

multicultural character of the country. It is really multiculturalism which opens wide Canada's window on the world. For, just as it is essential for French-speaking and English-speaking Canadians to interact with similar linguistic groups in other parts of the world so that they can profit fully from exchanges in their own medium of communication, so it is essential to afford similar opportunity to other ethnic and linguistic groups in Canada. When this happens, there is scarcely a country in the world which does not have some affinity with Canada.

Closer contact with Africa, Asia, Australia, the Middle East and Latin America is not only necessary to provide Canada's ethnic minorities with opportunities to interact with their cousins elsewhere in the world. Equally as important, it is necessary to expose Canadians in general and Canada's cultural community in particular to new forms of creative stimulation. Creativity is best achieved through dynamic tension - the kind of dynamic tension which results when different cultures come into contact. This is what makes relations between Canada and many African, Asian, Middle Eastern and Latin American nations in music, dance, the crafts, sports and academic affairs such a necessity. An external cultural policy directed only at those countries which have similar traditions and tastes to Canada will sooner or later cause atrophy in Canada's creative life. Canada's future cultural relations must be designed to achieve balance and diversity if they are to provide the stimulation needed to lift the country to new levels of achievement. This is the only way Canada will be able to achieve maturity and sophistication in its cultural life.

Selection of Program Repertoire

Individuals and organizations from countries with strong democratic traditions like Canada are used to having exclusive control over their program selections. This is a valuable tradition and one that is worth preserving as far as possible. However, in terms of Canada's future international cultural relations, two important considerations should be borne in mind in this regard. First, other countries may not adhere to democracy in theory or practice, or they may interpret democracy differently from the way it is interpreted in Canada. Second, there may be certain countries which find Canadian practices out of keeping with their own values and traditions. The right of these countries to prohibit certain programs or to request program selections which are more in keeping with their own values and traditions must be respected. In much the same way, Canada has the right to reject or request changes in programs coming from other countries if it is felt that these programs are unsuitable. Just as individuals and organizations should be sensitive to the values and traditions of other countries, so they should be sensitive to the need to introduce foreign audiences to as much authentic Canadian creativity as possible. It is not only where the individual or organization is from, but also what that individual or organization performs, which contributes to greater Canadian awareness abroad. The need for this has been driven home time and again in recent years, when foreign audiences have specifically requested Canadian works or have expressed their dismay at the lack of Canadian works in program selections. It behooves Canada's creative talents to respond to this need, particularly as foreign audiences are unlikely to get it from other sources.

If foreign audiences should be exposed to Canadian works, so they should also be exposed to the very finest accomplishments Canada has to offer. The role of the Department of External Affairs is clear in such circumstances. Just as it has a