

athletes, designers, architects, filmmakers, broadcasters and sportsmen to Canada from other countries. Added to this should be the hundreds of thousands of spectators from Canada and other countries who came to Montreal for these unique occasions as well as the millions more who watched these events on television.

These two colossal events should not be allowed to overshadow many other special events which, although they may be smaller in scale, nevertheless attest to Canada's growing reputation in international cultural affairs and involve significant flows of people to and from Canada. Three examples selected from many should suffice to illustrate the significance of these special events to Canada in general and Canada's international cultural relations in particular.

In 1978, the Olympic idea returned to Canada in the form of the Commonwealth Games in Edmonton. Thousands of athletes and performers came from virtually every Commonwealth country to participate in these Games. A Commonwealth Festival of artistic events complemented the athletic dimension of the Games. Some 400 performers from 25 countries - including Australia, Kenya, the Bahamas, Fiji, India, Hong Kong, Ireland, Nigeria, Scotland and Zambia - participated in a variety of performing, exhibiting and film activities.

Also in 1978, the International Society for Music Education held its Thirteenth World Congress in London, Ontario. It followed closely on the heels of the World Congress of the International Music Council, held in Toronto a few years earlier. World-renowned musicians, composers and music educators from all over the world convened to discuss and analyse the state of music education around the world. These deliberations were supplemented by an array of musical presentations by groups from Finland, France, Germany, Great Britain, Greece, Hong Kong, Hungary, Iceland, Israel, New Zealand, Poland, Sweden, Switzerland, United States and the U.S.S.R.

Finally, also in 1978, Canada was the site of the Tenth International Sculpture Conference. Hundreds of world-famous sculptors from Australia, Austria, Belgium, Brazil, Cuba, Czechoslovakia, Denmark, Egypt, Finland, France, Germany, Great Britain, Greece, Hong Kong, India, Iran, Iraq, Ireland, Israel, Italy, Japan, Mexico, New Zealand, Norway, Turkey, Sweden, Thailand, the Netherlands, United States, the U.S.S.R. and Yugoslavia attended the conference to discuss a broad panorama of subjects related to the role of sculpture in the modern world.

Although corporations and foundations have been making a valuable contribution to Canadian cultural development in recent years, they are only now starting to become involved in international aspects of this development. In the corporate field, Rothmans provides perhaps the best example of corporate involvement in international activities of significance to Canada. In the twelve years of existence of the Rothman's Art Programme, fourteen major international exhibitions have been brought to Canada from other parts of the world. Included among these exhibitions are Vasarely in Retrospect; Models and Michelangelo; Art of Aboriginal Australia; Three Artistas Mexicanos; Appel's Appels; Deco 1925-1935; Aspects of Realism; and Los Mayas. Most of these exhibitions are quite large. For example, Aspects of Realism involved 82 works from 11 countries and Los Mayas involved 829