

Studies and documents on cultural policies

8

cat.

# Cultural policy in the *Union* of *Soviet Socialist* *Republics*

by A. A. Zvorykin  
in co-operation with  
N. I. Golubtsova and E. I. Rabinovich

---

Unesco

Studies and documents on cultural policies

**In this series**

1. *Cultural policy: a preliminary study*
2. *Cultural policy in the United States*  
by Charles C. Mark
3. *Cultural rights as human rights*
4. *Cultural policy in Japan*  
by Nobuya Shikaumi
5. *Some aspects of French cultural policy*  
by the Studies and Research Department of the French  
Ministry of Culture
6. *Cultural policy in Tunisia*  
by Rafik Saïd
7. *Cultural policy in Great Britain*  
by Michael Green and Michael Wilding, in consultation  
with Richard Hoggart
8. *Cultural policy in the Union of Soviet Socialist Republics*  
by A. A. Zvorykin with the assistance of  
N. I. Golubtsova and E. I. Rabinovich
9. *Cultural policy in Czechoslovakia*  
by Miroslav Marek, Milan Hromádka and Josef Chroust

# Cultural policy in the *Union of Soviet Socialist Republics*

by A. A. Zvorykin, with the assistance  
of N. I. Golubtsova and E. I. Rabinovich

Unesco

008.001.1 (47)

ZVO



Published in 1970 by the  
United Nations Educational, Scientific and Cultural Organization  
Place de Fontenoy, 75 Paris-7<sup>e</sup>  
Printed by Imprimerie Blanchard, Paris

© Unesco 1970

*Printed in France*  
SHC.70/XIX.8/A

2484/70

# Preface

The publication of this series has been undertaken as part of the programme adopted by the General Conference of Unesco at its fifteenth session for the study of cultural policies.

In this context 'cultural policy' is taken to mean a body of operational principles, administrative and budgetary practices and procedures which provide a basis for cultural action by the State. Obviously, there cannot be *one* cultural policy suited to all countries; each Member State determines its own cultural policy according to the cultural values, aims and choices it sets for itself.

It has been largely recognized that there is a need for exchanges of information and experience between countries as well as for cross-national investigations on specific themes, research into concepts and methods, etc.

The aim of this series, therefore, is to contribute to the dissemination of information by presenting both the findings of such studies and various national surveys illustrating problems, experiments and achievements in individual countries chosen as representative of differing socio-economic systems, regional areas and levels of development. To achieve a measure of comparability, an attempt has been made to follow, as far as possible, a fairly similar pattern and method of approach.

This survey has been prepared for Unesco by Professor A. A. Zvorykin, with the assistance of N. I. Golubtsova and E. I. Rabinovich, of the Institute for Applied Social Studies attached to the U.S.S.R. Academy of Sciences. The opinions expressed are the authors' and do not necessarily reflect the views of Unesco.

# Contents

9

Introduction

14

Stages in the evolution of the cultural policy  
of the Union of Soviet Socialist Republics

18

Administrative and financial structure

30

Evaluation of cultural needs  
and the forecasting of cultural development

36

Dissemination of culture  
and encouragement of artistic creation

47

Cultural policy and the formation  
and development of the personality

51

Statistical tables

63

Organizational charts

# Introduction

The foundations of cultural policy in the Soviet State were laid by V. I. Lenin. He stated that, after the triumph of the socialist revolution: 'The task of raising the cultural level is one of the most urgent confronting us.'<sup>1</sup> Lenin was convinced that for the country to achieve anything in the economic and political spheres, the workers and peasants must reach a certain standard of education, 'the entire people must go through a period of cultural development'.<sup>2</sup> He strove not only to ensure that 'the gains of culture belong to the nation as a whole',<sup>3</sup> but, at the same time, to enable the workers to participate in the building of culture. There was, he pointed out, an exceedingly rich untapped source of talents among the workers and peasants, and the October Revolution 'leads the working people on to the road of the independent creation of a new life'.<sup>4</sup> The building of socialist culture marks a turning-point in the spiritual life of society, the creation of a socialist culture, based on new principles and having as its main feature a progressive world outlook. 'The Marxist world outlook', said Lenin, 'is the only true expression of the interests, the viewpoint and the culture of the revolutionary proletariat.'<sup>5</sup>

V. I. Lenin introduced the concept of 'the cultural revolution',<sup>6</sup> which he regarded as an integral part of the construction of a new society in the U.S.S.R. and the development of all that was finest in the old. 'We shall be unable to solve this problem unless we clearly realize that only a precise knowledge and transformation of the culture created by the entire development of mankind will enable us to create a proletarian culture. The latter is not clutched out of thin air; it is not invention of those who call themselves experts in proletarian culture. That is all nonsense. Proletarian culture must be the logical development of the store of knowledge mankind has accumulated. . . .'<sup>7</sup>

1. V. I. Lenin, *Collected Works*, Vol. 33, p. 73, Moscow, 1966.

2. *ibid.*, p. 470.

3. *ibid.*, Vol. 26, p. 481, Moscow, 1964.

4. *ibid.*, p. 410.

5. *ibid.*, Vol. 31, p. 317, Moscow, 1966.

6. *ibid.*, Vol. 33, p. 475.

7. *ibid.*, Vol. 31, p. 287.



Lenin regarded the organization of culture and cultural promotion as one of the most important and crucial functions of the Soviet State and he stressed the necessity for planning and supervising the building of culture: 'We must not stand with arms folded and allow chaos to develop at will. We must consciously direct this process according to a plan and shape its ends.'<sup>1</sup>

In putting into practice the principle of State control of the development of culture, Lenin drew support from the creative initiative of the masses. He declared with pride: '... nowhere are the masses of the people so interested in real culture as they are in our country, nowhere are the problems of this culture tackled so thoroughly and consistently as they are in our country...'<sup>2</sup>

These ideas of Lenin's were further developed and put into practice by the Communist Party of the Soviet Union (CPSU), which, as shown by the most important party documents, always bore them in mind. One of the tasks proclaimed in the CPSU Programme, adopted at the twenty-second congress of the party in 1961, was to 'create a truly rich spiritual culture'.<sup>3</sup> The party, as the leading and guiding force of Soviet society, works out and proclaims the basic principles of cultural policy, which give expression to the interests and aspirations of the people. The government organs of the U.S.S.R. put these principles into practice and are responsible for day-by-day supervision of cultural development in the country.

In accordance with Lenin's recommendations about the building of culture in the Soviet Union, cultural policy is based on a combination of government and non-government measures. The participation of the general public in the organization of cultural activities has made it possible for the ordinary people to display their creative initiative, which is an indication of the truly democratic character of socialist culture.

Culture is an important element of social development not only because it is expanding so rapidly, but also because more and more attempts are being made to explore the nature of culture and thus create conditions for developing it still further. Without going into the research done on the subject by Soviet scholars, we shall now give our own interpretation of culture.

Culture is that which is created by man, as distinct from that which is created by nature.

1. Culture is the aggregate of the material and spiritual values produced by the creative activity of man in society through the application of specific qualities possessed by him alone—the capacity for purposeful work, speech, thought and artistic activity.
2. The products of cultural activity are of value, depending on their nature, for certain groups of people, classes of society, peoples and nations, for certain societies or for mankind as a whole. The objective criterion for defining a cultural value is its progressive character for society.

1. K. Tsetkin, *Vospominanija o Lenine*, p. 13, Moscow, 1955.

2. V. I. Lenin, *op. cit.*, Vol. 33, p. 463, Moscow, 1966.

3. *Programme of the CPSU*, 1967.

3. Cultural values in the way of new inventions and discoveries, new methods, new social, economic and political theories and institutions, new artistic values, new ways of behaviour and so on are used by society in its productive, socio-economic and political life and in, and as a distinctive instrument for, all its individual and social activities.
4. Culture is manifested in the form of material and spiritual values. Spiritual culture, in its turn, is composed of science and socio-economic and political ideas, theories and institutions, the inventions, discovery and utilization of which are of decisive significance for particular societies and for mankind as a whole. The other main forms of culture are aesthetic and ethical culture, also stereotype culture, connected with the physical improvement of man himself, the culture of labour, speech, behaviour, thought and so on.
5. Culture is universal and indivisible in so far as it consists of monuments of the material culture of the past and the present, and of social traditions preserving the spiritual culture of the past and the present. In practice, culture develops on ethnical, national and class lines, in that every ethnic group, nation and class creates, borrows, transforms and develops culture in the specific historical conditions pertaining to its own existence, and in accordance with its own particular conscious or unconscious interests, i.e. the ideology constituting its cultural dominant.
6. Culture is governed both by its own internal laws, relating mainly to form, and also, as regards content, by the laws of social development. It develops progressively together with the progressive development of society. Its quality changes with the transition from one socio-economic pattern to another. In this process of transformation the new society, or society entering a new phase, does not reject the culture of the past, but takes from it all the elements it needs, transforming and developing them to create the culture of a new social structure or a new cultural variant, corresponding to the new phase in the development of that particular social structure.
7. The process of cultural transformation and development is complicated by the fact that the old ethnic and national forms of culture, absorbed by man from the earliest years of his life, exercise an enormous influence on the development of culture. They either retain their old form and receive a new content, transformed in accordance with man's new demands and new interests, or are rejected as man comes to take stock of his new position.
8. It would, nevertheless, be a mistake, when describing culture, to speak of its qualitative aspect only; for there is, in addition to the intensive aspect of cultural development (creation of cultural values) also the extensive aspect, i.e. the extension of culture and cultural activities to the broad masses. This 'extensive' development of culture is of decisive significance for progress, since it is in these conditions that culture becomes a powerful instrument of human activity. At the same time, the 'extensive' development of culture lays the foundations for more rapid 'intensive', i.e. qualitative, development. Increasing numbers of people take part in cultural life, not only assimilating culture,

but also causing it to advance, as a steady stream of new cultural leaders emerges from their ranks.

9. Culture can be used not only for the progress but also to the detriment of humanity. Social classes and forces not interested in progress use cultural achievements in order to halt the forward march of humanity. The crisis experienced by society during the transition from one stage to the next is reflected by a parallel crisis in culture.
10. Culture develops through the struggle between different classes and social forces, which becomes particularly acute on the occasion of transition from capitalist culture to socialist culture not only in the period before new social relations emerge victorious, during which the reactionary classes become increasingly a brake on cultural development, but also thereafter, when the new, progressive culture is developing rapidly.
11. Socialist and communist cultures are characterized by the fact of being linked with the cultural revolution, in the course of which vast masses of workers, for the first time, are given every opportunity to share in the achievements of world culture and take an active part in the building of the new cultural structure. Their second distinguishing feature is the gradual but permanent amalgamation of universal and class culture into a single whole, based on the socialist content of various different forms of national culture.
12. Marxist-Leninist ideology forms the dominant of this culture; and as this ideology develops and its political aspects diminish, increasing significance attaches to its humanist content, which is based on Marxist-Leninist theory and which will eventually come to constitute the single dominant of communist culture.

The foregoing conception of culture, we think, reflects the progressive aspects of the over-all development of the theory of culture. It is based on a methodological system whereby the complex contradictory aspects of a social phenomenon such as culture can be explained.

1. This conception makes rational use of the positive features in a descriptive definition of culture but is characterized, first, by the refusal to define culture through enumeration of the various different forms and types it assumes and, second, by the fact that it classifies cultures according to the cultural trend that specifically characterizes each culture, however diverse may be the forms of expression it may take.
2. This definition surmounts the opposition between distinct forms and types of culture, revealing the unity of what seem intrinsically opposing cultures (subjective and objective culture, universal and class culture, world culture and national culture, and so on).
3. This definition emphasizes the inherent connexion between the development of culture and the development of society and the fact that culture, having its own pattern, in accordance with the specific forms of its development, depends on the laws of development of society and the gradual process of its development is determined by the gradual process of the development of society.

4. This definition emphasizes both the unity and the discrete character of cultural development, and indicates the mechanism involved and the part played therein by the conflict between different social forces.
5. This definition also indicates the specific characteristics of the transition from the culture of capitalism to that of socialism (the cultural revolution), the distinguishing features of socialist culture and the specific types of conflict associated with the development of culture, both before and after the triumph of socialist relations.
6. Lastly, this definition brings out the nature of the cultural dominant of communist society.<sup>1</sup>

1. For further details see: A. A. Zvorikin, 'Some Problems of the Theory of Culture', *Journal of World History* (Neuchâtel), Vol. 10, No. 2, 1967, p. 346-92.

# Stages in the evolution of the cultural policy of the Union of Soviet Socialist Republics

The October Revolution determined the socialist character of the development of society in the U.S.S.R. and created the conditions for the transformation of culture along socialist lines. In the course of the past fifty-odd years, Soviet society has passed through a number of stages of development, from the seizure by the workers of political power and of the main social and economic machinery of the country, to the building of an advanced socialist society and realization of the gradual transition to a communist society. The changes which the goals for the general development of society underwent at the various stages were accompanied by corresponding changes in the goals and conditions of cultural development and cultural policy.<sup>1</sup>

The first stage of cultural construction covers the period 1917 to 1927. This period, marking the introduction of Soviet socialist culture, was the beginning of the cultural revolution. The most important policy problem at this time was to decide on the basis and general lines of cultural development of the new society. The 'ultra-revolutionaries' (Bogdanov, Pletnev and their organization Proletkult, etc.) demanded the rejection of the entire cultural heritage of the past, which they described as bourgeois, and wanted to build the so-called proletarian culture entirely afresh. This troglodyte approach to the achievements of many centuries of man's cultural development was firmly opposed by Lenin and his supporters. In his speech on the occasion of the third congress of the Young Communist Organization, on 2 October 1920, Lenin revealed the mistakes of the Proletkult organization, and declared that the working class and their party were the only lawful heirs to everything progressive in culture created by preceding generations, which it was incumbent on them to carry on. 'Marxism has', to use his words, 'won its historic significance as the ideology of the revolutionary proletariat because, far from rejecting the most valuable achievements of the bourgeois epoch, it has, on the contrary, assimilated and refashioned everything of value in the more than two thousand years of the development of human thought and culture. Only further work on this basis and in this direction, inspired by the

1. M. P. Kim, 'O Suščnosti Kul'turnoj Revoljucii i Etapah eë Osuščestvlenija v SSSR', *Kul'turnaja Revolucija v SSSR*, p. 5-39, Moscow, 1967.

practical experience of the proletarian dictatorship . . . can be recognized as the development of a genuine proletarian culture.<sup>1</sup>

During this stage, the task of assimilating all the cultural elements inherited from the old society, and of making them available to the popular masses, was achieved. A great deal of attention was devoted to the development of education and to combating the shameful inheritance of the past—the mass illiteracy amongst the people. Schools and clubs for the eradication of illiteracy were set up, also schools for adults. All barriers preventing workers from obtaining secondary and higher education were swept aside, and the foundations of a new system of national education were laid, a system in which all schools and other educational establishments would be State-run and would form a uniform and continuous whole, based essentially on free, compulsory, secular education and equality of access to education for all, regardless of origin, sex and nationality. In order to make higher educational establishments accessible in practice to the children of workers and peasants, who had, under former conditions, not been able to receive a secondary education, workers' faculties (*rab-faki*), or preparatory sections, were set up in all higher educational establishments.<sup>2</sup>

There was at that time a shortage of intellectual workers and the country was helped out of a difficult situation by enlisting the services of the intellectuals of the old system. A start was made on the cultural revival of many backward peoples. The first steps in this direction were taken by the villages (opening of schools, village reading-rooms, clubs and libraries).

