutionary road, which has to be covered by the human and social consciousness in order to come closer to the high standards of the communist consciousness.

As the social functions of culture embrace not only the individual but also all spheres of social life, all social relationships, so must the task for national aesthetic education be the work not only of the cultural front but of our entire socialist society.

II. State and Basic Tasks of the Contemporary Bulgarian Art and Culture

Comrades,

One of the main tasks of our congress which embodies the collective mind and thought of the cultural front is to make a truthful analysis and correct appraisal of the development of the contemporary Bulgarian art and culture during the past 5-year period, to reveal the most important processes and trends, the basic achievements and the unsolved problems in this field, which in their entirety represent the actual content of the cultural life and of the cultural political trend of the People's Republic of Bulgaria in the present stage.

The correct solution of this task by the congress means not only a truthful appraisal of the covered road, of the work, talent, and creativity of all who participate in the building of the Bulgarian socialist culture. It means as well something more essential--correct defining of the major trends, problems and tasks of the impending work of the leadership and development of the culture, concentrating our efforts at solving the great and decisive problems of our contemporary cultural development.

The range of the art and the cultural activity during the past period was wide, diverse and multifaceted. It is impossible to thoroughly embrace, no matter how noble the desire, all activities, let alone all expressions and facts in the entire creative and cultural life of the country.

Analyzing the processes which take place in the cultural and art sphere, examining the range of our cultural development during the past years, we can ascertain most justifiably the exceptional wealth, dynamism and purposefulness in this development. From the rostrum of the Third Congress we express our gratitude and appreciation to all creative workers in the contemporary Bulgarian socialist culture, to all those who till the spiritual field of the country and sow the seeds of the noble and beautiful, who selflessly and inviolably move forward and contribute to the raising of the cultural and spiritual level of the Bulgarian people. The building of the image of the Bulgarian national culture is unthinkable without the enormous contribution of the most talented, of the champions in the different branches of art, which, however, incorporates as well the work and talent of many, and of many more authors, publicists, organizers, and workers of the cultural front. We express our deep gratitude and appreciation to all who, with inspiration and tirelessness, work for the building and blossoming of our socialist culture and art.

Which is the main aspect in the state and development of the contemporary Bulgarian art and culture?

If we look from the height of 1977 at the state and development of our art and culture during the entire postrevolutionary period, the most important thing is that Bulgaria experienced a real cultural renaissance during the years of the socialist social system and particularly after the years of the historic April Plenum of the CC of the BCP (1956). It is known that in 1981 we will celebrate the 1,300th anniversary of the creation of Bulgaria. During the different epochs of the centuries-long historic development, the Bulgarian people have created considerable material and spiritual culture, as well as notable and durable works of art and culture. The mature nationalities, the democratic, humanitarian and revolutionary traditions show the depth, the essence and the specific features of the Bulgarian spiritual culture, which was developed and enriched selflessly by known and unknown heroes and creators--tireless spiritual researchers, discoverers and creators of beauty and truth. However, that what was created by the conditions of socialism--cannot be equaled in the entire history of the country. As an heir to everything worthy and progressive in our millennial heritage, our contemporary socialist culture is historically and qualitatively on a higher level in the cultural progress of our people and country. The most considerable achievement of this progress is that new culture was created, unknown and alien to the past, socialist and national--related by blood to the life and struggles of the millions of people, which has no other but the most noble goal of their spiritual growth and comprehensive development. Socialism and the contemporary Bulgarian culture are inseparable. We have all reasons to define the decades of the socialism in Bulgaria as the "golden age" in the development of the Bulgarian culture and art.

If we look at the state and development of our art and culture during the past 5 years, during the period after the Second Congress of Culture, the most notable thing is that the artistically creative processes, which determine and reflect the cultural progress of socialist Bulgaria, unfold successfully and naturally and show a big step in our diversified cultural development.

The years after the historic 10th Party Congress were years of new, striking progress in our art and culture. This is seen and acknowledged at home as well as abroad. We have not solved, of course, all problems which life, the party, and the people place before us. But we can be proud and are proud of what we have achieved in the solution of these difficult and complex tasks. And what we have achieved is really considerable.

Our artistic and cultural treasury was enriched by new and notable creations and works which represent considerable acquisitions in the building of the cultural life of the mature socialist society.

--In all fields, although in different degrees and stages, evolve processes of deep qualitative changes, which elevate our art to a higher ideological and aesthetic as well as professional level, and register a new degree in its ideological and aesthetic maturity and its artistic mastery.

--There is a high civic and creative activity in all generations of artistic workers--creative, mature responsiveness among the different generations, including all young and daring workers in an active cultural and artistic life, which guarantees not only the exceptionally valuable riches and diversity of our creative talent but also, what is more important--the riches and diversities of our contemporary art.

--The artistic and creative process embraces wider and wider spheres and deeper and deeper layers of our history, struggles and the life of the people, of the difficult but great and unusually wonderful time in which our socialist world and the new socialist man is being built.

--A real, revolutionary change is taking place in the interest, necessities and criteria of the broad popular masses concerning the art and the cultural activity; the role of culture in their life as well as their direct involvement in the cultural construction grows, as the democratization of culture and cultural life expands at heretofore unseen scale.

--The integration processes in the sphere of art and culture are strengthened, additional possibilities are opened for a purposeful determination of strategic trends, for a rational use of the forces, resources, and cadres for a complex and large-scale solution of the national cultural problems in accordance with the basic goal of social development.

--In recent years the sphere of art and culture participates more actively and responsively in the processes of forming the consciousness of the socialist man, contributes in a mature manner to the solution of the most timely sociohistorical and political problems, and plans and develops its activity more purposefully and in close coordination and integration with the remaining public and social spheres.

--The need and necessity to raise the scientific level of culture and spiritual activity are intensified and the process of coordination and integration between the sphere of culture and the sphere of science is accelerated.

--The need for unity of action and joint efforts between culture and education in solving the problems of the development and training of the young generation, namely the realization of the need to have art take part in the educational process from earliest childhood on, is realized.

--The participation of the best of Bulgarian culture in the world artistic and cultural process becomes greater and more important and our contribution to the consolidation and development of the world socialist artistic culture is increased.

--The network and the ideological-professional level of the cultural institutes continue to grow. In 1976, Bulgaria had over 3,579 movie houses with over 114,645,100 viewers; 52 drama and puppet theaters with 6,080,000 viewers; 5,068,000 persons have attended various concerts; there were 10,407 libraries with over 373,000 volumes and 3,438,133 readers; 204 museums and

art galleries with 15,495,000 visitors; 3,813 book titles with 49 million copies have been published; and 17,547 folklore groups with over 438,523 participants were in operation. Only during the period between the two congresses the basic funds of culture were enriched by 311 buildings, of which 172 were built with the support and participation of the Committee of Art and Culture and 139--built with local, okrug, urban and rural initiatives. How many countries in the world, including such with much larger population, may brag about such high indicators, with such broad democratization of the access to cultural works?

In general, Comrades, the period between the Second and the Third Congresses was a period of basically important and noble searches, changes, and achievements for our future cultural development--a new, clear witness for the correctness of the Lenin April cultural policy of the BCP and of its consistent and successful adaptation to life.

During that period, each field of art and culture registered substantial positive changes and revealed extremely interesting processes and tendencies.

The most important characteristic of Bulgarian literature during that period is that it reached a new and higher level of its ideological and artistic maturity. Powerful and deeply emotional literary works appeared. They opened up new processes and dimensions of socialist life, expressed more essential processes which take place in the consciousness of the new socialist man.

Our literature became socially and psychologically more penetrating, historically more clairvoyant, ideologically-emotionally more overwhelming. Serious steps were made to master the high professional skills. The most important steps were made to master the high professional skills. The most important talents unfolded their strength and possibility, began to shine thanks to the organically achieved artistic synthesis of the consistent communist ideology, to the more thorough knowledge of the essence of the social processes and problems, and to the solid professional creation of the artistic images and works.

Our literature succeeds more skilfully to tie the big problems of the epoch, the processes of socialist construction of historic dimensions with the fate of the individual human being, to rediscover and reevaluate the problems of society, the directions of the future evolution in the internal intimate and ideological-emotional world of the new socialist personality--the worker, the peasant, and the intellectual.

All this was expressed in the enlargement of the genre variety, in the unfolding of new contemporary possibilities of the literary forms, and in the activization of innovative searches with regard to problematic-thematic content as well as to artistic expression.

It is encouraging that this upswing of literary creativity was felt and appreciated by the Bulgarian reader. It is precisely the most successful

works and the most talented innovating fruits of the consistent application of the method of socialist realism in literature that were greeted with enormous interest by the broad strata of the population and were transformed into centers and catalysts of intensive cultural intercourse.

The achievements by our literature must be seen as an extremely important, even decisive process which, however, must yet be developed and strengthened. The results are still sporadic, including individual achievements for transforming the consciousness into a total artistic mastery of our time. Our society expects still more mature and prominent works, masterpieces of the socialist literature which contain the reevaluated wealth and depth of the historic and spiritual legacy created and developed during the centuries by the Bulgarian nation and socialist life in its entire complexity and historic perspective, and which should become unshakable spiritual pillars of our life, giving birth to new spiritual currents in its flow forward.

Of particular importance was the past period for the Bulgarian fine arts. This was a period not only of significant creative progress of our plastic arts but also a period with enormous importance for their future development.

We rejoice in this field about the achievements of the amazingly large number of pronounced talented and searching artists for a small country like ours. The extremely high creative activity of all generations of artists yielded such rich results that the exhibition halls, galleries and museums were too small to accommodate them.

Most typical for this stage was the real change in the realization of a mass contact between the works of the plastic art and the people. The exhibition activity embraced the entire country. Hundreds of thousands of people passed through the exhibition halls not only in the national traditional centers of fine arts such as Sofia and Plovdiv, but also in Varna, Gabrovo, Veliko Turnovo, Tolbukhin, Blagoevgrad, Smolyan, Turgovishte, Razgrad and many other towns and villages in the country. The fine art has never before had so many admirers and appreciators. This speaks not only for the growing ties among the artists, the cultural society, the government and social organs in the entire country with whose joint efforts were organized impressive mass events of fine arts. But it also speaks for the high ideological and professional qualities of the art works, because they are a true expression of the intimate aspirations and sharp insight for beauty of our people, as well as for the fact that the Bulgarian artists lean more and more decisively toward the fundamental spiritual processes and problems of the socialist contemporary life.

The spirit of the creative innovation, which brought great diversity of individual ways of writing, styles, and led our national fine art to a more mature level of development of socialist realism, was constantly encouraged and rewarded by the deep revolutionary traditions, by the great experience, cuddled in the best works expressing the artistic heritage of our near and remote past. It is not by accident that this period is characterized by

close unity and mutual artistic enrichment in all living generations of artists, as well as by the great efforts to give a new meaning to the artistic heritage, and to include in the contemporary artistic life everything worthy and durable of this heritage. However, the requirements for the Bulgarian artists grow more and more. It is necessary that they raise the level of the professional artistic mastery, that they show greater criticism and self-criticism, and forbid exhibitions of crude, immature and ideologically and artistically formalistic works.

The cultural society expects already from the artists new and superior achievements, the creation of permanent monuments embodying the meaning and substance of human life, the struggle for the triumph of the truth and beauty in the life of society and the individual, who fight for the communist ideals. It also expects not only talented reflection of this struggle, of life, but also more daring and tangible presence of the fine arts in life itself, monumental canvases which will breathe and live with the fire of the new and eternal. The existing measures for the application of the fine arts in production, in the building of settlements, in the development of the industrial planning and so forth, should be turned to a mass process of aesthetics in the labor milieu and everyday life.

During the past period the Bulgarian musical culture continued to develop as well. Our composers increased their creative activity. Continuing the rich national traditions, their best accomplishments enriched the Bulgarian music with new, contemporary intonations, with more decisive stylistic decisions, which are closer to the spiritual type and the emotional adaptation of the contemporary socialist man, and are in unison with the internal rhythm, the labor stress and emotionalism of the socialist construction and way of life. The Bulgarian performing, instrumental and vocal school, the opera, ballet and the remaining musical performances established firmly their reputation; new names appeared not only on the national but also on the international musical horizon, and many of the already known performers reached the summit of their creative maturity and popularity.

The strong ties of the composers with life influenced favorably the vocal compositions--the choral and mass political song. One should give special attention to the work of the musical workers, and the special influence of the "Alen Mak" festival, unfolding a real movement for a topical political song.

The wide network of musical and cultural institutes in the entire country, as well as the means for broadcasting of mass information helped for the wider democratization of our musical culture, and we can state with confidence, that music has become an indelible part of life, shows a constant aesthetic influence during the holidays as well as during the working days of the workers.

All this, however, makes us quite particular as concerns the folk musical art and in the spirit of this particularity we must admit that in the most intricate and high genres of musical creativity as well as in some popular

genres, especially in the variety music, our composers and our performing institutes still do not meet the expectations of the contemporary public. The Bulgarian people expect even greater creative accomplishments and successes by the composers and workers of our musical culture and there is no doubt that this will be achieved. It is necessary to create conditions on a national scale for the elaboration and functioning of an active system-mechanism, which will guarantee purposeful development of the musical culture of the nation and its closeness to the most accomplished Bulgarian and universal musical works.

In recent years the theater has taken serious steps to raise the level of the contemporary requirements, for full artistic realization of the greatly increased role which this genre plays in the life of our society. The theatrical life became considerably more intensive and richer. The repertory was enlarged, in which the leading place is taken by the contemporary Bulgarian and Russian dramaturgy, the best of the fraternal socialist countries, and of the progressive Western ones. We are enjoying the accomplishments of the most mature actors as well as the young guard of the Bulgarian theater school, who sacredly cherish and develop the deep, realistic and national traditions and mastery of the generations of unforgettable Bulgarian actors.

New activity and new artistic decisions are noticed among the directors. The contemporary theatrical art is enriched by new ideas and artistic means, it has become more active in its direct contact with the public, more daring, civically more emotional, more ardent. The full theater halls, the mass and spontaneous thirst of the people for theatrical holidays, for daring, politically sharp, deeply emotional involvement in the problems and conflicts of today show that the theater stage has been transformed into a vanguard of the struggle of the socialist art for the souls and hearts of man and that contemporary theater has bright future prospects. All this shows also the timeliness of the decision of the Politbureau of the CC of the BCP on the future development of the theater in Bulgaria, which showed also several of its serious shortcomings. The total and consistent fulfillment of the spirit and specific requirements of this decision will continue to be the main pathfinder for the development of our theater, and we are convinced that its workers will double their energy, in order to enter a higher stage of maturity and artistic progress.

