

plans with well-defined objectives and priorities for each phase. It is being designed to ensure the most efficient allocation of resources and the most forceful impact abroad for the most economical expenditure of public funds.

At the centre of the plan is a new concept which can be implemented quickly. This is the concept of "operational bases". This concept encompasses the sum total of physical, human, technical and financial resources in place for the execution of cultural relations programs in a given area of the world, which may include several countries and several diplomatic missions' operating programs drawing on the resources of the operational base. A complete operational base would be capable of serving program needs in all spheres of cultural relations: arts, letters, sports, academic and cultural promotion. While the Canadian Cultural Centre in Paris serves as a general prototype, outlines of each base will vary with the precise territory served and our interests therein.

The rationale behind the concept is simple: it is to strengthen Canada's competitive position, both quantitatively and qualitatively, in countries and parts of the world of strategic importance to our cultural interests. An equally important role operational bases would fulfil would be to act as the cultural eyes and ears of Canada abroad, identifying local cultural milieux and opportunities for enrichment which should be signalled to the Canadian cultural community.

As tentres from which a multiplicity of activities and programs would radiate, operational bases would greatly enhance Canada's capability to promote its multifaceted cultural interests abroad in the spirit of a *dialogue des cultures*. To this end, these bases would be stocked with the necessary capital, administrative and human resources to service the needs of Canada's artists, academics, craftsmen, arts organizations, agencies and government departments.

The facilities and equipment of these bases would vary greatly depending on domestic needs and foreign circumstances. As a minimum, each base might include an exhibition or display space, a workshop area and a screening room. Ideally, each one would include a small gallery, a multi-purpose room for plays and concerts, an audio-visual resource centre, a library and a music room. Eventually, the plan would be to have an effective network of operational bases which could give Canada the kind of forceful, sustained presence abroad commensurate with the dy-

namics of the cultural scene in Canada.

Cultural promotion is one of the most demanding and competitive professions imaginable. As in other kinds of promotional activity the key to success lies with people: strongly motivated, highly qualified and well-trained people. No amount of policy-making, program planning or capital construction can substitute for the human factor. Cultural promotion abroad requires not only specialized knowledge of Canadian artistic accomplishments but an equal sensitivity to foreign political and cultural environments. The combined energies and perspectives of specialists, drawn from Canada's top creative, administrative and entrepreneurial talent, and of experienced "cultural diplomats" will be the key to the successful operation of cultural "operational bases" abroad.

In order to compete effectively with the French, the British, the Americans, the Germans and others, especially in countries where they have a well-established presence and long experience, the development of a Canadian cultural presence must reach beyond self-advertisement. It must seek to open markets for Canadian cultural products and the country's cultural industries must make their mark on the international scene. The intricacies of developing foreign markets for Canadian cultural products are yet too little understood in Canada. Successful market development abroad, particularly in the cultural area, requires an intimate knowledge of artistic, social and economic conditions that are very different from those that prevail in Canada. Often, sales techniques and commercial tactics which work well at home flounder abroad. There is, moreover, a world of difference between marketing the arts and cultural products generally on the one hand and marketing items like wheat and generators on the other hand. Here, the expertise of specialists in the operational bases, backed up by the general knowledge and experience of embassy officials and policy co-ordination with the Department of Communications and the Department of Industry, Trade and Commerce could spell the difference between successful market penetration and financial disaster.

As a fundamental part of its mandate, the Department of External Affairs is sensitive to the need to ensure that Canada has the expert personnel—cultural counsellors and attachés, animators, administrators, technical experts and specialists in the various disciplines—to meet the country's international