The second stage of the cultural revolution (1928-58) was a period marked by the extensive transformation of culture on purely socialist lines. The cultural policy concentrated on: training a new educated class from among the ranks of the workers; gaining the whole-hearted support of the pre-revolutionary intellectuals for the Soviet cause; introducing universal seven-year schooling throughout the country; raising the level of science and of artistic culture; eliminating the cultural inequality between intellectual and manual workers, between towns and villages and between the different peoples of the U.S.S.R.; organizing creative co-operation amongst Soviet peoples in all fields of cultural activity; improving the material bases of culture so as to make it possible to satisfy the basic cultural requirements of the population, fostering national artistic creation; and, lastly, establishing and extending international cultural contacts.

This policy resulted in the complete transformation of the cultural aspect of the country, the abolition of centuries-old cultural backwardness, the well-known achievements of Soviet science, the development of a type of culture with a socialist content and national form, and the enhanced standing and influence of Soviet culture throughout the world. All this constituted a veritable cultural revolution.

The third and present stage of cultural construction, the concluding stage of the cultural revolution, is devoted to transforming socialist culture into communist culture.

1. V. I. Lenin, op. cit., Vol. 31, p. 317, Moscow, 1966.

2. N. M. Katuntseva, *Roľ rabočih Fakul'tetov v Formirovanii Kadrov Narodnoj Intelligencii v SSSR*, Moscow, 1966.

The building of communism, with its material and technical bases, depends in large measure on the ability to continue to raise the cultural level of the population. It is a reciprocal process: on the one hand, the all-round development of man and the harmonious combination of the interests of society and those of the individual are very largely determined by further progress in establishing the material and technical bases of communism; on the other hand, the establishment of the material and technical bases of communism and the introduction of communist social relations are inconceivable without the training of a new type of man, without the systematic improvement of man's cultural level, sense of social responsibility and standard of education. The educative function of cultural activity is increasing immeasurably.

The character of cultural development is fundamentally changing, becoming a steady, uniform, continuous process. Even now, of course, society, the economy and the scientific and technical revolution through which we are living pose their own, new, cultural problems; and people's spiritual requirements are increasing. But, thanks to the experience acquired in the building of culture, to the large body of cultural workers and to the solid material basis now existing, it is possible to solve these problems and accelerate the process of cultural development.

The cultural policy of the Soviet Union is concentrating, at present, on making compulsory secondary education general; on fully satisfying the demand for the social upbringing of children in accordance with the wishes of the parents; on creating conditions which will ensure that the rising generation receives a high standard of education and upbringing; on the further development of higher and secondary specialized education, the development of science and the application of its achievements to the national economy, and the linking up of science and production; on improving the educational function of literature and art; and, lastly, on developing international cultural contacts.<sup>1</sup>

Under the CPSU's programme the means for the dissemination of culture will be developed on a broad front and its material basis extended and improved; book publishing and production will be vigorously developed and the printing and paper industries expanded accordingly; there will be more libraries, lecture halls and reading-rooms, theatres, houses of culture, clubs and cinemas; the country-wide radio-broadcasting network will be completed and television stations built covering all industrial and agricultural areas; people's universities, people's theatrical companies and other amateur cultural organizations will be widely developed; and a large network of scientific and technical laboratories and of art and cinema studios will be provided for the use of all those who have the inclination and ability.<sup>2</sup>

In order to ensure that the rising generation will have a high level of education and culture, there will be extensive construction of schools and establishments for the cultural education of children. All schools will have study-workshops and chemistry, physics and other laboratories; rural schools will also have their own farming plots. For physical training and aesthetic education, all schools and extra-scholastic

1. *Programme of the CPSU, 1967.*

2. *ibid.*

establishments will have gymnasiums, sports grounds and facilities where children can exercise their creative abilities in music, painting and sculpture.

In order to make higher and secondary special education available to all who wish to take advantage of it, the number of higher and secondary specialized educational establishments, studios and conservatories will be increased, and their capacity enlarged.<sup>1</sup>

In addition to the special measures taken in the field of culture, there will be an extensive social programme for improving living conditions, solving the housing problem, providing public amenities, developing the public health service, reducing working hours and improving working conditions, increasing the funds allocated for current social expenditure ('consumption fund') and providing for the upbringing of children and the maintenance of the disabled at the expense of the community. This will create the material and technical basis for the all-round development of culture, the gradual abolition of differences in the cultural level of intellectual and manual workers, and as between towns and countryside, the development of refined artistic taste and the emergence of individual creative talent.

1. *ibid.*



# Administrative and financial structure

## General principles of organization and financing<sup>1</sup>

Cultural activities in the U.S.S.R. are controlled by governmental and non-governmental organizations.<sup>2</sup> They are organized, throughout the country, on the basis of the Constitution of the U.S.S.R. and of all-Union laws and, in every separate republic, on the basis of its own particular constitution and laws. The most important principles of cultural policy are laid down by all-Union decisions taken by the Supreme Soviet of the U.S.S.R. and by enactments promulgated by the Government of the U.S.S.R., whilst their detailed application to local conditions is regulated by legislative instruments of the supreme soviets of the Union republics and enactments of the governments of the Union republics. The governmental organs and institutions in direct charge of cultural matters are accountable, for their activities, to the representative bodies of the State—the Supreme Soviet of the U.S.S.R. and the supreme soviets of the Union republics—and their commissions for education, science and culture, and also to their superior authorities in the relevant government departments.

For each branch of cultural activities there is centralized control and administration vested in specialized governmental or non-governmental organs, which include representatives of the all-Union, republic and local authorities. This is because of the wide variety of cultural activities and the rapidity with which they have developed, the need for making culture available for the whole population, both urban and rural, throughout the vast territory of the U.S.S.R. and the federate character of the Soviet State, which requires that account be taken of the specific national characteristics of each of the member republics.

The financing of cultural activities is organized in such a way as to promote the development of science and culture and meet the cultural requirements of all members of society.<sup>3</sup> The money comes principally from funds allocated for current social

1. *Kul'tura, Nauka, Iskusstvo SSSR. Slovar'-Spravočnik*, Moscow, 1965. *Organy Sovetskogo Gosudarstvennogo Upravlenija v Sovremennyj Period*, O. M. Kozlov (ed.), Moscow, 1963.
2. On the combination of governmental and non-governmental factors in the cultural policy of the U.S.S.R., see below, page 36, 'Dissemination of Culture and Encouragement of Artistic Creation'.
3. *Finansovo-kreditnyj Slovar'*, V. P. D'Jačenko (ed.), Vols. I-II, Moscow, 1961-64. N. A. Pomansky, *Finansirovanie Prosveščeniya, Nauki i Kul'tury*, Moscow, 1964. I. A. Andreev, *Rashody Gosu-*

expenditure ('consumption fund') which are made up mainly of allocations from the State budget. In the State budget, social and cultural expenditure is subdivided under various heads such as education, public health and physical culture and social security.

The State budget for education comprises the following items of expenditure: Upbringing and general education of children and juveniles and adult education: upkeep of pre-primary establishments, primary, eight-year and secondary schools, schools for young industrial and agricultural workers, boarding schools, school boarding houses; financing of extra-scholastic institutions and activities; upkeep of children's homes; adult education; work on teaching methods, etc.

Cultural promotion: upkeep of libraries, palaces and houses of culture, village clubs, museums and other establishments and activities relating to cultural promotion (parks of rest and culture, lectures, etc.).

Training: upkeep of vocational-technical schools and establishments, technicums (*tehnikumy*), establishments and schools for training technicians, higher educational establishments and institutes for further and advanced training; training and refresher courses; and measures to encourage the adoption of new techniques.

Advancement of science: upkeep of scientific research establishments, science museums and exhibitions and science libraries; organization of scientific congresses, conferences, etc.

Printing: publication of periodicals and support of publishing houses.

Development of culture, radio broadcasting, television and theatres: upkeep of orchestras, musical groups and ensembles, unions of creative artists and panel theatres; broadcasting and television; the organization of art exhibitions, purchase of works of art, etc.

The necessary funds come from the all-Union budget, the budgets of the Union republics and local budgets (regional, municipal, district and village). The bulk of the appropriations for education come from the Union republic and, in particular, local budgets. The source of financing depends on the size of the establishment. Thus establishments of a local character are financed from the local budget, those catering for a larger area from the budget of a republic, and so on.

Most educational, scientific and cultural activities and establishments are 'budget-carried', i.e. all current expenditures and growth capital are funded from the State budget. The aggregate of the individual estimates for all establishments of a particular type, together with the estimates for centralized activities, compose the consolidated budget estimates for this particular branch. Expenditures on education are planned according to indices and norms based on a special method. The estimated expenditures are divided into capital outlays and current outlays, according to the type of establishment. Current outlays comprise operational expenditures, which vary depending on the type of activity the establishment is engaged in, and administrative expenditures.

Many organizations have their own budgets and are deemed to be self-supporting.

*darstvennogo Bjudžeta SSSR na Social'no-kul'turnye Meroprijatia i ih Planirovanie*, Kazan', 1965. *Gosudarstvennyj Bjudžet SSSR*, A. M. Aleksandrov (ed.), Moscow, 1965. *Finansy SSSR*, D. A. Allakhverdzhian (ed.), Moscow, 1962.

These include publishing houses, a large proportion of the scientific research establishments, cinemas, orchestras and theatres. Other organizations run on a self-supporting basis include concerns which come under budget-carried establishments and cater for particular economic or educational requirements (such as, for instance, instructional workshops providing production experience). Organizations operating on a profit-and-loss basis dispose of circulating capital and bank credit, and pay dues to the State (entertainment tax, profit tax).

Additional funds for education are obtained from government establishments and institutions and non-governmental organizations (co-operatives, collective farms, etc.): contributions to the house-building and social and cultural activities fund and the cultural fund, and towards the cost of building schools and clubs. Enterprises spend a considerable amount on scientific research and in-service training. Trade unions are responsible for maintaining an extensive network of clubs and libraries attached to factories and for organizing various cultural activities. Collective farms and co-operatives pay for the upkeep of clubs, libraries and kindergartens, and also provide training for their staff. Altogether, non-governmental organizations undertake a great deal of cultural promotion work at their own expense.

Part of the running costs of kindergartens and boarding schools, on average not more than 25 per cent, is borne by the parents.

There now follows a survey of the establishments existing in the various different spheres of cultural activities, with details of how they are organized and financed.

### **Organization and financing of public education<sup>1</sup>**

The public education system in the U.S.S.R. is organized with a view to providing equal chances for all citizens. It is based on principles proclaimed already in the early years of the Soviet regime<sup>2</sup> and comprises all establishments providing education and general and specialized instruction for the rising generation.

Pre-school educational establishments include nurseries for children from the age of 1 to 3 or 4; kindergartens taking children between the ages of 3 and 7 on a daily or weekly basis; children's playgrounds; and boarding homes for orphans whose maintenance is paid for entirely by the State.

There are pre-school educational establishments attached to many concerns, institutions and organizations. They are directly controlled by the organs to which they are attached; but national educational bodies (the ministries of education and local education departments) exercise general supervision over the educational work they do and the way in which they are organized, and see to the training of staff to run them. Responsibility for organizing a general health service and preventive medical care, ensuring the observance of health and hygiene regulations and providing medical staff is vested in the ministries of health and their branch organs.

All State pre-school establishments, no matter to which branch of the administra-

1. G. A. Dorohova, *Upravlenie Narodnym Obrazovaniem v SSSR*, Moscow, 1965. *Narodnoe Obrazovanie v SSSR. 1917-1967*, Moscow, 1967.

2. See above, page 15.

tion they are subordinated, are financed mainly from the State budget, although approximately 20 per cent of the operating expenses are paid by parents.

Educational establishments which provide general eight-year and secondary education comprise:

Eight-year schools (comprising the first eight grades) catering for children from the age of 7 upwards, including boarding schools at the same level and schools where children can remain until the end of parents' working hours.

Secondary schools comprising ten grades (general educational day schools catering for children from the age of 7 upwards, and for children wishing to continue after completing the course at an eight-year school).

Secondary evening (shift, seasonal) schools, secondary correspondence courses, secondary schools for adults (general educational schools where young and adult industrial workers can obtain a complete secondary education whilst remaining on the job, so acquiring the same rights as persons who have completed the course at a secondary day school).

Specialized secondary schools providing a general education combined with more intensive training in physics and mathematics, chemistry, biological sciences or languages.

Music, art and choreographic schools designed for children with special artistic talents, and providing a general eight-year or secondary education combined with specialized training, or special training only for children obtaining their compulsory general education at an ordinary eight-year or secondary school.

For physically delicate children there are special sanatorium schools where academic instruction is combined with general medical and preventive care; whilst psychologically or physiologically handicapped children attend special boarding-type schools providing a general education combined with the rudiments of vocational training.

All schools providing general education are financed from the local budgets. Funds for their building are drawn from local budgets and also from collective farm funds.

Extra-scholastic establishments for children include all kinds of clubs—Pioneer homes and palaces, children's sections in ordinary clubs, children's parks and playgrounds—and also children's institutions of a specialized type—Young Naturalists' centres, Young Technicians' centres, children's holiday centres and camps, sports schools for children and young people, children's libraries and reading-rooms, children's art education centres, children's theatres. These institutions, as well as out-of-school activities (children's sports competitions, exhibitions of the work of amateur painters, etc.), are financed from the State education budget. Children's summer holiday camps are financed mainly from the State social-insurance budget, but also, to some extent, by trade unions, enterprises and parents.

All scholastic and extra-scholastic establishments for children are under the control of State organs: the U.S.S.R. Ministry of Education, the ministries of education of the Union republics, regional or territorial (*krai*) departments of education, ministries of education of the autonomous republics, district or municipal departments of education. The departments of education are subdivisions of the local government

organs, i.e. of the executive committees of the local (regional, municipal and district) councils.

Vocational and technical training establishments<sup>1</sup> include: vocational-technical day or evening (shift) schools and colleges, providing courses of from one to three years, and designed to train skilled workers for industry, transport, agriculture, building and the service industries; and technical colleges providing courses lasting up to two years, attached to large industrial, agricultural and building concerns, to train skilled workers. The rudiments of vocational training can also be obtained by attending special courses or by a system of individual apprenticeship on the job.

Candidates for admission to vocational-technical schools, colleges and courses must have completed their studies at an eight-year school, while candidates for admission to technical colleges must have received a full secondary education.

Vocational-technical training establishments come under the jurisdiction of the U.S.S.R. Council of Ministers' State Committee for Vocational-Technical Training and the corresponding organs in the Union republics; these are responsible for administration, methodological guidance, production of teaching materials, material and technical supplies, teachers' refresher courses, and so on.

Vocational-technical training establishments are provided with industrial equipment for instructional workshops, and arrangements are made for their students to work, in a paid capacity, in enterprises in order to obtain production experience. Revenue from orders executed by students in the instructional workshops goes towards meeting the establishment's expenses. Special arrangements are made to give the students material security (apprentice wage system, grants or free board and outfitting).

The specialized secondary education system, composed of technicums, colleges and specialized schools, trains intermediate staff for all branches of the national economy and culture. Specialized secondary educational establishments provide both full-time courses and part-time ones (correspondence and evening classes). Generally speaking, admission to specialized secondary educational establishments is open to students of all ages (from 14 to 80) on condition that they have completed an eight-year school course or, in some specialities, a secondary-school course. There is no age limit for admission to correspondence and evening courses. Specialized secondary educational establishments provide a general education at secondary level plus a specialized training to qualify students to take up jobs as technicians or foremen.

