

Tibet party secretary Chen Kuiyuan speaks on literature, art

Text of speech by Chen Kuiyuan, Xizang [Tibet] Autonomous Regional CCP Committee secretary, on 11th July 1997; place not given, as published by Chinese regional newspaper from Tibet `Xizang Ribao' (Tibet Daily). Bold text was not in the original and has been added.

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Comrades:

Hong Kong returned to the motherland on 1st July this year. It was a great event for the Chinese Nation by which we wiped out the century-old national humiliation. Along with the people of various nationalities in other parts of the country and overseas Chinese the world over, the Tibetan people warmly celebrated the great day with unparalleled excitement. The jubilant celebration of Hong Kong's return to the motherland by the people throughout the region displays the Tibetan people's noble patriotic spirit of having ardent love for the motherland and supporting its unification. This also shows the Tibetan people's heartfelt admiration and support for Comrade Deng Xiaoping's great concept of "one country, two systems" and the regaining of Hong Kong, the sacred territory of our country, by the party Central Committee with Comrade Jiang Zemin as the core. Party, government, army, police, literature and art, and mass organizations organized many healthy, animated, and inspiring performances so that various kinds of celebrations were conducted in radiant splendor and with one climax after another. This shows the Tibetan people's political consciousness and mental attitude. A large-scale programme, "Ode to the Reversion", is an outstanding one of these performances, which was painstaking organized by the propaganda department of the regional party committee, the regional radio and television department, and the regional culture department and jointly performed by performing arts troupes in the region. The comrades who have just been awarded prizes today created, wrote, composed, and directed this programme. The theme of this programme is salient, its concept healthy, its atmosphere warm, and its style inspiring; this programme accords with the happy mood and mental attitude of the Tibetan people; and it was a successful performance, which had been seldom seen on the stage in recent years. So the regional party committee and the regional people's government regard it as a matter of course to hold a meeting today to sum up the creation of this programme and to commend its creators and performers, and we like to extend congratulations to those prize-winning comrades. Meanwhile, we also like to express our heartfelt thanks to the units that sponsored the programme and to those responsible comrades concerned. I would like to take this opportunity to discuss several points of view on a few special problems concerning the literary and art front, cultural and educational work, and spiritual civilization. Of course, it is all the more necessary to discuss such points of view at a party meeting of leading cadres; however, since most of these problems are directly related to the work in literary and art circles, it is also appropriate to discuss these views at this meeting. The problems I am going to discuss and the erroneous views I am going to criticise are not directed against actors, actresses, and staff members in general but involve

some leading cadres' political understanding of and attitude towards major problems. In his "Talks at the Yanan Forum on Literature and Art", Comrade Mao Zedong said: Literary and art criticism involves two aspects - one is political, and the other is artistic. Where literature and art are concerned, we are only laymen; in dealing with such issues, we do not make criticism artistically but express our views mainly from the political aspect and from the standpoint of principles and policies.

1. An appraisal of the main stream of literature and art and cultural undertakings in our region. Since the peaceful liberation of Tibet, its cultural undertakings, including literary and artistic creation, the fine arts, the science of history, Tibet research, the press, publishing, film, television, and literature and art in the region all have made unprecedented developments. It can be said that splendid results have been achieved, which are obvious to all; and these results cannot be written off or negated by anyone. In literature and art and on the cultural front in Tibet today, there are inspiring scenes, where a hundred flowers are blossoming and a hundred schools of thought are contending. There is a world of difference between today's Tibet and the old Tibet, where culture was desolate, there was only a scattering of talent, and society was destitute. Under the party's policy on literature and art and its policy towards talented people, a large number of accomplished writers, poets, musicians, singers, artists, dancers, and experts of various trades and professions have come to the fore. Many fine works created by them have won a high reputation at home and abroad, adding valuable wealth to the treasure-house of Tibet and even to that of the motherland and bringing glory to the country. Such achievements were unimaginable in the old society and the old Tibet. With great joy, we fully affirm and highly appraise these achievements. We sincerely hope that more talented people with greater accomplishments will come to the fore on our region's literary and art front and that they will make greater contributions to cultural construction and the building of the spiritual civilization in Tibet and to the building of the socialist spiritual civilization in the motherland.

