

Just as it is essential to differentiate between the types of programs, so it is essential to differentiate between the types of support arrangements available for these programs. First, the Department may invite individuals or organizations to travel abroad representing Canada. In this case, the Department usually pays the full cost of such representation. Second, the Department may encourage individuals and organizations that it would like to see travel abroad. In this case, the Department often assists with some portion of the funds required for travel abroad. Finally, the Department may provide no direct financial assistance but may make other types of assistance - expertise, coordinational services, contacts and embassy promotion - available for individuals and organizations wanting to travel abroad. Since all these programs require a great deal of lead time to execute effectively, especially for large companies, planning must be undertaken at least one or two years in advance. Moreover, given the high cost of touring especially large companies, the Department must limit the number of such tours each year as well as exercise extreme skill and selection in its various support arrangements. This is why it is so essential to develop many sources of financial support in the public and private sectors in the years ahead, for it will only be when this happens that Canada's future artistic and other cultural relations abroad will be able to grow at a rate that is commensurate with the needs.

In 1977 and early 1978, Canada was represented abroad in the performing arts with distinction. For example, Les Grands Ballets Canadiens gave 44 performances in 10 Latin American countries; Entre-Six and Le Groupe de la Place Royale made successful debuts in New York; the Contemporary Dancers of Winnipeg appeared at three important festivals in United States; the Théâtre Expérimental de Montréal toured France and Belgium; the Théâtre Populaire du Québec appeared at the Festival d'Avignon; the Coad Puppets visited Japan; the Canadian Puppet Festival toured Western Europe; and the Théâtre des Pissenlits performed in the New England States - all as a result of support provided by the Department of External Affairs. These presentations abroad were augmented by numerous presentations by smaller groups and individuals. Included here were Bouchard and Morrissett and the Stringband in Mexico; Leona Boyd in Latin America; the Camerata in Europe; Murray McLaughlin in Japan; Raoul Roy in Africa; the York Winds Ensemble in New York; Irving Heller in Italy; Ann Chornodolska in Mexico; Raymond Daveluy in Switzerland; Karen Quinton in Europe; Gisela Depkat in Belgium; Raymond Brault in Louisiana; Maple Sugar in Washington; and Artists' Jazz Band in New York. Lecture tours by composers Harry Somers and R. Murray Schafer in Russia and Europe respectively rounded out this slate of presentations.

Among the numerous performing activities, two in particular deserve special mention.

The first is Musicanada. This was a week-long promotion in Paris and London of contemporary Canadian compositions. As a cooperative venture involving the Canada Council, the Canadian Music Centre, the Canadian Broadcasting Corporation, the Department of External Affairs and the Cultural Centres in Paris and London, Musicanada was designed to bring music critics, concert agents and producers into contact with a representative sampling of Canadian musical compositions - all presented by distinguished Canadian performers and performing groups, such as the Orford Quartet, le Quintette à Vent du Québec, the Canadian Brass, la Société de Musique Contemporaine du Québec and the Festival Singers. In all, over 80 musicians participated in the presentation of works by 32 living Canadian composers.