Higher education<sup>2</sup> comprises establishments corresponding to the various branches of science and technology, the national economy and culture. Higher educational establishments, where the more highly qualified specialists are trained, comprise universities, academies and institutes of various types—technical, agricultural, economics, law, medical, teacher training, art and so on—providing four- to six-year study courses (day-time or evening) and also correspondence courses.

Most higher and secondary specialized educational establishments are administered

1. A. N. Vešelov, *Professional'no-tehničeskoe Obrazovanie v SSSR*, Moscow, 1961.
2. *Vysšaja Škola na Sovremennom Etape*, Moscow, 1961. S. I. Zinov'ev, B. M. Remennikov, *Vysšie Učebnye Zavedenija v SSSR*, Moscow, 1962. A. S. Butyagin, Ju. A. Saltanov, *Universitetskoe Obrazovanie v SSSR*, Moscow, 1967.

by the U.S.S.R. Ministry of Higher and Secondary Specialized Education or by the corresponding ministries or State committees in the Union republics. Some of these establishments are administered by the ministries and authorities in charge of the corresponding field of activity. (For instance, establishments for the teaching of art, drama and music come under the Ministry of Culture, teacher-training establishments under the ministries of education.) All establishments, however, have to comply with the teaching directives handed down by the U.S.S.R. Ministry of Higher and Secondary Specialized Education.

The training of qualified personnel is financed mainly from the State budget, which provides the funds for the construction and upkeep of higher and secondary specialized educational establishments and vocational-technical colleges and schools. The cost of in-service training is borne by the enterprises, self-supporting organizations and collective farms concerned; industrial and construction enterprises and collective farms also give scholarships for higher and secondary specialized education. Similarly, trade unions and consumers' co-operatives finance the training of their own staff.

### **Organization and financing of scientific research<sup>1</sup>**

Scientific organizations in the U.S.S.R. include the academies of sciences and other scientific institutions, their institutes, research laboratories and experimental stations, observatories, museums, libraries, etc.

The main responsibility for the supervision of scientific establishments is vested in the U.S.S.R. Council of Ministers' State Committee for Science and Technology which, through the intermediary of its scientific councils, co-ordinates interdisciplinary scientific and technical research of general interest and is also responsible for the planning, financing and material and technical equipment of scientific establishments and for supervising their activities. The U.S.S.R. Ministry of Higher and Secondary Specialized Education controls the training of scientific personnel, and its Higher Degree Commission approves the award of degrees and titles. The other ministries and departments control technical policy in the branches for which they are responsible. The U.S.S.R. Council of Ministers' State Committee on Inventions and Discoveries and various other authorities also have a role in this field.

The supreme scientific organization of the U.S.S.R. is the U.S.S.R. Academy of Sciences.<sup>2</sup> It is in the establishments under the jurisdiction of the academy (institutes, laboratories, commissions, etc.) that work on the most important problems relating to the natural and social sciences is done. Through the intermediary of its scientific councils, the academy co-ordinates the research carried out on these questions in all the scientific establishments throughout the country. The academies of science in the Union republics also study a large number of scientific, technical and social problems, concentrating more particularly on those of special significance to the individual republics they serve.

1. G. I. Fed'kin, *Pravoye Voprosy Organizacii Naučnoj Raboty v SSSR*, Moscow, 1958.

2. G. D. Komkov, O. M. Karpenko, B. V. Levshin, L. K. Semenov, *Akademija Nauk SSSR. Štab Sovetskoj Nauki*, Moscow, 1968.

The main centres of scientific work, both in the field of technology and in certain of the human sciences, are the scientific research institutes, laboratories and design offices, which come under the various ministries, State committees and other authorities responsible for co-ordinating scientific work in these fields. Some large scientific centres are responsible for all work in their field, e.g. the U.S.S.R. Academy of Medical Sciences, the V. I. Lenin All-Union Academy of Agricultural Sciences, the U.S.S.R. Academy of Pedagogical Sciences, and so on.

Considerable research is also done by the higher educational establishments, in the specialized laboratories and institutes of their departments.

Scientific societies and associations group together scientific and practical workers employed in a variety of places; they provide extensive opportunities for specialists to meet one another and to exchange notes on their theoretical and practical experience, to the benefit of all.

Scientific staff are recruited mainly from among post-graduates at higher educational establishments or research institutes. The various post-graduate courses (full-time, correspondence, one-year, etc.) provide ample scope for talented young specialists to add to their qualifications and embrace a scientific career.

Scientific research is financed by the State, by contracts and, in the case of agricultural-research establishments, by the revenue from their experimental farms and stations. The organizations of the U.S.S.R. Academy of Sciences and of the Union republic academies, academies for particular branches and a number of other scientific institutions are financed from the State budget. All research organizations working for industry, transport, communications, commerce, supplies and municipal services have their own budgets. Work carried out by research establishments under contract is paid for out of the funds of the client-institution. Work on theoretical problems and of national significance is financed from the State budget.

### **Cultural facilities and sport<sup>1</sup>**

A large part of cultural activities in the U.S.S.R. is directed to training people for the new society, raising the general cultural level of the population and meeting their cultural requirements. Cultural promotion concentrates on spreading political and scientific knowledge, bringing people into contact with art and literature, encouraging amateur scientific, technical and artistic effort, and organizing leisure spare-time pursuits.

All existing cultural media—press, radio, television, cinema, etc.—play an extremely important part in this work. In addition, there is in the U.S.S.R. a vast network of specialized cultural facilities covering the entire country, in towns, villages, enterprises, State and collective farms, educational establishments, workshops and brigades, housing projects and large blocks of flats.

These facilities are of various kinds, and are subordinated or attached to a variety of organs. They fall into the following main groups.

1. N. D. Sincov, *Naši Učređenija Kul'tury. Sistema Kul'turno-prosvetitel'noj Raboty v SSSR*, Moscow, 1957.

*Libraries.* These are subdivided into public and specialized libraries.

Public libraries are those containing books of general interest and they cater for the public at large. They are under the management of State or public organizations, or collective farms. They either have their own budgets or else are financed from the budgets of trade-union organizations, enterprises or other establishments.

Specialized libraries include the following: scientific, educational, technical and other libraries, attached to academies, institutes, enterprises, higher and secondary specialized educational establishments, schools and other institutions.

Public libraries are organized in such a way as to give readers maximum access to books, where they live and also where they work. They operate mobile libraries and book distribution centres.

The ministries of culture are responsible for the general organization and running of all libraries.

Library stocks are replenished from distributing libraries and bookshops. In addition, major libraries receive deposit copies of publications.

Bibliographies are prepared by the all-Union and republic book chambers (under the supervision of the corresponding ministries of culture), which keep a current bibliography, and by libraries.

*Museums.* Museums are State institutions. They may be divided into groups, according to the articles displayed: history and history of the Revolution; regional; commemorative; art; natural science; and specialized museums, including technical museums. The majority of museums come under ministries of culture, the remainder under scientific and higher educational establishments. Recently a number of people's museums have been founded, organized on a non-governmental basis, in towns, villages, enterprises, collective farms and schools.

Governmental and non-governmental organizations (ministries of culture, museums, unions of creative artists) organize all kinds of exhibitions, including mobile ones. The largest of these is the permanent Exhibition of National Economic Achievements of the U.S.S.R., in Moscow.

*Clubs.* Clubs and similar establishments (clubs, houses and palaces of culture, club-rooms) are attached to trade unions, collective farms, local institutions of ministries of culture and other governmental and non-governmental organizations.<sup>1</sup>

*Parks of rest and culture.* These, directed by the local cultural authorities, constitute a new type of cultural facility, combining club-work with amenities for healthy recreation.

*Lecture halls and people's cultural universities.* These are centres for continuing education. A leading part in the organization of lectures is played by a non-governmental all-Union organization called Znanie (knowledge) and its republic and local

1. *Kniga Klubnogo Rabotnika*, Moscow, 1968.



branches.<sup>1</sup> The cultural universities organize regular lecture cycles, courses and studies. These universities are of many different types; they include art colleges, technical and economics colleges, teacher training, medical and history colleges, and so on. The people's universities are organized on a non-governmental basis.<sup>2</sup>

*Amateur artistic activities.* These form a category apart. They comprise circles, studios, ensembles and drama groups attached to clubs, educational institutions and enterprises. Amateur artistic activities are organized by club leaders, or else by professional artistes, painters, etc., often on a voluntary basis. The amateur groups receive technical advice and assistance from centres specially set up for the purpose.

Lastly, various associations, such as the All-Union Collectors' Association, the All-Union Philatelists' Society, the Society for the Protection of Nature, the Society for the Protection of Monuments of Art and History and so on, operate on a voluntary basis and have republic and local branches.

General control of cultural promotion work is exercised by the U.S.S.R. Ministry of Culture and the republic ministries of culture and their organs (the directorates and departments of culture attached to the executive committees of local councils), trade unions and other governmental organizations. However, a special feature of this work in the U.S.S.R. is that it is carried out to a large extent on a non-governmental basis.

Cultural facilities are financed from three main sources: the State budget, trade-union funds and collective-farm funds. State funds (mainly through local budgets) are used for the upkeep of an extensive network of clubs and public libraries, most of them located in rural areas. The work of trade-union clubs and libraries is financed from trade-union funds and from special allocations which they receive from individual enterprises and economic organizations. These funds cover the payment of club and library staff, the cost of books and the purchase of equipment and stores. Lectures, excursions and other activities are arranged. The upkeep, servicing, repair and equipment of the buildings and premises of trade-union clubs and libraries is paid for by individual enterprises and establishments. Many rural clubs and libraries are maintained out of funds received from collective farms.

*Sports activities.* Responsibility for supervising and co-ordinating sports activities in the U.S.S.R. rests with the U.S.S.R. Council of Ministers' Physical Culture and Sports Committee and the corresponding republic committees and their local branches. Non-governmental organizations, such as trade-union and youth organizations, also play an active part in the organization of sport.

Voluntary sports associations are organized on an occupational or geographical basis, grouping together, in most cases, sports enthusiasts of one or several related branches of production, science or culture. There are all-Union, republic and trade-union sports associations, the last-named coming under the All-Union Council of

1. *Ustav Vsesojuznogo Obščestva 'Znanie'*, Moscow, 1964. V. N. Zaichikov, *Akademija Millionov*, Moscow, 1967.

2. *O Dal'nejšem Razvítii Narodnyh Universitetov*, Moscow, 1964.

**Trade-Union Voluntary Sports Associations.** The smallest local sports associations and groups are the physical culture groups and sports clubs organized on an occupational basis to cater for sports enthusiasts in enterprises, establishments and educational institutions. Sports associations, clubs and groups are controlled through the intermediary of conferences and general meetings, and the councils or boards elected by them.

All sports equipment is the property of sports organizations, educational establishments, enterprises and collective farms.

The cost of physical culture and sports activities is met by the funds of trade-union organizations, collective farms, co-operative organizations and sports associations, also from appropriations in the State budget. State funds are used principally for covering the costs of sports competitions and sports gatherings organized for educational and training purposes.

**Tourism.** Holiday travel has become a favourite leisure occupation in the U.S.S.R. There are two forms: individual travel and travel organized by tourist organizations on the basis of travel and accommodation authorizations. For the development of travel, tourist councils have been set up, attached to all-Union, republic and regional trade-union councils, complete with their own tourist centres, camps, clubs, excursion bureaux, centres for the hire of equipment, and so on. Foreign travel is controlled by foreign-travel departments in the U.S.S.R. and republic governments. Responsibility for looking after foreign tourists and arranging travel to foreign countries for Soviet citizens rests with the agency Intourist. An important part in the organization of travel for young people is played by Sputnik, the bureau for international youth travel.

### **Artistic culture and media for spreading culture**

Creative artists (writers, painters, composers and so on) are grouped together in unions: the U.S.S.R. Union of Writers (for prose-writers, poets, playwrights, critics and translators); the U.S.S.R. Union of Composers (for composers and musicologists); the U.S.S.R. Union of Architects; the U.S.S.R. Artists' Union (for painters, sculptors, graphic artists, specialists in decorative and applied art, and art historians); the U.S.S.R. Union of Cinema Workers (for film directors, script-writers, cameramen, film actors, film critics and cinema technicians and engineers); and the U.S.S.R. Union of Journalists (for journalists and writers for periodicals, information organs, publishing firms, radio and television).

These associations have corresponding unions in the Union republics, which, in their turn, have branches at the local level.

The supreme organ of each union is the all-Union congress; the executive body is the board which appoints from its members the presidium and the secretariat.

The unions have their own budget, fed by members' subscriptions and other revenue, which differs from union to union. Thus for instance, the Union of Writers and the Union of Composers receive a proportion, fixed by law, of the receipts of

places of entertainment and publishing houses. The Union of Cinema Workers receives funds from the publications issued and the lectures and concerts organized by its bureau for the dissemination of information about Soviet films; the Artists' Union obtains funds from payments for commissions executed by its art studios and centres, and also from exhibitions; the Union of Architects receives commissions from its design bureaux.

Assistance to members is the main item of union expenditure. Thus, for instance, the Artists' Union grants artists subsidies and pays for organizing exhibitions, purchasing works of art for the exhibition stocks, vocational training, the running expenses of art groups and the organization of experimental work. The unions also spread information about their own particular form of art, pay for the upkeep of art centres and allocate some of their resources for providing members and their families with domestic and cultural amenities: studios and work premises, clubs, rest houses, and so on.

Attached to the unions are special foundations or funds (for architecture, music, literature, art, etc.) set up for the purpose of supplying their members' cultural and everyday material needs, thus assisting them to do creative work.

Architectural questions also come within the purview of various all-Union and republic establishments, organizations and institutes grouped under the U.S.S.R. State Committee for Construction (Gosstroj), cinematographic questions within that of the U.S.S.R. State Cinema Committee (see below, page 29).

The U.S.S.R. Council of Ministers' State Committee on Printing and the corresponding committees in the Union republics are in charge of publishing, printing and the book trade, and control and co-ordinate the publication of books throughout the country, the development of the printing industry and the training of printing staff.<sup>1</sup> Most of the central, specialized publishing houses come directly under the U.S.S.R. printing committee, whilst the republic committees are in charge of the bulk of the corresponding publishing houses in the Union republics. Publishers of newspapers and periodicals also come directly under the printing committees. There are, however, also a good many publishing concerns which come under various governmental and non-governmental organizations, institutions and enterprises.

Printing houses are deemed to be self-supporting, though any deficit is covered by a subsidy from the State budget. They draw up production plans and financial estimates, showing receipts and expenditures under various heads corresponding to branches of activity. Their revenue is made up as follows: receipts from the sale of newspapers, periodicals, books, receipts from advertisements, printing, etc. Expenditures include the following: authors' fees, purchase of paper, printing expenses, wages, costs of distribution and dispatch of publications, etc., and also, when necessary, capital investments.

The U.S.S.R. Council of Ministers' State Committee on Radio and Television Broadcasting is in charge of these two media and there are corresponding committees at the republic, territorial and regional level. All these committees draw up their own

1. *Pečat' SSSR za 50 Let*, Moscow, 1967.

programmes, which are transmitted by the radio and television stations and rediffusion stations under their control. There is also in the U.S.S.R. a large piped rediffusion network. Radio and television broadcasting is financed almost entirely from the State budget. The cost of radio and television licences is included in the purchase price. A fee is charged for the use of relay sets.

The information organs of the Soviet Union are the news agencies Tass, which is the central agency, republic agencies and the Novosti Press Agency, which is non-governmental.

