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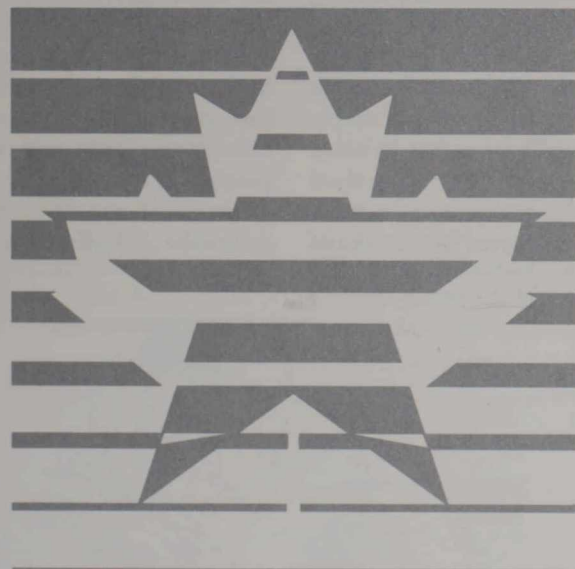
The question of Canadian culture continues to fascinate many Canadians. First, they are moved to defend it from the few who disparage it (mostly Canadians) and then to define it for the many who ignore it (mostly Americans).

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Robert Fulford, Editor of the magazine Saturday Night, spoke at length on the subject at the recent biennial meeting of the Association for Canadian Studies in the United States. He is an articulate spokesman for one point of view. In a future issue, we will present the somewhat different view of Canada's celebrated novelist, Mordecai Richler, on the same subject.

Is Canada a Cultural Suburb? [AND JONI MITCHELL JUST A SUBURBAN HOUSEWIFE?]

Canada does exist in the American mind; Americans do know that the land mass to the north of them exists as a separate state. But . . . Canada has for Americans, on both a political and cultural level, no clear identity. . . . Canadian culture gets into the United States in various ways, and at certain times it is accepted and embraced, but not as *Canadian* culture. . . . When Canadian culture arrives in the United States, in the form of persons or books or



Equally, when cultural ideas move south from Canada, their origin is usually forgotten. The most widely discussed event in American television this season is surely the cinema verite series called *An American Family*. In the thousands of American words I've read about this singular event, there has not been any mention of the fact that *An American Family* is, in approach and execution, almost a direct copy of Allan King's 1970 Canadian

ideas, it is accepted readily as what it apparently is, a form of American culture. On television, for instance, Lorne Greene of *Bonanza* played the American father-figure to a generation of western-lovers, and it mattered to no one that he was from Canada. Nor does it matter that the people who made a film like *Fiddler on the Roof* . . . are Canadians trained in the Toronto studios of the CBC. . . . Canadians, like Leonard Cohen, Neil Young and Joni Mitchell, are easily assimilated by American popular culture. Were the Englishmen or Englishwomen adopting American modes and conquering them — as say, John Lennon has done, this fact would be remarked upon. . . .

film, *A Married Couple*. It is this . . . which shapes English-speaking Canada and makes us feel at times like a suburb of America. Perhaps it is helpful if we think of cultural expression — that is, the fine arts and mass culture — as a kind of mirror for the existence of the people who use it. Americans, for instance, can look into both their fine arts and their mass media and see a reflection of themselves — it may be a reflection distorted by the neuroses of the artists or the commercial opportunism of the people who own the mass media; but, distorted or not, it is a version of themselves. But what if a society looks into the mirror and never sees itself? This is the situation

of the English-speaking Canadian. He looks into the culture available to him, in his libraries, on his TV screen, on his newsstands, and he sees only the images of foreigners. It is right, of course, that he should see foreign images; but when these foreign images are all he sees, the effect is alienating.

. . . In *The Sun Also Rises* we find Hemingway describing one character: "She was a Canadian and had all their easy social graces." I think that one casual remark has been mentioned to me half a dozen times by Canadians, not because it means anything in Hemingway's work, but because Canadians are so surprised to find themselves identified in important American fiction and even more surprised to find that at least one author believed he could characterize them. In the later stories of John O'Hara there is one curious little passage which suggests that O'Hara had heard about Canadian nationalism. A husband and wife are talking about a man named Ben Harrington. The husband, a businessman, says that Ben is connected with "A bunch of Americans that are trying to do something about Canada." The wife says, "To do what about Canada?" The husband says, "Oh — to try to straighten things out between them and us." The wife says: "We having trouble with them, too? I thought they were our friends." The husband says: "That's just what they don't like. Americans taking them for granted." He goes on to say: "It isn't a crisis. It's a long, drawn-out affair. Been going on since the war." The wife then points out that their friend Ben used to go skiing and fishing in Canada and that he has relatives there. "Maybe that's why they picked him," she says.