2. In January of this year, the party Central Committee issued "Some Views of the CCP Central Committee on Doing a Better Job in Literature and Art". This document is a programmatic one, guiding our work in literature and art during the new period. In the spirit of this document, we should realistically sum up our region's experiences in literature and art and in cultural work, find out where we lag behind in these regards, and clearly define our guiding thought, policies, principles, and tasks in order to healthily develop literature and art and cultural work in the correct direction pointed out by the Party Central Committee. Our region has gained many successful experiences in literary and art work, and we should fully affirm them in order to continuously develop them, raise them to a higher level, and scale new heights. According to the party Central Committee's views on literary and art work, I will mainly deal with existing problems today. To do a better job in literature and art in our region, it is necessary to have an accurate understanding of problems in several aspects and to properly solve them in practice so that literature and art and the cultural undertakings as a whole will be able to develop in a healthy way towards higher standards.

First, literary and art work in our region is divorced from real life and from the working people to a certain degree. The party Central Committee requires that our literature and art reflect the mental attitude of the working people of various nationalities engaged in

socialist modernization and portray the cause they are undertaking. Made on the stage should be more and better presentations of creative work and activities by large numbers of workers, peasants, scientists, technicians, and other intellectuals carrying out the reform and opening-up policies and undertaking socialist modernization. This will encourage the broad masses of people, educate our future generations, and constitute a strong motive force for training a new generation of builders of socialism who have lofty ideals, moral integrity, a good education, and a strong sense of discipline. Works with such themes have occasionally appeared in the field of literature and art, but they are small in number, and quality and influential literary works are very rare. When literature and art are divorced from reality, they cannot carry out their missions, and it will be hard for public opinion to identify itself with them. Since the Yanan Forum on Literature and Art, the guiding principle for our literary and art work has been that literature and art serve the workers, peasants, and soldiers as well as the working people. In the new historical period for socialist modernization, the scope and concept of the working people have been expanded, and they include the intellectuals, scientists, and technicians who are undertaking the modernization drive along with the working people. Our literary and artistic works and our stage should fully portray people of Tibetan, Han, and other nationalities and the advanced elements among them who have been waging a heroic struggle, working hard, and making selfless contributions in safeguarding the unification and territorial integrity of the motherland and in undertaking socialist modernization in Tibet; our literary and artistic works and our stage should extol their lofty ideas, creative activities, spiritual values, and moral character. In the region, however, presentations with such contents have been rare on the stage in recent years. This shows a lack of close contact with the practice of the broad masses, with real political life, and with the great cause of undertaking socialist modernization and carrying out economic construction as the central task by the whole party and the entire nation. Our literary and artistic works and the stage have yet to give play to their guiding role in inspiring the people, tapping their intellectual resources, and influencing and educating them with the strong voice of the times.

Second, the artistic form, artistic appeal, and audience reactions are stressed, but the political tendencies and ideological contents of literary and artistic works are not controlled strictly and accurately. What is extolled, what is opposed, and what benefits are intended for people to gain are ambiguous more often than not. There are also a small number of literary and artistic works which, by turning things upside down, extol what should not be extolled, and even go all out to sing the praises of the separatist chieftain Di-ba Sang-jie jia-cuo [4574 1572 2718 4814 0857 2238; (Dewa Sangye Gyatso)] and the 14th Dalai. We have not got to the roots of some problems which cropped up in the previous period, but we should distinguish right from wrong, particularly take warning from such problems, and ensure that our literary and art work keeps to the correct orientation, adheres to the party's basic line, and becomes an important integral part of the cause of socialist modernization. In recent years, party organizations, propaganda departments, and cultural leading bodies at various levels have failed to consistently stress political guidance, the causes of which we should try to find out from our leadership over cultural undertakings and from the implementation of political principles by party committees and governments. Meanwhile, comrades on the literary and art front should also raise their vigilance and increase their discerning ability.