The U.S.S.R. and republic ministries of culture are in charge of the various entertainment organizations (except cinemas). These include theatres (drama, opera, ballet and musical-comedy), children's theatres, puppet theatres and so on, most being resident repertory theatres, but including some travelling theatres, catering for rural areas and small towns, concert organizations (touring companies and philharmonic orchestras), concert groups (symphony, chamber and variety orchestras; instrumental, choral, dance and music-hall ensembles) and circuses (resident and travelling). The ministries of culture are also in charge of the training of people to take part in all these types of artistic activity.

Generally speaking, entertainment companies are deemed to be self-supporting, though some opera and ballet theatres and national song-and-dance troupes receive support from the State, the planned deficit being covered by a budget subsidy up to a maximum figure fixed by the government. Entertainment organizations draw up plans and financial estimates, showing receipts and expenditures for their various activities, appropriations for capital investment and increases in reserves. They have to make over part of their profits to the State budget.

The U.S.S.R. State Cinema Committee and the corresponding committees in the Union republics control respectively the central and republic film studios (each of the republics has its own film studio), and are responsible for the training of people to work in the cinema industry. They also own most of the film projecting equipment (for permanent and travelling cinemas), showings being arranged locally by the regional, territorial or (in large towns) municipal film-distribution departments. Some projection equipment is held by trade unions.

The production plans and financial estimates for the cinema industry include the following items: general expenditures on the cinema network, including operating expenses, distribution, hire of films; capital investment and capital repairs, additions to reserves; contribution to director's fund, entertainment tax, State dues, etc. Revenue is made up of gross takings, depreciation allowances, etc.

Cultural relations with foreign countries and international organizations are the responsibility of State organs (U.S.S.R. and republic ministries of foreign affairs, U.S.S.R. Commission for Unesco) and non-governmental organizations (Union of Soviet Associations for Friendship with Foreign Countries). Governmental and non-governmental organizations in charge of education, science and culture have special departments for maintaining contacts with the corresponding foreign and international authorities.

# Evaluation of cultural needs and the forecasting of cultural development

It is the endeavour of the Soviet State to meet the cultural requirements of the people as fully as possible. The ascertainment of these needs constitutes an essential feature of cultural policy, and serves as a prelude to planning cultural activities.

The first step must be to obtain information about the cultural situation in the country: the literacy rate, the level of educational qualifications, the number of existing cultural establishments and their activities, the availability of cultural workers, and so on. This information is collected mainly by statistical centres, which obtain the requisite data from the cultural establishments. Statistical work is centralized under the Central Statistical Department attached to the U.S.S.R. Council of Ministers, where there is a special subdivision in charge of statistics relating to education, science and culture. This collects data on the educational level of the population, the number of educational establishments of all types, the number of students (total and at each level), the number of teachers, the number, distribution and training of scientific workers, the number of libraries, clubs of all kinds, museums, theatres, cinemas and their activities and the number of films released and of books and periodicals published. Thus, for instance, statistical data on the work of public libraries includes information about book stocks, the number of readers, the number of books and periodicals loaned out, etc. The statistics for amateur artistic activities give separate data on the number of people taking part in drama, music, dance and choral groups attached to municipal and rural clubs.

For planning the network of cultural clubs and educational establishments and for setting problems of cultural policy use is made of statistics on population, finance, the production and sale of cultural supplies, and so on.<sup>1</sup>

1. The Central Statistical Board of the U.S.S.R. issues statistical yearbooks (*Narodnoe Hozjajstvo SSSR* and *SSSR v Cifrah*), handbooks containing statistics of specific branches of culture covering a number of years such as *Vysšee Obrazovanie v SSSR* (Moscow, 1961) and *Srednee Special'noe Obrazovanie v SSSR* (Moscow, 1962) and statistical data in the journal *Vestnik Statistiki*. The statistical administrations of the Union republics and local statistical organs publish statistical data on culture in the republics and regions. The All-Union Book Chamber issues a yearbook, *Pečat' v SSSR*.

For ascertaining the cultural needs of the people increasing use has been made, particularly in recent years, of sociological methods. A number of scientific establishments, such as the Institute for Applied Social Studies of the U.S.S.R. Academy of Sciences and the Novosibirsk Institute for the Economics and Organization of Industrial Production, have made a study of problems bearing on the cultural interests and requirements of various groups of the population—workers, peasants, students—and of the use made of free time and leisure.<sup>1</sup> The Moscow Labour Research Bureau is engaged in a systematic survey of the budgets of a group of families, collecting data, in particular, about their expenditure on such items as the cinema, the theatre, the purchase of books, and so on.<sup>2</sup> Library staff too carry out sociological studies of readers, designed to throw light on their cultural interests.<sup>3</sup> Many periodicals make inquiries among their readers with a view to ascertaining the cultural interests and requirements of the population as a whole. The newspaper *Komsomolskaya Pravda* (the organ of the Young Communist Organization) held a poll among young people on the subject of the rational use of leisure time, while the journal *Nauka i Žizn* (Science and Life) carried out an investigation with a view to determining what conditions are conducive to creative activity.<sup>4</sup> Newspapers and periodicals also print readers' letters and organize discussions on various aspects of cultural life.

The system for admitting students to higher educational establishments, the structure of scientific institutions and the significance of artistic culture in our scientific age—these are merely some of the problems which, of recent years, have occupied the attention of the general public and been discussed at length in the press. *Pravda*, in its column 'Notes on Culture in Rural Areas' has discussed the problem of how to bring culture within the reach of everyone living in the country. Comments printed in this column have emphasized the need for training more specialists to engage in cultural work among the masses. One reader wrote that it was essential to train such workers on the same scale as agronomists, specialists in livestock management and mechanical engineers.<sup>5</sup> Readers and spectators write giving their views on works of literature and art, and their impressions about books they have read, films and plays they have seen and radio programmes they have listened to; by expressing their wishes and subjecting artistic productions to critical analysis, they influence the development of art and the creative work of artists.

Members of the general public are also able to express their opinions on cultural matters in discussions, readers' meetings, public debates on films and meetings at which creative artists meet and discuss their work with members of the public.

1. cf. *Sociologija v SSSR*, Vol. 2, Moscow, 1966. L. N. Kogan, *Hudozestvennyj Vkus—Opyt Konkretno-social'nogo Issledovanija*, Moscow, 1966. G. Petrosoyan, *Vnerabočee Vremja Trudjaščihsja v SSSR*, Moscow, 1965. *Vnerabočee Vremja Trudjaščihsja*, Novosibirsk, 1961 (Collected articles). A. A. Glazachev, *Trud i Dosug Čeloveka*, Kiev, 1965.
2. The results of some investigations into the budgets of working families are presented in *Trud i Zarobotnaja Plata*, no. 12, 1960.
3. *Sovetskij Čital'el'. Opyt Konkretno-sociologičeskogo Issledovanija*, Moscow, 1968.
4. A.A. Zvorykin, 'O Razrabotke Problemy Tvorčeskogo Myšlenija', *Nauka i Žizn*, No. 1, 1967.
5. *Pravda*, 28 December 1968.

For the purpose of forecasting the development of culture and working out a long-term cultural policy, increasing use is now being made of the methods of structural and system analysis. By these means it is possible to make forecasts, by smoothing the statistical curve obtained by observation of recent processes, expressing it in analytical terms and then extrapolating to the future. Without dwelling on the substance of these methods<sup>1</sup> let us see how they apply in the field with which we are concerned.

The first question of interest to us was how the ratio between scientific and artistic culture in the U.S.S.R. is changing. We compared the number of scientists—doctors and masters (*kandidaty*) of science—with the number of members in the main unions of creative artists (writers, artists, architects and people doing creative work in the fields of theatre, music and film) (see Table 4).<sup>2</sup> We took the statistical data for the period 1950-67, worked out the extrapolation formulae by smoothing the statistical curve obtained and then, using these formulae, calculated the number of scientific workers and creative artists respectively for the years 1970, 1980, 1990 and 2000. As a check, the corresponding figures for 1950 and 1960 were also calculated by the same method. Comparison of the actual and calculated figures for 1950 and 1960 indicated that our method of forecasting was sufficiently accurate. Thus the actual (statistical) data for 1950 give the number of creative artists as 25,700 while the figure given by the extrapolation formulae is 24,100; the actual number of doctors and masters of science in the same year was 53,800, whilst the figure calculated by smoothing was 55,100. The calculated figures are thus sufficiently close to the actual figures to justify us in using this method for forecasting the figures for these two groups of specialists over the next few decades.

According to the calculations, the membership of unions of creative artists will increase over the half-century 1950-2000 by approximately 400 per cent, reaching in the year 2000 a total of 128,600, whereas the number of scientists will increase by approximately 600 per cent, to reach a total of 383,100. Taking the two groups separately (see Table 5),<sup>2</sup> we see that in 1950 the members of unions of creative artists represented 30.4 per cent of the whole, as against 69.6 per cent scientists. In 1980, there will be 25.7 per cent creative artists, as against 74.3 per cent scientists; the corresponding figures in the year 2000 will be 25.1 per cent and 74.9 per cent. Despite a considerable absolute increase in the size of the two groups, the proportion of scientists is growing, owing to the increasing importance of science in contemporary society, and the extraordinarily rapid development of all branches of scientific research.

Let us now examine the structural changes in the membership of the various unions of creative artists. The total membership of all these unions is growing (see Table 6).<sup>2</sup> The membership of the Union of Writers will increase threefold between 1950 and 1980 (from 2,800 to 9,300), and will have increased nearly fivefold by the year 2000 (to a total of 13,500). The membership of the Union of Theatre Workers over the same fifty years will also increase almost fivefold (from 11,300 in 1950 to 53,300

1. See, in this connexion: A. A. Zvorykin, 'L'Analisi strutturale della Scienza', *Statistica* (Bologna), No. 2, 1968.

2. See below, 'Statistical Tables', page 51.

in 2000). The membership of the Union of Cinema Workers will increase sixfold (from 2,200 in 1960 to 13,000 in 2000). Membership of the Artists' Union and the Union of Architects will increase by 350 per cent.

If we calculate the proportion represented by individual unions in relation to the whole we find an increase for the Union of Cinema Workers (from 4.8 per cent in 1960 to 10 per cent in 2000), a drop of 50 per cent (between 1950 and 2000) for the Union of Composers, despite a 160 per cent absolute increase in membership, and also some decrease for the remaining unions (see Table 7).<sup>1</sup> It is possible, however, that the sharp relative increase forecast in the membership of the Union of Cinema Workers will in fact not occur, in view of the fact that, in the U.S.S.R. as in other countries (as indicated below), the increase in the figures for cinema-going is slowing down, owing to the remarkably fast development of television. In general, the calculations point to comparatively little structural fluctuation in regard to the membership of the unions of creative artists.

We then attempted to analyse structural changes in regard to those taking part in various types of amateur groups.

We took three types of groups: handicrafts, sports and amateur artistic activities. The calculations show that, though all kinds of amateur activities will increase, the rate of increase will vary; the greatest increase will be for sports groups, by 700 per cent (from 24.7 million in 1960 to 196.7 million in 2000) as against 300 per cent for handicraft groups (from 9.7 million to 41.3 million) and only 130 per cent for amateur artistic groups (from 8.8 million to 20.2 million) (see Table 8).<sup>1</sup> There will thus be significant changes in the relative size of the three groups as judged by the numbers taking part in their activities. By the year 2000, amateur sports groups will represent over 75 per cent of the whole (as against 57 per cent in 1960), while handicraft groups will account for 16 per cent (22.5 per cent in 1960) and groups engaging in amateur artistic activities for only 7.8 per cent—about one third of the 1960 figure of 20.4 per cent (see Table 9).<sup>1</sup>

An analysis of the structural changes in regard to membership of the various amateur artistic groups is very illuminating. This has been studied in regard to the groups attached to establishments of the U.S.S.R. Ministry of Culture (see Table 11).<sup>1</sup> The only such groups whose membership shows a significant increase are those concerned with instrumental music (from 212,700 in 1950 to 323,700 by 2000). The membership of amateur choral groups is increasing only slightly (from 1,271,900 to 1,321,900) whilst that of amateur dancing and drama groups even shows a decrease (Table 11).<sup>1</sup> The proportion represented by each of these groups in relation to the whole is thus undergoing a significant change. For instrumental groups it will be roughly doubled by 2000 (16 per cent as against 7.3 per cent in 1950), for choral groups it will also increase considerably (from 47.4 per cent to 65.5 per cent) but for amateur drama groups it will decrease, from 35.1 per cent to 2.3 per cent.

Lastly, we examine the changes occurring in the figures for the 'consumers' of culture: the people attending cinemas and theatres, and visiting museums. We

1. See below, 'Statistical Tables', page 51.



have based all our forecasts on the expression of a simple linear function; but this type of correlation is not applicable in the case of the cinema, in that the figures for cinema attendances show first a sharp rise, and then a slowing down. A more complex method will therefore have to be used to indicate cinema attendances (Tables 16, 17).<sup>1</sup> The number of visitors to museums will, it is estimated, increase by about 700 per cent from 21.1 million in 1950 to 174.6 million in 2000) but the ratio of museum admissions to cultural activities in general will remain roughly unchanged (1.4 per cent in 1950, 1.5 per cent in 2000). The number of theatre-goers will likewise show an absolute increase (from 66.3 million to 182.5 million), but a proportional decrease (from 4.5 per cent to 1.6 per cent). But the number of museum visitors and theatre-goers is incomparably smaller than the number of cinema-goers, tens of millions as against thousands of millions. Whereas, during the fifties, cinema admissions rose sharply (1,383.2 million in 1950, 3,445.7 million in 1960) the rate of increase slowed down in the sixties owing to the development of television, although the number of film spectators is still continuing to grow, both absolutely and proportionately. It is estimated that the figure will reach 5,320.7 million in 1970 (96.4 per cent) and in 2000, 10,945.7 million (96.9 per cent).

There are various ways of assessing the number of television viewers. Let us take simply the number of television sets in the U.S.S.R. Whereas in 1955 there were, according to existing data, fewer than one million sets in operation, the figure for 1960 was 4.8 million and by 1967, it had already risen to 22.7 million. In 1980, it is estimated that the figure will have reached 42.3 million and by the year 2000, 77.9 million (Table 3).<sup>1</sup>

Modern communication media—the cinema and more particularly television—open up such vast possibilities for cultural education of the masses in the arts and other fields that it is difficult to assess them in quantitative terms. As between films and television, there can be no doubt that television will carry the day, not only because television sets, both fixed and portable, are more convenient for the user, but also because television is now mastering colour and vision more quickly than the cinema is mastering the art of making stereoscopic films. The astounding progress made by modern science and technology is particularly striking in this sphere. But here, as everywhere and always, the foremost advances, opening up the greatest prospects for the future, also have their negative side which, in this case, is the serious danger of people losing the capacity to take an active part in artistic activities and degenerating into mere passive spectators. There is, it is true, another trend in evidence, whereby active participation in cultural activities through clubs and amateur artistic activities will lead to raising the general cultural level, creative work in some special field and the passive absorption of culture from the television screen being combined with active participation in artistic activities, as a form of individual pastime, to promote harmonious human development. This is a matter calling for specific, methodically planned research, by means of special questionnaires, but its practical feasibility, for the moment, is extremely doubtful.

1. See below, 'Statistical Tables', page 51.

Quantitative analysis of the actual trends of development of scientific and artistic culture shows a regrettable decline, at all levels, of the importance of the part played by artistic culture, which means that the spiritual life of future generations will be impoverished. This should serve as a warning, since the first result of spiritual impoverishment is to upset the harmonious development of man. It is possible, in a socialist or communist society, to take all kinds of educative measures which will enable art to have a place in the life of future generations. This is all the more important in that research has shown that original work in science too depends more on the development of man's imagination than on that of his rational faculties. Hence artistic culture is the key to more successful creative work in all branches of human activity.

