

She noted that Canada participates actively in key film festivals such as the ones in Rotterdam, Berlin and Oberhausen. Filmmakers such as Atom Egoyan, Patricia Rozema and Guy Maddin have enjoyed both critical and commercial successes in these markets, and the continued presence of German and Dutch buyers at film festivals in Canada is essential to increasing sales of Canadian films to theatrical and television distributors. Ms. Drisdell added that it was important for the Canadian Delegation to request the support from the Dutch and German authorities for Canada's initiatives with respect to the European directives on co-production (in Council of Europe and Télévision sans Frontières). The French government supports Canada, but is sometimes isolated in this regard.

Ms. Stevenson (Ontario) indicated that Ontario would publish in approximately one month the results of a study on cultural industries, and that this paper could be made available to The Netherlands and Germany. She also referred to the privileged exchanges that Ontario enjoyed with Baden-Württemberg as part of the "Four Motors" agreement.

M. Jean-Paul Picard (FAIT) explained our marketing strategies in the performing arts. In Germany, a successful theatre production at a prestigious festival, did not necessarily lead to further engagements. Mr. Advokaat (FAIT) noted that in music Canadian ensembles and soloists had been quite successful, and that several had established a firm foothold in the German market. In a discussion about FAIT criteria with respect to project support, Mr. Kelly noted that the distinction between commercial and non-commercial art was rather artificial. He also stressed the need to look at the human resources development aspect of our activities.

M. Pépin (FAIT) explained our approach to these two countries in the field of visual arts. It has been difficult to get Canadian exhibits shown in German museums, partly because Canadian museums are not very active in trying to export their shows, or to work with German institutions. We have provided financial support to Canadian commercial galleries to participate in the major German art fairs (principally Cologne, and more recently Frankfurt), but this program was cancelled in the spring of 1993 as a result of budget cuts. The Netherlands, while a small country, is highly regarded in the visual arts field for the quality of its works (traditional and contemporary), and its innovative approach. It has been quite hospitable to Canadian visual arts.

A question was raised about the inclusion of design, and M. Pépin replied that while this fell within our mandate (as did architecture), there has been little demand from the community.

Mr. Tritt noted that he would provide information on a major conference and exhibition in Montreal in 1995 on technology in