O'Hara was a specialist in reporting the attitudes of the American ruling class, and in this passage his touch was as sure as ever. . . .

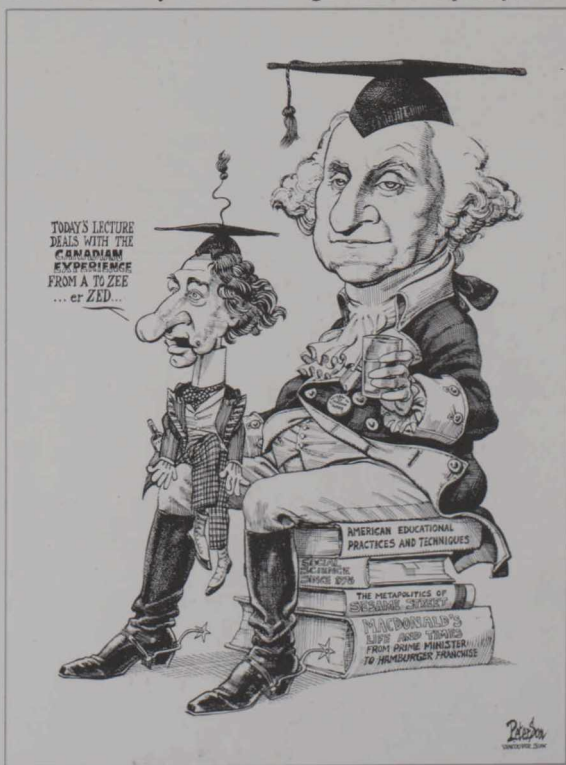
My point in citing that passage from O'Hara is its rarity; whenever I come upon a passage like it, I'm brought up short with astonishment. So when I address myself to the question behind this conference — "What has been the effect of the fact that there has been a separate nation occupying the northern part of this continent?" . . . I find myself at a loss for a helpful answer. Obviously, in the conscious-

ness of some Americans, Canada occupies an important place. . . . So far, however, this image of Canada hasn't found a place in American culture — not, anyway, in the American culture I've studied. . . .

Just recently this has had some interesting results in Canada. My generation of Canadians grew up addicted to the idea of internationalism. We learned to cherish what we thought of as Canada's special role in international affairs; some writers went so far as to say that we were a kind of Golden Hinge between Britain and the United States; others pointed to the enormous possibilities of our role at the United Nations . . . But internationalism in culture turned out to be a different matter. What we failed to realize, for some years, was that we were involved in something you might call one-way internationalism. That is, we on the Canadian end were internationalists and free-traders so far as American culture was concerned. But Americans were nationalists and high-tariff men so far as (Canadian) culture was concerned.

This led to some odd situations in the various art forms. In painting, for instance, Toronto, in the late 1950's and early 1960's, became a kind of annex of the New York School. The Toronto painters saw that, as people used to say, "New York was the art capital of the world"; therefore, it was to be taken as model and guide. Jorge Luis Borges says somewhere that when he was young, he was so infatuated with Whitman that he believed not to imitate him was a sign of ignorance. Equally, in some Canadian art circles

it was a sign of ignorance not to imitate New York. . . . But New York did not know that Toronto was alive. One or two Canadian painters made some slight impression on New York, but when they did they were assumed to be Americans. . . . It would be wrong and silly to say that Canadians' openness to a variety of cultural expressions was altogether harmful. It has had some excellent results, and one of these is called Marshall McLuhan. If McLuhan is the most important critic of American mass communications, then that is partly due to his location in Toronto . . . perched
(Continued on page 8)



Remember Sixpence Buys Six Big Oranges

[AT THE OTTAWA POST OFFICE]

The Prime Minister said candidly last April, "Everyone knows the mails are slow in this country."

Actually they aren't that slow:

— "Slow" is a relative term, and by some less than totally demanding standards, Canadian mail moves reasonably fast. A test letter recently moved from Pouch Cove in Newfoundland, 3244.9 miles to Vancouver, British Columbia, in thirty-four hours and ten minutes, a rate of ninety-five miles an hour.

