

application for quite a number of other countries. At this time, Mr. Beaulieu had other responsibilities than those connected with cultural affairs and could give only part time to the latter. He was, however, given a local designation as "Attaché Culturel."

In the introduction to his memorandum, Mr. Beaulieu defines in summary form the purposes and duties of a Cultural Attaché:

La tâche de l'Attaché Culturel peut, à mon avis, se résumer dans cette formule; faire connaître l'apport du Canada au domaine intellectuel international. En d'autres termes, l'Attaché Culturel prendra toutes les initiatives pour que soient connues dans le pays auprès duquel il est accrédité, les différentes manifestations canadiennes dans le domaine: littéraire, artistique, musical, scientifique, juridique.

It has been remarked that there are two rather surprising gaps in this listing. First, that the whole field of education is not mentioned as a major rubric, particularly as Mr. Beaulieu, in the body of the memorandum, discusses educational relations and exchanges at reasonable length. Secondly, among the performing arts he mentions only music, with no suggestion that theatre and the dance were arts capable of export and exchange. It is true that in the era 1946 and 1947 Canada had very limited resources in these fields but in other respects the memorandum allowed itself to take the long forward view of Canadian cultural manifestation. A further criticism may well apply to selecting