Also Bulgaria's circus art showed a successful development during the period in question. The professional and artistic mastery of the circus workers has been raised and the ideological purposefulness of this genre has been strengthened. The circus art which counts thousands of admirers in Bulgaria must work continuously in order to become an art which not only entertains but also educates and hardens the masculinity and will of the people.

The last 5 years of the history of the Bulgarian motion picture will remain a significant period of the final overcoming and firm abandonment of the crisis phenomena of its youth and its entry into the stage of a serious, creative maturity. The Bulgarian motion picture finds itself now making

undisputed progress. During this period many original and mature movies were created in the field of acting as well as in the documentary, popular-science, and animated fields, with a pronounced national characteristic and with a strong ideological and artistic background. These works were widely recognized in Bulgaria as well as abroad and revived the interest toward our own motion pictures and also confirmed its prestige. The good movies are growing gradually in number compared to the still existing mediocre products and it is the creative successes that characterize the realistic, ideological and artistic level of our contemporary motion pictures. The qualitatively new state of our motion picture, with regard to contemporary as well as historic subjects, is revealed above all in the greater attention of the movie makers toward the content and problems of life, and in the sharpening of their feeling about the social and moral values and aesthetic dimensions of the rich and complex contemporary reality. Our film makers already show the ability to penetrate deeply and purposefully into the complex social and spiritual levels of life, to discuss with a convincing movie language the truth of human existence, and to generate and concentrate the attention of the public on serious and important problems.

The further development of these healthy and positive trends of the Bulgarian movie still requires enormous efforts and constant creative exertion and increased responsibility. The Bulgarian movie makers should never forget that their creative activity is being realized in a cultural sphere which contains the specifics and complexity of a synthetic art, with a powerful complex impact upon the consciousness of thousands and millions of people. The understandable satisfaction coming from the successes, especially after a period of difficulties and stagnation, should by no means be turned into complacency and calmness. There is no place for complacency and calmness. There are still important unsolved problems and shortcomings and most importantly--the contemporary theme is not yet recreated in our motion picture in its true depth and with the necessary artistic force.

The Bulgarian architects made their worthy contribution to the development of the contemporary socialist culture as well. There are developments and buildings some of which will rightfully find their place in our cultural treasury. The progress and success of Bulgarian architecture are connected first of all with even greater awareness of the Bulgarian architects of their highly humane and spiritual role as creators, builders, and organizers of the material environment of man in his work, life, services, leisure, within the framework of the individual building or equipment as well as within the entire territorial development. This is the main plan for the future of our architecture which is faced now with new, important tasks. The enormous scale of construction in Bulgaria, the standardization and all-round industrialization require new creative decisions of the figurative-artistic problems in our contemporary socialist architecture. The problems of architectural complexes, of the unity and diversity, of tradition and creative innovation, of functional purposefulness, and of the architectural image and artistic synthesis in architecture receive a new content under contemporary conditions and possibilities.

The Bulgarian architects must struggle with an even greater sense of responsibility and intransigence against the conventional and the gray, against the underestimation of architecture as an art in contemporary life; they should coordinate and integrate their efforts with builders and technicians, engineers and construction workers, designers and artists, in order to build and form the entire environment of socialist man in a complex manner.

Considerable progress was made by the reading rooms, libraries, and museums, as well as by the work to discover, preserve, and organically use in contemporary cultural life the monuments of culture and cultural works of the past having a national and universal significance.

Our reading rooms continue to be the active hearth of our culture. They perform an enormous, successful, and irreplaceable popular activity that must be expanded and supported.

The establishment of a unified library system advanced considerably. Its subdivisions are transformed more and more into active cultural centers with a true cultural life in them. Their work does not by far stop with the satisfaction of readers' demand. Also the catalog-bibliographic and informational work of the libraries as well as the guiding of the readers toward the literary values of the national and universal cultural heritage, were substantially improved and expanded.

The development of our museum system continued also to expand and improve during the period under review. Most of the museums and museum collections approached the level of the high scientific and artistic requirements of contemporary museum work and were transformed into true cradles of culture. Our undisputed successes in discovering and preserving the centuries-old cultural heritage found on Bulgarian land were clearly demonstrated and received universal admiration and appreciation through the international exhibits of "Thracian Art," "A Thousand Years of Bulgarian Icons," and others, shown in the USSR, Poland, GDR, Cuba, France, England, Austria, and Mexico.

The Bulgarian museums contain enormous quantities of exponents, materials, and documents on the historic and cultural heritage of our people. It is necessary to document, elaborate, and popularize this heritage even better during the next stage, to use more modern methods and forms of museum activities, to raise the scientific level, qualifications, and specialization of the museum workers, and to use the museum experience in the educational process more actively and purposefully.

The pioneering activity of the National Institute of Cultural Monuments became gradually a national task for the study, preservation, and popularization of the cultural monuments. It is satisfying and important not only that hundreds of monuments started a new life but also that the care and attention devoted to them became a characteristic feature of the culture of the population, of the responsible public and state organs.

Naturally, there are still many unsolved problems of a material, professional, and personnel character in this field.

The forthcoming period must become a new and even higher step on the road to their development in trying to reach the most advanced countries in these areas. It is necessary to create, on the basis of the public and state principle, a national mechanism, multiplicatively connected, in order to include the broad public with the consciousness and responsibility in the processes of finding, documenting, preserving, studying, and popularizing the centuries-old cultural and spiritual heritage of the Bulgarian people.

The socialist culture of Bulgaria allots an important and irreplaceable position to the mass popular amateur art, without which one cannot speak about an artistic culture of mature socialism.

The period between the two congresses was extremely fruitful for the development of artistic folklore activities. The decline in the number of collectives and participants, which appeared during 1965-1970, was overcome. A strong push for the development of mass artistic folklore was given by the clear and scientifically justified positions of the 11th Congress of the BCP, which showed the growing role of the amateur activity during the stage of mature socialism as being most mass-oriented, "irreplaceable and most effective form of a creative expression of the working people in the field of art."

The progress of the artistic folklore activity was expressed in the expansion of its scope as well as in the raising of its ideological and artistic level. Life showed that these two tasks are interconnected and are of a key importance for the further development of this movement. During the last 5 years the amateur collectives increased from 15,000 to 17,574, while the number of participants grew from 430,761 to 458,525; the public attending their concerts and performances increased from around 19.3 million to around 25.7 million, i.e., by nearly 6.5 million.

Despite the unquestionable successes, it should be clear that the potential for developing amateur art is much greater, that there is perhaps no other cultural sphere which needs a greater strengthening of the care, attention, and assistance of the public organizations and professional creators of all kinds and genres than the artistic folklore activity. It is necessary to enrich the genre variety of this activity, to make the necessary efforts to create a corresponding mechanism for a wider and active participation of all students in this amateur activity.

Conditions are ripe for applying a new approach in solving the most timely problems of artistic folklore activity. The broad social and creative basis of that activity connects it most directly and closely with the great goal of aesthetic education--creating conditions for a creative self-development and improvement of the individual. The artistic folklore activity must approach and reach the level and substance of the goal inherent to aesthetic education. This will create the possibility to deepen and expand the

foundation upon which the very artistic folklore activity is developing--a qualitative reevaluation of the nature and significance of this sphere of social and individual development.

An enormous role and participation in our cultural life is occupied by translations, the translating and distribution of the world classics, of the best which is created by other countries and nations. Only between the Second and Third Congresses of Culture, Bulgaria translated and published 2,434 books of foreign authors with a total circulation of 46,608,000 copies. We shall continue to expand this work as a basic goal in the structure of our cultural activity and as an active factor in our cultural processes and in the intercourse of the Bulgarian people with the cultural treasures of the world artistic wealth.

A significant cultural progress of Bulgaria in building a mature socialist society is inseparable and unthinkable without the progress and development of the means of mass information and propaganda in their entire social strength. We may note with satisfaction that the past 5-year period was successful, productive, and, in many ways, a turning-point in the development of the press, radio, television, information agencies, book publishing, newsreels, and political journalism. Important practical steps were taken for their reorganization in accordance with the modern requirements and needs in our social development.

The growing number and circulation of newspapers, periodicals, and books, the establishment of two TV programs and three national radio programs with a considerably increased broadcasting time, are extremely happy events. But we are even happier because they are penetrated by the innovating spirit of creative search, an atmosphere of principles, high standards, and responsibility, and the serious and successful struggle against complacency and conservatism.

A more and more important place in the press and broadcasting is given to the main tasks, processes and problems in the field of the economy and culture, of the improvement of the socialist social relations, of the socialist democracy, the reconstruction of the ideological front; more and more systematic and daring is the criticism of the shortcomings of the work and of the phenomena and anachronisms alien to the socialist society.

Our journalists and columnists strengthen their ideological, educational, and organizational functions and direct their attention toward the solution of basic problems of their professional, creative growth. The successes in this regard showed in practice that the activity of the mass media could and should be creativity in the full meaning of the word. They are not simply distributing ideological and spiritual values created in the other areas of spiritual production. Their activity is one of the most important components of the contemporary spiritual culture, and this applies not only to specific artistic work occupying an important place in their pages and broadcasts, but also to the narrowly journalistic genres and means--from the story and political commentary to the short news item and note, from the rich expression

of the columnist's style and language to the intonation and mood of the television commentators.

In line with the general progress of the means of mass information and propaganda, also their functions as creators of artistic values, as active and demanding distributors of the best classical and contemporary work of the other artistic types and genres, as a stage for the competent and timely expression of our artistic criticism, were strengthened and expanded.

All this convinces us that during the forthcoming period we shall complete the struggle against the still existing shortcomings such as incompetent and shallow explanation of important questions of the economic, ideological, cultural, and public life; the monotony, passive references and recording; petty topics; the still familiar repetitions of egotistic and nonconstructive criticism or of uncritical glorifying noises; the lagging behind in the dynamics of events, the slow and delayed reaction; the elementary and conventional narrowmindedness; and the carelessness in selecting artistic works in the artistic and creative processes.

Naturally, when we speak about yet unsolved problems of the mass media, we realize fully the enormous debt owed them by our writers and composers, artists, movie and theater workers, and art criticism. We must coordinate and integrate more purposefully the efforts of the TV workers and creators of Bulgarian culture. It is precisely the mass media which are one of the most important areas where the policy of the national complex for strengthening the creative cooperation, mutual assistance, and mutual enrichment of the various arts and genres, of the various strata of our intelligentsia must and undoubtedly will yield most beneficial results. The mature socialist society makes it historically necessary that the means of mass information fulfill their function of an active and complex factor for the formation of the social consciousness of the nation even more maturely and responsively and that they assist in its development and change even more purposefully, so as to bring it closer to the goal of the future.

When art and culture find themselves in a period of deep internal reorganization, when they enter into a new higher historical stage of their development, the role of art criticism, of the theory and history of art and culture increases in a logical fashion. During the recent years, especially after the notable speech by Comrade Todor Zhivkov, the art critics and theoreticians proved that they understand the increase in their responsibilities, and their activity registered a clear progress. The activity of this branch of the cultural front increased considerably. The criticism and the theory defend with greater aggressiveness and professional competence the class and party criteria of art, show a justified and categorical resistance to the attempts of neglecting the basic principles of our art as well as the attempts to use them as a shield for covering up creative shortcomings and failures.

The criticism and the theory raised their attention to the new facts and phenomena of artistic creativity, made serious efforts to study as a whole

the contemporary artistic processes as well as the cultural history of Bulgaria. The struggle became still more aggressive against the bourgeois ideology, against the decadent pseudoart of imperialism, against the diversionist and reactionary bourgeois conceptions of nature and the functions of art and the artists in the contemporary world.

But the creators as well as our entire public expect from the criticism and the science on the development and administration of culture a still greater progress and a considerably more efficient participation in the building of the mature socialist culture. We do not mean only the overcoming of such known shortcomings as a lowered ideological, aesthetic and professional requirement, unjustified praise, lack of principle and subjectivism in the evaluations. Together with overcoming these errors it is necessary to raise drastically the ideological and professional level of criticism and theory to derive from them a thorough scientific and far-reaching meaning of the vital artistic and cultural process, a clear explanation of its key problems, to receive new generalizations and developments of the theory of socialist realism in the light of the accumulated creative experience. The working criticism which discusses and evaluates the most timely cultural events, must rid itself decisively of the conventional and the petty topics, of the conciliatory and tolerating attitude toward ideologically and artistically weak and immature works.

The art criticism and the science of art and culture must lift themselves decisively to a new and higher stage of development, to become a living conscience of the creative process and to be transformed into a more efficient instrument of leadership on the cultural front.

Comrades,

What basic conclusions can we draw from the development of our artistic culture during the period between the Second and Third Congresses of Bulgarian Culture? Which are the major problems and tasks that remain to be solved until the next congress of culture?

First of all we are pleased to note that our cultural front is steadfastly united and unified around the general life of the Bulgarian Communist Party and its Central Committee. The workers of Bulgarian culture are deeply convinced and loyal to the communist ideas and ideals. They march consciously and steadfastly under the banner of the party and fight daily and selflessly for the implementation of the tasks contained in the program of the BCP on building mature socialism in our country.

The ideological political unity and solidarity of the cultural front represent not only a major political fact. This is a factor with an enormous social, moral, and creative significance. It leaves its deep positive imprint on the entire spiritual atmosphere in the country--an atmosphere of total trust between the party and the creators, between the creators and the people. This fresh creative environment, this atmosphere of sincerity, trust, and optimism is our great and invaluable achievement.

The communist conviction and the active participation of the cultural workers in the construction of socialism is at the basis of their creative inspiration, for what may inspire the creator more than the consciousness that he implements realistically a great and humane mission, that his vocation merges with the historic vocation of our society, which has arisen and is developing in the name of truth, social justice, freedom, happiness and beauty of man and human life.

Our first task should continue to be the cohesion and unity of the artistic and creative intelligentsia and the raising of its ideological and political consciousness and maturity.

The second basic conclusion which should be drawn from the upward development of our art and culture affects their sound Marxist-Leninist and ideological-aesthetic foundations. Our art is based on the communist ideas and ideals, the communist principles and criteria, and the method of socialist realism. The consistent application of socialist realism led to a higher stage of its creative understanding and opened up new horizons and possibilities for the expression of the artistic talents. The successes of our literature and art prove once more that this is the most adequate method for a truthful and highly artistic absorption and recreation of the socialist reality in the contemporary age.

The development revealed and proved the strength of socialist realism not as some form of normative plan but precisely as a creative method which combines organically the lasting principles of artistic creativity, national cultural traditions and heritage with the contemporary creative discoveries and artistic insights with a given civic and social position.

