

has sponsored numerous scholarly exchanges, art exhibitions, theatrical and musical performances as well as many scholarships, fellowships and research projects for Japanese and non-Japanese students alike. Within Japan, it is now commonly accepted that Japanese leadership in the world cannot be limited to economic and technological matters alone, but must include many matters of artistic and academic importance.

Like Japan, United States has recently moved to modernize its administrative infrastructure. Until recently, America's international relations were financed and coordinated largely through the Bureau of Education and Cultural Affairs in the Department of State. The Bureau's program - which derived from its mandate under the Mutual Education and Cultural Exchange Act of 1961 - included exchange of American and foreign scholars, professors, teachers and graduate students; short-term study and observation visits to the United States for foreign leaders and professionals; support of private efforts to enrich the experience of foreign students; encouragement of quality exchange programs for public and private organizations; and presentation of America's leading artists abroad. In order to derive fuller value from these programs, in 1978, the International Communication Agency was established. Linking together the old Bureau of Educational and Cultural Affairs and the United States Information Service, it is an Executive Branch of the United States Government. Its Director reports to the President and the Secretary of State. In the main, it has been designed to bring together the media, information, education and the arts in order to capitalize more fully on the benefits to be had from America's rapidly-expanding cultural relations.

As these case studies and the experiences of many other countries, such as Sweden, Italy, the Netherlands, China, Israel, Egypt and the Union of Soviet Socialist Republics, illustrate only too clearly, a new perspective is emerging on the role of cultural relations in the modern world. In the traditional perspective, cultural relations were viewed as subordinate in importance to economic and political relations. Accordingly, they were never given the status, priority and attention they deserved. They were often called on only after economic, commercial and political dealings had failed to achieve the desired results. Recent experiences in the field suggest that a new awareness is springing up throughout the world - an awareness predicated on the reciprocal and reinforcing nature of political, economic and cultural relations. Countries which perceive this have been quick to establish the priorities, policies and programs which are required to take maximum advantage of it.

Those who doubt the reciprocal and reinforcing relationship of these relations should reflect on the recent Canadian-Chinese experience in this field. There were some historical precedents between the two countries which have helped to consolidate the current situation, particularly the act of medical heroism provided by Dr. Norman Bethune, the celebrated Canadian doctor who gave unceasingly of himself to assist the Chinese during the war with Japan in the 1930's. However, when Canada and China decided to expand their relations, cultural relations were given an extremely high priority. Between 1975 and 1978, a number of fascinating exchanges were executed - exchanges which brought the Shenyang Acrobatic Troupe and the Shanghai Ballet to Canada and sent the Canadian Brass, the Men of the Deep and the Toronto Symphony Orchestra to China. These exchanges were complemented by a number of exchanges of delegations between the two countries in the arts, science, education, sports and medicine. The response to these creative encounters were nothing