# Dissemination of culture and encouragement of artistic creation

## Governmental and non-governmental factors in cultural policy

The cultural policy of the U.S.S.R. is characterized by the concerted action of governmental and non-governmental organizations (trade unions, unions of creative artists; writers, painters, musicians, youth and sports organizations, etc.), with all citizens taking an active part in the work and direction of cultural establishments. As a result of being State-controlled, cultural policy assumes a purposeful character, cultural measures can be planned on a national scale, and resources can be distributed to maximum advantage; whilst the fact that non-governmental organizations also participate in the implementation of cultural policy means that extensive use can be made of both communal and individual initiative.

The material bases of culture—the printing and paper industries, radio and television, film studios and cinema halls, theatres and concert halls, educational establishments, a great variety of clubs, libraries and museums—are for the most part publicly owned and under the management of State organs. Altogether 80 per cent of the cost of cultural activities, including capital investments therein, is paid from the State budget.<sup>1</sup> A great many cultural institutions are being built throughout the country: new schools, libraries, cinema halls, television stations, and so on. In the period 1965-67, new buildings for the All-Union Foreign Literature Library, the Directorate of Art Exhibitions and Displays and the School of Choreography were opened in Moscow alone. A new circus building with seating accommodation for 3,000 people, a new building for the Moscow Art Theatre and a new State art gallery are also in course of construction. State industrial concerns are producing all the necessary equipment: radio and television sets, filming and film-projection apparatus, musical instruments, sports gear, and so on.

The State organizes the training of personnel to work in the fields of science, education and culture.

The importance of the role of State control and State establishments in the cultural life of the country is evident. Cultural promotion has become an integral feature of State planning, which makes it possible for all problems of cultural policy to be

1. See above, page 18, 'Administrative and Financial Structure'.

settled in their over-all context. Planning made it possible, in the early years of the Soviet régime, to make the best use of the extremely limited material and human resources then available for culture. Long-term, five-year and one-year plans for the development of the national economy include a special section for cultural development.

As already stated, the Soviet State carries out its cultural function by means of special government organs and a large network of cultural establishments. Since the majority of such establishments are State-run, their planning, organization and management call for continuous attention.

In this connexion, provision has been made in the past few years for the inclusion in national economic plans of indices showing the development of such cultural facilities as clubs and libraries, so that they may be developed according to a rational plan.<sup>1</sup> The councils of ministers of the Union republics have the right to determine the amount of the State subsidy to theatrical and concert organizations, which enables them to make plans for their rational development with due regard to the special economic and local features of the republic concerned.<sup>2</sup> Standards are laid down as to the provision of clubs with musical instruments and other cultural and technical equipment.<sup>3</sup> The U.S.S.R. State Bank may grant loans for the purpose of improving the financial position of theatres, and musical groups and ensembles, and of increasing their revenues.<sup>4</sup>

Non-governmental bodies also play an important role in the development of culture in the U.S.S.R. They participate in the work of State cultural establishments, frequently seconding people to serve with them as advisers, instructors, inspectors and so on. Trade-union organizations, for instance, give active assistance to national education authorities and schools in regard to organizing pre-industrial training, forging links between schools and enterprises, helping to provide the equipment and manuals for polytechnic education, the upbringing of children (organizing school lunches, canteens, etc.), providing assistance for people taking correspondence or evening courses, and so on. Collective farms help towards the building of village schools.

There has, in recent years, been an increase in the part played by non-governmental bodies in the organization of cultural life. Many cultural education establishments have passed under non-government management; much of the work of maintaining cultural and scientific contacts with foreign countries is done by non-governmental organizations, while the promotion of literature and art is organized by the various unions of creative artists. Under the CPSU programme non-governmental bodies will in future play a still larger part in the running of cultural facilities.

1. Decree of the U.S.S.R. Council of Ministers, No. 872, 5 November 1965.

2. Decree of the Central Committee of the CPSU and the U.S.S.R. Council of Ministers, No. 730, 4 October 1965.

3. Decree of the U.S.S.R. Council of Ministers, No. 872, 5 November 1965.

4. *id.*, No. 471, 28 April 1963.

### Dissemination of culture

The dissemination of culture begins in early childhood. In kindergartens, specially trained people teach music, rhythmic, drawing, modelling and embroidery.

Artistic training continues at school. Syllabuses include lessons in literature, singing and drawing. In the 1967/68 school year, the history of art, music and the visual arts were introduced into the school syllabus as optional subjects and one member of staff was made responsible for organizing out-of-school activities. Dancing and rhythmic are taught.

Pioneer homes and palaces have special sections for artistic education. An important contribution in this matter is made by children's books for various age groups, the circulation of which is increasing steadily; besides which there are special children's newspapers and periodicals. There are numerous institutions and facilities specially for the artistic education of children: a children's bookshop in Moscow; theatres (numbering, in 1967, 131<sup>1</sup>); cinemas (in addition to which ordinary cinemas organize special shows for children and adolescents); film studios; radio and television programmes on educational and art subjects; guided tours of museums, picture galleries and exhibitions; and children's concerts, with spoken commentary. An important contribution towards the artistic education of the rising generation is made by children's amateur artistic groups.<sup>2</sup>

The authority responsible for the general organization of the artistic training of children is the U.S.S.R. Ministry of Education. Its section for out-of-school education co-ordinates and directs the work of all organizations dealing with the aesthetic training of children out of school hours, throughout the whole of the Soviet Union. In September 1968, the Board of the U.S.S.R. Ministry of Education adopted a resolution, 'On the Present Situation in Regard to Artistic Education for Schoolchildren and Measures for Improving It'. This resolution stressed the necessity for closer co-ordination of the activities of the educational and cultural authorities and artists' organizations, and the importance of improving the qualifications of teachers of singing, music and the visual arts, and also of the persons in charge of out-of-school activities in these domains.

The U.S.S.R. Academy of Pedagogical Sciences has set up a special Institute of Art Education for the purpose of doing research on this subject. Its work plan at the present time includes: studying methods of teaching children aesthetic appreciation; making a sociological survey of the level of artistic education of present-day schoolchildren and what is needed to maintain it and investigating the aesthetic training imparted to pupils in schools of general education through exposure to different forms of art (research units have been set up for these two studies); studying the laws governing the development of children's voices and methods for training them; taking measures for the development of children's artistic talents; and studying the effectiveness of various types of art as a means to aesthetic education. This institute has sections dealing with the following subjects: fine arts; music and dancing; drama

1. *Narodnoe Hozjajstvo SSSR v 1967 g.*, p. 828, Moscow, 1968.

2. See below, page 44, 'Encouragement of Artistic Creation'.

and films; literature for children and adolescents and books written by children; general aesthetic training. Attached to the institute is a children's choir, directed by V. G. Sokolov, People's Artist of the U.S.S.R. The institute has drawn up curricula for the teaching of art, music and dancing at primary and secondary levels, for the teaching of art and music, and the rudiments of aesthetic culture as optional subjects and for out-of-school artistic activities. The institute is also preparing a textbook illustrating the principles, methods and content of art teaching in schools, and has drawn up manuals on the fine arts and music.

The Institute of Pre-School Education attached to the U.S.S.R. Academy of Pedagogical Sciences has a research unit working on the aesthetic education of children of pre-school age.

It is essential, in order to raise further the standard of artistic education, to improve teaching equipment, materials, etc., to train more qualified teachers and to carry out scientific research on a number of methodological problems.

Governmental and non-governmental organizations pay constant attention to the dissemination of culture and to raising the cultural level of the population. In October 1968, the Central Committee of the CPSU adopted a resolution, 'On the Improvement of the Work of the People's Universities', which stressed the necessity of developing and improving these universities, as an effective means of improving the knowledge and culture of the population. There are now, throughout the country, more than 17,000 such universities operating on a non-governmental basis, attended by over 3 million people, studying various branches of science and technology, literature and art. In view of the results achieved, the Central Committee recommends that people's universities be attached to all scientific research establishments, higher educational establishments and schools.<sup>1</sup> The fourth All-Union Congress of Composers, held recently, discussed the special question of musical education for the masses on the basis of a report presented by the well-known Soviet composer D. B. Kabalevsky.<sup>2</sup>

Statistical data on the work of the above-mentioned establishments for the dissemination of culture<sup>3</sup> will be found on pages 53-61.

Basic problems concerning the artistic education of adults are studied at the Institute of Evening, Shift and Correspondence Schools attached to the U.S.S.R. Academy of Pedagogical Sciences.

Special attention is paid to the elimination of the cultural gap between town and country, to raising the cultural level of the rural population and to giving the countryside the same cultural facilities as are available in towns. A letter addressed by the Ministry of Culture to the Supreme Soviet of the U.S.S.R. on 15 May 1968, 'On the Present Situation in Regard to the Cultural Facilities Available in Rural Areas and Ways of Improving It', gives details of the results already achieved in this sphere. There are, in the countryside, 111,000 State, collective farm and departmental clubs,

1. *Pravda*, 11 November 1968.

2. *Izvestija* (Moscow evening edition), 16 December 1968.

3. See above, pages 24-29, 'Cultural Facilities and Sport' and 'Artistic Culture and Media for Spreading Culture'.

5,000 mobile clubs, 84,000 libraries and 370,000 amateur artistic groups. The letter stresses how important it is for towns to encourage and give a lead to the cultural activities of the countryside. Close attention is paid to the question of the training of cultural workers. To ensure the further development of culture in the countryside, individual collective farms and groups of collective farms have set up cultural councils, and collective farms now have a vice-chairman for cultural affairs. A competition has been organized for the title 'Village with a High Cultural Level'. Special measures for improving the premises and equipment of rural cultural centres are being considered. In 1968, the appropriations for designing model clubs and houses of culture for rural areas were almost double those for the previous year. Collective farms are granted long-term loans (fifteen years) for the construction of cultural premises. To bring cultural services to remote villages and hamlets and outlying pasturages, motorized clubs have been organized; about a thousand new ones come into operation every year.

Of recent years, the board of the U.S.S.R. Ministry of Culture has directed its attention to the cultural situation in the rural areas of the various individual Union republics and regions. In January 1965, this board adopted a resolution, 'On the Role of the Ministries of Culture of the Ukrainian S.S.R. and the Uzbek S.S.R. in Supervising the Provision of Cultural Facilities in the Countryside'. In March 1966, there was a discussion concerning the role of the Ministry of Culture of the Kazakh S.S.R. in supervising the work of rural cultural centres. In July 1965, one of the items on the Board's agenda was the question of the form and content of the work of the rural clubs in the Byelgorod region. In April 1968, the board adopted a resolution, 'On the Situation in Regard to Cultural Promotion Amongst the Rural Population of the Chuvash A.S.S.R. and the Kostroma Region'.

The ranks of the rural intelligentsia—scientists, engineers, agronomists, doctors, teachers, cultural workers—are growing yearly. According to the data of the 1959 population census, 212 out of every 1,000 collective farm members (23 per cent) had received a higher or secondary education. In January 1966, the presidiums of the central committees of trade unions representing workers and employees in agriculture and agricultural supplies, cultural workers, teachers, lecturers, the staff of scientific institutions and medical workers adopted a resolution, 'On the Participation of the Rural Intelligentsia in the Activities of Cultural Centres'. A signal example in this regard—as indicated in the resolution, which commends it to the country at large—has been set by the Byelorussian S.S.R., where the great majority of rural teachers, doctors, agronomists and veterinary workers undertake extensive cultural work on a voluntary basis.

In April 1966, the board of the U.S.S.R. Ministry of Culture and the secretariat of the All-Union Central Council of Trade Unions adopted a joint resolution, 'On the Arrangements Made for Towns to Encourage and Give a Lead to Cultural Activities in the Countryside, and Steps Taken to Improve Cultural Facilities for the Rural Population'. As early as 1960, the workers of Leningrad had taken the initiative in providing a cultural lead, including technical assistance, to the districts making up the Leningrad region, and their action was welcomed by the presidium of the Central

Trade Unions Council. The people of Leningrad help in the construction of cultural centres in the countryside, and supply collective farms with musical instruments, club fittings, books, and sports and cultural equipment. The main purpose of this kind of patronage is to train local cultural workers. In every district, schools for training community workers have been set up, where future organizers of choral, dance, and drama groups and sports clubs learn their jobs. The main Leningrad houses and palaces of culture organize, in the cultural centres under their patronage in the region, regular seminars for organizers of amateur artistic activities.

### New methods for the dissemination of culture

In addition to further developing the traditional methods for the dissemination of culture—museums, theatres, concert-halls, etc., and, most important of all, the printed word—ever-increasing importance is assumed by new media, such as television, radio and the cinema, based on the scientific and technical achievements of recent years.

The production of feature films in Russia dates back to 1908; that of the first Soviet film to 1918; and that of the first sound films to 1931-32. The cinema acquired wide popularity and, in 1930, film-printing works were set up in order to provide more copies of films. The nineteen-fifties saw the introduction of a new technique in the cinema industry—wide-screen and panoramic films with stereophonic sound; and progress was made with stereoscopic films, using the method invented by S. P. Ivanov in 1935. The first showing of stereoscopic films viewed without special spectacles on a grid-screen dates from 1941.

Large numbers of cinemas have been built in the U.S.S.R. There were, in 1967, 140,900 fixed cinemas, including 129,800 in country areas. In addition, there are mobile cinemas: 11,900 in 1967, including 10,700 serving country areas. Apart from the cinemas showing feature films, many of which have a seating capacity of a thousand and more, there are also, in towns, special popular-science and documentary cinemas and children's cinemas. Films are produced in all the Union republics. There were in the U.S.S.R. in 1966 a total of 21 feature-film studios and 19 studios producing documentary and popular-science films. In the year 1967, 175 full-length films (including 140 feature films) and 1,134 shorts were produced. Films are dubbed in all languages of the U.S.S.R., and foreign films are dubbed in Russian.

Cinema attendances have not decreased, despite the development of television. In 1967, the figure was 4,495 million, i.e. every inhabitant of the U.S.S.R. went to the cinema on an average 19 times.<sup>1</sup>

Radio broadcasting has expanded enormously.<sup>2</sup> The first experiments in this field were made in 1919; and in 1922, the first large broadcasting station, constructed in Moscow, went into operation. In addition to short-, medium- and long-wave and, in the past few decades, also ultra-short-wave broadcasts, there has existed in the

1. *Navodnoe Hozjajstvo SSSR v 1967 g.*, p. 829-31, Moscow, 1968. *SSSR 1917-1967. Enciklopedičeskij spravočnik*, p. 448, Moscow, 1967.

2. M. Gleizer, *Radio i Televidenie v SSSR*, Moscow, 1965.



U.S.S.R., ever since the twenties, a large piped rediffusion network, which has the advantage of being simple, reliable and cheap, in addition to giving better quality sound reproduction. In the last few years, it has become possible to obtain several different programmes with these sets; and it will eventually be possible, by using a multi-chain rediffusion network, to transmit stereophonic programmes. There were in the U.S.S.R. in 1967 a total of 41.8 million radio-receiving sets and 38.9 million rediffusion-sets.

