

loss to artists. If the movie industry in Canada were not now flourishing there would not be a proper vehicle for artists such as Al Waxman and Denis Héroux. In the same way, if Hollywood's industry had not been in place, Chaplin might well have remained an obscure vaudevillian.

What must be noted, not only by us, here, but nationally as well, is that we now have in Canada this multi-billion dollar industry, which is called collectively "cultural industries", which has not been treated well as an industry and has not received the support it deserves. What's more, the importance of this industry goes beyond even its own broad scope because of the power of its economic impact nationally, because of its multiplier effects, because of its impact on tourism, and its manufacturing impact.

The support of this industry — like the support of any industry — ultimately benefits the economy of the whole country. The cultural industries actually benefit the individual taxpayer from two directions: through economic impact, and through spiritual impact. From both points of view, they help remake the quality of life.

The development of the cultural markets is essential in that it offers another means through which artists can now work. Just as the opportunities offered to artists by CBC radio — in the pre-television era — were essential to the lives and careers of previous generations of Canadian creative and performing artists, so the opportunities offered by the new technologies will be essential to this and the next generation of our artists.

This will, of course, only come about if we control our own technological markets, and our own place in the cultural mind-set of Canadians, and — as Canadians — in the mind-set of other nations around the world.

Given all these facts, as the federal minister responsible for arts and culture, I must take an interest, a fairly concentrated interest, in the technological and industrial developments of cultural industries. But the emphasis of my interest is on the culture, not the industry. The cultural industries are totally uninteresting from a cultural point of view, if there isn't any culture in them!

Of course I'm interested in the fact that these new technologies provide jobs, may eventually improve the balance of payments, and can encourage tourism. But none of these, not any one of these, is a purpose that can inspire a minister responsible for culture!

#### Support of the artist

My purpose, and the government's purpose, is the support of the artist. To paraphrase what Gratien Gélinas once said about playwrights — the artist is the spokesman for the people. The support of the artist and the work that artists do — that is the focus.

There are two ways we can support the artist in his work. One way is directly, through such means as copyright or Canadian content legislation, by actions that help increase his income, and through granting bodies — the Canada Council particularly — which pass funds along. It is in these direct ways that support can be channelled to the individual artists — the artists who work alone: painters and pianists, singers and sculptors.