The art of socialist realism proved through its best achievements that it is not this realism but the accusations against it that are dogmatic and that the breadth, variety, and wealth of our art may be secured by one position only in which the characteristics of the creative world are the fruit and result of the richness and variety of the problems of life--of a socialist reality which in itself is daring, surprising, and offering such forms and topics which even the richest imagination cannot guarantee.

Our socialist art participates in life not only as a marker of events and phenomena but also as a specific, superior, and active form of social consciousness. The principles of communist partisanship and nationality, the consistent application of the class and party approach will continue to be the strong pillar of our art and a guarantee for its further development and for the dignified fulfillment of its noble duty to the people and history.

The cardinal problem, the problem of problems of the successful development of our socialist art and culture is the constant and continuous strengthening of their ties with the life of the people. The party, as is known, raised as early as 19 years ago the strategic slogan: "Closer to life, more often among the people!" As was pointed out, this was not accidental. The party raised this slogan, "In order to prepare the creative front for the

stage which we are entering--the construction of the developed socialist society, in which the main problem is the care for man, for his spiritual and comprehensive growth." Now more than ever it is clear that this fundamental principle of the April cultural policy of our party has an invaluable significance for the correct development of the cultural front, for the creative successes and achievements of its creators and workers.

The problem of the ties between art and life is not a new one. Its solution has always been a necessary condition for the very existence of art. But, within the framework of each civilization and culture and of each stage of their development, this problem has been solved differently, in accordance with the concrete sociohistorical and cultural conditions.

For the communist party and the socialist society, the crux of the problem consists in the correct orientation of art not toward life in general but, above all, toward the principal, toward the substantive, toward the basic processes, contradictions, and goals which society pursues at the respective stage of its development and around which are concentrated the efforts of the entire people.

Facing the most important processes and problems of the public life as a whole, made art richer, more truthful and wiser. We live in an age truly advantageous for art. Never has the need of man for art been so broad and strong. And never has art, as one of the higher forms for self-knowledge of society and man, been nourished by reality so rich for artistic comprehension. The reality of enormous changes, of unseen clashes between the old and the new, of an amazingly rich and complex rearrangement of the external and internal world of man.

Life itself with the epic of the deeds, with the drama of the changes, with the deep lyricism of human aspirations already calls and challenges the talent and the genius of the artist to supreme achievements.

This is why the problem of the contemporary theme continues, with an exceptional force and timeliness, to face all arts, all of us.

One may say without exaggeration that there is no major creative task and more important creative test for every single branch of our literature and art, for every participant on the cultural front than the mastery and the artistic recreation of the contemporary theme.

We are not talking in this case about underestimating the remaining thematic problems and areas of our art or about absolutism of the contemporary theme. The thematic scantiness and onesidedness are alien to our art and our cultural policy. From now on we will be concerned about the thematic abundance of our Bulgarian socialist art, we will direct it toward deeper saturation, acquaintance and artistically creative reforming of the entire, enormous structure of different problems concerning the history, the struggle and the life of the people.

We are talking here about the main thematic center, about the decisive thematic trend in the contemporary Bulgarian art. And the main thematic center and the decisive thematic trend are, will be, and have to be, the contemporary theme, the important meaning and recreation of the contemporary epoch, of the contemporary reality, of the contemporary man and hero.

We are pleased to mention once more the assessment of the 11th Congress, that during the past years we became aware of this challenge of the time and came to a turning point as concerns the contemporary theme. We are talking not about partial changes or first steps, but about a real turning point in directing our artistic creators toward our contemporary socialist life, toward the contemporary socialist man, and toward the problems which the country solves in the present stage of its socioeconomic development.

This is a serious achievement. However, as the 11th Congress pointed out correctly, the turning point related to the contemporary theme does not mean as yet a turning point in its mastery.

This turning point is still ahead of us. The realization of this turning point is, in fact, the greatest direct and pressing creative task of the cultural front.

Mastering the contemporary theme, however, is not only great but also a difficult task. To create in the field of the contemporary theme means to make discoveries, discoveries of new truths, new images and characters, of relationships and actions, of new spirit and morality. It means to uncover and immortalize the historic characteristic and the spiritual essence of our changing time. It means to create a Promethean art. We need a still more profound penetration into the essence of the term contemporaneity. The true contemporaneity means to create the beauty of the future.

The people expect from contemporary literature and art full-bodied artistic images of the builders of mature socialism, who reflect the richness, complexity and beauty of the socialist personality, its moral pillars and advantages, virtues and contradictions, aspirations and difficulties. The main problems and heroes of our time must become the main problems and heroes of our art.

In recent years increased attention and care were devoted to the professional and artistic level of our contemporary art. The cultural institute and the unions of artists deal more actively with the problems of the artistic skills. There is a serious progress in the realization of the problem of the quality of the cultural activities as a great and most important problem of our cultural development. During the forthcoming period, however, these problems confront us with a particularly great force and urgency.

We do not mean failures or nihilistic underestimation of what has been achieved. We mean the solution of these problems in accordance with the new and much higher needs and requirements of society and man as well as with the new and much greater opportunity for art itself. We must make a decisive

move not toward just anything but toward a large scale and highly artistic recreation of the present.

In our time only highly artistic works may fulfill entirely and with a high social efficiency their purpose in building the mature socialism and the new socialist personality. The half art and the gray stream enter in conflict with the very essence of the socialist society, with the socialist culture and the socialist man.

This is why the main and decisive feature of this stage in this and in the other spheres of public life is to raise still further the level of cultural activity and its quality. This refers to all areas of artistic culture, to the activity of the entire cultural front. The spiritual needs of the working class, the agricultural workers and the intelligentsia witnessed profound qualitative changes and this must be realized in its entire depth and significance by all workers and disseminators of literature, music, figurative art, theater, movies, and of the entire cultural activity.

Conditions exist for a new advance, for supreme achievements in our literature and art, for the creation of socialist artistic classics of our great and unique age. This is the other enormous task before us which we must solve, which we are already able to raise and solve, and which we will definitely solve.

The today and tomorrow of our artistic culture raise with great force the problem of the cadres, of the discovery, development, training, education, and the most efficient use of the artistic and creative potential of the entire nation.

As a result of the correct policy of the work with the cadres and of the existing political and social conditions, we have at our disposal competent, devout communist and highly talented workers in all spheres and activities of the cultural front. We owe the significant results achieved until now to them, their labor and time, and they are a guarantee for the future successes of the Bulgarian art and culture.

However, there are still serious shortcomings and unresolved problems in this field. The unified system being established for the training, distribution, and the further improvement of the cadres has not yet begun to act entirely in agreement with the plans and tasks behind it. The requirements directed to the artistic creator and worker of culture increased enormously. We continue to feel the need for new workers and specialists in many important areas of culture as well--in the libraries and museums, in the artistic, management of the folklore activity, in the applied and industrial arts, television, movies, provincial theaters, the critique and theory of culture, and others. We must apply much more systematic and active care for raising the professional level and the ideological and political training of the workers in culture and education, of the auxiliary cadres in artistic, technical, and administrative services.

In all fields, as well as in the artistic culture, talent is a national capital. The question has already become urgent as to how to deal with the establishment, on a serious, scientific basis, of a national system for discovering, developing, stimulating, and fully realizing the talents of the young. The concern for the creative and future life of the new recruits to the Bulgarian culture is decisive for the fate and characteristics of the culture of the mature socialist society.

One of the big problems of our cultural development is the building of the contemporary material and technical basis corresponding to the growing social functions, intensity, and the qualitatively new level of the cultural life of the country. This problem requires increased attention during the forthcoming period.

The Committee for Art and Culture is already preparing a program for the development of the material and technical base of culture, which corresponds to the new requirements of the given stage of development and to the increased economic and production possibilities of the country. In the future we must prevent not only any disorganization, arbitrariness, and subjectivity in the development of the base but also overcome some past disproportions in the territorial distribution or in the development of the base of the various cultural activities.

Special attention must be paid to the development of economic complexes which represent huge concentrations of the working class and intelligentsia and which offer possibilities for the development of artistic and cultural activities of national significance. The lag in some places must be overcome by stepped-up construction of relatively light and modern components with multifunctional use, adaptable to internal and external modifications and thus, geared to future technical improvements, step-by-step reconstruction and modernization. At the same time one should guarantee a strict and planned construction of cultural projects with national significance which should remain for time to come as true landmarks and monuments of the culture of mature socialism.

Comrades,

A key question of our cultural policy and activity which determines all remaining cultural problems, is the overall improvement of the work, of the dissemination of the artistic and cultural works. The work in this central field of our cultural life has been enormous. Considerable successes have been achieved by our book publishing and distribution, recordings, television, radio, press, reading rooms, libraries, art galleries, etc., by the thousands of cultural activists and workers who work selflessly in the sphere of cultural dissemination. We are following a clear and consistent course in this direction--a course for an ever-fuller satisfaction of the cultural needs of the people. One should continue to work without interruption, to solve timely the unresolved or maturing problems of dissemination, in order to implement this course even more efficiently and fully and have true culture reach every corner and every person in our country.

Conditions have ripened for the creation of a national mechanism which should guarantee the interconnection and interaction of the processes, creation, dissemination and use of the cultural and spiritual works.

The matter is not only to satisfy the existing needs of the socialist workers. It is not less important to form and develop the needs of the new socialist personality. Our ultimate goal is not just any use, but the assurance of an abundance of goods for the needs of the comprehensively developed human personality. This comprehensively developed personality will not be born as Minerva from the head of Jupiter. It is being built now and the correct formation and development of its cultural needs is one of the basic moments in this regard and one of the basic tasks of our cultural policy and activity.

It is extremely important to provide the necessary conditions for a harmonious development of all arts and cultural activities, for the establishment of a correct, harmonious, and, in its extent and scope, a scientifically justified structure of the cultural activity and cultural life in Bulgaria. This is a big question of principle. It is necessary to coordinate correctly the extensive and intensive factors and processes in the development of cultural activity at the contemporary stage, in the development of the individual arts, as well as within these arts, in the building of the network of cultural institutes, as well as in the organization of the cultural activity itself, etc.

The most important aspect of the cultural policy of the country during the Seventh Five-Year Plan is, while implementing, developing, and enriching the Leninist April line of the party under existing conditions in an uncompromising and consistent way, to assure a new, a higher level and scope in the building of the contemporary Bulgarian socialist culture and art, in unfolding the creative abilities and in satisfying the cultural needs of the people and, thus, to increase still further the active participation, contribution, and effectiveness of art and culture in the socialist construction and the forming of the new socialist personality.

III. The Further Improvement of the System of Cultural Management

Comrades,

The further successful development of culture requires a constant improvement of the organization, management, and leadership of the cultural processes and the raising of the level and effectiveness of this activity. Our experience shows that the more developed a socialist society and its culture, the greater and broader the dimensions of the new man, the more we must improve the management of the cultural activities and of the constantly more involved cultural processes.

The management of culture has never been and cannot be an end in itself. We look at it as a means for a correct direction and accelerated development of culture in the name of man and the future of our socialist fatherland.

The specific laws and causal relationships, while acting in the sphere of art and culture, and reflecting its substance and character, open possibilities, if used, directed, and managed purposefully, to guide the processes, trends, and phenomena which appear and develop in this sphere. Already Lenin formulated the classical tenet that one cannot live in society and be free from society. Naturally, we reject those views that do not take into account the specifics of the cultural processes, the damage caused by administering, favoritism, and crude interference, and the danger to prescribe to the artistic creators some standard rules of creativity which contradict the very essence of artistic thought and cultural activity.

The cultural processes are realistic, vital processes which have their own objective legal causal relationships. The organs of government are called not to repeal the internal laws of culture but to create the necessary objective and subjective prerequisites for their most efficient manifestation.

As is known, the socialist cultural revolution in Bulgaria, which began immediately after 9 September 1944, passed through various stages and solved specific tasks and problems of each given stage. In the course of this creative reeducational process, the general laws of the socialist cultural revolution, first applied in the Soviet Union, showed their effect. Corresponding government mechanisms have always been applied for the successful and purposeful expansion of this revolution during the various stages of development of socialism in Bulgaria.

The improvement of the managing functions and mechanisms in the field of culture has always been closely connected with the more general and basic process of the gradual introduction of new principles of management of the entire social system in Bulgaria. This is natural. One cannot improve the management of spiritual culture as one of the subsystems of our socialist society without taking into account the processes which are implemented throughout the entire social system.

Now, when we are confronted with a task of forming the spiritual culture of the developed socialist society, when in the sphere of artistic creativity and cultural activity we are witnessing important turning points, life itself requires that we close more tightly the cycle "creation--dissemination--impact of the cultural works," that we introduce greater unity and consistency in the activity of the various artistic, creative organizations and cultural institutes, that we create new and more favorable conditions for the continuous growth and multiplication of the effect of culture. The mastery of these processes raises immensely the requirements toward the management and leadership of the cultural front.

When we speak about the improvement of the leadership of culture, we know that it finds itself now at a qualitatively new stage. It is a causal result of a complex and continuous process of forming and developing the system of management of the cultural processes in the course of the socialist construction. Our party, led by the Leninist principles of leadership on the cultural front and applying creatively the Soviet experience in accordance with the concrete and specific national traditions and conditions,

constructed step by step a qualitatively new system of management of culture. In this regard we gathered a rich experience whose generalization is extremely necessary and useful.

In the forming and implementing of the general party line in all spheres of public life, including the sphere of cultural activity, we built a new system of management which was transformed into a powerful accelerator of the social progress. One can say without exaggeration that the April line in the management of the cultural front is such an approach to its management which is socialist, Marxist-Leninist in its deepest meaning, and at the same time reflects correctly and is imbued with deep respect to the national traditions, to the specific peculiarities of the Bulgarian culture, and is in conformity with the struggles and the historic fate of our artistic intelligentsia. The application of the April line means also a further strengthening of the leading role of the party, which has nothing in common either with the administration or with the petty favoritism and crude interference in the artistic creativity and cultural life.

The essential nucleus of the reorganization and management of culture in Bulgaria is the application of the public and state principle. On the initiative of the Central Committee of the party in 1966, this principle was elevated as a leading principle in the management of the Bulgarian culture. This was an act of enormous theoretical and practical significance for our cultural front.

The introduction of the public and state principle is a clear manifestation of the Marxist-Leninist consistency and innovative substance of the cultural policy of the party. It is not by accident that this principle was destined for experimentation precisely in the sphere of art and culture. It is a continuation of the revolutionary and democratic tradition of the Bulgarian people in organizing their cultural life, which come from the depth of the Renaissance and the years of struggle by the people against the class oppression. More specifically, those are the traditions in the organization and development of the reading-room cultural and aesthetic activity and of the educational system. Our party not only defended consistently these traditions during the struggles against fascism and capitalism but also used them in a mature and purposeful way under the new conditions of socialist construction.

