

sity life to a CIDA project in Kenya, to his present position as senior policy adviser to the Prime Minister.

Exchanges between universities and the public sector — and here I admit to a personal interest in the Department of External Affairs — are not, of course, uncommon. I have only to mention such names as O.D. Skelton, F.H. Soward, George Glazebrook and Bert MacKay as academics who have enriched the Department in mid-career; balanced in turn by Douglas LePan, John Holmes and George Ignatieff, who have taken up academic careers after years spent in the Foreign Service, and René de Chantal who has moved from one to the other and back a few months ago with his appointment as Minister in charge of Cultural Affairs at the Embassy in Paris.

Francophone-Anglophone perception of cultural diplomacy

Shortly after I joined the Department of External Affairs, in the early Sixties, I had a conversation with Douglas LePan about what was at the time for Canada the somewhat novel idea of establishing an international cultural program. Doug expressed some surprise that it was actually going to happen: he believed that the disparate grouping of people who have come to be called Anglophones in Canada shied away from any official involvement in cultural policy due to an innate feeling that such was really not the stuff of foreign policy; that somehow international cultural relations were not sufficiently hard-edged to warrant their concern. He then ascribed the fact that we seemed prepared to move forward to French-Canadian impetus in the Department, noting that French Canadians seemed to have an innate grasp of the intrinsic importance and utility of the cultural connection. There is no doubt whatsoever in my mind that he was correct in his perception. Subsequent events have borne him out. French-Canadian officers in External Affairs have always been more attracted than their Anglophone counterparts to the cultural, public-information and academic areas of Departmental activity, where their contribution has been fundamental to the success of these programs. Indeed, if there is a better understanding in the Department of External Affairs today of the importance and potential impact of the cultural aspect of foreign policy, it is due in large part to certain visionary and predominantly French-Canadian foreign service officers. I would like to pay special tribute to Marcel Cadieux, Under-Secretary of State for External Affairs from 1964 to 1970, who in my opinion was the chief architect of Canadian foreign cultural policy.

Development of domestic cultural institutions

All the same, many Canadians have long considered cultural diplomacy to be of secondary or tertiary importance to "the real thing" — political and commercial exchanges; in short, a luxury which, when budgets permitted, allowed the shrouding of our baser international purposes with a veneer of civilized behaviour. This gloss is, moreover, sometimes seen as the first "frill" to be sacrificed at the altar of financial restraint. An on-again, off-again attitude towards international cultural relations does not really make good sense, and if we in Canada come to this realization somewhat belatedly, we now at least find ourselves in good company.

In a recent study commissioned for the Department of External Affairs on Canada's International Cultural Relations, Mr. Paul Schafer summed up the French experience in international cultural relations as follows: