
The other way is indirectly through organizations. Today one can see two distinct organizational structures in the Canadian cultural-artistic world. On the one hand, there are those which are profit-oriented and governed by the laws of the market-place — that is, cinema, records, books, periodicals. Then there are the not-for-profit organizations, which cannot function without subsidy, even when they are successful at the box-office. These include ballet, theatre, opera, and orchestras.

Yet the divisions between the profit-oriented and so-called "pure" art organizations are not always clear-cut, as witness the subsidies needed by such for-profit enterprises as publishing; or — as a far-fetched example — witness the trade motto of one of the world's oldest and strongest cultural business enterprises, MGM, which is: *Ars gratia artis*. In other words, "Art for art's sake," says the slogan around the lion's head. You just have time to read it before he roars....

Questions involving artistic judgment should remain absolutely at arm's length. These activities of the agencies must be kept at arm's length and thus free from political interference. As I said in a speech in August 1980, "culture can only flourish in an atmosphere of freedom.... We must preserve this principle with great care. ... (This) means a framework that is conducive to free expression. Politicians sometimes find that this is a principle that is difficult to live with. But I believe strongly that it is the strongest basis on which we can establish our policies." And it is precisely because I have such a determined conviction on this issue that I wrote to Lister Sinclair on February 18, to say: "I have initiated discussions with my Cabinet colleagues, with a view to ensuring that our Crown corporations' policy will not alter, in any significant way, the present status of the cultural agencies, pending the outcome of the cultural policy review."...

Review
committee

Probably the most important of the things done was the restructured Federal Policy Review Committee, whose work is not in full swing. Calls for a review had come repeatedly from both inside and outside the artistic and cultural community. You yourselves were among the first to call for it. The response of the country to the committee has been extraordinary. Over 1,400 briefs have been received by them in preparation for their nation-wide hearings, which are now in progress. This makes a striking contrast with the 460 odd briefs received by the Lévesque-Massey Commission 30 years ago....

I understand that some members of the Canadian Conference of the Arts have expressed a need for clarification concerning the policy process to be followed at the close of the review committee's hearings.

The plan calls for the committee to prepare a report on the hearings as soon after them as possible, in order that the public may have the benefit of a concise overview of what happened at the hearings and what was contained in the briefs. This will be available to the public and I plan to table it with the Standing Committee on Culture and Communications.

Subsequently the Cultural Review Committee plans to publish its principal statement, or final report, which is to contain their recommendations to government. The com-
