

language film distribution for the entire United States. It is no reflection on the excellence of the job being done by that post to suggest that it might be worth reviewing this arrangement from time to time. As Boston stirs up interest in NFB's French productions, the load will likely increase to the point where some decentralization of distribution will be as necessary as it is in the case of the films with English sound-tracks.

For the purposes of this assignment, my interest in the situation described above is primarily in terms of the supplying of films for schools, although the need to arouse and feed other community interest should not be overlooked. The direct influence of local public wishes on the largely-decentralized American curriculum situation has already been stressed in an earlier section of this report.

One medium that may not have been sufficiently explored for communication through school programs is the filmstrip. The National Film Board pioneered in this field and has a large pool of productions of high quality. Prints are ridiculously cheap, and the "market" is larger than may be realized when one considers, for example, that every elementary school in the city of Chicago has its own filmstrip library. One very competent American teacher expressed some skepticism about the value of the filmstrip, but questioning revealed that she was not familiar with the NFB product. In this connection, it might be worthwhile from both the Information Division's and NFB's points of view if someone like Hans Müller, the remarkably capable and personable head of the NFB Filmstrip Unit, could be sent on tours of major U.S. centres. By appointment, he could conduct in-service seminars on, or classroom demonstrations of, the use of filmstrips (especially at the elementary level), using his own productions as examples. Such tours should obviously be arranged with the local school authorities through the consulate in each area.