

fundamental obligation to ensure that a reasonable balance is achieved between Canadian and non-Canadian content in program repertoire, so it must act to ensure that Canadian presentations abroad achieve the highest possible standards. Inferior performances abroad do nothing to strengthen Canada's image in other countries. In actual fact, they weaken it, thereby making Canada a source of embarrassment rather than pride. In a democratic society, nothing can be done to prevent mediocre individuals or organizations from travelling abroad, particularly if they have the financial resources to do so. However, these individuals and organizations should not be permitted to travel abroad on public funds or to represent Canada officially abroad, particularly when these funds are in exceedingly short supply. To prevent this, maximum use should be made of the appropriate advisory committees and screening mechanisms to ensure that only individuals and organizations of the highest possible calibre represent the country abroad.

Finally, there is the problem of the types of individuals and organizations which should officially represent the country in other parts of the world. Just as balance is the key to program repertoire, so it is the key to decisions concerning the types of representatives abroad. Some people believe that representation abroad should be limited to certain sectors of cultural expression. Others believe it should be limited to only serious or scholarly works. Both beliefs are misfounded, since they result from an elitist rather than an expansive and egalitarian understanding of culture. Canadian cultural development has proved time and again that there are outstanding accomplishments across all sectors of Canadian culture life - popular and classical as well as in the arts, crafts, sports, entertainment, recreation and all the other diverse activities which combine to form the Canadian cultural mosaic. To limit representation abroad to only one or two sectors of culture, or to only serious or scholarly works, would be to present a severe distortion. To counteract this, as long as their standards of presentation are well established and consistently high, individuals and organizations should be selected from all walks of cultural life. Obviously, Gordon Lightfoot and Anne Murray do as much to project Canadian culture abroad as the National Ballet and the Montreal Symphony. In view of this, a number of criteria should be utilized in selecting representatives and representations for abroad. Among the most important of these are: performance excellence; creativity, originality; reflective of the scope, diversity and indigenous aspect of Canadian culture; and technical capability. Adherence to these criteria, combined with effective utilization of the appropriate advisory committees and screening mechanisms should guarantee that Canadian culture is well represented in the international arena.

Program Publicity and Promotion

It is one thing to select a program for a Canadian market; it is quite another to select a program for an international market. Although the risks in domestic program selection are great, they are far exceeded by the risks of international program selection. For one thing, it is highly unlikely that Canadian creative talents will be as well known abroad as they are at home. This is not a condemnation of Canadian talent, but merely a reality which most countries must face when they send representations abroad. In addition, actual program selections are much more difficult in international terms, as audience tastes in other countries are far more difficult to judge and their reactions are far less predictable than those of domestic audiences. Finally, since many presentations take place in major world centres, there is often strong competition from numerous other attractions.