Third, inheritance of the traditional national culture is treated in a negative way, and national characteristics are understood one-sidedly. Our Chinese nation is a big family consisting of 56 nationalities; these 56 nationalities have something in common as well as their respective characteristics. It is absolutely necessary to fully respect, affirm, and carry forward the fine traditional cultures of various nationalities, which is also required by our nationalities policy. However, we should have a correct attitude towards inheriting the traditional national culture. Now what is reflected in literary works and represented on the stage are not the fine nature and advanced trend of the Tibetan nationality, the direction in which to advance, or the mental outlook and great practice of the Tibetan people engaged in creative labour in high and vigorous spirits; on the contrary, some backward customs and things which are outmoded and irrelevant to socialist modernization are adopted for performance on the stage and the screen as national characteristics, which have caused misunderstandings among people who have no knowledge of Tibet. This has left people an impression that Tibet is a mysterious place, a place where it is difficult to live and where the Tibetan people's way of life and social conduct are mostly incomprehensible. Shown on the stage and the screen are the mysteries and wonders of snow-capped mountains, the might of the Kampa [eastern Tibetan] man, large groups of people worshipping on bended knees before the Buddha, the mystery and glory of religion, and other things without any signs and characteristics of the times. In some circumstances, people can hardly tell if what is represented is about the new socialist Tibet or about the old Tibet under the feudal serf system. Snow-capped mountains, working people in various parts of Tibet, and the religion in the region can be represented on the stage and portrayed in books and magazines. The question here is how to represent them. What is our focus? What do we want people to see and read? What impression or conclusion do we want people to have or reach about Tibet? What impression will be left on people of the Tibetan nationality undertaking socialist modernization under the leadership of the CCP? Our cultural work and literary and art work should enable world people to have a clear, definite understanding of Tibet and to have an accurate impression and complete understanding of the Tibetan people. In dealing with traditional national cultures and their characteristics, we should act according to Comrade Mao Zedong's consistent teaching: We should adopt the attitude of "developing what is useful or healthy and discarding what is not". In other words, we should discard the dross, select the essence, and continue to create something new. We should inherit the excellent part of the traditional culture handed down to us by our ancestors, carry it forward, raise it to a new level; we should let world people understand that the hardworking and intelligent Tibetan people who have lived in Tibet from generation to generation have the ability to stand on the new heights of world history and on the same level with other nationalities who have mastered modern civilization. This is our mission. In inheriting traditional culture, we must distinguish the essence from the dross and continue to create something new. In the new era, in which education has developed to an unprecedentedly high degree in Tibet, more and more sons and daughters of the Tibetan people are receiving modern education, and a large number of outstanding personnel have come to the fore, I am convinced that we are completely capable of carrying forward the excellent traditional culture handed down to us by our ancestors and making it possible for the Tibetan people to stand among the advanced nationalities. If a nationality, like a person, loses its creative ability and enthusiasm and only inherits its ancestors' mantle, its members will lag behind its ancestors and become the latter's unworthy descendants. Inheriting the excellent traditional culture is of significance only when we develop it.

The Tibetan nationality is a member of the big family of the Chinese nation. Since ancient times, the Tibetan culture has made important contributions to the common culture of the Chinese nation; at the same time, it has also assimilated nourishment from the cultures of other nationalities. The Tibetan nationality is not an isolated one or a lone group of people living on a plateau at an elevation of more than 4,000 meters, without contact with other nationalities. So Tibetan literary and artistic works cannot do without exchanges and merging with cultures of other nationalities. A prerequisite and a large background are that the Tibetan nationality stands erect among the 56 nationalities of the Chinese nation. Why was it possible for the Tibetan nationality to bring about unprecedented prosperity in a period after 700 A.D.? It was because of that when Nangri Luntan and Songtsen Gampo, father and son, were in power in Tibet, they absorbed a lot of Chinese culture and sent many people to study in Changan; at the same time, they also dispatched people to study in Jiashimier, Mojietuo, Nepal, and other neighbouring countries where Buddhism was thriving, and increased their exchanges with those nations. By that time, Tibetan culture was spread to Changan and the Central Plains. A picture scroll of horses painted by Yan Liben, a noted artist of the Tang dynasty, portrayed the facial expression of a Tufan envoy. To build a monument to the Tang-Tufan [Tibetan] Alliance, Liu Yuanding, chief justice of the Tang Dynasty, visited Lhasa (in 822 A.D.). The Tufan Dynasty had music played to welcome him, and the music extolled the defeat of Wang Shichong by Li Shimin. Tufan brought about prosperity in a very short period of time precisely because it strengthened its cultural exchanges with other places and rapidly improved the quality of its nationality. After its peaceful liberation, Tibet began to break through a state of being closed and to open its door to exchange with the interior of the country. As a result, the levels of cultural and social development have been raised noticeably and considerably. A review of Tibetan history shows that there was not a single regular school in Tibet before the 18th Army entered the region. Would there be such a massive army of cultural workers, writers, and artists without the development of education and the training of personnel over the past several decades? Would there be children of working people who can write and compose songs, create dances, and create large-scale literary and art programmes? It is, therefore, absolutely necessary and beneficial to have cultural exchanges between various nationalities, which is a prerequisite for various nationalities the world over to advance along the road of development and prosperity. Advocating cultural segregation by the Dalai clique is aimed at practicing political separatism, of which we should have a clear understanding.

