

# Study on the Historical Lineage of the Evolution of the Socialist Cultural Construction System

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**Abstract:** Cultural construction has an important impact on advancing the construction of material civilization, and at the same time, it is also an important condition for improving the ideological and moral level of the people at large. This paper combs through the institutional history of socialist cultural construction, including the cultural system during the New Democracy period (1921-1949), the cultural system before the reform and opening up (1949-1978), and the cultural system since the reform and opening up (1978 to the convening of the Fourth Plenary Session of the Nineteenth Central Committee in 2019), and proposes that the Legalization is the road to cultural construction, and in conjunction with the instructions of the Fourth Plenary Session of the 19th Central Committee, it is clear to "adhere to and improve the system for the prosperity and development of advanced socialist culture, and consolidate the common ideological foundation for the unity and struggle of all people."

**Keywords:** The Construction of Socialist Culture; Institutional History; Historical Overview.

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## 1. Introduction

Cultural construction is the sum total of the State's efforts to satisfy and enrich the spiritual and cultural life of its citizens and to strengthen the country's cultural soft power through political, economic and other means. Cultural construction is aimed at raising the intellectual and cultural level of citizens, enriching their spiritual and cultural life and enhancing the country's overall strength, with the development of cultural undertakings and cultural industries as its two wings and the building of core values as its foundation. The basic task of cultural construction is to use the latest achievements of contemporary human civilization to establish the modern human dignity and values of our citizens, and at the same time to satisfy the cultural needs of our citizens with high-quality cultural products and services, so as to better enhance their ideological and moral qualities as well as their spiritual and cultural connotations, and thus better promote the development of China's economic, political, cultural, social and ecological civilization, and the overall development of human beings and the improvement of the overall quality of the whole nation.

## 2. Cultural System in the New Democratic Period (1921-1949)

Since the founding of the Party in 1921, cultural work, especially propaganda work, has always occupied an important position. The Central Executive Committee and the Education and Propaganda Committee were set up in 1923, and documents such as the Resolution on Propaganda Work, the Propaganda Problems Resolution, and the Propaganda Department Resolution were passed one after another. The First and Second Plenums of the Sixth Central Committee of the Party adopted two Resolutions on Propaganda Work, which not only set forth the tasks of cultural work, but also proposed a series of guidelines and policies for cultural work. It bases practiced a completely different cultural policy and cultural system from that of the Kuomintang-ruled areas. The Outline of the Constitution of the Chinese Soviet Republic of

1931 stipulated: "The Chinese Soviet power aims that imperialist churches may be permitted to exist only in obedience to Soviet law." [1] In addition, the Constitutional Outline also dealt with culture and its construction in the context of women's and national issues, for example, the Soviet regime in China aimed to guarantee the complete implementation of women's emancipation and to enable women to participate in the social and cultural life of the society. The construction of culture in this period was of great significance, laying the foundation for the establishment of the cultural and educational policy of the new democracy during the war of resistance against Japan and accumulating experience for the formation of the cultural system of the new China. On the eve of the founding of the People's Republic of China, the Common Program of the Chinese People's Political Consultative Conference, which had the character of a provisional constitution, stipulated that the people of the People's Republic of China had the freedom of religious belief, and that all ethnic minorities had the freedom to maintain or reform their customs and religious beliefs. [2]

In December 1935, the Party Central Committee established the political line of the united front of the anti-Japanese nation, and in accordance with the August 1 Declaration and the instructions of the Communist Party's delegation to the Comintern, the Party made the decision to dissolve the "Leftist League" and the left-wing cultural organizations, and under the unified leadership of the Party, to set up the Anti-Japanese War Cultural Center, which included all parties, all factions, all beliefs, and all creative genres. In November 1936, the Party set up the China Literary and Art Association in northern Shaanxi, the main task of which was to develop proletarian literature and art, propagandize and educate the public to unite and promote cultural workers throughout the country to unite and promote the anti-Japanese national united front of Kungtung. 1941, when the war of resistance against the Japanese had entered into the most difficult time, the second session of the Shaanxi-Gansu-Ningxia Senate adopted the "Anti-Japanese War" and the "Anti-Japanese War". The first meeting of the Second Senate of the Shanxi-Gansu-Ningxia Border Region adopted

