

to Victoria in the West. At the same time, more and more Canadian artists and arts organizations are travelling abroad in order to undertake performance engagements in other countries. Perhaps the best single measure of this expanded activity is the dramatic emergence of Canadian impresarios in recent years. Not long ago, virtually all these tours were handled by a few large foreign impresarios, notably Columbia Artists and Sol Hurok Productions in New York. In the last decade or so, a growing number of Canadian impresarios have appeared on the scene, including the aforementioned Touring Office of the Canada Council, Overture Concerts, David Y.H. Lui Productions, the Festival Concert Society, David Haber Artists' Management, Cantour-National Artists and Attractions, Françoise Chartrand Inc., Gesser Enterprises, Hart/Murdock Artists Management, Impresario Canada, the League of Canadian Poets, Michel Gêlinas Inc., Premier Concerts, Prologue to the Performing Arts, General Arts Management Inc. and Société Pro Musica. Each of these organizations is responsible for booking and touring arrangements for an expanding volume of artistic talents either coming to Canada or travelling from Canada to give performances abroad.

This proliferating activity in the performing arts is matched, if not surpassed, by the burgeoning activity in the exhibiting arts. The following represents a sample of the foreign exhibits which came to Canada in 1978: the James Cook Exhibition - with contributions from Scotland, England, Austria and Canada, assembled by the Centennial Gallery of British Columbia; the Milton Avery Print Exhibition from United States; the Hundertwasser Exhibition from Austria; Art of the First Australians from Australia; a 1900 to 1925 painting exhibit from Unesco in Paris; the Hu Hsien Peasant Paintings from China; Four Swedish Photographers from Sweden; Image and Life from Japan; the Harald Mante Exhibition from Germany; Korean Villages in Transition from Korea; En France from France; the Felix Vallotton Exhibition from Switzerland; Roses from the United States; the Edvard Munch Exhibition from Norway; a Pablo Picasso Exhibition from Spain; Hungarian Folk Art from Hungary; French Folk Art from France; Crossroads of the Ancient World from Italy; Sringar from India; Treasures of Early Irish Art from Ireland; the Dyer's Art from the Far East; Contemporary Senegalese Art from Senegal; Treasures of Cyprus from Cyprus; Vincent Van Gogh from the Netherlands; and Contemporary Arts from Latin America. In return, here is a selective sampling of the many Canadian exhibitions which were exported from Canada to other countries around the world in the same year: William Kurelek's Polish Canadians to Poland; Gift of the Raven - Canadian Northwest Coast Indian Prints - to Germany; Sculpture Canada '78 to England, France, Belgium and United States; Artists' Stamps and Stamp Images to the United States, the Netherlands and Wales; Japanese Incense Boxes Rediscovered to Japan; An Arctic Oasis to Russia and Germany; Bo'jou Neejee - Profiles of Canadian Indian Art - to United States; Canadians to Great Britain; the Inuit Print Collection to Mexico, United States, the Netherlands, Denmark, Sweden, Russia, Egypt, Poland, Hungary and Israel; the Legacy of Surrealism in Canadian Art to England, France and Belgium; Certain Traditions to the United Kingdom; Peter Pitseolak to Russia; Photographs of William Notman to Great Britain; Twentieth Century Canadian Art to Japan and New Zealand; an exhibition of Canadian Art to Australia and part of the McMichael Collection to Europe. This sampling of in-coming and out-going exhibitions attests to the growing relationship Canada is developing with the rest of the world in the visual arts.

As in the educational culture, there are numerous professional associations and service organizations in the artistic sector which are becoming much more involved in Canada's cultural relations abroad. Among the most active of