— "Assured" mail movement to and from places larger than Pouch Cove is now promised and to a very great degree delivered. A letter mailed before 11 A.M. in Montreal should — and almost always does — arrive in Toronto the next day.

— A massive mechanization program, based on a six-unit postal code, is well underway. It is now in operation in Ottawa and by late 1977 it will be in use in twenty-five other major Post Offices — installation of the new equipment will begin in Winnipeg, Saskatoon, Regina and Edmonton before the end of the year and in Calgary by next February. Toronto will get its in April, and Vancouver, Victoria, Hamilton, London,

Windsor, Halifax, Quebec City and Montreal will follow. By the end of 1977, Letter Sorting Machines will be in operation in Post Offices in the Ontario cities, St. Catherines, Kitchener, Oakville, Oshawa, Kingston, Brantford, Sudbury, and Thunder Bay; in St. John, N.B.; and Sherbrooke, P.Q., as well. This mechanization program will cost over \$100 million. When it is completed, 92 per cent of all mail in Canada will be machine-handled, and most if not all of the thirty-one separate handlings now required for a single piece of cross-country mail will have been eliminated. Jerry Fultz, the man in charge, is sure all will be rolling by '77. "We are exactly on time and exactly on budget," he said.

The reformation in Canada's mail system began around 1969 shortly after Eric Kierans became Postmaster General. Before that Canada was divided into postal zones within each province and city and these were being further divided. Kierans stopped the sub-dividing in the belief that it might be better to start from a new beginning. A Montreal consulting firm had recommended that a national postal coding system be adopted, an appropriate if not particularly

The letter in the gentleman's right hand went from Pouch Cove, Nfld., to Vancouver, B.C., in less than two days. Its arrival on the west coast is graphically depicted on page 4.





(January 5, 1972)

“I know everything goes by air . . . what puzzles me is how do you get your airplanes to stay in the air at five miles an hour?”

surprising suggestion since Canada was the only major Western nation without one.

Mr. Fultz, then Director of Special Projects, and Robert Rapley, Director of Systems, flew to Great Britain and West Germany to study the systems there. Fultz says the trips were well worth the time and money. “We saved millions of dollars,” he said, “because people told us what they wouldn’t do again.” For example, the United States had irrevocably adopted the five-digit Zip Code, a system limited in focus to a single large section of a city. On Fultz’ and Rapley’s recommendation Canada adopted a six-unit combination of letters and numbers — for example, R6B 4B0. The first letter designates a province, the next two a city, the next three a very small part of that city, perhaps one side of a single block, perhaps a single office building, perhaps even a single suite. The Post Office then sponsored an advertising campaign to persuade everyone to memorize their own six-unit combination as soon as possible by fitting a sentence to the sequence — it was suggested that R6B 4B0, for example, could be rendered as “Remember Six-

pence Buys Four Big Oranges,” or the west side of Beliveau St. in Ottawa, K2E 5L3, could be sweetly changed into “Kisses 2¢ Each, 5 Lollipops for 3.”

Utilization of the Postal Code depends, of course, on the installation of electronic sorting devices. Under the hand sorting system still in use in most of Canada, each sorter gets a stack of 600 letters at a time and throws them into appropriate pigeon holes. A good sorter can average forty a minute, and the Post Office sets a thirty a minute minimum. At Ottawa, where mechanization is well underway, a “coding desk” operator reads the printed or handwritten Postal Code on an envelope and punches a corresponding series of faint yellow bars beside it. An electronic scanner then reads the bar code and drops the letter in one of eight to sixteen pre-sorting slots. It is then further sorted into one of 288 slots. The Post Office has ordered \$12 million worth of other machines (Optical Character Readers) which will read the codes directly, eliminating the keypuncher.