the "Shaanxi-Gansu-Ningxia Policy Program", which clearly put forward the task of "cultural construction" for the development of the anti-Japanese resistance, such as "guaranteeing the right to freedom of speech, publication, and beliefs of all anti-Japanese people (landlords, capitalists, peasants and workers); rewarding free research, respecting intellectuals, advocating scientific knowledge, literary and artistic movements, and welcome scientific and artistic talents", "guarantee all public officials and their families adequate cultural and recreational activities", "promote popular books and newspapers", "culturally "promote popular books and newspapers", "raise the status of women in society culturally", and "allow any foreigner to visit the border areas or carry out cultural and religious dissemination activities in the border areas under the principle of respecting China's sovereignty and government decrees". On May 2, 1942, the Propaganda Department of the Central Committee convened a symposium on literature and art and published a speech, which summarized the experience and lessons learned from the new cultural movement since May 4, and contacted the problems existing in the literary and artistic circles, and was a concentrated manifestation of the cultural thought of the first generation of leaders of the Party, and its thesis on literature and art and the masses, literature and art and politics, literature and art and life, and popularization and enhancement laid a ideological foundation for the formation of the cultural system. In addition, leader proposed that "our literature and art are for the millions of working people, that is, for the masses of the people-workers, peasants, soldiers, and the urban petty bourgeoisie." [3] In 1946, the first meeting of the Third Senate of the Shanxi-Gansu-Ningxia Border Region adopted the "Principles of the Constitution of the Shanxi-Gansu-Ningxia Border Region," which stipulated: "Adoption of penitentiaryism for delinquents," "Guarantee of academic freedom, and dedication to the development of science," "Popularization and enhancement of the cultural standard of the general public," and "The promotion of culture and the arts, popularize and raise the cultural standard of the general public" These provisions, though relatively simple, are of far-reaching significance. In 1949, Comrade leader pointed out in his article "The Bankruptcy of the Ideological View of History" that "since our people learned Marxism-Leninism, the people have spiritually shifted from being passive to being active." [4] This is also indicative of the gradual maturation of our cultural system.

### **3. Cultural System during the Period of Socialist Construction (1949-1978)**

After the founding of New China and its socialist transformation, a cultural system with its own characteristics gradually took shape, drawing on the cultural system of the Soviet Union. On September 21, 1949, the First Plenary Session of the Chinese People's Political Consultative Conference adopted the "Common Program of the Chinese People's Political Consultative Conference" (hereinafter referred to as the "Common Program"). The provisions of the Common Program for cultural construction are mainly embodied in three aspects: concepts, systems and behaviors. Conceptually, it insists that people should be the center of culture, that they should be regarded as their own ends, the masters and responsible for their own wills and actions; institutionally, it insists that people should be the ends of politics and of the state; and behaviorally, it insists that people

should be the masters of the political life of the country. the 1978 Constitution stipulates that "the state vigorously develops scientific endeavors, strengthens scientific research, carries out technological innovations, and adopts as many advanced technologies as possible in all sectors of the national economy. all sectors of the national economy to adopt advanced technology as far as possible. Marxism, Leninism and leader Thought are to be upheld as leaders in all fields of thought and culture, and all cultural endeavors must serve the workers, peasants and soldiers, as well as socialism. The State gives encouragement and assistance to the creative work of citizens engaged in science, education, literature, art, journalism, publishing, health, sports and other cultural endeavors.

The Central Propaganda Department, as the highest leading organization for cultural work, issued the Decision on the Cultural Administrative Bodies of the People's Governments of Challenger Provinces and Municipalities, which clarified the duties of the cultural administrative bodies, and the Ministry of Culture became a systematic governmental administration. On October 21, 1949, the State Council decided to set up the Committee on Culture and Education of the State Council. In December 1949, the General Administration of Information was set up as the leader and administrator of the nation's. In 1952, the General Administration of Information was abolished, and the management of foreign propaganda, publishing, and the newspaper industry was merged with the General Administration of Publication. On October 28, 1950, the State Council issued the "Instructions on the Improvement and Development of the National Publishing Industry," which stipulated that the General Administration of Publication was the general organ of the Central Government to guide and manage the national publishing industry, to directly manage and direct the national cultural and artistic organizations, and to be responsible for the management of books and periodicals. The document stipulated that the General Administration of Publication was the general organ of the central government for guiding and managing the national publishing business, directly managing and directing the nation's cultural and artistic organizations, being responsible for the publication and distribution of books and periodicals, and that the publication, distribution and printing of books and magazines should not be purely for the purpose of making profit in principle. In November 1954, the General Administration of Publication was abolished, and the administrative management of publishing was transferred to the Ministry of Culture.