The consistent and broad democratization of the social processes after the April Plenum raised the level of the individual and social activity and found a new and clear continuation in the field of art and culture. The sphere that is most directly connected with the creative substance of the individual, that exercises a powerful influence on the human consciousness through which the direct artistic force works for its change, was a natural basis for the application and functioning of the public and state principle. The goal and potential possibilities which are found in the basis of the public and state principle reflect directly the substance and the purposefulness of the sphere of art and culture. This internal dialectic cause-and-effect relationship reveals enormous possibilities for a creative

activization of the subjective factor--man, for the purposeful fulfillment and application of his forces and opportunities in the social practice.

Ten years have passed since the beginning of the experiment. We accumulated considerable and varied experience. This enables the Third Congress to make some basic generalizations and conclusions about the main results of this extremely important work, especially since it passed already the serious test of time and experience.

What are these conclusions?

Above all, life confirmed concretely the correctness and purposefulness of the principle of the public and state tenet in the management of culture, its vitality and future. This is a principle which, as far as the cultural sphere is concerned, reflects and implements creatively the Marxist-Leninist position on the gradual transformation of the direct creators of material values and artistic and cultural works into full-fledged subjects of management. The social basis of management was seriously expanded. This management of culture included actively the very creators of the artistic and cultural values, which on its part creates new and powerful creative stimuli. At the same time the management of the cultural processes embraces ever more actively representatives of all social groups. Now, for example, the municipal, city, and okrug councils for art and culture number 17,152 representatives of the working class, agricultural workers, artists, and the scientific and technical as well as the intelligentsia of the educational branch. In this manner the public and state principle gives a serious push to the all-round democratization of cultural life. In building the developed socialist society this trend will become stronger. Therefore, this principle does not affect only the present but has also a bright future.

The role and concerns of the people and the public about the state and development of culture increased. The attention, interest in culture of the popular masses, of the various social groups, as well as of the public political organizations increased considerably. This contributed to the further rapid expansion of the artistic and cultural interest and needs and to the unfolding and creative participation of the working people. The active initiatives and activities of the public political organizations attract new strata of the working people to the world of art and culture, to their creation of management and make art and culture into a national task in the true meaning of the word.

The public and state principle enriched the forms of the management of culture. A streamlined system of qualitatively new public and state organs for the management of artistic creativity and cultural activity (Committee for Art and Culture, councils for art and culture, etc.) was established. These organs unite the forces and possibilities of the state with the forces and possibilities of the public and in their substance represent a new step in the development of socialist democracy.

With their broad and direct participation in the activity of the Committee for Art and Culture as a public and state organ, the unions of creative art increased considerably their functions in the management of culture. Their role and responsibility in solving basic problems of the development of socialist culture increased. The organization and the level of the constantly increasing autonomous creative life in the individual unions improved and the mutual connections and activities among them were strengthened. The unions of creative art contribute on the one hand to the full compliance with the specific interests and nature of the individual fields of artistic and cultural activity, while on the other hand they contribute to the elaboration of the general policy and purposefulness in the management of culture.

The establishment of the councils for art and culture is one of the basic spheres in which the public and state principle received its most consistent application and at the same time revealed most fully its rich possibilities. The councils reveal especially clearly the profound substance of the idea of the democratization of the cultural activity and of the attraction of the people to the world of arts and culture.

The provincial cultural workers grow and affirm themselves as full-fledged participants and creators of the cultural activities. Solid conditions are created constantly for reducing the boundaries between the capital and the provinces in the development of artistic culture. The public and state principle found in the local councils for art and culture a successful form for direct management and coordination of the varied cultural activity in the okrugs and municipalities.

The introduction of the public and state principle in the sphere of art and culture raised at a qualitatively new level the scientific organization, management, and leadership of the cultural processes and the cultural life of the country. The direct participation of the very creators of artistic and cultural works in the leadership of culture raised drastically the competence in making managerial decisions. The increased coordination and integration in the sphere of culture, the use of more perfect forms and methods of organization, the establishment of scientific links, the broad participation of scientific workers in elaborating the basic problems of culture and its management, increased and strengthened the basis of the public and state principle. The management of culture was brought in agreement to a much greater degree with the requirements of the specific laws of this sphere.

The public and state principle helped consolidate even more the confidence between the BCP and the artistic and creative intelligentsia, the numerous army of workers in the cultural front, and helped also in the more consistent application of party criteria to the artistic creativity and the evaluation of artistic phenomena. This confidence is direct, sincere, and mutual.

In analyzing the past period of the reorganization of the management of culture on the public and state principle, we may state with a feeling of deep satisfaction that the confidence of the BCP in the sociopolitical maturity and the increased opportunities of the creators and workers of the Bulgarian

artistic culture, in the unions of creative art and their ability to assume the specific management of the cultural processes, was fully justified.

A typical causal relationship, upon which the public and state principle is built, is the close unity between the intrinsic content and purposefulness of this principle and the happily-found external, purely organizational and managerial form, which is being applied.

The dialectic unity and relationship between the public and state principle, this essential sign of that principle, is also the realistic basis for its constant development and improvement. The development of the consciousness, the improvement of the individuality and social responsibility, the unfolding of the creative initiative in perfecting the public aspect of the principle, all this will have a direct impact on the development and improvement of the managerial mechanism itself. The development of management science on its part will suggest scientifically based forms and methods of leadership. This is why we consider justifiably the public and state principle in the management of culture as an open system which will be modified and corrected by life itself.

The potential strength, embodied in the basis and substance of the public and state principle, its consistent and purposeful expansion and unfolding, unites into one and focuses many basic trends which are characteristic for the culture of mature socialism. The maturity of the Bulgarian culture, the increased responsibility of the spiritual sphere for the overall formation and development of the individual--the active participation and contribution of art and culture for the acceleration of the processes of social development--the strengthening of the democratization of the cultural processes and the purposeful application of the achievements of managerial science--all this creates conditions for the future improvement of the principle for preparing the public consciousness for the state of communism.

Naturally, the reorganization of the management of culture was neither an easy nor a smooth process; its implementation was accompanied by difficulties as well as by some essential shortcomings. As is known, we had a period during which a certain discrepancy appeared between the theory of the public and state principle and its practical application, and a given narrowing of the content in the understanding as well as a declarative aspect in the application of this principle was evident. This shortcoming, as is known, was subjected to serious criticism by the 10th Party Congress, by the Second Congress of Culture, and by the Third Plenum of the Committee for Art and Culture, and energetic measures for its elimination were undertaken. Some other shortcomings were also permitted: slow reorganization in the style and methods in the Committee for Art and Culture, insufficient efficiency and effectiveness in the practical solution of the problems, lack of coordination among the organs working in the sphere of culture, etc. All this required quite serious measures, taken between the Second and the Third Congresses, which were proved correct and fruitful.

An extremely important aspect in the reorganization drive was the building of the national complex of "Artistic Creativity, Cultural Activity and Mass Information Media."

The experience accumulated by the application and development of the public and state principle until now, as well as the need to improve further the management of culture, imposed the idea for the creation of a unified national complex, with all corresponding consequences for the management and organization of cultural life. The national complex "Artistic Creativity, Cultural Activity and Mass Information Media" embodies on the one hand the need for a unified cultural policy, for unity in the management of artistic creativity and cultural activity and, hence, the above-departmental functions of the Committee for Art and Culture, and, on the other hand--the need for a specifically specialized management of the separate and relatively autonomous fields of artistic culture and cultural activity, and, hence, the preservation of the respective specialized organs for the practical implementation of such management.

The establishment of the complex "Artistic Creativity, Cultural Activity and Mass Information Media" in 1974 is a new stage in the development and organization of Bulgarian culture, in the development and application of the public and state principle.

The first steps entitle us to think that the complex has given us an adequate form of organization and management of the artistic and cultural activity which permits a still more successful development of the cultural front during the stage of the developed socialist society.

The establishment of the complex "Artistic Creativity, Cultural Activity and Mass Information Media" made us in fact reach a new and higher stage in the perfecting of the managerial and organizational forms in the field of culture. The new general structure of the national complex solves for the first time in a complex way the problems of the reorganization of the managerial cultural activity and creates conditions and prerequisites for the improvement of the structure, organization, and functioning of the complex at all levels and in all its links.

The establishment of the complex gives a principally new solution of the basic problems in this field:

--Favorable conditions are created for the implementation of the unified policy and management of the entire sphere of artistic creativity and cultural activity. The new structure represents a new managerial mechanism, which unites all levels of leadership of the cultural processes, introduces and uses cybernetical principles of management, separates the phases of scientific elaboration, fulfillment, and resource and personnel supply and control. Within the complex, one combines organically the activities in creating and the activities in disseminating the artistic and other spiritual values. Basic structural units of the national complex will be the creative production organizations which include all processes of a given art and

cultural activity--from the creation of cultural values to their immediate realization;

--The managerial structures of the Committee for Art and Culture and of its creative production organizations are established in accordance with the specific features of the complex and in accordance with the requirements of the modern scientific methods of social management. This managerial structure enriches the public and state principle through the application of the program-purpose and multiplicative approaches. A still broader participation of the unions for creative arts and of the workers is assured not only in making decisions but also in their preparation, fulfillment and control;

--A new aspect in the structure of the complex is the establishment of organs for coordination of the activities of the creative production organizations.

The reconstruction after the 11th Congress of the July Plenum of the CC of the BCP is not an end in itself. It will contribute to art and culture in the further improvement of the social relations, in the consolidation of the socialist way of life, and in the varied development of the individual.

We must reach higher-quality effectiveness in each cultural activity. The further application of the program-purpose and multiplicative aspect in the management of culture offers enormous additional possibilities. It puts on the agenda new tasks.

First of all, we must in the frame of the newly created complex continue the work for development and enrichment of the public and state principle in the management of the cultural processes. Corresponding to the changes in life and requirements of science, the application of this principle--as a special "open system" subject to development and improvement--must be expanded and enriched.

The science links which service the scientific management of the complex are faced with the task to lay out the stages of the further development of the public and state principle, and find new forms and mechanisms for application of this principle. One must study the conditions and possibilities for expanding the above-departmental functions of the complex so that all cultural activities and means for mass information be better coordinated.

The work of the coordinating councils at the Committee for Art and Culture, which justified their creation and contributed tremendously to the higher level of the public and state principle, should be improved mainly by using the contemporary forms of coordination, by creating additional work committees on separate problems, and by giving to these committees controlling rights over the activity of the respective organs and organizations.

The management of a number of activities (connected with the elaboration of basic creative problems of the cultural front, planning, development of the cadres potential, international cultural cooperation, etc.) should be

implemented, wherever advisable, directly by committees including representatives of the unions of creative art, specialists and creators.

Assisting the leading organs of the Committee for Art and Culture one should create on a large scale also provisional (pulsating) groups for expert, consulting, controlling and other activities for separate key complex problems.

A new specific and greatly perspective method for the fulfillment of the public and state principle in the management of culture is the more closely functional integration of the state organs, the unions of creative art, and the public organizations in the fulfillment of complex purposeful programs in the framework of the complex or on a larger basis. Such an integration will increase the responsibility of the corresponding organs and organizations, will enable the unions of creative art to better affirm themselves as autonomous organizations of the creative intelligentsia, will guarantee wider participation of the artists themselves in the decisions of important problems--connected, for example, with the construction of the material and technical basis of culture, preparation of the cadres, improvement of the information services, etc. This method creates conditions for greater flexibility and adaptability in the implementation of the public and state principle, for countermeasures against bureaucracy and administrating. On this basis should one in the future develop the mechanism of coordination between the unions of creative art and the different contingents of the creative intelligentsia.

Important trend in the perfectioning of the public and state principle is the creation of flexible mechanism which should guarantee the participation and increased responsibility of the unions for creative art in the activity of the creative-production organizations and the press committee. One should not allow the creative-production organizations to turn into purely administrative links. They must develop the creative, autonomous principle, which by itself suggests active participation of the artists and unions of creative art.

On the other hand, one should form in the creative-production organizations permanent and provisional councils for expert, coordinating, controlling and other functions, which should guarantee wide participation of prominent artists.

Of particular importance is the question of finding the most effective mechanism for coordinating on a regional scale the efforts of the state, public, and economic organs and organizations as well as the creative groups and cultural institutes. This coordination should be done more expertly and on a higher level than until now, taking into account the basic trends for the housing development plans in the People's Republic of Bulgaria, worked out by the 1977 March Plenum of the CC of the BCP.

The struggle for realizing the slogan "Efficiency and Quality--Quality and Efficiency" in the field of cultural activity as well requires to apply widely the method worked out by the party which is called multiplicative method.

The multiplicative method in itself--and we are deeply convinced thereof--is applicable not only in the material production but also in the remaining spheres of public life, including the management of culture.

We are convinced thereof also by our first steps, and more specifically by the creation of the creative-production organizations as full-fledged independent structural links, where we close the cycle of the respective activities from the birth to the fulfillment of the cultural values--the successful steps of the scientifically developing bloc, which integrates in itself the activity of the Institute for Culture and Scientific-Information Center. At present our task is to finish the forming of these links and to create an organization which should guarantee total utilization of our and foreign achievements in the field of art and culture, of our cadres and talents, of the material and technical basis. On the other hand, the multiplication of the effect of the cultural activities is possible only by correct interaction among the creative-production organizations as individual links in the total chain of the cultural activity. We must overcome the departmental disunity, the local methods, and solve gradually the question connected with the creative interaction between the different unions of creative art and the organizations.

The necessary main task before us is to create conditions for successful use of the multiplicative method and effect in all fields of art and culture--multiplicative unity in the activity of all links in the frames of the complex. But we will not solve completely the problems in the sphere of art and culture unless we create the possibility for real use of the potentials of the multiplicative method, unless we unite and coordinate the activity of the cultural complex with the remaining social spheres and processes, developed on a national scale.

Major trend in the application of the multiplicative method is the correct area distribution in the country of the cultural institutes. According to the decisions of the 1977 March Plenum of the CC of the party on area development, it is necessary to work out a well-founded cultural plan for the creation and development of the cultural institutes in the different towns and villages and area systems. Therefore, we must develop additional conditions for multiplying the effect of the activity of the cultural institutes in the separate housing developments.

We have already worked out plans for the activity of the press committee at the Committee for Art and Culture in accordance with the multiplicative approach.

The question of the trends, boundaries, forms, and mechanisms applied in the multiplicative method in the management of culture has yet to be studied in its entirety regardless of what has been accomplished so far. This no doubt has to be one of the main tasks of the new Committee for Art and Culture and, therefore, we must engage the best specialists and scientific workers, and carry out respective scientific research work and experiments without any delay but without skipping the necessary and compulsory stages as well, as the task is very intricate and difficult.

