

The United States government, through the US Information Office, desired to keep European markets open for American films. This policy was not only about securing foreign markets for American products, but also was about selling American values and culture. In effect, it was a stand against the fear of creeping Communism.

The United States government through the State Department and the United States Trade Representative (USTR) continues to this day to pursue the interests of American industry by working to keep markets open for American goods and services. Both departments carefully follow Canadian activities in the cultural industries. The United States government publishes a country-by-country list of Trade Barriers to United States exports. Mickey Kantor, the former USTR, expressed concern about an increasing trend in "...Canada toward the implementation of policies which are intended to protect Canadian industry by discriminating against legitimate U.S. broadcasting, publishing and copyright interests in Canada."<sup>67</sup> Not only is the USTR vigilant about following Canadian developments, but the USTR also can affect changes in Canadian policy. For example, the USTR put strong pressure on Canada when the Canadian Radio, Television and Telecommunications Commission (CRTC) revoked the license of the United States channel, Country Music Television (CMT).<sup>68</sup> This particular case illustrates how American political pressure can be used to affect change in public policy in other countries.

The United States Information Agency (USIA) is charged with the promotion of American culture and values globally, partially through public support of artists abroad. While the National Endowment for that Arts (NEA) has experienced difficulties since its 40 per cent budget cut in fiscal year 1996, the origins of the organization demonstrate how the United States supports arts and entertainment, although this support is more specifically focused. The NEA publication *America in the Making* states "the arts are a strategic national resource dependent upon a strong private/public partnership. Our federal investment, though small, is crucial to America's continued economic, educational, international and social success."<sup>69</sup> United States public effort to keep markets open and to promote a more narrowly defined definition of the arts serves United States interests, in a similar manner as Canadian support measures have served Canadian interests. Both operate in a manner that assists each country's domestic industry. Both have an industrial and cultural component.

The MPAA (Motion Picture Association of America), founded in 1922, also worked to achieve more open markets for American films. In 1946, the MPAA organized the Motion Picture Export Association (MPEA), a legal cartel under the Webb-Pomerene Export Trade Act

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<sup>67</sup> Goldfarb, 4.

<sup>68</sup> As a result of the decision to license more stations in late 1993 and early 1994, the CRTC held regulatory proceeding to consider new applications for authority to distribute programs over cable television in Canada. Canadian station New Country Network (NCN) was granted a license. In June 1994, the CRTC revoked the license of the United States service, CMT at the request of NCN because CMT was a product directly competing with NCN. This decision was opposed by the United States. After the USTR threatened trade sanctions, a commercial agreement was eventually reached.

<sup>69</sup> National Endowment for the Arts, *America in the Making*, 11.