

There is again a financial aspect to this lack of control. Under the present arrangements, funds for the supply of prints to missions come from the National Film Board's budget. The amount involved this year was \$28,000.

(c) Despite continued efforts on the part of the Department, channels of communication between the National Film Board and posts abroad still remain irregular. Film Board officers have frequently been requested to channel all communications through the Department. They have however continued to write direct, not only to Canadian posts abroad, but to officials of foreign governments both in Ottawa and abroad.

A recent case in point concerns an invitation received through our ambassador in Brussels for the Canadian Government to participate in the second World Festival of Films and Fine Arts, in Brussels. This invitation was communicated to Mr. McLean² who replied direct to the Belgian Government, stating in part: "I can assure you, on behalf of the Canadian Government, that Canada appreciates the contribution to international goodwill which Belgium is making in holding this World Festival of Films and Fine Arts." In this case, the Department received a copy of the letter, but this courtesy has not always been extended. (Correspondence attached IV).†

(d) In Paris and in southern Europe generally, a considerable distribution network had been built up prior to 1948 through the joint efforts of the Department and the Board. Following a visit to France by the Film Board's Director of Distribution, Mr. McLean suggested to the Department in the fall of 1948, that the Film Board should appoint a full-time officer to Paris, to be attached to the embassy. This request was refused by the Under-Secretary on the grounds that it was not desirable to have attached to missions officers who are not responsible to the Department. (Correspondence attached V.)†

The Department seconded a female clerk to do this work. She soon resigned, and her place was taken by an equally junior female clerk. It is impossible for an employee of this grade to maintain, much less to expand the distribution of Canadian films to France, Belgium, Luxembourg, Switzerland, Italy, and the French territory in North Africa.

15. Proposals for the solution of these problems are contained in the attached memorandum.†

A. A[NDERSON]

² Ross McLean, commissaire à la cinématographie jusqu'en février 1950.
Ross McLean, Film Commissioner until February 1950.