

Like the Canadian system, the German system for dealing with cultural relations is an extremely complex one. As the federal agency responsible for these relations, the Cultural Directorate is responsible for building up the necessary infrastructure abroad; coordination of public sector and private sector activities; policy and planning; and financial assistance. In theory, it has many powers. However, in practice, its powers are quite circumscribed, since a great deal of its responsibilities are delegated to other, more specialized agencies. In consequence, the German system lies somewhere between the French system, where the Directorate-General of Cultural Relations not only directs but also executes the bulk of the work, and the British system, where a small Cultural Relations Department maintains liaison with the autonomous British Council. Although the system is a highly complicated and decentralized one - where continuity often has to be provided by longer-term, non-career specialists - its advantage lies clearly in greater objectivity in decision-making, the spreading around of responsibility, plurality of financial support, reduced political influence, and the ability to draw fully on non-governmental sources. Thus, the German system has great relevance to Canada, not only in its constitutional arrangements, but also in terms of the way in which many agencies and institutions must participate in sharing the responsibility.

In recent years, the Federal Republic of Germany has achieved a great milestone in the field of international cultural relations - a milestone which may set the pattern for years to come, not only in Germany, but elsewhere in the world. Here is how it came about. In 1970, the Bundestag set up a Foreign Affairs Select Committee to examine Germany's international cultural relations. For these purposes, culture was defined as a broad, populist activity affecting all strata of society, rather than as a narrow, elitist activity. Emphasis in this investigation was placed on mutuality - on the fact that German culture benefits from interaction, cooperation and exchange with other cultures. In 1975, another Select Committee of Inquiry was appointed to undertake yet another intensive investigation of the promotion and administration of these relations. It reaffirmed the conclusion reached earlier that cultural relations should be accorded the same status in foreign policy as economic and political relations. Such is the priority that the Federal Republic of Germany now attaches to its cultural interactions with the rest of the world.

In order to derive more of the numerous benefits from international cultural relations, Japan and United States have recently up-dated their administrative machinery in this field. While neither country has a history of relations which can rival France, Great Britain or the Federal Republic of Germany, both countries are extremely sensitive to the concrete returns which can be realized from an expanded program of cultural contacts with other nations.

Prior to 1972, Japan's international artistic and academic activities were conducted by a host of public and private agencies. In 1972, the Japanese Government established the Japan Foundation for these purposes. The Foundation is a public corporation, financed largely from public and private sources. The official objective of the Foundation is to contribute to the enhancement of world culture and international friendship and to broaden knowledge of Japan in other nations. In order to satisfy this objective, the Foundation invites individuals to Japan and sends Japanese experts abroad; provides assistance to Japanese studies and language programs abroad; provides assistance to activities which promote international exchange; prepares collects and distributes information about Japan and Japanese culture abroad; and conducts research. Since its inception in 1972, the Foundation