Furthermore, one must recognize the strongly expressed particularity of cultural activity and the uniqueness of artistic creativity, which are incompatible with the stereotype and unification, in order to avoid simplification or distortion of the processes.

Advantageous conditions were created with the complex "Artistic Creativity, Cultural Activity and Mass Information Media" for broader application of the program principle in the work of all fields. The problem now is to use more substantially the advantages of this principle in order to overcome the shortcomings of the traditional type of coordination among the links, which was unable to eliminate dispersal of forces, duplication, local departmental approach, etc. It is necessary to adopt complex-purposeful programs for the solution of the basic tasks of the cultural front. We can achieve on the basis of such programs more effective integration of the forces of the separate creative-production organization, assure concentration of the respective resources, increase the responsibility of the cadres in their assigned work, and multiply the result, not only in the individual systems, but also in the entire social organism.

One must establish, on the other hand, managerial mechanisms for increasing the role of the labor collectives in their work of creating, displaying and communicating the cultural works. The raising of the ideological and cultural level of the working people must be considered an important yardstick in the evaluation of the leading cadres in production and other organizations. One must study and master as well the specific sociopsychological mechanisms of the aesthetic and cultural-ideological education.

It is also urgent to introduce serious changes in the now-working economic mechanism in the field of culture, or, to be more exact, to elaborate complete specific socioeconomic mechanism for management of culture, for solving more correctly and expediently the problems in planning, financing, and stimulating the international cooperation, the information service, controlling, etc.

At the present stage, when the basic reconstruction of the complex is ending, the main task should be to improve the organization of the work in the management apparatus. Scientific organization in managerial work, war against bureaucracy and idleness, know-how, high competency, time saving, discipline and efficiency--this is what we need if we want to solve successfully and on time the problems facing us.

The new stage in the management of the cultural processes places with great emphasis the task of improving the quality of the work of the scientific links and organizations servicing the complex and its subdivisions. We cannot be satisfied with the current results in many directions.

It is necessary to outline broader measures for improving the scientific servicing of the complex, to implement the necessary integration of the forces and cadres, to pass on a broader front to a complex study and solution of the main problems on the basis of purposeful research and application

programs, and to raise the qualifications of the cadres. One should implement more actively the functional integration of the scientific links of the complex with the Institute of the Bulgarian Academy of Sciences and the higher educational institutions, raise the role of these institutions in the study and management of the cultural processes, and elaborate a scientifically based mechanism of coordination between the sphere of culture and the sphere of science.

The stage which we have entered places the problem of raising to a new height the work of the leading cadres in all fields of culture with great force and acuteness. There is perhaps no other field of public life, for which the Leninist position is more appropriate: the cadres decide everything. Yes, in the field of culture the cadres decide everything indeed-- in the creation, in the dissemination, and in the management of the cultural works. There is also no truer road for the successful solution of the cadre problems in the field of culture than the adherence to the Leninist principle in the selection, education, and uplifting of the cadres.

It is extremely important now to elevate to a leadership role in the cultural organs people who are loyal to the communist ideas but have also great abilities, people with clear positions but also with high qualifications, people who are honest, principled, talented and who know what to do and how to do it. We must continue to surround the cadres working in the cultural field with confidence and respect and to raise their authority as first-class public servants. At the same time we must decisively become more demanding as concerns the work and especially the results of the work of the cultural cadres. The statement in the report of the CC of the BCP before the 11th Congress applies with full force to us: "In their work with the cadres, regardless of the sector in which they are, the party committees and party organizations must even more insistently impart a strong feeling of responsibility before the party and society--responsibility for one's own personal actions as well as for the collective which they lead; a creative attitude toward the problems, self-initiative, breadth and know-how, intolerance to the routine and idleness, constant concern for raising the professional, political, and general-cultural training; unity between words and deeds, humility and simplicity of behavior, and directness in communicating with people."

There is no doubt, comrades, that the reorganization of the management of the cultural front not only passed the test of experience but also created favorable conditions for the solution of the new tasks. The growing social functions of art and culture during the stage of mature socialism, the large and important task placed before aesthetic education about the harmonious formulation and development of a new communist consciousness, enriches and enlarges the basis upon which we can and should develop the public and state principle. The awakening of man-creator, creator of new spiritual and material values will increasingly bring closer and bind the goal of communist aesthetic education with the goal of the public and state principle. The road is, therefore, correct and we shall march even more surely and purposefully.

IV. The Bulgarian Socialist Culture in the Service of the Struggle for Peace and Relaxation, for Social and Cultural Progress

Comrades,

We live in remarkable times. The revolutionary spirit of our time pulsates with fiery rhythm in the zeal, struggle, faith and dreams of millions of people in the world. The powerful call of the Great October, which generated the unrestrained yearning for the creation of new, free, and more beautiful world, lives in the hearts and inspires the minds and activities of the people and nations.

The principles of Lenin's peace policy encircled and shook the world, gave birth to the historical necessity of humanity to live in peace.

Profound processes and changes in international relations took place during the past few years. A decisive trend in these changes is the process of relaxation, the turn from "cold war" to consolidation of the Leninist principles of peaceful coexistence among states with different social structures. The struggle for peace and friendship among the peoples, for social and spiritual progress gains new positions and the correlation of forces changes more and more in favor of peace, democracy and socialism.

The peoples and the progressive forces of the entire world have contributed to the relaxation. But the greatest and decisive contribution belongs to the real socialism, to the countries of the fraternal socialist community and above all to the great Soviet Union. Enormous and historical are the merits for this great cause of the general secretary of the CC of the CPSU, two times Hero of the People's Republic of Bulgaria, Comrade Leonid Il'ich Brezhnev. Time revealed clearly the unusual talent and exceptional role of Comrade Brezhnev in the contemporary history of mankind. At the current stage the world does not have any greater politician and statesman, any stronger, more charismatic and meritorious personality than the general secretary of the CC of the CPSU, wise like Lenin, manly, and farsighted fighter for peace among the nations, Comrade Leonid Il'ich Brezhnev.

When studying the development of our socialist culture, we realize that this development cannot be analyzed separately from the dynamic processes occurring in international relations. More than that, one can say without exaggeration that culture is one of the most sensitive barometers for the changes in international relations, one of the areas which is designated to play an active role in solving the great and acute problems of our age, of the competition and rivalry between the two social systems. Art and culture--this powerful factor and means for spiritual growth, for development and change in the human consciousness--have an historic responsibility before the present and the future, are directly connected with the problem of war and peace, and are responsible for the tomorrow of human civilization and for the directions and character of social evolution.

How we use art and culture in the struggle for peace, for the relaxation of international tensions, for rapprochement and understanding among countries and nations; with what cultural and spiritual values we shall assist in the formation of the human consciousness, spiritual growth and perfection of the individual and society--this will determine to a very great extent the future itself. The future universal human evolution will contain the sign of the present.

Every nation, every national culture bears the historic responsibility for the cultural and spiritual climate and atmosphere on our planet. The content and the quality of the cultural values which we present and use in the international circulation will always be directly proportional to the responsibility assumed by each nation to the future. What cultural and spiritual values will be used for international intercourse is a question which will be rightfully asked of us by the future--it is precisely to the future and to the evolution of mankind that we bear our responsibility.

Those values will remain in the treasury of the universal human culture which embody the spiritual forces of lofty and humane aspirations. The developing human consciousness will awaken a drive to understand the true spiritual forces which have moved the historical and cultural development of countries and people and to communicate with lasting cultural and spiritual values.

The People's Republic of Bulgaria has always been guided in its international cultural activities by those considerations. One party, nation, and people, whose purpose is the building of developed socialist society, all-round and harmonious development of the individual, cannot have any other leading motives in their behavior.

With her historic and cultural development, Bulgaria has been, together with the remaining Balkan countries, one of the busiest crossroads; she has played the role not only of geographic but also cultural bridge between the East and West. In the cultural heritage of the Bulgarian people breathe the hearts of more than one civilization, people, and culture. Bulgaria and her people have created worthy cultural and spiritual values in their development of 13 centuries, particularly in the stage of socialism. This treasure does not belong to the Bulgarian people alone.

All this places before us the task to preserve, use, popularize and further develop these rich cultural and spiritual traditions, to make them known to the Bulgarian people and the world.

Comrades,

The mature, highly humane and international character of the Bulgarian foreign cultural policy consists of conscientious efforts and actual conditions for the exchange of such cultural objects which create real conditions for the exchange of such cultural objects which create real conditions for the Bulgarian and other peoples to communicate with the great and true spiritual values, to consolidate the policy of peaceful coexistence and to make the spirit of Helsinki prevail.

Our international cultural activity is an organic component part of the policy of the BCP of the world arena. The cultural front makes its worthy contribution to the implementation of this policy and to the noble efforts for the consolidation of peace, for revealing the historic advantages of socialism as a social structure, and for consolidating the international prestige of Bulgaria. Our culture was and will continue to be a weapon for achieving the noble goals of our entire foreign policy course.

The new changes in international relations place new tasks and requirements before the cultural front. One may say without exaggeration that more than ever we must raise the level of our work to new heights, to make it comparable to the high requirements of quality and efficiency, in order to multiply the effect of the cultural activity with regard to our international ties and contacts as well.

The solution of all these problems is not and cannot be a goal in itself. It is necessary to elaborate and gradually implement a total strategy in the field of our foreign cultural activity and policy. What does it mean such a strategy at the current stage?

First. This means to raise still further the role and responsibility of the cultural front in achieving the strategic and direct goals of the party and the country on the international arena, especially in the development of the socialist community and above all the multilateral cooperation and rapprochement with the Soviet Union and in the relaxation of the struggle for peace and friendship among the peoples. In many regards, the cultural cooperation is meant not only to accompany the cooperation in the field of economics and international relations but also to overtake it and create conditions for its ever fuller development. In one word, the cultural cooperation must be a road to peace, to friendship and understanding among the nations.

Second. To carry out our socialist strategy in the cultural policy on the international arena means to establish goals which assure an all-round advance against the bourgeois ideology and morality, against everything reactionary, retrograde, trite, and conservative, with which the contemporary imperialist bourgeoisie attacks the consciousness of the working people and especially of the youth. For us the situation is axiomatic that the peaceful coexistence does not exclude the ideological rivalry, the struggle for preserving the purity of our revolutionary ideology and for the unmasking of the decadent reactionary culture.

We do not hide and have no reason to hide the ideological and political bases of our foreign cultural activity. Our socialist culture develops and fights for the victory of the most humane of all human societies, struggles with pen and thought, with song and image for building a new, more perfect consciousness.

Third. Our cultural policy on the international arena calls for the mobilization of still more forces to be fully coordinated on the cultural front, for the mobilization and coordination of all segments of the creative intelligentsia of all creative unions and means of mass information, of the entire

potential of the spiritual culture. This is the road for overcoming the unnecessary duplication and parallelism in the activity of the various institutions and unions, and for multiplying many times the effect of the efforts of the cultural organs and workers.

Our foreign cultural activity requires a still better coordination with the activities of the other socialist countries and above all with the USSR.

Fourth. The implementation of such strategy requires the presence of a well developed system about the goals, avenues, and means of our cultural cooperation and of our cultural activity in individual countries or regions of the world in general. Without such a system, without overcoming the current disunity and often lack of planning of our foreign cultural activity, we cannot implement the necessary turning point and effect in its implementation.

Fifth. We mean a strategy which is based on and leads to a total improvement of the content and level of our international cultural cooperation. We reached such a level of development, when we must stress the problems of the quality of what we show to the nations and the cultural public of other countries. The immortal Georgi Dimitrov stated that in the field of culture and cultural activity there are no small and large nations. As a country with centuries-old culture, with blossoming contemporary art, with an enormous cultural potential, experience, high achievements, and self-assurance for our size, we can and must decisively raise the requirements of the ideological as well as artistic level of the objects and activities which we export or organize abroad. Without doing this we cannot solve the tasks ahead.

Which are, comrades, the main directions of our foreign cultural policy and activity during the current state?

The first direction is connected with the enormous and ever-expanding role of the cultural cooperation in our further comprehensive rapprochement with the Soviet Union. This, as is known, is the general and determining direction in our relations; this is the general direction also in the field of our cultural policy on the international arena.

The spiritual rapprochement between the Bulgarian and the Soviet peoples is a natural phenomenon and a great historic deed. This rapprochement represents an invaluable offspring of our socialist present and a contemporary of the future. It includes all aspects of artistic creativity, cultural activity, the dissemination of cultural values, studies in the field of art and culture, the building of a respective material and technical base as well as the implementation of coordination and unity of action with the USSR on the international and cultural front in the name of the consolidation of the socialist art on a world scale.

This does not mean a merger, guarantee, a nihilist underestimation or belittling of the national peculiarities and national tasks of our culture. Nothing of the kind. We will continue to show tireless concern for the blossoming

of the national characteristics of our art. We mean the mutual penetration of the national cultures under the conditions of the socialist social structure; we mean the incomparable enrichment of the spiritual life of our people; we mean the gradual building of the future, united in its ideological essence and multifaceted in its form, communist culture.

The Soviet culture and the Soviet art are the vanguard of the world cultural and artistic progress of our time. With its richness, with its deep humanity, with its artistic achievements, they emerge as the highest peaks of contemporary culture and unravel a qualitatively new stage in the cultural history of mankind. This is why the spiritual and cultural rapprochement with the USSR is a new historical and qualitatively higher level in the cultural development of Bulgaria.

Allow me from this rostrum to once more greet most cordially our dear Soviet guests and brothers, and personally, Comrade Pyotr Nilovich Demichev, to greet them on behalf of the countless detachment of the Bulgarian creative intelligentsia and to assure them that, as is the case until now, we shall always be shoulder to shoulder and heart to heart in the struggle for happiness and well-being of man, of all men.

The process of mutual penetration among the national cultures is being expanded and deepened more and more in the entire socialist community. This process must be supported wholeheartedly and must develop continuously. The task is to make the cultural cooperation with the fraternal socialist countries assume an ever greater breadth and depth and to make it reach in the near future the level of the political, ideological, and economic relations with them.

Particularly useful for our work are the regular meetings of the Ministers of Culture of the socialist countries at which basic problems of cultural cooperation and exchange are being discussed. We appreciate highly the results of the past meetings and will do everything depending on us to increase their role and effectiveness.

An extremely important direction of our cultural policy on the international arena is the increase in the contribution of the cultural front to the struggle for peace, relaxation, and peaceful coexistence among the countries with different social structures.

Nothing can replace the role of culture and art in the struggle for peace, for friendship and for cooperation among the peoples. The socialist countries and especially Bulgaria are entirely open for the progressive values of the world cultural and artistic treasury. If all countries, and especially our Western partners do as much as the socialist countries, the cultural exchange and the cultural communication among the nations would assume unseen and unparalleled dimensions.

In our communication with other countries we offer the supreme achievements of our nation and try also to receive the best that they have created. No

doubt that the creativity of the individual or of a given society, as long as it is progressive, humane, and highly artistic, has the right to make part, in a lasting and widely dispersed manner, of the spiritual life of all people. It is in this manner that it becomes possible to merge the outspoken contributions of the civilization of one nation with the stream of the progressive spiritual development of mankind.

Such are the letter, spirit, and meaning of the Final Act of the conference in Helsinki, as formulated in its so-called "third basket." However, Bulgaria, in its international relations, in the field of art and culture, cannot assume as correct nor as permissible the efforts of certain circles which aim at lowering the noble function of the cultural exchange as a means of communication among nations, as a means of enriching the consciousness of the individual and society with the brightest ideas of social progress, with the faith in man's mind, and with the will to build beautiful relations among peoples and men.

When we speak about an exchange of cultural values, we understand an activity that is inseparably connected with peace, social progress and friendship among nations. We do not want and will not allow any false spiritual values, any pseudoculture, any pessimism, violence and degradation to poison our people under the plausible pretext of a free access to information. Only the humane, progressive and true products of art are distributed unimpededly in Bulgaria. For them not only the so-called "third basket," but also our souls are and shall always be open.

The cultural exchange itself, according to our view, must be put on a democratic and elevated basis. It is not only the right but the duty of every nation and state to take measures and stop the apology of violence, of pornography, and of propaganda of racism, fascism, anticommunist and anti-Sovietism. The cultural exchange should not serve to worsen international relations. We consider it a very useful and time-tested system to have inter-governmental agreements for cultural exchange, without limiting the participation of public opinion in the evaluation and selection of the interesting manifestations of foreign cultures. To the contrary, the public and state principle is an excellent basis for an entirely natural and democratic selection and it functions without fail in Bulgaria.

Our country supports the activity of UNESCO and is ready to expand constantly its participation in the practical implementation of this activity by way of specialists, cultural and aesthetic information, literature, etc. We must express from this rostrum our special gratitude to the leading organs of UNESCO for the competent assistance in the establishment of some important cultural and scientific centers in Bulgaria. Bulgaria is ready to offer its hospitality as a host of international cultural activities, scientific congresses, conferences and other meetings.

When we review our international cultural activity we must note the role and significance of this cooperation for the development of the relations among the Balkan countries. The Balkan countries are inhabited by nations with

ancient history and considerable culture. Now more than ever the Balkan nations are vitally interested in the development of the relations. We have already carried out and will continue even more actively to work for the constant expansion and deepening of the cultural exchange and cooperation between Bulgaria and our neighbors. On our part there is absolutely no obstacle for a decisive improvement of our cultural cooperation with all Balkan nations without exception. It is necessary to prepare and implement a total program in this regard after this congress.

I would like to stress with particular force the need for an active cultural cooperation with the developing nations with most of which we are connected by close and friendly relations. We follow with interest the stormy cultural development of these countries and are ready to exchange cultural values and render assistance for the building of their culture.

In general, Bulgaria is an open country for cultural cooperation in the name of peace and progress with all countries, with the entire world, and invites all to get to know Bulgaria as much as we like to get to know them.

Comrades,

The present Third Congress of Culture will enter our history as a congress of the builders of the mature socialist society. This represents not only the extremely exact characteristic of our congress but also the entire greatness of the task which lies ahead.

Allow me from the height of this rostrum to express our sincere thanks and gratitude to the Bulgarian Communist Party for the altruistic and constant care which is devoted in Bulgaria to the development of art and culture; for the high evaluation which is given also today in the greetings by the CC of the BCP of the successes achieved in our activity; for the worthy place, importance, and role which is allotted to this sphere in the building of mature socialist society. Permit me on behalf of all of us to express our thanks for the daring and farsighted idea of our party to place the leadership of art and culture on the basis of the public and state principle. The support which the party has always rendered for the realization and improvement of this principle, for the democratization of the cultural processes is a clear guarantee for our future successes. We, the workers and creators of Bulgaria's spiritual culture, realize and value highly the attention and the attitude of our party toward the sphere of art and culture.

We thank from our hearts our own Bulgarian Communist Party for the wonderful conditions which have been created in socialist Bulgaria, for the constant progress of art and culture, for the manly example which it gives--how to fight for the future, for the faith and optimism with which it arms us, for the perspectives which the mature socialism opens up for us--to grow and develop as all-round, beautiful, courageous, and harmonious people.

On to work, to inspired work and creativity for the recreation in life of this truly great historic task!

Thank you for the attention.

LIFE OF HUNGARIAN ETHNIC MINORITY SURVEYED

Sociological Survey

Szeged TISZATAJ in Hungarian No 5, May 77 pp 72-76

[Article by Laszlo Vegh: "A Sociological Examination of the Culture of the Hungarian Nationality in Slovakia--from the materials of the nationalities conference held in Bekescsaba"]

[Text] The purpose of my speech is to report to you concerning certain results of a broad cultural-sociological survey carried out in the summer of last year in the Hungarian inhabited areas of South Slovakia. In my introduction I would like to speak first of the antecedents of the research and I will then turn to the goals, subject and methodological principles of the research. I believe that it is not necessary to emphasize at this forum that in every state with several nationalities--and thus in Czechoslovakia also--a many-sided scientific examination of the life of the nationalities is an indispensable precondition for a correct Lenin solution of the nationality problem. Despite the significance of the theme regular scientific research work was not carried out for a long time in our homeland in the area of examining the life of the nationalities although the nationalities make up more than one tenth of the total population in Slovakia. Sociological research work dealing with the nationalities question began in Czechoslovakia in the middle 1960's. A work group (headed by G. Sokolova and S. Hernova) of the Silesian Institute in Opava carried out several studies in the part of Ostrava inhabited by Czechs, Slovaks and Poles; the scientific surveys of Istvan Kardos dealt with a sociological examination of the situation of Hungarians in Slovakia; finally, in 1970, the Usti and Labem research group (headed by Professor Strachal) of the Sociological Society of the CSTA [Czechoslovak Academy of Sciences] surveyed the state of contacts among the Czech, Slovak and German nationality populations of the northern Czech lands.

It is a happy fact that interest in scientific research on Czechoslovak nationalities increased further in the 1970's and a sociological examination of nationalities cultures became a part of the 5 year state research plan too.

The research task titled "The Socialist Development of Nationalities Cultures in Czechoslovakia"--under the guidance of the Culture and Public Opinion Research Institute in Bratislava, the central research institute of the Slovak Ministry of Cultural Affairs--is divided into three independent research tasks, a sociological examination of the Polish, Ukrainian and Hungarian nationality cultures. The goal of this research is to provide a comprehensive picture of the cultural life of the nationalities living in Czechoslovakia; to point out the trends to be expected in the development of nationality cultures, examining the nature of the integration of the several nationality cultures into the uniform Czechoslovak socialist culture; and, finally, to measure the intensity of the link between and mutual effects of the several nationality cultures and the national culture.

I now turn briefly to an explanation of the concepts most frequently used by us in research. In Czechoslovakia we mean by "nationality" that part of a nation which lives separated from the mother nation in a common state framework with another nation or nations which has developed into a unique--relatively independent--community as a result of historical-social or geographic factors. A common language and an awareness of ethnic identity are of definitive significance in the life of a nationality. We mean by "nationality culture" a relatively independent culture which mutually enriches and supplements the culture of the Czech and Slovak nations and so constitutes an organic supplementary part of the all-state cultural life of Czechoslovakia. Culture, the actual subject of our research, is one of the most unique areas of the life of the nationalities. In the course of our cultural examinations--as a working definition--we have started from the concept of intellectual culture as generally used in sociological research. Differing from anthropological and material interpretations, "intellectual culture" means a narrower definition of the concept of culture, meaning by culture such characteristic areas of social life as science, art, philosophy and religion. However, sociology examines not only the institutionalized forms of these areas but also their effects and manifestations in the everyday life and awareness of people. The most important function of intellectual culture is to develop the basic tools and conditions for human activity. In our research we keep in mind the fact that intellectual culture means in the life of the individual that medium which makes it possible for a person, as a personality and as a creative being, to satisfy a part of this intellectual needs. In addition we gave special attention to that function of culture (primarily mass culture) which is filled in the process of integrating social values. (This viewpoint must be considered when examining the link between national and nationality cultures.)

In what follows I will report in more detail only on the research in the theme titled "The Socialist Development of Hungarian Nationality Culture in Czechoslovakia." Our examination posed the following as goals: to survey the present state of the cultural and social life and culture of the Hungarian

population in South Slovakia; the conditions for the development of Hungarian nationality culture; the links between and the forms of approach and cooperation among the Slovak, Czech and Hungarian national cultures. In accordance with these goals the subject of our research was not limited to Hungarian nationality culture only but rather extended to the entire cultural life of the South Slovak areas inhabited by mixed nationalities. In the course of collecting data we included in our investigation, in addition to the Hungarian nationality population, the Slovak nationality inhabitants of selected areas; thus we could get a picture of the common interfaces of the cultural life of the nationalities, of the character and expected direction of cooperation appearing in the area of cultural life and thus, last but not least, our research could be extended to an examination of nationality contacts.

We selected as the area for our survey six of the 13 mixed Slovak-Hungarian nationality districts in South Slovakia (Galanta, Komarom, Leva, Losonc, Rimaszombat, and Toketerebes). These districts were selected on the basis of a proportional distribution of various indexes--nationalities composition of the population, economic character, social composition of the population and structure of the towns. In selecting actual samples--using the method of deliberate selection--we designated 57 towns in the area examined, on the basis of the size and nationalities composition of their populations, and within these towns we selected individual subjects using the method of quota selection. (I should note here that it is characteristic of the Hungarian nationality in Slovakia that they live concentrated in 534 such towns in various areas in the southern districts where the ratio of the Hungarian population is higher than 10 percent. Two thirds of the Hungarians in Slovakia, 383,000, live in 352 such towns where their ratio exceeds 70 percent of the population. Thus town conditions were taken into consideration primarily when selecting samples while the district conditions were of significance only in regard to research organization.) Depending on the size of the total population the interviewers conducted 23-60 personal interviews in a selected town or city. The interviewers were teacher training students from Nyitra. In the course of the survey we obtained evaluatable information from 1,975 persons over 15 years of age. The information contained in the filled out questionnaires was processed by machine. Since research connected with the nationality question was involved we regarded classification by nationality of respondents the primary classification so when processing the data we evaluated the questionnaires filled out by subjects of Hungarian and Slovak nationality separately as two independent samples which made possible a comparison of the results obtained. The composition of the sample according to nationality was as follows: 1,062 (53.8 percent) Hungarian and 913 (46.2 percent) Slovak for a total of 1,975 (100 percent) respondents processed.

The most important technique for the research was the personal interview done on the basis of the questionnaire containing 130 questions, which was supplemented by an interview with officials organizing cultural work in state and mass organizations. Due to the shortage of time I will not detail the content of the questionnaire which represented our chief source of information nor the methodological questions connected therewith but will rather turn to a report on some results of the research.

On the basis of working hypotheses and indicators deriving from the purpose and subject of the research we included in the personal interview questionnaires groups of questions with which we could examine the most important problems of Hungarian nationality culture and nationality contacts. The most important groups of questions dealt with the following areas: cultural life (newspaper reading, television viewing, radio listening, book reading, theater attendance, participation in cultural programs, etc.); basic conditions of nationality culture (nationality school matters, the language question,); and nationality contacts (nationality awareness, prejudices, etc.).

Since our research can be regarded as the first, broad, representative survey of Hungarian nationality culture in Slovakia the rich research results characterizing the cultural life of Hungarians in Slovakia are interesting, in many cases surprising, and certainly contribute substantially to our more profound nationality self-awareness. The results prove that during the 3 decades since the liberation the general cultural level of the Hungarian population in Slovakia has risen substantially and now reaches the national average; we can see the signs of a rich and characteristic cultural life in the Hungarian inhabited areas of South Slovakia. It is in general characteristic of the results obtained (the research done in the Czech lands had already called attention to this too) that the differences in general cultural level (that is those affecting the intensity of cultural life and the character of cultural needs) are not correlated with the nationality of the subjects interviewed, rather the cited differences derive primarily from the different conditions of the personal and social situation. Nationality plays the crucial role in cultural questions, primarily in regard to the mother tongue orientation which is indispensable in satisfying cultural needs.

In the area of newspaper reading it can be said that as a result of 26 years of development there has developed in Slovakia a varied structure of Hungarian nationality press which is rich in content and which is well supplemented by Slovak and Czech papers and periodicals and by those regularly brought in from Hungary. The overwhelming majority of Hungarians in Slovakia read the Hungarian language press, primarily the Hungarian journals published in Slovakia (UJ SZO, HET and NO). The Slovak language press is read by more Hungarian men than women and more by the young than the old; most of them are white collar employees with higher culture and students. The reading of the Hungarian press extends to very few of the Slovaks surveyed.

In regard to television viewing and radio listening we were primarily interested in what stations had the advantage among those questioned. The overwhelming majority of the Hungarians watch the programs of Hungarian television most frequently; the Czechoslovak stations, naturally, have the advantage with Slovaks. In both samples half of those questioned watch Hungarian and Czechoslovak stations with equal frequency (this proportion is surprisingly high for the Slovaks especially). The majority of the older Hungarian peasants and housewives watch only Hungarian television; young people with higher culture, primarily white collar workers and students, usually select from the programs of both. Compared with television viewing, the Hungarians listen to Czechoslovak radio programs more frequently than they watch Czechoslovak television; the Slovaks, on the other hand, listen to Hungarian radio substantially less than they watch Hungarian television. The overwhelming majority of Hungarians, and especially the students, listen to the Hungarian language programs of Czechoslovak radio (which we regard as an important institution of our nationality culture).