The main broadcasting is done from Moscow, which operates an all-round-the-clock service, at the rate of some 100 hours programme-time per 24 hours, catering for the different parts of the country. The Union and autonomous republics broadcast their own programmes in the various languages of the U.S.S.R., while all territories and regions also broadcast their own independent programmes. All in all, local broadcasting programmes total about 850 hours per 24-hour period, in 66 of the languages of the peoples of the U.S.S.R. The Soviet Union broadcasts programmes for foreign countries in 56 foreign languages and 10 languages of the peoples of the U.S.S.R. In 1966, programmes for foreign countries totalled 143 hours per 24-hour period.<sup>1</sup>

A large proportion of all broadcasting is devoted to music and literature. On an average, the central broadcasting service alone transmits musical programmes totalling as much as 68 hours in each 24-hour period. Using a great variety of forms (concerts, relays, talks, lectures, interviews, questions and answers, feature programmes illustrated by examples, concerts by request and so on), Soviet broadcasting propagates the best works, classical and contemporary, of Soviet and foreign literature, drama and music.

Another medium which is developing particularly fast at the present time is television. Television programmes began in the Soviet Union in 1939; and by the end of 1967 there were, in the U.S.S.R., 125 television centres transmitting their own programmes, 795 retransmission stations and 22.9 million television sets.<sup>2</sup> The construction at Moscow in 1967 of an all-Union television centre, one of the largest in the world, enables the central television service to transmit six programmes, including one in colour (with the Secam-4 system). By 1970, the central television service will be able to transmit programmes totalling 50 hours per 24-hour period. In 1967, the broadcasting capacity of local television centres was about 690 hours per 24-hour period.<sup>3</sup>

The programmes of the central television service are transmitted, by means of retransmission stations and cable and radio-relay wires, to the other cities in the Union. On the occasion of the fiftieth anniversary of the October Revolution, work was begun on the construction of a network of Orbit stations to receive television programmes transmitted via *Molniya I* communications satellites. It took less than two years to construct and put into operation more than twenty Orbit stations located

1. *Narodnoe Hozjajstvo SSSR v 1967 g.*, p. 597-8, Moscow, 1968. *SSSR 1917-1967*, p. 384, Moscow, 1967.

2. *Ežegodnik BSE 1968*, p. 89, Moscow, 1968.

3. *SSSR 1917-1967*, p. 384, Moscow, 1967.

in remote and inaccessible parts of the country. The transmissions from the *Molniya I* satellite, on each orbit, reach practically the whole territory of the Soviet Union during a period of 8-10 hours, so that the programmes of the central television service can be picked up in Siberia, the Far North, the Far East and Central Asia. It will be possible, very soon, in many regions, to obtain four of the central television service programmes, and in the main cities six or more.<sup>1</sup>

Soviet television transmits original theatrical and musical programmes, relays programmes from theatres and concert halls and transmits ordinary films, special films for television, art and educational programmes, features on exhibitions and from museums and meetings and interviews with writers and other personalities in the cultural world. Special methods and techniques for television programmes are being devised.

Soviet radio broadcasting and television maintain many contacts with the radio and television organizations in foreign countries. The U.S.S.R. is a member of the International Radio and Television Organization and also of Intervision, which forms part of that organization; it has standing arrangements with many other countries (about ninety in 1966) for the exchange of programmes (newsreels, musical recordings, educational programmes, television films) and takes part regularly in international festivals of television programmes and films.<sup>2</sup>

Another technique for cultural communication which has become important recently, more particularly for music, is sound-recording. The possibilities offered by this technique have increased immensely over the past decades, owing to the invention of long-playing records, thanks to which long works and even whole concerts can be heard without inconvenience. The U.S.S.R. produces records of classical, modern, folk and light music, and readings from works of literature, in large numbers of copies, through the gramophone-record firm Melodia, the largest amalgamated concern of its kind. Tape-recording is also very popular in the U.S.S.R., where this technique counts many fans.

New techniques are also being introduced into traditional cultural media, as, for instance, in the case of musical instruments. It was in the early years of the Soviet régime that L. S. Termen invented an electrical musical instrument, known as the Etherophone (Termenovox). At the end of the fifties, electronic musical instruments made their appearance. A. A. Volodin invented the Ekvodin. The Ekvodin model V-11 won the gold medal at the Brussels exhibition in 1958. With its range of seven octaves and its 600 different tone combinations, it can be transformed into a score of different instruments. Another of the electrical musical instruments invented in the U.S.S.R. is the Yunost single-keyboard organ. Thanks to research and experimental work combined with the development of the transistor technique, it has become possible, over the past decade, to extend considerably the practical applications of such instruments. They are used chiefly for variety music, in films, the theatre and in other cases when special, unusual sound-effects are called for. The Ekvodin V-11 has been used for the background music of fifty Soviet films.<sup>3</sup>

1. *Ežegodnik BSE 1968*, p. 566, Moscow, 1968.

2. *SSSR 1917-1967*, p. 384, Moscow, 1967.

3. *Ežegodnik BSE 1968*, p. 578, Moscow, 1968.

The effect of new techniques on urban architecture is very apparent. New building materials and the new types of design to which they lead produce constructions of an entirely new type. Many towns have set up non-governmental art advisory councils, which deal with various questions concerning town planning, the layout of streets and squares, and the arrangement of shop windows.

### **Encouragement of artistic creation**

A considerable contribution to cultural development is made by amateur artistic activities, which give the people concerned an opportunity to participate personally in the creation of cultural values, instead of being merely passive 'consumers'. Amateur artistic activities are centred in particular around clubs. In 1967, 11 million people took part in the work of amateur artistic groups.<sup>1</sup> Such activities help to raise the cultural standard in the country by increasing the knowledge and understanding of art in those taking part, by revealing new talent to swell the ranks of professional artists and by spreading artistic culture amongst the people at large.

State, and trade-union and other non-governmental organizations encourage amateur artistic activities in a variety of ways: by training organizers, maintaining premises, manufacturing and supplying the necessary equipment, producing publications and organizing mass artistic and cultural events.

Other evidence of the flourishing state of amateur artistic activity and its encouragement by the Soviet State is to be found in such events as exhibitions of the work of amateur artists at territorial, regional, republic and all-Union level, the organization of displays, competitions, festivals and open contests for amateur performers, song-and-dance festivals and so on. The All-Union Amateur Arts Festival, held in celebration of the fiftieth anniversary of the October Revolution, attracted millions of participants and spectators. Thirty-two of the best amateur groups in the country took part in the concluding stage of the festival, which was held in Moscow. The aim of the festival was to further develop amateur artistic activities in the country, to increase the number of people engaging in such activities, to raise the ideological and artistic standard of popular creative work, to develop all types and forms of amateur artistic activity and to improve the general functioning of cultural centres.

The decree issued by the U.S.S.R. Ministry of Culture regarding the results of the festival suggested that the organization of amateur artistic activities might be improved by working out plans for the future development of such activities, making better use of local facilities, providing better-qualified organizing personnel and setting up arts advisory councils in every municipal and district cultural section.<sup>2</sup>

All amateur artistic groups are at present concentrating on preparing for the celebration of the 100th anniversary of the birth of Lenin.

1. For numbers of people taking part in amateur artistic activities of various kinds, see above, 'Evaluation of Cultural Needs and the Forecasting of Cultural Development', page 30.
2. Order of the U.S.S.R. Ministry of Culture dated 3 August 1967, 'On the Results of the Concluding Theatrical Week of the All-Union Amateur Arts Festival Organized in Celebration of the Fiftieth Anniversary of the Great October Socialist Revolution'.

With a view to raising the artistic standard of applied folk art, the secretariat of the Central Trade Unions Council has made arrangements for an All-Union Competitive Exhibition of the Work of Artist-Craftsmen.<sup>1</sup>

For the development of advanced forms of amateur artistic activity—amateur theatres, conservatories, orchestras, etc.—special centres have been set up, to guide and supervise these and other forms of amateur creative work, to organize activities for the general public, to work together with the groups and to establish links between them and professional artists. These centres are set up by republic, territorial and regional trade-union councils.<sup>2</sup>

The ministries of culture of the Union republics have special funds for the purpose of encouraging cultural centres and amateur groups.<sup>3</sup>

Amateur activities are regarded as one of the principal means of reducing the cultural gap between rural areas and the towns, so they come in for constant attention from the ministries of culture of the U.S.S.R. and the Union republics, which are responsible for the majority of rural clubs, and the central committee of the trade union representing workers and employees in agriculture and agricultural supplies.

On the occasion of the Amateur Arts Festival held to celebrate the fiftieth anniversary of the October Revolution, there were more than 400,000 participants from rural clubs and over 100,000 concerts and performances, attended by 13 million spectators. Altogether 88 groups and soloists received awards.

The resolution of 26 December 1967 adopted by the central committee of the trade union representing workers and employees in agriculture and agricultural supplies recommended that a start be made with preparations for the 100th anniversary of the birth of V. I. Lenin by holding rural amateur art shows, festivals, contests and exhibitions of fine and applied arts and photography. Steps are being taken to set up village clubs to promote artistic interests of various kinds: for amateur painters, photographers, and film-makers, lovers of literature, amateur composers, and so on.

In November 1968, a resolution was adopted by the board of the U.S.S.R. Ministry of Culture, the editorial board of the newspaper *Pravda*, the secretariat of the central committee of the Leninist Young Communist Organization of the Soviet Union and the Radio and Television Committee of the U.S.S.R. Council of Ministers, 'On Organizing a Competition for Rural Clubs on the Occasion of the 100th Anniversary of the Birth of V. I. Lenin'. The purpose of this was to promote the further development of various kinds of amateur artistic activities in the countryside, to increase the number of people taking part in them, and to raise the ideological and artistic standard of amateur creative work. A total of 150 prizes and 600 diplomas were to be awarded.

Special importance is attached to the promotion of artistic activities amongst children not only for their own sake but as a means of discovering budding talent.

1. Resolution of the Secretariat of the All-Union Central Council of Trade Unions, 24 September 1968.
2. Resolution of the Secretariat of the All-Union Central Council of Trade Unions, 9 August 1968.
3. Decree of the U.S.S.R. Council of Ministers, No. 922, 6 October 1967.

There exist, to develop the artistic gifts of children, not only the State music and art schools, but also countless children's artistic groups, studios, choirs and ensembles, organized in schools, clubs, pioneer and schoolchildren's homes and palaces and kindergartens. Mass cultural activities—*matinées* and *evening performances*—are organized, with children from amateur artistic clubs taking part. There are, every year, amateur art exhibitions held in schools, districts, towns and regions in which hundreds of thousands of children take part. It has become a tradition to organize an annual exhibition of children's drawings at all-Union level. The work of Soviet children is highly rated in international exhibitions of children's drawings.

In 1967, in connexion with the fiftieth anniversary of the October Revolution, there was a festival of the amateur artistic work of pioneers and schoolchildren. In the R.S.F.S.R. 50 per cent of all children of school age took part, 4,000 in the concluding phase of the festival. There were twenty different competitions for traditional and new forms of amateur artistic activity: singing, dancing, orchestral music, etc.

In January 1968, the board of the U.S.S.R. Ministry of Education, after examining the situation in regard to the artistic education of schoolchildren in the Estonian S.S.R. where as many as 80 per cent of that age group take part in amateur artistic clubs, recommended the example of this republic to the other Union republics. It is also in accordance with a recommendation of this board that arrangements have been made for children's amateur artistic activities in connexion with the 100th anniversary of the birth of Lenin.

The growth of the cultural requirements of the workers means that more qualified cultural workers will be needed. There are in the U.S.S.R. at present 128 cultural education colleges, 8 institutes of culture and 18 faculties and departments for this subject at universities and teacher-training institutes; and from these establishments 7,000 qualified cultural workers graduate every year.<sup>1</sup> In addition to the people professionally trained for this work, tens of thousands of gifted people—artists, engineers, etc.—help in running amateur artistic groups. With a view to improving the training of these voluntary workers, the secretariat of the Central Trade Unions Council, on 4 April 1962, adopted a resolution on the introduction of one-year evening and correspondence courses in specialized centres, centres with specialized departments, music and drama schools, orchestras, theatres, clubs and houses and palaces of culture. At the same time, the trade unions organized courses of four to five years, to train arts administrators. On 14 March 1966, the presidium of the Central Trades Union Council adopted a resolution, 'On Means for Improving the Training and Retraining of Personnel for Cultural Centres'. Conferences of trade-union-club workers are arranged to enable them to exchange notes on their experience.<sup>2</sup>

Under socialism, amateur and professional artistic activities are closely linked, merging together to form a single popular socialist art, since both have the same economic, political and ideological basis, and are inspired by the same ideal: to contribute actively to raising the cultural level of society.

1. Letter from the U.S.S.R. Minister of Culture to the Supreme Soviet of the U.S.S.R., 15 May 1968.

2. Resolution of the Secretariat of the All-Union Central Council of Trade Unions, 26 March 1968.

# Cultural policy and the formation and development of the personality

Contemporary culture is a complex, many-sided phenomenon, the apprehension of which calls for a certain preparation and a certain educational and cultural level, both of the individual and of society. The October Revolution created the social, economic and political conditions for the people as a whole and all the workers to attain to the highest levels of contemporary culture. The first stage in the cultural revolution, in order to arouse the innate capabilities of the workers, was to wipe out illiteracy; and the subsequent raising of the general educational and cultural level of the people carries on the process of bringing out the hidden talents of the human personality. Soviet society, in the half-century of its existence, has achieved great progress in giving the population as a whole a socialist education and in training active builders of socialism.

The foundations for the all-round development of the human personality were laid by the historic achievements of socialism—the elimination of exploitation, unemployment and abject poverty, and of all discrimination on grounds of sex and social, national or racial origin. All members of society are now given equal opportunities to obtain an education and engage in creative work. There is no longer a relationship of dependence or inequality between people in family and social life; the personal dignity of every individual citizen is preserved by society, and everyone is free to choose, on equal terms, what form of work he wishes to take up, consonant with the interests of society. As the time spent on production of material goods is reduced, there are increasing opportunities for the development of individual abilities, talents and gifts in the spheres of production, science, technology, literature and art.<sup>1</sup>

The result of the rapid changes now taking place in the life of society is to challenge the individual to renewed cultural efforts. With the level now reached in science, technology, production and culture, a rudimentary education is no longer sufficient to ensure the full flowering of the human personality; and the problem of how to ensure man's all-round, harmonious development has now arisen. The programme of the CPSU stated unequivocally that the task was to produce a new type of man,

1. *Programme of the CPSU*, 1961.

a harmonious blend of spiritual riches, moral integrity and physical perfection. For the transition to communism, it is essential to train highly educated people, inspired by communist ideals, capable of both manual and intellectual work and of playing an active part in various spheres of social and national life, including those of science and culture. The improvement of the cultural standard of the population determines, in large measure, the progress made in technology, in the organization of production and in the social activity of the workers, the development of the principle of democratic self-government and the transition to a communist type of society.<sup>1</sup>

'Personality' in a socialist society is not the preserve of a few privileged people, but the right of every worker and every citizen, with all his essential, unique characteristics; so that, when speaking of the training and development of the human personality, we include all the workers of socialist society. But, in order to make it possible to ensure the all-round development of every individual's personality, and to give every member of society material and cultural facilities to match his growing demands, individual preferences and tastes, it is necessary to solve a whole series of major economic, social, political and cultural problems. And the first of these is to further develop the material and technical infrastructure as the prerequisite for the fulfilment of all other tasks.

The attainment of complete social equality—an equal position in society and, *vis-à-vis* the means of production, equality in regard to working conditions and the distribution of goods, active participation in the administration of public affairs, and harmonious relations between the individual and society on the basis of shared common interests—is the essential condition for the full and harmonious development of the personality, and one of the major tasks in this respect is to do away with the basic differences between intellectual and manual labour, between town and country.

