
headed the Cultural Centre in Paris before returning to headquarters as Director-General of the new Bureau of International Cultural Relations – just created last year. Again, last year we selected Hugh Davidson (who had long been associated with Canada's musical establishment and, most recently, was in charge of the music section of the Canada Council) to be Cultural Counsellor at the High Commission in London. Other examples are the recent nominations of Aline LeGrand (a producer of cultural programs for the French language network of the CBC) to replace Gilles Lefebvre as Director of the Cultural Centre in Paris, and of René de Chantal (who had been Director of the Department's Cultural Affairs Division before becoming Professor of Literature and Linguistics and, most recently, Vice-Rector of the University of Montreal) to the new position of Minister in charge of Cultural Affairs at the Embassy in Paris.

**Spin-offs
of cultural
policy**

I have taken too much of your time discussing my conception of the hard edge of cultural diplomacy and its utilitarian advantages. I have done so because I believe this aspect of the conduct of international relations is little understood. I am not sufficiently a Philistine to want to leave you with the impression that I do not consider that academic exchanges, sporting events or artistic displays do not have intrinsic value. What I wanted to put across is the plain fact that they also generate a number of immediate returns.

Once again I'll suggest that the French were the first to perceive and develop the direct and indirect economic advantages. The promotion of the French language through the Alliance Française and Lycée systems, while having a vital impact on French foreign policy objectives, also has created a huge foreign demand for French cultural hardware: books, films, recordings, etc.

The spin-offs from the pursuit of Canadian cultural policy objectives are not, however, insignificant. One of our most successful vehicles for international self-expression is, of course, the National Film Board. Having only recently become a member of the Board, I hope you will forgive me if I wax a little exuberant over the NFB's richly deserved international reputation. Canadian films produced by the NFB were seen by almost one billion people last year: 974 million to be exact, or 42 times the population of Canada. Since its inception, the Board has produced over 3,000 films and received 1,600 awards, including five Oscars. They have appeared in over 60 languages and are distributed in 80 countries throughout the world. This is a remarkable record, particularly in view of a current operating budget of \$38.7 million. An important function of Canadian Embassies abroad is to service this tremendous demand.

The interest in Canadian film-making – largely stimulated by the successes over the past 40 years of the National Film Board – has resulted in the creation of a dynamic domestic film industry in Canada which generated over \$40 million in export earnings last year.

Other areas where knowledge of and interest in Canada have produced tangible dividends are the publishing and the record industries. Canadian exports of records have increased almost five-fold in the past three years to a 1978 level of \$9.4 million.