After all twenty-six major Canadian cities have been



completely equipped with the electronic apparatus, it is assumed that mail delivery will be fully automatic and impressively rapid. At present it is reasonably impressive, in some cases at least. *The Canadian Magazine Star Weekly* recently conducted an elaborate series of tests on the mail delivery with emphasis on the "Assured" mail service. One reporter followed a particular letter over country roads and by jet plane from Pouch Cove, which is sixteen miles from St. John's in Newfoundland, to Vancouver. He saw it delivered to a colleague in the West considerably less than two days after he mailed it. The other tests were more specific. (The Post Office has assured its customers that it can deliver mail between designated cities in one or two days — a letter mailed before 11 A.M. in Vancouver is supposed to arrive in Halifax the next day.) The magazine team mailed 100 letters to several destinations. Thirty mailed from Halifax to Vancouver all arrived on time; of thirty mailed in the opposite direction twenty-nine made it and one was a day late. In three batches of ten each, mailed from Toronto to Halifax, Vancouver and Montreal, nine out of each ten arrived on time and the tenth in each case was one day late. The mail from Montreal to Toronto

all came through. The *Star Weekly* figured that this gave the Post Office a better than passing grade of 96 per cent. In response to observations that the mail was slowest when moving within a single municipal area, the testers then sent ten more letters, from Toronto, Vancouver and Montreal, to addresses within those cities, to suburbs or to towns less than thirty miles away. One letter took two days; the rest made it on time for a mark of 90 per cent.

The testers found one rather consistent negative fact about the service: the Post Office and particularly the machines were efficient in getting the mail to its destination, but they were not very successful in collecting postage. The testers sent out fourteen letters, all wrongly stamped — some for less than proper postage, some with foreign stamps and one with a sticker cut from a comic book — and all fourteen arrived right on time with no attempt made to collect postage due.

Mr. Fultz says, however, that the free ride is over. The system had been using a color detection device — not too successfully — to spot wrong stamps. The Post Office is now using a device which detects a phosphorescent coating and seems just about foolproof.

"We are saying . . . that we are impressed . . . that we believe that they are well motivated. We are also saying that we intend to challenge them and see if they have the stamina and self discipline to follow through . . ."

Canadian youth has a (successful) fling



The spring of 1971 was a season of discontent among the young.

In Canada heavy unemployment among students out of school exacerbated the situation and in March Prime Minister Pierre Elliott Trudeau established Opportunities for Youth as the major part of a summer jobs program. OFY got \$24.7 million and the jobs it produced were meant to be different. The job applicants were to design their own projects; the projects were to be "meaningful" and "personally satisfying to the young persons receiving the money." They could not be explicitly political but they could be designed to work for or against "the system" or to ignore it by, for example, setting up a work commune.

From tens of thousands of project applications, the headquarters picked 2312 for funding. These

involved 27,831 jobs and the students who held them made somewhere between \$600 and \$1000 for three months' work. (The lowest average was \$681 in British Columbia and the highest \$884.81 in Quebec. In Quebec a greater number of older applicants, young men and women who had finished high school, were employed and paid a higher scale.)

The projects selected included a great many of obvious utility and some of striking originality.

Six junior college students in a small town outside Montreal first decided to apply for a grant to study in depth the effects of marijuana. While preparing the application, one of the six noticed a picture of a bulrush in a botany textbook. He read on and found that American Indians had once made bread from flour obtained by pounding the dried root of the bulrush. Project Bulrush came to life and it shortly received a \$7080 grant. The students found in time that the bulrush is

bursting with protein, vitamins, carbohydrates and minerals and that there is more iron in an acre of bulrushes than in an acre of wheat. In a world where most people are hungry the bulrush may yet feed millions.

Not all the projects approved in the first or subsequent summers were either strikingly imaginative or strikingly successful. The All-Ontario Motorcycle Safety Caravan got \$26,680 to arrange a province-wide tour in which the riders would give defensive motorcycle driving lessons to all who were interested. Relatively few people were and the grant was cut drastically.



OFY projects are limited only "by the imagination of the young people themselves." At least 80 per cent of the cost of any project must be in the payroll for the participating students. The result, in the admiring phrase of the Committee On Youth which analyzed the program, has been a kind of "planned anarchism."

Other arresting developments in the first two years included:

A water pipeline for Portland Creek in Newfoundland. Fifteen young men dug a trench for the pipeline through bog and rock. One resident whose well had frozen the previous winter said "you really appreciate how much water it takes to flush a toilet when you have to walk to the spring out back in zero weather to get it."

An originally designed automobile which placed seventh in the Urban Vehicle Design Competition. Twelve engineering students from the University of Manitoba built it. A panel of international experts also gave it first place in bumper design.

A traffic light for the color blind. A 22-year-old student at the Montreal Polytechnic Institute designed and tested a light consisting of a red square and a green hexagon superimposed on a bright yellow background. Regular drivers look at the colors. The color blind look at the relative brightness of the square and the hexagon against the background.