In regard to book reading the majority of the subjects surveyed naturally read books in their mother tongue; but one quarter of those questioned in both samples read Slovak and Hungarian alike (among Hungarians these are primarily the young, white collar employees with higher culture, among the Slovaks they are those of middle age or older and also white collar employees with higher culture). Within this group of questions we also sought to survey who the favorite authors of the population examined were. The Hungarian readers in Slovakia satisfy their interest in literature primarily by reading classical Hungarian writers; four fifths of the Hungarians questioned read Hungarian national literature. The ranking by popularity of the favorite Hungarian writers largely coincides with the results of reading sociology surveys in Hungary. We can be less satisfied with the data concerning the reading of Hungarian nationality literature from Slovakia; more than half of the Hungarians questioned do not read Hungarian writers from Slovakia. It is a favorable phenomena, however, that the most intensive readers of our literature are the young, students and white collar employees which is certainly reassuring from the more distant viewpoint. (Our most read Hungarian writers are Lovicsek, Z. Fabry, Egri and Duba). For the time being only a minority of Hungarians read the works of Slovak and Czech literature, and similarly, more than half of the Slovaks do not read the works of Hungarian literature. (Although the works of Jokai and Petofi are very popular among Slovaks). It can be said that the Slovaks simply do not know about Hungarian literature from Slovakia, which can be explained by the absolute lack of translations.

Finally, I would like to speak briefly about our results obtained in the course of examining the conditions for the development of Hungarian nationality culture in Slovakia. The most important base for a further development

of our nationality culture is the Hungarian nationality schools. As in general in regard to questions of culture--in both institutional and individual forms--education is largely in the mother tongue for Hungarians and Slovakia (only college level studies represent an exception). The overwhelming majority of the Hungarian population finished general school in the mother tongue; one tenth of them studied in Slovak in the general schools and another tenth of them studied in both languages. Half of those questioned in the Slovak and Hungarian samples alike have no education beyond general school (primarily older people, housewives, peasants, and workers). In regard to questions connected with the Hungarian nationality school system one third of the Hungarians questioned feel that it is adequate; another one third, primarily students and young white collar employees with higher culture, feel that the Hungarian schools in Slovakia are not adequate. Only very few in either sample answered that they did not think it useful to educate Hungarian children in their mother tongue. The majority felt that mother tongue instruction was useful in the primary and secondary schools. Despite this the overwhelming majority of the Hungarians are satisfied with the quality of the Hungarian schools in Slovakia.

An examination of the language problem is especially important in South Slovakia since the different character of the Slovak and Hungarian languages complicates in certain respects the development of nationality contacts. The view is still widespread in Slovakia that so-called language barriers exist between the Slovak and Hungarian nationalities. This view is being modified on the basis of the results of our research for only one tenth of those of Hungarian and Slovak nationality alike answered that they did not speak the language of the other nationality. Among the Hungarians, naturally, those with higher culture speak Slovak best while the older Hungarians with less culture (primarily women) still do not; but it can already be said of a large part of the Hungarians in Slovakia that making contacts in the Slovak language represents no problem for them. We can say that the number of speakers of both languages is surprisingly high in the case of both nationalities in South Slovakia. In regard to the question of assimilation of nationalities we can say on the basis of the almost exclusive correlation of nationality identity and mother tongue for both nationalities that the ethnic awareness of the Hungarians in Slovakia is relatively strong. We also examined the character of language use in various areas and situations of everyday life. Nine tenths of the Hungarians but only two thirds of the Slovaks speak in the mother tongue almost exclusively at home. In families of mixed nationality composition in South Slovakia the use of the Hungarian language predominates in the home environment. In general those questioned use both languages at their place of work. The principle of bilingualism is adhered to in essence in offices because those Hungarians who speak the Slovak language less well speak Hungarian in the offices while those of Hungarian nationality who speak Slovak well, young people with higher culture, are more likely to speak Slovak or both Slovak and Hungarian in offices.

In conclusion I would like to say only that in my speech I have given only an outline of the content of the 260 page final report on the results of our study. I have touched primarily on questions of linguistic orientation which appear in certain areas of Hungarian cultural life in Slovakia and which were observed by us since, I feel, these results are the most interesting.

Popular Culture

Szeged TISZATAJ in Hungarian No 5, May 77 pp 76-78

[Article by Laszlo A. Nagy: "Popular Culture in the Life of the Hungarians of Czechoslovakia--Outline"]

[Text] Starting from the anthropological definition of culture used by Kloskowska popular culture is that integrated unity of human behavior and its products which regulates behavior by means of models developed in the course of mutual influences within a popular community. By "popular" I will mean here peasant.

A high degree of integration capability of popular culture figures as a significant factor in the self-maintaining effort of nationality societies.

Every element, part and product of this culture is closely linked. One can be understood and interpreted from the other. The behavioral models mentioned in the definition extend to every area of human life. The significance of mastering them lies in their community forming and community maintaining strength.

We do not find today among the Hungarians of Czechoslovakia a popular culture which has preserved all its original functions and elements. There are historical reasons for this.

The break-up of the monarchy reached the Hungarian population of what is now Slovakia in the beginning phase of the break-up of the popular culture. The loss of ground of popular culture was generally more advanced than in other areas of historical Hungary although here also we find exceptions (Zoboralja). This is not surprising when one considers the relatively more developed infrastructure of industry and agriculture in the northern regions. Those elements of peasant culture which had lost their practical purpose gradually disappeared from social practice and more useful ones took their place.

A diachronic transmission of knowledge is characteristic of popular culture. The simultaneous, swift and effective spread of knowledge is hindered by the isolation of the peasant communities and the lack of suitable tools. The high

level of literacy (in 1921 90 percent of the Hungarian population of Slovakia was literate) created more favorable conditions for a swifter spread of knowledge than were given by transmission by verbal tradition.

Hungarian culture in Czechoslovakia today is characterized by writing and by a preponderance of the mechanical tools of social transmission. In general the still functioning elements of peasant culture have been forced back to areas of private life and, to a limited degree, of social life.

Today we are finding other forms of popular culture too. These appear in various areas of mass culture as organic parts thereof. This involves primarily artistic forms such as folk songs and folk dances taken to the stage. The fact that the products of traditional culture get into the transmission channels of mass culture indicates a conscious intent. In addition to their esthetic values they are carriers of ideological content. The products of popular culture are conventional symbols of historical continuity, national character, social class orientation and progressive traditions too.

The communities based on a traditional culture had great cohesive strength. The increasing role of economic progress, urbanization and mass culture broke up these communities. Mass culture is the new tool of integration. In national societies this culture plays this role successfully with major or minor problems. In national societies the transmission of general cultural content and models by mass culture takes place within national frameworks.

In a nationalities environment these social movements present a different problem. Still valid is the proposition according to which the higher the social and economic mobility the greater the possibility for the assumption of interethnic contacts.

Due to the lack of development of certain of their areas the nationality mass cultural sources are not able by themselves to satisfy the cultural needs which appear whereas the peasant culture of a village society was able to do this for its members in its own narrower and more isolated world. The economic and social progress of our nationality was not followed by the development of appropriate cultural frameworks and content. Only at the lowest level (local mass culture work) and in a few art forms at the highest level do we have an authentic and unique culture adequately expressing our existence. At all other levels and in all other art forms we satisfy our needs from other cultural systems.

Returning to the occurrence and spread of the assumption of interethnic contacts and the processes which follow, this is most frequent from the social point of view among workers, white collar employees and the technical intelligentsia and in the cities; in regard to the levels of culture it is found everywhere with the exception of the autonomous cultural level. If such

contacts are assumed in village communities, among the humanities intelligentsia, at the autonomous cultural level or at the highest level these systems may be enriched but they do not lose their original character as a result of the strong homogeneity of these systems which has already developed.

He who steps out from under the influence of a peasant culture, which still has normative power primarily in the village environment, enters a mass cultural medium which hardly reflects the unique existence of the quite loose and less integrated bearers of it. It would appear from what has been said that since the nationality has not thus far created a cultural behavioral system which is self-controlled and self-operating to the extent of a popular culture then the best way to preserve the nationality is either to artificially hold back social mobility or to force the normative system developed in the popular culture onto the new conditions. One would be doing the greatest service to the nationality and to the popular culture if it were not forced to play a role today which it played in the economic-social organism which created it.

The best way to do this is to open the road toward the tools of mass communication for the best values of it [the popular culture] and thus create conditions for actual and creative participation as well as passive acceptance.

The constant search for continuity is one of the characteristic traits of Hungarian literature in Czechoslovakia. Many have written many times that our literature is rootless. In a social sense those who started after the formation of the first republic had no predecessors; they could regard those writers born in this geographic area as predecessors only in general, as representatives of a universal Hungarian literature. Those who started after 1948 did not know those from the first republic who could have been regarded as ideological predecessors. Between them stood 5 years of war and 3 years of nationality discrimination. In many respects the development of literary life could be a model of the development of Hungarian cultural life in Czechoslovakia. It is certainly so in regard to the lack of antecedents and lack of continuity.

Our culture has only one area where we can speak of historic continuity and that is popular culture. As a result of the economic, social and political changes of our century its role has been forced back to a large degree but it is a fact that it was present without a break in the lives of people and of communities--especially village communities--and is of inestimable significance from the viewpoint of nationality. The great cultural and social significance of this fact cannot be emphasized too much. Even today three quarters of our people live in villages. It is true that they live in changed circumstances, socialist circumstances, but they continue to be subject to the popular culture which survives in certain elements and roles within the community.

Attention was turned toward popular culture on a mass scale and in an organized way for the first time when the institutional frameworks of our cultural life were gradually formed at the beginning of the 1950's. The local folklore groups received a main role in the cultural activities of the CSEMADOK [Cultural Association of Hungarian Workers in Czechoslovakia]. Folklore, brought to the stage and raised to the rank of art, was part of the cultural revolution. As a result it also received a unique social role--it meant a class orientation and political commitment. But it also meant a national (nationality) framework.

In our day, when in the village also the possibilities for cultural life are strongly differentiated and when the social and material conditions for choice are provided, we are again experiencing great interest in a cultivation of the artistic forms of popular culture. It was discovered in the course of a cultural-sociological survey in 1974 that nearly 10 percent of the adult population are members of some sort of folklore association. The large attendance at folklore festivals indicates the high level of passive interest. The two national festivals were attended by 32 and 15 percent of the population respectively and 30 percent attended the district festivals. In absolute numbers this means crowds of 100,000.

Even today the CSEMADOK has the greatest role and possibility in supporting popular culture, in organizing folk art activity and for scientific research. Obviously this is one reason why the CSEMADOK is popular, a fact attested to by its high degree of organization.

Despite the increasing popularity of folklore we cannot say that special functions for folklore activity have developed among us. Only some of the functions present in all popular culture have been emphasized. They have been emphasized because the sphere for cultural self-realization is relatively narrower in a nationality environment. Seeing and hearing the productions the audience at folklore meetings necessarily awakens to the recognition that our musical mother tongue is one. We can witness a similar mass awakening in the course of the "Fly, Peacock" folk music competition in Hungary and the domestic "Spring Wind: folk music competition. I could list other examples.

The "Spring Wind" folk song competition held here each year has reached thus far "only" an unrecognized level of traditional interpretation. There has not yet been an active public cultural form such as the dance hall in Hungary today.

In summary it can be said that popular culture has today a definitive role in the cultural and social life of Hungarians in Czechoslovakia. Elements

retaining their authentic, original function continue to be factors in a few areas of private and social life. Popular culture, primarily folklore, entering cultural life via mass culture has a primary role because in addition to its ideological functions it ensures the existence of historical continuity and the cultural self-realization of broad masses and it influences in a progressive way the nation (nationality) awareness.

8984
CSO:2500

HUNGARY

DEPUTY PREMIER ACZEL'S BOOK REVIEWED

Budapest MAGYAR NEMZET in Hungarian 29 May 77 p 5

[Review of new book by Deputy Premier Gyorgy Aczel and Kossuth Konyvkiado by Tibor Varkony]

[Text] Without Fads

Systems of thought have, by their very nature, recurring elements. These recur because they are fundamentally built into the systems; they constitute an organic part of them. We could also say that they bear within themselves their chief characteristic feature. This is one of the chief lessons of Gyorgy Aczel's book week volume, which Kossuth Konyvkiado recently released ("A szabadsag jelene jovoje a szocializmus") ["The Present and Future of Liberty is Socialism."] He has assembled studies, articles, and speeches from a two-year period, including the polemic "In Place of an Unheld Debate," already printed in two separate editions, which has deservedly attracted international attention.

What fundamentally recurs is the profound conviction of Gyorgy Aczel, the Communist statesman--his faith in socialism, his Marxist-Leninist world-view, his patient word that at some point in the long epochs of history this idea and goal will be victorious, not merely in this small country and not only in the much vaster areas of Europe, Asia, and Africa, but, corresponding to the needs of humanity, over the entire globe. This will be a long and complicated epoch, but events thus far point to the future, and, in point of fact, this is even expressed in the title of the volume.

Since a long period of time is necessary for the realization of socialism, one of the chief virtues of the revolutionary is patience. Bitter experiences have shown that haste and disregard of the facts lead backwards rather than forwards; the communist must want to effect change in such a way that he is, at the same time, always searching for reality; if possible, he even transcends current reality, but he still cannot disregard it in the present.

Tolerance is likewise a decisive criterion in the shaping of socialist democracy. The classics of Marxism-Leninism judged the present and outlined

the future in such a way that they declared themselves custodians of noble traditions; they were guardians, with the charge of further development. They did not want to change the classic image of democracy in such a way that they would radically reject its purpose, but they desired to divest it of its malevolent class character, and then give it a new substance, with a new class content and with the realization of the power of the workers. In this sense, the tolerance of Gyorgy Aczel, a man of socialist democratic conviction, is likewise not some abstract liberalism lacking in principle, but the analytical conviction of the Marxist; in this way, we move closer to the goal.

He also cites Engels on two occasions, and this, perhaps, is likewise characteristic of his train of thought and expresses his world of ideas. "Who would not recognize," he writes, "the ABC's of Marxism-Leninism--one must approach reality 'without idealistic fads' (Engels), be they ever so nobly intended.... Some imagine that, independently of objective conditions, of the possibilities of the practical experience which leads to their continual revolutionary transformation, we should 'usher in' the communist (and not even 'just' the socialist!) way of life. It is a matter of that 'simple error' of forgetting that the foundation for the realization of the idea expressed in the 'ought' is laid by the 'is' (the dialectically conceived is, of course). The form of life whose 'ushering in' they recommend could correspond at most to 'raw communism,' not to the Marxist-Leninist idea of the multifaceted, developed personality; it points to a 'communism' where Michelangelo carves chair legs, as in the phalanstery scene of Imre Madach's 'Tragedy of Man,' and not to a social system where every talent can assert itself."

