

characteristic and well-nourished national culture characterizes and nourishes its nation.

That is because art is of the spirit. It is the dream by which we all live. Man deprived of dreams, dies or goes mad. This is as true of nations as it is of individuals.

And, as with individual human beings, the development and cultivation of a powerful self-image — and national art can be so defined for nations — offers the best defence against encroachment and the best guarantee of fruitful relationships with other people and with other peoples.

Thus, while self-defence against foreign invading cultures is essential, it is not fundamental. It is the arts themselves which are fundamental. And in that sense, the work which artists do is a most important and significant work in defence of our national sense of belonging....

Today art must be able to take place within the context of the computer chip. The technological developments of the last decade, the last few years, indeed one can almost say the last few months, are producing mind-bending forces such as have not even been imagined, let alone existed. And these forces, if abandoned to multi-national control, can threaten both the emergence and the emerging strength of our national cultural and artistic community.

At the end of the ages of steam and electricity, in this age of the computer chip, the battles for the minds of men, for cultural, artistic, national integrity, are fought, in surprisingly large measure, by means of industries whose foundations lie in the arts and the work of the artists. They have begun to be commonly called the cultural industries. Because of the speed of technological change in this sector, the scope of the problem increases at the same hectic pace as the urgency of the need for solution.

Suddenly artistic, cultural, information, and commercial messages have become all-pervasive....

Suddenly the minds to be won and the moneys to be won can be universal; and cultural industries seem — but only seem — to be the battlefield where the winning will happen. Clearly, the cultural industries can be of immense support to the arts by offering creative opportunities, jobs and audience proliferation.

It is quite natural to be filled with enthusiasm for these novelties. It is also natural to be filled with more than a little apprehension at the possibilities for cultural invasion the marvels offer; cultural invasion not only from the south, but also from Europe — France and England — as is already happening, or about to happen *via* satellite. But whatever our reaction to this fascinating new hardware, we must never forget that it is only hardware. It is merely the container, not the contents. It is your work as artists which must make up the contents.

That said, there is a nevertheless. If the hardware is not in place and the producers are not there and the whole industry does not exist to offer its containers, there can be a

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