Socialism has already abolished the contradiction between the various forms of labour, and between town and country; but the basic differences between them still remain. People engaged mainly in manual labour are little acquainted with the joys of creative inspiration, while those employed mainly on intellectual pursuits can have little understanding of the satisfaction to be derived from physical work. Town-dwellers also have more facilities for enjoying the fruits of spiritual culture than people living in the country. These basic differences are now in the process of being abolished. Already the functions filled by people in socialist production are so many and varied that it is sometimes difficult to decide to which category certain jobs belong, intellectual or manual. Technical progress is abolishing heavy physical labour, and more and more technical knowledge is demanded of workers, not only in industry, but in agriculture also. Production work is gradually coming to represent a combination of intellectual and physical labour. At the same time, the cultural level of the rural population is improving. This amalgamation of the two forms of human activity into a single process calling for the exercise of intellectual

1. *ibid.*

and physical skills, plus the assimilation of agricultural labour to industrial labour, will contribute greatly towards developing an all-round personality. Manual workers will attain the same cultural level as intellectual workers, and country-dwellers the same as town-dwellers.

One more important factor is needed for the development of a harmonious personality: the provision of free time for spiritual enrichment and all-round cultural advancement. Marxism, in taking leisure as a criterion of social wealth and human freedom,<sup>1</sup> is not for a moment thinking in terms of a society full of idlers. 'Free time' should be understood to mean freedom from work done 'out of necessity', work serving merely to provide the means of livelihood, and this comes from ensuring the all-round development of production and an abundance of material goods and from abolishing the existing social division of labour and encouraging creative work.

Inspired, creative work is an essential condition for the development of a harmonious personality. People living at a time of oppression and social inequality could rarely rise to the level of inspiration or creative work. It is only when there is economic and social freedom that people can employ their talents to the full in their work, and it is only in creative work that all man's potentialities can be realized. Under those conditions, work ceases to be merely a means of livelihood, and becomes a source of joy. Man's increasing leisure will be devoted more and more to public activities, cultural contacts, intellectual and physical development, and scientific, technical and artistic creation. And people's aspirations, in all their endless variety, will express the healthy, rational demands of a harmoniously developed human personality.

Artistic culture is of great importance in the training of a new type of man. In this connexion, the programme of the CPSU states unequivocally that the party will pay constant attention to the development of literature, art and culture, to the removal of all obstacles to the fullest possible realization of every person's potential abilities, to the aesthetic education of all workers and to the development, amongst the people, of a genuine comprehension of all that is best in culture and art.<sup>2</sup> Artistic understanding will serve to inspire man in his work, and make his life happier and fuller.

The development of artistic activities among the masses will promote the emergence of new writers, artists, musicians and actors of talent. This will usher in a 'truly rich spiritual culture'—the culture of communism—which, absorbing and developing all the finest achievements of world culture, will constitute a new and higher stage in the cultural progress of mankind, embodying all the rich variety of the spiritual life of society, the lofty morality and humanism of the new world of free men.<sup>3</sup> At that stage all man's abilities and talents, all his finest moral characteristics, will burst into bloom and come to full flower.

1. 'Unpublished Writings of Karl Marx', *Bolshevik*, No. 11-12, 1939.

2. *Programme of the CPSU*, 1961.

3. *ibid.*



## Statistical tables

Statistical tables

TABLE 1. Number of specialists trained in higher educational establishments and secondary specialized establishments, by specialities : cultural activities, library science and bibliography, libraries, arts (millions)

Year	Higher educational establishments			Secondary specialized establishments		
	Cultural activities	Library science and bibliography	Arts	Cultural activities	Libraries	Arts
1950	0.1	0.8	2.4	2.3	4.1	5.0
1951	0.1	1.0	2.6	2.9	4.2	5.7
1952	0.1	1.3	2.4	3.3	4.2	4.6
1953	0.1	1.5	2.5	3.7	4.3	4.1
1954	0.3	1.6	2.5	4.7	5.0	4.0
1955	0.2	1.5	2.5	5.9	7.3	4.2
1956	0.4	1.6	2.4	7.1	8.0	4.9
1957	0.5	1.9	2.5	9.0	9.8	5.6
1958	0.4	1.9	2.4	8.8	10.8	6.3
1959	0.4	2.2	2.3	8.5	10.3	6.6
1960	0.3	2.2	2.5	8.4	9.4	7.5
1961	0.5	2.3	2.6	4.7	8.7	8.7
1962	0.7	2.4	2.8	4.3	8.1	10.6
1963	0.4	1.8	3.1	3.6	7.6	12.3
1964	0.9	2.6	3.4	3.7	7.2	13.4
1965	1.4	3.2	3.9	4.1	6.8	16.3
1966	1.4	3.6	4.3	4.3	6.8	17.5
1967	...	...	5.3	...	...	19.5

TABLE 2. Development of the radio broadcasting and television transmission and receiving network

Year	Radio broadcasting centres (including rediffusion)	Television centres and retransmission stations	Receiving sets (millions)			
			Total	Radio sets	Television sets	Rediffusion sets
1950	18 919	2	13.3	3.6	0.01	9.7
1951	21 971	2	15.5	4.8	0.06	10.6
1952	25 352	3	17.6	5.8	0.1	11.7
1953	28 114	3	21.3	7.3	0.2	13.8
1954	31 036	4	26.9	10.0	0.5	16.4
1955	33 509	18	33.3	13.0	0.8	19.5
1956	35 243	34	39.8	16.3	1.3	22.2
1957	36 522	49	45.6	19.0	1.8	24.8
1958	37 855	139	51.3	21.7	2.5	27.1
1959	38 910	210	57.5	24.7	3.6	29.2
1960	39 033	275	63.4	27.8	4.8	30.8
1961	38 067	347	69.1	30.5	6.5	32.1
1962	36 756	397	74.2	32.8	8.3	33.1
1963	35 372	460	79.4	35.2	10.5	33.7
1964	34 897	586	84.1	36.7	12.8	34.6
1965	34 206	653	89.5	38.2	15.7	35.6
1966	36 822	748	95.8	39.8	19.0	37.0
1967	...	890	103.4	41.8	22.7	38.9

Statistical tables

TABLE 3. Number of television sets in the years 1950-2000, by extrapolation (millions)

	1950	1960	1970	1980	1990	2000
Number of television sets	...	6.7	24.5	42.3	60.1	77.9

TABLE 4. Number of scientists and artists in 1950-2000, expressed as a simple linear function (thousands)

	1950	1960	1970	1980	1990	2000
Members of unions of creative artists	24.1	46.6	67.1	87.6	108.1	128.6
Scientists (doctors and masters of science)	55.1	125.9	190.2	254.5	318.8	383.1
<b>TOTAL</b>	<b>79.2</b>	<b>172.5</b>	<b>257.3</b>	<b>342.1</b>	<b>426.9</b>	<b>511.7</b>

TABLE 5. Change in ratio of scientists and artists in 1950-2000 (percentage of total)

	1950	1960	1970	1980	1990	2000
Members of unions of creative artists	30.4	27.0	26.1	25.7	25.3	25.1
Scientists (doctors and masters of science)	69.6	73.0	73.9	74.3	74.7	74.9
<b>TOTAL</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

Statistical tables

TABLE 6. Number of members of unions of creative artists in 1950-2000, expressed as a simple linear function (thousands)

Unions	1950	1960	1970	1980	1990	2000
Union of Theatre Workers	11.3	19.7	28.1	36.5	44.9	53.3
Union of Cinema Workers	0	2.2	4.9	7.7	10.3	13.0
Union of Architects	4.8	8.2	12.0	15.4	18.8	22.2
Union of Composers	1.0	1.4	1.7	2.0	2.3	2.6
Artists' Union	5.1	9.0	12.7	16.3	19.9	23.5
Union of Writers	2.8	5.1	7.2	9.3	11.4	13.5
<b>TOTAL</b>	<b>25.0</b>	<b>45.6</b>	<b>66.6</b>	<b>87.2</b>	<b>107.6</b>	<b>128.1</b>

TABLE 7. Change in ratio of the membership of unions of creative artists in 1950-2000 (percentage of total)

Union	1950	1960	1970	1980	1990	2000
Union of Theatre Workers	45.2	43.2	42.2	41.8	41.8	41.7
Union of Cinema Workers	0	4.8	7.4	8.8	9.6	10.0
Union of Architects	19.2	18.0	18.0	17.7	17.5	17.4
Union of Composers	4.0	3.1	2.6	2.3	2.1	2.0
Artists' Union	20.4	19.7	18.9	18.7	18.5	18.4
Union of Writers	11.2	11.2	10.9	10.7	10.5	10.5
<b>TOTAL</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

TABLE 8. Number of participants in the various kinds of groups in 1960-2000, expressed as a simple linear function (millions)

	1960	1970	1980	1990	2000
Handicrafts	9.7	17.6	25.5	33.4	41.3
Physical culture and sports	24.7	67.7	110.7	153.7	196.7
Artistic	8.8	11.8	14.6	17.4	20.2
<b>TOTAL</b>	<b>43.2</b>	<b>97.1</b>	<b>150.8</b>	<b>204.5</b>	<b>258.2</b>

Statistical tables

TABLE 9. Change in ratio of the membership of different types of clubs in 1960-2000 (percentage of total)

Types of clubs	1960	1970	1980	1990	2000
Handicrafts	22.5	18.1	16.9	16.3	16.0
Physical culture and sports	57.1	69.7	73.4	75.2	76.2
Artistic	20.4	12.2	9.7	8.5	7.8
<b>TOTAL</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

TABLE 10. Number of amateur artists belonging to clubs subordinated to the U.S.S.R. Ministry of Culture in cultural centres and trade-union and collective-farm institutions (at end of year, million persons)

1961	1962	1963	1964	1965	1966	1967
9.1	9.6	9.5	9.6	10.2	11.3	More than 11

TABLE 11. Number of participants in groups engaging in various kinds of amateur artistic activities, attached to establishments of the U.S.S.R. Ministry of Culture: figures for 1950-2000, expressed as a simple linear function (thousands)

Type of group	1950	1960	1970	1980	1990	2000
Choral	1 271.9	1 281.9	1 291.9	1 301.9	1 311.9	1 321.9
Dancing	417.5	399.5	381.5	363.5	345.5	327.5
Instrumental music	212.7	234.9	257.1	279.3	301.5	323.7
Dramatic	1 028.1	831.5	634.9	438.3	241.7	45.1
<b>TOTAL</b>	<b>2 930.2</b>	<b>2 747.8</b>	<b>2 565.4</b>	<b>2 383.0</b>	<b>2 200.6</b>	<b>2 018.2</b>

Statistical tables

TABLE 12. Changes from 1950 to 2000 in the ratio of the membership of groups engaging in various types of amateur artistic activities, attached to establishments of the U.S.S.R. Ministry of Culture (percentage of total)

Type of group	1950	1960	1970	1980	1990	2000
Choral	47.4	46.7	50.4	54.6	59.6	65.5
Dancing	14.2	14.5	14.9	15.3	15.7	16.2
Instrumental music	7.3	8.5	10.0	11.7	13.7	16.0
Drama	35.1	30.3	24.7	18.4	11.0	2.3
<b>TOTAL</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

TABLE 13. Professional theatres<sup>1</sup>

Year	Theatres (at end of year)	Spectators (millions)	Year	Theatres (at end of year)	Spectators (millions)
1950	545	68	1959	504	89
1951	526	72	1960	502	91
1952	516	70	1961	505	94
1953	513	71	1962	496	98
1954	513	77	1963	482	101
1955	508	78	1964	493	102
1956	512	76	1965	501	101
1957	513	79	1966	511	106
1958	529	83	1967	518	106

1. In addition to the professional theatres, there are in the U.S.S.R. large numbers of amateur theatres, in towns and the countryside; at the beginning of 1965, there were 907 such theatres, with more than 14 million spectators.

TABLE 14. Cinemas (Cinema halls and mobile cinemas)

Year	Cinemas at end of year (thousands)	Spectators (millions)	Year	Cinemas at end of year (thousands)	Spectators (millions)
1950	42	1 144	1959	91	3 512
1951	47	1 306	1960	103	3 611
1952	50	1 562	1961	114	3 849
1953	52	1 625	1962	120	3 945
1954	55	1 967	1963	131	3 877
1955	59	2 505	1964	139	4 123
1956	63	2 824	1965	145	4 279
1957	70	3 065	1966	150	4 192
1958	78	3 392	1967	153	4 495

Statistical tables

TABLE 15. Museums

Year	Museums (including branch museums) at end of year	Visitors (millions)	Year	Museums (including branch museums) at end of year	Visitors (millions)
1950	937	27	1959	907	43
1951	930	37	1960	929	50
1952	919	28	1961	938	53
1953	909	30	1962	937	56
1954	861	33	1963	918	60
1955	862	36	1964	928	66
1956	849	33	1965	954	75
1957	853	35	1966	970	79
1958	870	40	1967	1 012	86

TABLE 16. Number of spectators in cinemas and theatres, and of visitors to museums, in 1950-2000, expressed as a simple linear function (millions)

	1950	1960	1970	1980	1990	2000
Cinemas	1 383.2	3 445.7	5 320.7	7 195.7	9 070.7	10 945.7
Museums	21.1	54.2	84.3	114.4	144.5	174.6
Theatres	66.3	91.3	114.1	136.9	159.7	182.5
<b>TOTAL</b>	<b>1 470.6</b>	<b>3 591.2</b>	<b>5 519.1</b>	<b>7 447.0</b>	<b>9 374.9</b>	<b>11 302.8</b>

TABLE 17. Changes in ratio of the numbers of spectators in cinemas and theatres, and of visitors to museums, in 1950-2000 (percentage of total)

	1950	1960	1970	1980	1990	2000
Cinemas	94.1	95.9	96.4	96.6	96.8	96.9
Museums	1.4	1.5	1.5	1.5	1.5	1.5
Theatres	4.5	2.6	2.1	1.9	1.7	1.6
<b>TOTAL</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

Statistical tables

TABLE 18. Public libraries in the U.S.S.R. (at end of year)

Year	Libraries (thousands) <sup>1</sup>	Total stocks of books and journals (million copies)	Year	Libraries (thousands) <sup>1</sup>	Total stocks of books and journals (million copies)
1950	123	244	1959	138	803
1951	129	302	1960	136	845
1952	137	364	1961	134	897
1953	140	439	1962	133	921
1954	145	514	1963	126	948
1955	147	591	1964	127	1 002
1956	144	653	1965	127	1 052
1957	139	698	1966	124	1 105
1958	138	753	1967	123	1 154

1. The slight reduction in the number of public libraries observed during recent years is due mainly to the amalgamation of club libraries with the autonomous libraries attached to the Ministry of Culture, and of State libraries with those of collective farms.

At the beginning of 1965, libraries of all types (general, scientific, school, technical and specialized) numbered 368,000, with stocks of over 2,300 million copies.

TABLE 19. Clubs in the U.S.S.R. (at end of year, thousands)

Year	Clubs	Year	Clubs	Year	Clubs
1950	125	1956	127	1962	127
1951	125	1957	127	1963	124
1952	123	1958	128	1964	127
1953	123	1959	130	1965	127
1954	125	1960	129	1966	129
1955	126	1961	128	1967	129

1. There were, in addition, 212,000 club rooms providing cultural activities for the general public.

TABLE 20. Number of people engaging in sports in the U.S.S.R. (thousands)

	1950	1955	1960	1965	1966	1967
Number of people taking an active part in sports	14 215	17 661	28 722	46 323	50 528	54 100
Number of champion sportsmen	3.3	7.1	20.6	48.8	55.7	62.3
Stadiums (of capacity more than 1,500) <sup>1</sup>	788	1 329	1 977	2 397	2 563	2 895
Football grounds (thousands)	18.8	23.6	32.8	64.3	75.2	86.4
Volley-ball grounds and basketball and tennis courts (thousands)	139.4	181.7	259.6	365.2	390.4	415.6
Total number of tourist stations and mountain camps	81	117	243	469	477	534
Places available (thousands)	9	15	39	98	108	122
Total number of overnight visitors (thousands)	45	95	582	2 013	2 249	...