3. It is necessary to clearly understand the reactionary nature of the slogans used by the Dalai clique to advocate national culture and to strive to develop socialist national culture. The Dalai clique is now desperately alleging that the Tibetan national culture and religion are destroyed and that the Tibetan nationality is also in danger of destruction. In a recent speech abroad, the Dalai said: "The fundamental purposes of our struggle are to achieve political independence and, more importantly, to restore our inherent traditional culture, religion, and morality". "We want to restore our traditional religion, culture, and history formed over the past thousands of years". What he called the restoration of traditional religion, culture, and history, in short, means the restoration of the system of unification of the state and the church and the serf system. As Lenin pointed out in criticizing the slogans of some European bourgeois parties regarding national culture early in this century, what the Dalai was attempting to do was nothing but to achieve the following aims: (1) To create national segregation and oppose the Tibetan nationality's exchanges with its

fraternal nationalities; (2) To make the oppressed classes and the oppressing class of the nationality "close to each other and advocate sharing one culture regardless of class, status, monk, or layman; people from the Dalai to his flatterers and to serfs all share one culture, and they all belong to one family and do the same work no matter whether they are exploiters or working people, communists or separatists. To put it bluntly, this is aimed at obscuring the dividing line between classes. (3) The Dalai attempts to cause "disputes between one national culture and another"; the intention of the Dalai clique is to make a so-called unified Tibetan culture oppose a Han culture. It is not strange at all that the Dalai clique has made such statements. This is because the Dalai takes the separatist stand, which is opposed to the position of our country. But what is strange is that a very small number of people in Tibet and other parts of the country have made the same statements as the Dalai clique's. There are several representative views that should be exposed. When you encounter such views, you should be vigilant. The first such view is to equate Tibetan national culture with Tibetan religion, alleging that the Tibetan national culture is actually a Buddhist culture and that there would be no Tibetan national culture without a Buddhist culture. Some people say that the Tibetan national culture is connected to religion in form and essence. Some others say that college teaching material will be void of substance if religion is not included and that in that case, colleges would not be real colleges. If what such people talked about were a Buddhist college, I would have no comment. But what they refer to is a Tibet University, so they have no reason whatsoever to make such an allegation. After all, is the Tibetan national culture equivalent to a Buddhist culture? If one should say that the Tibetan national culture came into being after Buddhist culture, one would have shorten the history of Tibetan civilization by more than 1,000 years. As is known to all, there was no Buddhism in Tibet over a long period of time. Buddhism came into being only a little over 2,500 years ago. Buddhism was spread to Tibet during the Songzanganbu period, and it began to be spread as a culture in the later period of development of Tibetan Buddhism; it has been only 700 to 800 years from then to now, but the history of Tibetan civilization has more than 2,100 years, starting from the Xipuye Dynasty created by Niechizanpu. The dynasty went through 32 generations from Niechizanpu to Songzanganpu, which corresponded to a long historical period in the Central Plains, a period from the height of power and splendor in the Western Han Dynasty, or rather from the 15th year after Emperor Wu ascended the throne, through the new Wang Mang period, the Eastern Han Dynasty, the Three Kingdoms, the Jin Dynasty, the Northern and Southern Dynasties, and the Sui Dynasty to the Tang Dynasty. How could it be said that Tibet had no culture in such a long historical period? As everyone knows, in that historical period, Tibet conducted extensive cultural exchanges with the interior of the country and with its neighbours India and Nepal. It was in that period that Tibet created its written language and developed medicine and an astronomical calendar and that a great medical scientist Yutuo Yundangongbo authored the famous "four volumes of medicine" which have been handed down to posterity. Judging from the poems written by Dousongmangjiebo, grandson of Songzanganbu, the then literature and art of Tibet also reached a fairly high level, and so did the "Biography of King Gesaer" and other works circulated among the people. Is this not Tibetan culture? Is only Buddhism Tibetan culture? It is utterly absurd. Buddhism is a foreign culture. If it is said that the Tibetan nationality had no culture before the arrival of Buddhist culture, is it not said that the Tibetan people used to be a nationality without a culture? The view of equating Buddhist culture with Tibetan culture not only does not conform to reality but also belittles the ancestors of the Tibetan nationality and the Tibetan nationality itself. I just cannot

understand that. Some people, claiming to be authorities, have made such shameless statements confusing truth and falsehood. Comrades who are engaged in research on Tibetan culture should be indignant at such statements. Making use of religion in the political field, separatists now go all out to put religion above the Tibetan culture and attempt to use the spoken language and culture to cause disputes and antagonism between nationalities, and this is the crux of the matter.