The distinction between the "ought" and the "is" is another recurring idea. Gyorgy Aczel rejects the idealized picture of socialist society, the simplifying conception that envelops the present in a rose-colored haze, and does not identify possible conflicts alongside undoubted, because factually verified, progress. This, he shows, is not yet a homogeneous society. There are contradictions within it which must be faced every day endlessly fought against and over which a way for us to prevail must be found. It is an undoubted fact that insoluble and irreconcilable contradictions have disappeared, because the country has fundamentally eliminated exploitation and those social classes that were the influential elements behind these contradictions. The party, the driving force in the construction of the new society, strives for the hegemony of the Marxist-Leninist world-view, but it does not yet stand at the head of a society with a unified outlook. The dissenters and the not-yet-convinced nevertheless do not oppose it in a hostile fashion, and this is a starting point. They must be convinced, not vanquished. There is need, therefore, for principled debates, in which those with a Marxist world view do not make concessions, do not keep shifting around, but declare their opinions openly, albeit in a friendly way, demanding understanding of what they say and offering the same in return.

Perhaps Gyorgy Aczel does not speak even once in this volume about this formulation of the people's front, but he often speaks about alliance politics, which, in the final analysis, is the same thing. When he does make mention of this, it is with so many nuances. In his study written for the periodical VILAGOSSAG, he surveys from the same perspective the development of the his-

torical relation between the socialist state and the Hungarian churches, in order to arrive at the following conclusion: even if the systems of thought of Marxism and religion are not reconcilable, "the representatives of these systems can be in agreement in those actions that they undertake--even in the case of motivations stemming from differing world views--in the interest of human happiness, in the name of humanism, and in opposition to the flames of hatred and war. On the basis of our experience we can assert that this is not only necessary, but also possible, and, on the other hand, not only possible, but also necessary."

The author of the writings collected in this volume knows, and therefore makes use of, the fact that it is substantially easier and, at the same time, much quicker, to achieve results in economic construction and the satisfaction of the physical needs of society than the mold a homogeneous world view in individuals. Certainly in the physical sphere Hungary also will much sooner reach the socialist ideal that will follow its efforts, while there will continue to be blank spots in consciousness awaiting conquest. This also concerns the relationship of the party and literature, party-minded literature. Gyorgy Aczel openly admitted at the 1977 General Assembly of the Writers' Union that the ideal of the literary policy of the Party is socialist realism. It seeks to achieve unity on this, however, not through conflict on stylistic questions, but through emphasis on questions of world view, yet not with impatience in this area, either. "We did not buy and sell heads," he stressed, "we did not purchase backbones, but we debated with everyone honestly and openly; if necessary, we fought, if possible, we became friends. We promised no one a function in order to keep him with us, and we sacrificed no one in order to be popular with others. This is most probably even more important than the fact that current policy does not advocate interfere in the question of whether poets use iambs or trochees."

The revolutionary who faithfully and firmly follows his principles and the politician who flexibly adapts them in practice in the face of a multifarious reality, well understand that a political line and its realization do not depend merely on them. Experience has already demonstrated many times that a standpoint arrived at painstakingly and with great thought at upper levels manages to reach the foundation with contradictions. It is possible to think, and particularly to act, "without fads," but with broad vision and thorough preparation, rising above career concerns and personal interest. Therefore Gyorgy Aczel's book week volume is an important handbook, and an all-important piece of reading for those who can by no means view these positions of principle merely as manifestations of opportunism.

8971

CSO: 2500

POLAND

PZPR DELEGATION'S ACTIVITIES IN PORTUGAL

Warsaw TRYBUNA LUDU in Polish 29 Jun 77 p 2 AU

[Text] PAF, Lisbon--A delegation of the PZPR Central Committee led by Krystyn Dabrowa, head of the Central Committee Organization department, visited Portugal at the invitation of the Portuguese Communist Party on 20-27 June.

The Polish delegation met with Alvaro Cunhal, general secretary of the Portuguese Communist Party Central Committee, and had talks in the Central Committee with Blanqui Teixeira, of the Central Committee Political Commission.

The delegation also had talks with the leaders of the regional organizations in Lisbon, Porto and Setubal.

During the meetings and talks the two sides made broad exchanges of views on the political-social situation of the two countries and on the policies pursued by the PZPR and the Portuguese Communist Party in various areas of interest and paid particular attention to work organization. The talks made possible exchanges of experience of the party work of the two parties.

The visit of the PZPR delegation and its talks, which were conducted in the spirit of friendship and proletarian solidarity, have helped extend and strengthen the ties of cooperation between the PZPR and the Portuguese Communist Party.

CSO: 2600

CONTENTS OF DECONTAMINATION PACKETS DESCRIBED

Warsaw PRZEGLAD OBRONY CYWILNEJ in Polish No 3, Mar 77 pp 8-9

Article by Colonel Tadeusz Boszkiewicz, docent dr hab medical science:
"An Individual Antichemical Packet and an Individual Radiological Packet"

Text Under modern war conditions, it is possible for an enemy to use classical weapons as well as nuclear rockets. Also, the use of chemical warfare is not precluded. That is why, with regard to civil defense undertakings designed to protect the population, a great deal of attention is being devoted to various means of protecting individuals and the population as a whole. Among other things, gas masks, protective clothing and various substitutes, individual antichemical warfare packets, and individual radiological packets are found in the arsenal.

The individual antichemical packet IPP is designed to provide temporary first-aid measures and to disinfect the body and small areas of clothing contaminated with toxic agents. The packet contains individual protection agents against contamination, implements and equipment.

The packet consists of:

1. A small bottle containing a base solution;
2. A large bottle containing an oxidizing-type disinfectant;
3. Four vitreous pouches containing breathing stimulants (in cotton jackets) as well as gauze napkins.

All portions of the packet are contained in a plastic box in the cover of which is located a metal punch to perforate the bottles containing the disinfectants.

A solution of creosol soda or other base substance, which neutralizes the organic phosphor compounds that cause paralysis and convulsions (tabun, soman, sarin), is contained in the small plastic bottle. A glass ampule

containing chloramine floats in the large bottle. A fresh solution of hydrous chloramine is obtained by crushing the bottle, breaking the ampule, and mixing well. This solution is meant to neutralize all other toxic agents. A substance capable of stimulating breathing and relieving bronchial spasms and blood vessels in the chest is contained in the vial.

How to use the IPP: In case of body and clothing contamination, a piece of gauze is removed from the IPP pouch, and the toxic substance is wiped off the body with the gauze. Then the small bottle is removed and perforated with the metal prong of the lid. The piece of gauze is moistened with the fluid from the bottle and the contaminated body area is then cleaned with the gauze. The eyes must be protected against the disinfectant. The moistening and cleaning operation is repeated several times until there is no more fluid left in the bottle. If it is desired to use the disinfectant from the larger bottle, then the larger bottle is removed from the packet and crushed, the contents are mixed and the bottle cap perforated by means of the metal prong, the gauze is moistened, and then the contaminated body area is cleaned with the moistened gauze.

If the toxic agent has been identified, then the appropriate disinfectant is used. If the toxic agent is unknown, then normally both disinfectants are used, first from the small bottle and then from the large bottle.

The disinfectant from the small bottle prevents shock from toxic agents and very hazardous actions.

In case of nasal pain, sore throat, and choking or breathing difficulty in the chest, the small tube (vial) is broken and sniffed until the pain ceases.

The individual radiological packet $\overline{\text{IPR}}$ is designed to help in cases of poisoning by toxic agents (especially organic phosphors), to prevent radioactive irradiation, and to provide first-aid for radiotoxic shock.

Like the IPP, the IPR has ebonite wrapping. The packet contains six types of tablets and two automatic hypodermic syringes. The drugs contained in the IPR are used on command, but in special situations they are used according to an individual's own judgement.

The No 1 tablets are contained in a red package. They contain cysteine, a safeguard against irradiation. If it is expected that the irradiation dose will be greater than 200 R, then two tablets are used prior to irradiation. Two additional tablets are taken if the individual remains in the contaminated zone over 6 hours.

The No 2 tablets are contained in a yellow package. They contain potassium iodide. One tablet is taken before entry into an area contaminated by radioactive fallout or on a "radioactive contamination" signal. One additional tablet is used every 6 hours in case of an extended stay in a contaminated area.

The No 3 tablets are contained in a white package. They contain awiomaryne, a well-known drug, a depressant for the labyrinthian reflexes and emetic center. It is used most frequently before an airplane flight.

The No 4 tablets are contained in a brown package. They contain phenactyl /fenakti/ and act to reduce the cortical and subcortical activities of the brain. In large doses it acts as a soporific. For irradiation greater than 200 R, one No 3 tablet and two No 4 tablets are used. In case of nausea and vomiting, tablets No 3 and No 4 are used every 6 hours in the amounts stated above.

The No 5 tablets are contained in a green package and contain (elenium). This is a drug that relaxes skeletal muscles by impeding vascular reflexes. As a result, there is less anxiety, apprehension, irritability and rage.

One tablet is taken when symptoms of strong stimulation and anxiety occur. The next tablet is taken 6 hours later.

The No 6 tablets are contained in a blue package. It is (oxytetracycline), an antibiotic of the tetracycline group and is a very effective antibacterial agent. In all cases of a surprise chemical attack or in case the use of biological weapons is suspected, four of these tablets are used daily. In addition, four tablets should be taken daily after each injury or burn in order to prevent infection.

The No 7 ampule contains an agent called TOKSATR (0.5 obidoxinchloride and 0.002 atropine sulfur). This drug is injected intramuscularly immediately after a chemical attack in case of ascertainment of sudden, increasing breathing difficulty and dilation of the pupils. (It is then necessary to suspect that the most dangerous toxic warfare agents, the so-called convulsive-paralytic, have been used.)

The No 8 ampule contains 0.1 hydro-chlorate, which is injected intramuscularly in case of severe pain.

The ampules, also known as automatic hypodermic syringes, consist of a plastic (elastic) receptacle and a shielded needle fixed on the receptacle. Before using the ampule, the shield is removed in such a manner as not to damage the needle, the needle is injected intramuscularly, and then the ampule contents are squeezed out.

Injection of the drugs from the ampules can be done on the basis of mutual aid.

Self-injection is easiest if the injection is applied to the middle-third of the thigh (the upper, outside area). The injection should not be applied to the paracentral side of the thigh since this can damage the main vascular nerve fascicle and cause needless complications.

If the injection is made by another person, it can be applied to the middle-third of the arm (the outside area), or to the outside upper-fourth (quadrant) of the buttocks. With the needle properly held by the fingers 1.5-2 cm above the injection area, it should be plunged to a depth that will not cause the needle to break because of reflex twitching of the limbs. If the drug is injected intramuscularly, it will be absorbed in the bloodstream in 10 minutes, if injected under the skin it will take at least 30 minutes, and in case of traumatic shock it may take 2-4 hours.

From the above data it can be seen that when compared to the IPP, the IPR is a solution representing a great step forward in terms of first-aid. It resolved several difficult problems concerning: the rapid application (intramuscularly) of antidotes for the most dangerous combat toxic agents (including convulsive-paralytic compounds); the rapid application (intramuscularly) of a very effective antipain drug; the prophylactic use of agents that protect against radiological poisoning; and more effective tranquilizing and antiemetic actions, and anti-infection action (against biological weapons). It is like having one's own personal drugstore, permitting the range of first-aid and self-defense for the population to be broadened extensively.

In conclusion, it should be stated that the packet models described above are not in their final form since they are being improved constantly. In the future, in all probability, we will have a single packet that combines the advantages of both existing ones.

11899
CSO: 2600

ROMANIA

CEAUSESCU RECEIVES TURKISH AUTHOR

Bucharest AGERPRES in English 1920 GMT 27 Jun 77 AU

[Text] Bucharest AGERPRES 27/6/1977--On 27 June, President Nicolae Ceausescu of Romania and Mrs. Elena Ceausescu received the visiting Turkish professor (Necip Alpan), author of "Ceausescu and Romania of Yesterday, Today and Tomorrow," and his wife.

Professor (Necip Alpan) handed to President Nicolae Ceausescu and to Mrs. Elena Ceausescu one copy of this book together with an album consisting of articles and writings about Romania that were published in the Turkish press these last few years.

During the talk, the guest pointed to the wide interest which public opinion in Turkey shows in this book, just one more proof of socialist Romania's prestige internationally, of the high esteem and valuation enjoyed by President Nicolae Ceausescu, an outstanding personality of the contemporary political life, in token of his tireless activity serving the happiness of the Romanian people and attainment of all the people's ideals of peace and collaboration.

When responding, President Nicolae Ceausescu emphasized that publication of this book, just as of others about Romania helps a better acquaintance and rapprochement of the Romanian and Turkish peoples and development of the many-sided cooperative relations between Romania and Turkey. The Romanian President pointed out that it is ever more necessary today to strengthen the efforts meant to consolidate the process of detente, to build security and cooperation in Europe, understanding, good neighbourliness; collaboration and peace in the Balkans.

The interview passed in a cordial, friendly atmosphere.

CSO: 2020

ROMANIA

NEW OFFICERS OF ASSOCIATION OF POLITICAL SCIENCES

Bucharest VIITORUL SOCIAL in Romanian No 1, Jan-Mar 77 p 40

[Annual Session of Romanian Association of Political Sciences]

[Excerpts] The annual session of the Romanian Association of Political Sciences took place on 10 December 1976, with the following agenda:

1. A scientific discussion on the subject: Independence and National Sovereignty in the Concept of the Romanian Communist Party, presented by Univ Prof Dr Marin Voiculescu and Dr Elena Florea; Characteristics of the Policy of Alliance of the RCP Prior to August 1944, presented by Univ Lecturer Mihai Fatu.
2. A report on the activity of the Romanian Association of Political Sciences for the period from December 1975 to December 1976, presented by Prof Dr Docent Ioan Ceterchi.
3. The election of new organs of leadership of the Association.

The first two points on the agenda were followed by discussions in which the following participated: university teaching cadres, researchers, specialists in the field of political sciences -- Univ Prof Dr Ov. Trasnea, Prof Dr D. Mazilu, Dr N Copoiu, Prof Dr Docent E. Glaser, Dr N. Fotino, etc.

This was followed by the election of the new organs of the Romanian Association for Political Sciences: the Bureau, the Executive Council, the Auditing Commission. In the Bureau of the Association, Univ Prof George Macovescu was reelected to the position of chairman, Univ Prof Dr Petre Constantin and Univ Prof Dr Docent Valter Roman were elected deputy chairmen, Univ Prof Dr Docent Ioan Ceterchi was elected secretary, Univ Prof Dr Ov. Trasnea was elected scientific secretary, Dr Ladislau Lorincz was elected treasurer, and Dr Elena Florea, Univ Lecturer Marin Nedelea, and Univ Prof Dr Marin Voiculescu were elected members.

Some 31 persons were elected to the Executive Committee and 4 persons were elected to the Auditing Commission, chaired by Nicolae Lotreanu.

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