In terms of troupe management, on December 26, 1952, the Ministry of Culture issued the Instruction on Rectifying and Strengthening the Work of National Troupes, and in May 1954, the Ministry of Culture issued the Instruction on Strengthening the Leadership and Management of Folk Professional Troupes, in which the free movement of actors was characterized as the preservation of the free market of capitalism, and so governments at all levels successively issued letters to put an end to the "free development" of the troupes. As a result, governments at all levels issued documents to stop the "free development" and "unplanned mobility" of theater troupes. After governance and reform, the management of troupes was gradually institutionalized and formalized, with administration and business being managed by cadres, and the salaries of actors and actresses being the responsibility of the state, as well as revenues and

expenditures; later on, opera troupes were divided into two categories: state-run troupes and folk professional troupes, which were organizations under universal and collective ownership, respectively; folk professional troupes, which were self-sufficient and self-supporting, gradually lost their market competitive advantage due to the state's repression of their policies and financial resources. Due to the state's suppression in terms of policy and funding, they gradually lost their competitive edge in the market.

In the area of press and publishing, on July 27, 1950, the Central Propaganda Department issued a Circular on Current Publishing Work, proposing that publishing work must overcome its shortcomings and change the then unplanned, anarchic and uncoordinated public-private relationship in the publishing industry. Subsequently, the printing factories within each Xinhua Bookstore were separated to become separate enterprise units, and the editing and publishing organizations attached to Xinhua Bookstores at all levels were reorganized to set up People's Publishing Houses around the country, and Xinhua Bookstores became the national united operation and unified management of book and magazine distribution organs. On March 11, 1954, the 208th State Council approved the General Administration of Publishing's "Report on the Reform of the Private Book Publishing Industry," "Report on the Rectification and Reform of the Private Publishing Industry," and "Report on the Report on Rectification and Reform of the Private Publishing Industry", and continued the in-depth reform of the private book distribution industry and the publishing industry. The Party and the Government give economic support to private news organizations, expanding their freedom of propaganda and reporting activities and content, but requiring them not to oppose or jeopardize the interests of the people.

In terms of the film industry, the Central Administration of Film Industry was established immediately as the highest leading organization of the national film industry, followed by the establishment of the All-China Film Art Workers' Association, and the integration of film facilities and talents in the liberated areas and the state-controlled areas, as well as the issuance of directives and decisions on the work of the film industry, which laid down the correct guiding ideology and basic guidelines for the people's films, which provided a strong guarantee for the development of the film industry. At the end of 1953, the State Council issued the Decision on Strengthening Movie Production Work, proposing that "in the choice of subject matter, the scope should be expanded, and attention should be paid to the diversity of subject matter and forms", and in 1956, leader put forward the fundamental policy of "let a hundred flowers bloom and a hundred schools of thought contend". In 1956, leader put forward the fundamental policy of "let a hundred flowers blossom and a hundred schools of thought contend" [5] and the development of movies ushered in a period of relative proliferation and prosperity. In October of the same year, the Film Bureau of the Ministry of Culture held a meeting and put forward a set of specific programs for reforming the film system, which greatly promoted the development of film creation, and after the National Symposium on Literature and Art in 1962, the Chinese film industry set off another climax of development. However, the development of films at this stage was severely affected by the "Anti-Rightist" campaign in 1957, the "Opposition to Rightist Opportunism" campaign at the end of 1959, and the "Criticism of Revisionist Literary and Artistic Trends" campaign in 1960. The development of cinema was

also seriously affected by the "Anti-Rightist" struggle in 1957, the "Anti-Rightist Opportunism" movement at the end of 1959 and the "Criticism of Revisionist Literary and Artistic Thought" movement in 1960, which made it a rather tortuous process.

#### **4. The Cultural System Since Reform and Opening up (1978-2012)**

Intellectuals are an important force for passing on culture and pushing society forward, and are part of the working class, whose class attributes are those of the working class, an important idea put forward and discussed by many leaders, and a correct expression about the class attributes of intellectuals in the socialist period, who play an irreplaceable role in the cause of science, education, culture, and health, as well as in the cause of construction.

Since the reform and opening up, the Party and the State have formulated a variety of policies to promote the development of the cultural system. In November 1980, the Central Committee issued the Circular on the Serious Study and Implementation of the Spirit of the Fourth National Literature Congress, documents which have had a transformative significance in the history of China's socialist cultural policy.