1. In addition to the above, there were, in 1967, nearly 34,000 multi-purpose sports grounds, plus 36,500 gymnasiums and numerous other sports installations.



Statistical tables

TABLE 21. U.S.S.R. State budget appropriations for social and cultural activities (percentages)

	1940	1950	1951	1952	1953	1954	1955
TOTAL	100	100	100	100	100	100	100
Of which:							
Education:	55.0	48.6	48.0	47.6	47.5	46.4	46.7
General <sup>1</sup>	29.0	26.1					22.8
Cultural promotion	1.9	1.6					1.8
Of which: libraries	0.4	0.5					0.8
Vocational training <sup>2</sup>	18.8	15.5					15.7
Science	2.8	4.5					5.5
Press	0.9	0.4					0.4
Arts and radio broadcasting	1.6	0.5					0.5
Of which: theatres	1.0	0.3					0.2
Physical culture	0.2	0.2	0.2	0.3	0.2	0.3	0.4

1. General upbringing and education of children and adolescents and general education of adults (kindergartens, schools, boarding schools, schools for young industrial and agricultural workers).

TABLE 22. Appropriations for education in the Union budget, the republic budgets and the regional budgets (million roubles)

TOTAL	2 248.9	5 666.6	5 729.0	5 850.6	6 111.7	6 564.4	6 876.2
Of which:							
Union budget	556.1	1 937.0	1 906.0	1 980.8	2 131.1	2 418.5	2 455.0
Republic budgets	1 692.8	3 729.6	3 823.0	3 869.9	3,980.6	4 145.9	4 421.2
Of which: budgets of the autonomous republics and regions	1 348.3	3 092.4	3 194.5	3 262.5	3 336.7	3 411.8	3 509.6

Sources. *Statistical Yearbook*, Moscow, 1966, p. 31, 96; 1962, p. 29, 94; 1958, p. 23, 79.

TABLE 23. U.S.S.R. State budget appropriations for education and physical culture (million roubles)

TOTAL	17 435.0	41 323.7	44 804.1	46 020.8	51 469.7	55 386.7	53 953.8
Of which: Social and cultural activities	4 090.3	11 672.5	11 944.3	12 275.9	12 880.0	14 153.6	14 717.2
In percentages	23.5	28.2	26.9	26.7	25.0	25.6	27.3
Of which:							
Education	2 248.9	5 666.6	5 729.0	5 850.6	6 111.7	6 564.4	6 876.2
General <sup>1</sup>	1 186.6	3 040.0	3 129.2	3 165.1	3 223.4	3 272.8	3 354.2
Cultural promotion	79.1	187.2	181.3	189.6	208.8	225.3	270.0
Of which: libraries	18.4	60.4	67.7	75.2	86.7	96.0	113.6
Vocational training <sup>2</sup>	771.0	1 807.1	1 766.9	1 818.0	1 929.9	2 255.0	2 307.9
Science	113.5	523.5	543.4	562.7	624.4	685.0	807.7
Press	35.4	48.4	46.2	51.0	53.9	57.8	62.4
Arts and radio broadcasting	63.3	60.4	62.1	64.2	71.3	68.5	74.0
Of which: theatres	42.8	29.9	28.4	31.3	38.3	31.4	34.3
Physical culture	8.5	27.9	28.9	30.7	29.8	39.3	57.6

1. General upbringing and education of children and adolescents and general education of adults (kindergartens, schools, boarding schools, schools for young industrial and agricultural workers).

Statistical tables

1956	1957	1958	1959	1960	1961	1962	1963	1964	1965
100	100	100	100	100	100	100	100	100	100
44.7	40.2	40.2	40.7	41.3	41.7	42.9	44.3	45.3	45.9
21.0	18.8	18.6	19.2	20.1	20.7	21.4	21.7	22.1	23.4
1.6	1.6	1.5	1.4	1.4	1.3	1.2	1.1	1.0	1.2
0.7	0.7	0.7	0.6	0.6	0.6	0.6	0.5	0.5	0.5
14.7	12.0	11.0	10.3	9.6	9.2	9.4	9.3	9.3	9.0
6.3	6.8	7.9	8.7	9.8	9.8	10.3	11.1	11.9	11.2
0.4	0.4	0.4	0.4	0.3	0.3	0.2	0.2	0.2	0.2
0.5	0.5	0.6	0.5	0.4	0.3	0.3	0.8	0.8	0.8
0.2	0.2	0.3	0.2	0.2	0.2	0.1	0.1	0.1	0.1
0.5	0.3	0.2	0.2	0.2	0.2	0.2	0.1	0.1	0.1

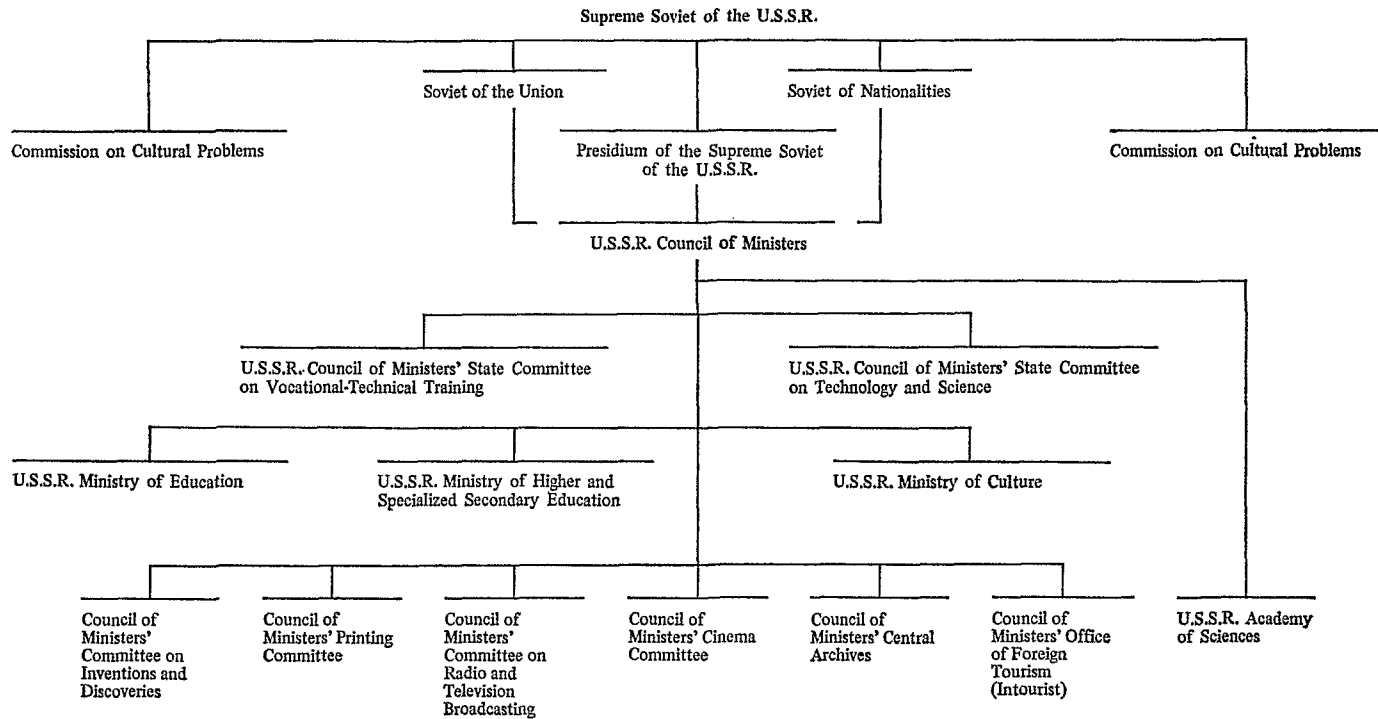
2. Higher educational establishments, secondary specialized and technical-vocational training establishments.  
*Sources. Statistical Yearbook, Moscow, 1966, p. 26-7; 1962, p. 24-5. Statistical Digest, Moscow, 1958, p. 8*

7 356.4	8 067.3	8 603.0	9 412.4	11 305.4	11 330.9	12 434.7	13 706.5	15 103.6	17 510.4
2 621.2	2 609.9	2 816.9	1 915.2	2 225.9	2 533.0	2 882.3	3 649.3	4 238.3	4 733.5
4 735.2	5 457.4	5 786.1	7 497.2	8 080.1	8 797.9	9 551.8	10 057.2	10 865.3	12 776.9
3 676.5	3 988.2	4 177.6	4 618.4	5 133.2	5 705.6	6 134.9	6 548.2	7 096.9	8 499.4

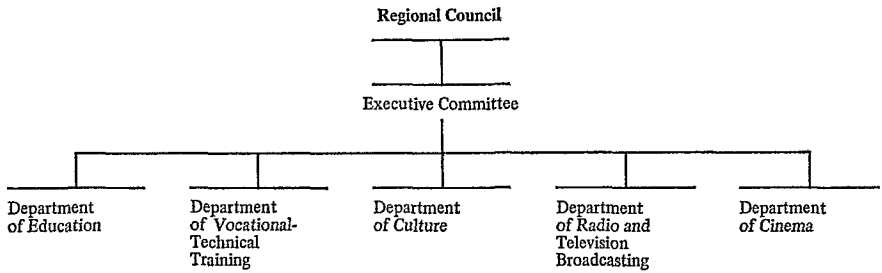
56 348.1	60 731.5	64 275.0	70 399.1	73 126.2	76 309.7	82 154.2	86 998.9	92 230.0	101 621.2
16 441.9	20 050.8	21 418.5	23 118.6	24 936.7	27 186.9	28 966.7	30 966.6	33 312.8	38 164.9
29.2	33.0	33.3	32.8	34.1	35.6	35.2	35.6	36.1	37.6
7 356.4	8 067.3	8 603.0	9 412.4	10 305.4	11 330.9	12 434.7	13 706.5	15 103.6	17 510.4
3 452.7	3 762.3	3 979.0	4 435.2	5 002.2	5 614.2	6 207.9	6 730.3	7 374.7	8 935.6
264.6	311.3	318.3	327.6	358.2	360.7	350.4	325.6	343.8	441.1
123.0	134.9	142.6	148.7	155.9	160.1	163.0	157.9	164.6	206.4
2 420.8	2 416.0	2 352.3	2 389.2	2 402.5	2 513.6	2 723.2	2 888.5	3 081.9	3 451.8
1 029.7	1 358.8	1 695.8	2 004.3	2 313.7	2 654.6	2 982.1	3 443.3	3 949.5	4 265.0
66.5	72.7	88.3	87.9	74.4	74.5	67.8	65.4	64.0	85.2
87.2	103.9	128.5	122.2	104.7	90.2	91.6	242.3	280.0	320.4
40.3	49.5	59.0	55.8	56.2	42.7	38.9	32.9	38.7	46.0
75.7	50.5	49.0	57.8	63.9	59.2	52.4	42.4	39.9	45.3

2. Higher educational establishments, secondary specialized and technical-vocational training establishments.  
*Sources. Statistical Yearbook, Moscow, 1966, p. 20, 22-6; 1962, p. 18-20, 23; 1958, p. 5, 10, 17, 44.*

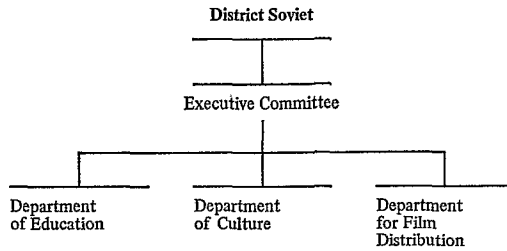
# Organizational charts



U.S.S.R. State organs in charge of cultural development

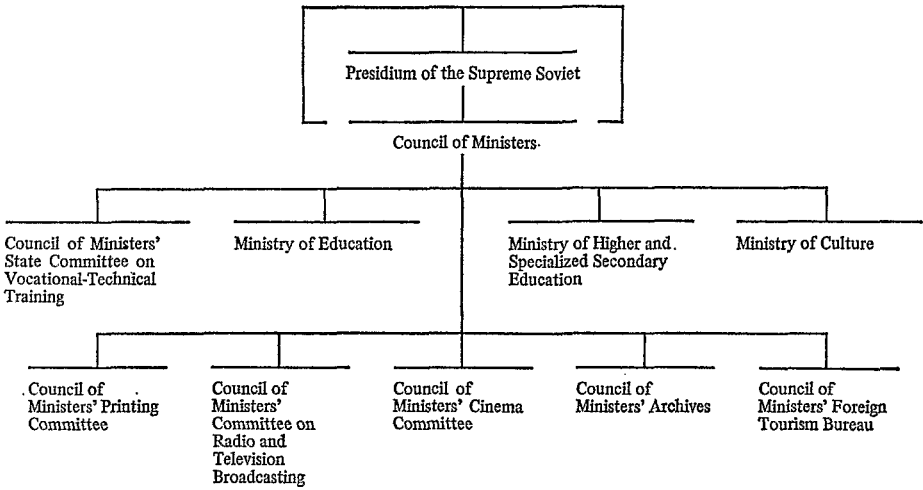


State organs responsible for cultural development in regions



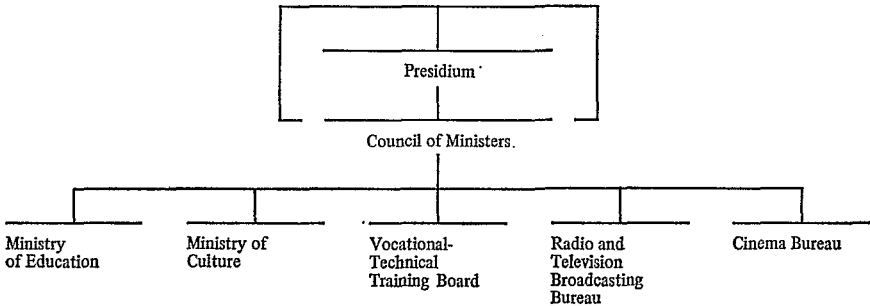
Organs responsible for the development of culture in districts

Supreme Soviet of the Ukrainian S.S.R.



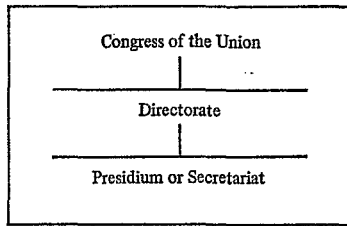
State organs of the Ukrainian Soviet Socialist Republic responsible for cultural development

Supreme Soviet of the Autonomous Republic

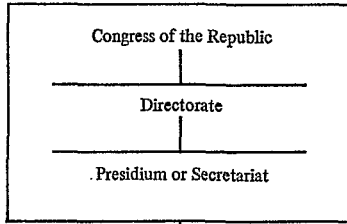


State organs of the autonomous Soviet Socialist Republics in charge of cultural development

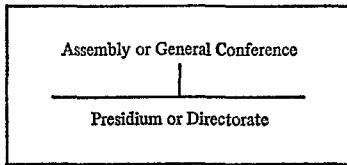
U.S.S.R. Union of Creative Artists



Union of Creative Artists of each republic



Region



Organization and administrative organs of unions of creative artists