Tapes of Eskimo folk tales. Five Eskimo youths, aware that much of the oral history of isolated villages was in danger of being lost in a time of rapid cultural changes, got a \$4500 grant and tape-recorded the old storytellers and then transcribed them in both Eskimo and English.

A summer day camp for blind children. Eight University of Montreal students set up a one-to-one camp in St. John's, Newfoundland, for eight blind children, who got their first full dose of swimming, boating and hiking.

This summer the projects in one hundred of the participating communities were selected by local citizens committees in conjunction with OFY officials. Some projects promise to serve a public purpose on a more or less permanent basis. For example, a group of youngsters in Vancouver took over the cleaning of Horseshoe Bay of waste lumber. The lumber, the debris of the enormous



traffic in transferring lumber from ships to shore, was formerly collected by the city and burned. The young men and women, with an OFY grant of slightly over \$10,000, collected the lumber by boat and then sorted it into good wood and waste. With the good wood they opened a free lumber yard for neighborhood nonprofit programs, such as day care centers.



After the first summer a Government Task Force examined the results and pronounced them a "resounding success," but they took exception to the Government's exclusive focus on the young. To treat the young as a group apart, the report said, is "both paternalistic and ineffective" and it "contributes to widening the very gap it was meant to narrow." The report suggested that the program be broadened to become "Opportunities for People." The Government accepted the praise and responded obliquely to the criticism by forming two new programs: New Horizons, which focused particularly on retired people, and a Local Initiatives Program, which expanded the basic design of OFY to include all age groups.

The opportunities chosen by those participating range from music to mechanics. The guitar players at left are conducting a "sing song" for some older folk. The auto below (for it is an auto) was designed by University of Manitoba students on an OFY grant. It won a first place award at the Urban Vehicle Design Competition and placed seventh in the overall competition.



OFY has retained its distinct personality, but with a greater concentration on underprivileged areas and some minor refinements in administration. The Government believes there will be an OFY for the "foreseeable future." The second summer provided 29,404 jobs. The third summer (which has just ended) provided 36,152 jobs in 4334 projects at a cost of \$39.4 million.

Canada Today Shows Off

Each year selected issues of *Canada Today/D'Aujourd'hui* are entered in the annual exhibition of the Art Directors Club of Metropolitan Washington. This year, from some 1400 entries 300 were selected for hanging. Five separate issues of *Canada Today* were hung, side by side, though none won any medals. Last year *Canada Today* won a Printing Industry of America award, and the year before that it won a silver medal for design from the Art Directors Club.

"they look into the mirror and see everything except themselves. . . . In the last few generations there seemed to be only one way . . . to react . . . he tried to work his way into the mirror, to become part of the image . . ."

(Continued from page 2)

on the edge of the American empire of communications, he can act as a kind of Distant Early Warning system; he is close to America without being part of it. . . . The one-way internationalism I've described functions superbly for McLuhan. It does not function so well for most of the artists in English-speaking Canada. Their tendency is to find it oppressive. . . . As I said, they look into the mirror and see everything except themselves. . . . In the last few generations there seemed to be only one way for an artist to react to this situation; he tried to work his way into the mirror, to become part of the image he saw there. That is, he accepted the validity of the image and learned from it. This was the course followed by artists as different as, say, Morley Callaghan and Mordecai Richler. But so far as I can see, the artists of the present

What Is Canada?

Here is Canada, a half-hour film newly produced by the National Film Board, is now available on free loan to interested groups. It is in color, and it attempts to explain what Canada is all about and how it differs from, say, Australia or the United States. It may be obtained for showing from the Canadian Embassy in Washington, D.C., and the consulates and consulates-general in the following cities: Atlanta, Boston, Buffalo, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Minnesota, New Orleans, New York, Philadelphia, San Francisco, San Juan, P.R., and Seattle.

generation are stubbornly refusing to accept the premise that American culture is the only valid culture for North Americans. . . . Among the artists, and particularly the literary artists, the last few years have produced a turning inward, a fresh concern with local issues and feelings, with subjects that their fathers and grandfathers would have scorned as parochial. The Quebec artists discovered long ago that their true audience was among their own people; the artists of English-speaking Canada are just discovering that now. . . . If this is a rejection of internationalism, it seems to me a healthy form of rejection. Canadians will have an effect on this continent and on the world only as they learn to be themselves and I think the artists of Canada are now in the process of doing just that.

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