The Resolution Central Committee on the Guidelines for the Construction of Socialist Spiritual Civilization, adopted at the Sixth Plenary Session, comprehensively elaborated on the cultural policy and its theories of socialism with Chinese characteristics in the new period, and put forward the fundamental tasks of cultural and ideological construction. In 1991, the leader put forward the policy requirements for building a culture of socialism with Chinese characteristics: "three musts" and "three mustn'ts," clearly expressing the policy attitude of what to favor and what to oppose, and answering several principle questions that need to be resolved urgently in the construction of culture in contemporary China; in 1996, the Sixth Plenum of the 14th Central Committee's "Resolution on a Number of Important Issues Regarding the Construction of Strengthening Socialist Spiritual Civilization pointed out that it was necessary to follow the inherent laws of cultural development, give full play to the positive role of the market mechanism, rationalize the relationship between the state, institutions and individuals, and gradually form a development pattern in which the state guarantees key priorities and encourages the community to set up cultural undertakings. The report of the Fifteenth National Congress raised the construction of socialist culture with Chinese characteristics to the level of "the basic program at the primary stage of socialism", and in 1998, the Ministry of Culture set up the "Department of Cultural Industry", and the cultural industry was included in the policy vision of the state. In 1998, the Ministry of Culture set up the Department of Cultural Industry, and cultural industry came into the national policy vision.

From 2002 to now, China has made new breakthroughs in the reform and development of its cultural system; in December 2005, the Central Committee and the State Council issued Several Opinions on Deepening the Reform of the Cultural System; in March 2006, the Central Committee held a working conference on the reform of the cultural system, and the reform of the cultural system has realized a new overall advancement on the basis of the pilot projects; in August 2007, the General Office of Central Committee and

the General Office of the State Council jointly issued a document entitled "On Strengthening the Public Service System". The General Office of the Central Committee and the General Office of the State Council jointly issued the Opinions on Strengthening the Construction of the Public Cultural Service System, proposing that efforts should be made to build a public cultural service system covering the whole of society, with the basic framework of public cultural production and supply, facilities and networks, financial resources and talents, technological safeguards, organizational support, and operation and evaluation, according to the principles of a reasonable structure, balanced development, a sound network, and effective operation for the benefit of all. The Proposal of the Central Committee on the Formulation of the Twelfth Five-Year Plan for National Economic and Social Development, adopted at the Fifth Plenary Session of the Seventeenth Central Committee proposes to deepen the reform of the cultural system, enhance the vitality of cultural development, flourish the development of cultural undertakings and the cultural industry, satisfy the ever-increasing spiritual and cultural needs of the people, promote the cultural industry to become a pillar industry of the national economy, and give full play to the functions of culture in guiding the society and educating the people. It also gives full play to the functions of culture in guiding society, educating the people and promoting development. Against this background, the purpose, significance, main tasks and implementation priorities of cultural system reform have become clearer, and major breakthroughs have been made in both theoretical innovations and practical achievements in cultural system reform. The theory of cultural system reform has been deepened, cultural infrastructure has been improved, and breakthroughs have been made in cultural system reform.

## **5. Cultural Systems for a New Era (2012-2023)**

Since the 18th, our country has attached great importance to cultural work, made a series of major decisions and deployments, and launched a series of major policies and initiatives to promote the prosperity and development of socialist culture with Chinese characteristics. The Fourth Plenary Session of the 19th Central Committee put forward the idea of "adhering to and perfecting the system for the prosperity and development of advanced socialist culture, and consolidating the common ideological foundation for the unity and struggle of the entire people". The report of China National Congress deeply summarized the achievements of cultural construction in the past ten years, and put forward new requirements for the construction of the cultural system. As the deepening reform continues, the deficiencies and shortcomings of the cultural system of socialism with Chinese characteristics are constantly being consolidated and improved, and the advantages of the system are becoming

more and more apparent.

As socialism with Chinese characteristics enters a new era, we should unwaveringly support the fundamental system of Marxism's guiding position in the ideological field, adhere to the system of cultural construction led by socialist core values, improve the system of safeguarding the people's rights and interests in culture, improve the mechanism of guiding public opinion by adhering to the correct orientation, and establish a sound institutional mechanism for the creation and production of culture that puts social benefits in the first place and unifies social benefits with economic benefits. Establishing and perfecting an institutional mechanism for cultural creation and production that gives priority to social benefits and harmonizes social and economic benefits.

The development of advanced socialist culture and the broad cohesion of the people's spiritual theories is a profound support for the modernization of the country's governance system and ability to govern. We must be firm in our cultural self-confidence, firmly grasp the forward direction of advanced socialist culture, focus on the mission of raising the flag, gathering the people's hearts and minds, nurturing new generations, promoting culture and presenting a new image, insist on serving the people and socialism, insist on the blossoming of a hundred flowers and the contention of a hundred schools of thought, and insist on creative transformations and innovative seizures to stimulate the vitality of the entire nation's cultural creativity, and to better build the spirit of China, the values of China, and the power of China.

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