It is essential to have an accurate understanding of national culture. National culture was no longer a pure and simple thing after the beginning of class society. Marxism holds that in class society, each nationality has different cultures, the culture of the ruling class and that of the working people. The situation in Tibet is very clear in this regard; folk dances, poems, songs, and regional dances were created by working people, and this is the inexhaustible source of traditional national culture which we should inherit. There were also some things enjoyed by the upper ruling class, which constituted the culture of the ruling class. Marx once said that the French nation was divided into two nationalities - one was the bourgeoisie, and the other the proletariat. Lenin said that each modern nation had two nationalities and that each national culture consisted of two national cultures - the culture of the ruling class and that of the working people. In his "Talks at the Yanan Forum on Literature and Art", Comrade Mao Zedong said: There is absolutely no such thing in the world as love or hate without cause or reason. We do not love the enemy or ugly phenomena. He called on literary and art workers to go among the masses of workers, peasants, and soldiers because raw materials for literature and art existed in the lives of the people. Tibetan culture consists of secular and religious cultures. Secular culture is composed of the culture of the feudal aristocrats and serf owners as well as the culture of the working people. If it is said that there is no difference between the Dalai and ordinary people and that they all enjoy a single culture, that is unrealistic; such a view is a refurbished version of the bourgeois concept of national culture. There are no masses of people in the eyes of those holding such a view. In talking about national culture, we must respect the masses of people and go among them to absorb cultural nutriment and must not belittle the culture of the working people. Various nationalities should culturally exchange with and learn from one another in order to improve their cultures together. We should not belittle ourselves, nor should we have too high an opinion of ourselves. For instance, the levels of creation and performance of vocal music in our region is quite high, but musical instruments are very poor; basic dance movements are very graceful and with unique characteristics, but dance programmes are created in a rather monotonous way. In recent years, Mongolian and other fraternal nationalities have conducted a lot of activities on the stage in the capital, Yunnan, Guizhou, and other fraternal places. We should learn and draw lessons from them. All comrades who are conscious and strive for cultural progress should welcome cultural exchanges and be a promoter in this regard. Tibetan songs and dances were all the rage across the country in the 1950s and 1960s. For instance, songs like "On Gold Mountain in Beijing", "Bitter Becomes Sweet After the Arrival of the Communists", and "Emancipated Serfs Are Singing" and dances like "Strolling Around a New city" were sung or performed in various parts of the country. How did those songs and dances come into being? They were created together by comrades of Tibetan and Han nationalities in literary and art circles, which were a result of learning from one another and of their concerted efforts (then Raidi chipped in by saying: At that time, some songs were spread to various parts of the world, such as the "Clothes-Washing Song"; no such songs or programmes have been produced now). The Tibetan national culture is of long-

standing and well-established. In inheriting the culture, it is necessary to analyse it, to discard its dross, and carry forward the good part of it. The development of national culture is a result of "developing what is useful or healthy and discard what is not". Attention should be paid to giving expression to things from the working people; the "Wall-Building Song", which was sung this time, is about the life of working people. The form of such things is loved by people, and they ideologically and emotionally reflect the happiness, anger, grief, and joy of the masses. We should have the same feelings as those of the working people, mix with them, and depict their creative activities (Raidi interposed this remark: The programme "Emancipated Serfs Go to College" created by the Shannan Art Troupe was very good, but it became no good at all after being adapted).

The above is my discussion of literature and art as well as cultural problems from a political standpoint. In addition, I would also like to discuss some problems concerning education among nationalities. In recent years, the Western hostile forces and the Dalai Clique have repeatedly alleged that we have destroyed Tibetan education and culture. As everyone knows, the regional party committee and the regional people's government have in recent years set the objectives of "two halves and eight zeros" [liang you ba ling 0357 2589 0360 7190] for the development of education; they have also provided that the increase in expenditures for education be greater than the GDP and spending growth rates and required that the expenditure for education is reach or exceed 15 per cent of the budget. In recent years, we have made great efforts to develop education. Since the 1950s, our party has all along attached importance to the development of education. As a result, education has continuously developed in Tibet, and 70 per cent of school-age children are now in school. But such a situation is flagrantly vilified as the destruction of Tibetan culture. When the Dalai ruled Tibet, there was not a single regular school; children of the working people had no right or opportunity to receive an education, and more than 90 per cent of the Tibetan people were illiterate. That condition is described as the protection of Tibetan culture, and only the Dalai clique can make such shameless remarks. It is not strange to us that the Dalai has made such remarks from a separatist stand. To win some support from the international hostile forces, he has to tell some tales and fabricate some lies to malign our country and its policies. What merits our attention is that there are some people in the interior of the country who are also peddling such arguments.

In the late 1980s, the regional leading bodies put stress on the study and use of the written and spoken Tibetan languages and formulated some specific rules on the teaching of the written and spoken Tibetan languages, and the basic rules have remained unchanged thus far. In recent years, however, some educators and parents have put forward some new views. A summing-up of such views shows that they are aimed at meeting the needs in "three aspects" and call for appropriately increasing the time for teaching the written and spoken Chinese languages so as to make things easier for Tibetan students to go to middle school and college in the interior of the country. This question is not a forbidden zone and can be discussed. How should we arrange and offer courses and how should we teach such courses in order to be beneficial to training qualified Tibetan personnel and to improving the scientific and cultural qualities of the Tibetan nationality? Parents and educators have the right to express their views, and it is necessary to conduct in-depth discussions in this regard. If this question concerning the interests of each Tibetan were not allowed to be discussed, would this not be autocratic rule? Would there be any democracy to speak of? Actually, very few courses in the written and spoken Chinese languages are offered,

accounting for a very small proportion of the curriculums. What is critical here is how to rationally arrange and offer courses and how to make the teaching of such courses beneficial to training highly qualified personnel and personnel needed in the drive for socialist modernization. A review of the past situation shows that we used a great deal of manpower as well as large amounts of material and financial resources to run schools from primary schools to universities, but there was a rather big gap as far as the results of education were concerned; the scores of Tibetan students studying in the interior of the country and those of Tibetan students studying in local schools were 100 to 200 points apart each. This is an issue absolutely not to be ignored; this is not the way to successfully train qualified personnel (Raidi interposed this remark: A closed nationality can never develop itself or make any progress; we must continue to do away with the state of being closed.) If they do not learn the Chinese language in schools in Tibet, Tibetan students will be affected. This is not a matter of other nationalities but a matter of the Tibetan people themselves. This is a matter concerning whether the cultural quality of the Tibetan nationality can be rapidly raised and whether the Tibetan people will be able to achieve the four modernizations along with the people of other nationalities throughout the country. In Tibet, it is practical and correct to vigorously develop bilingual teaching according to the provisions of the "Law Governing Regional National Autonomy". About this we must keep a clear head. It is the sacred duty and great mission of the people of all nationalities to strengthen the unity of nationalities and to safeguard the unification of the motherland. Any discord sown and sabotage carried out by any hostile forces can never make us waver in the least. In the powerful current of national unity and common progress, the Tibetan people are advancing towards a relatively comfortable living standard and towards the goal of greater prosperity in the next century along with the people across the country. This is the bright future for the Tibetan people as well as the common bright future for all the nationalities of our great motherland. This is an irresistible and irreversible trend of history. "Some Views of the CCP Central Committee on Doing a Better Job in Literature and Art" clearly defined the tasks, guiding thought, policies, and principles for literary and art work. The regional propaganda and cultural departments should earnestly study and implement this document. I suggest that while studying this document, they also study Comrade Mao Zedong's "Talks at the Yanan Forum on Literature and Art", which are a classical Marxist work, in this regard, as well as Deng Xiaoping theory of building socialism with Chinese characteristics and General Secretary Jiang Zemin's expositions on spiritual civilization, propaganda, and literature and art. Through the study and implementation of the party's Central Committee's document, it is necessary to better develop literature and art in Tibet; to score great, gratifying achievements ideologically and artistically; and to contribute more to the building of the material and spiritual civilizations in our region. Thank you all!
