

powered, major U.S. companies and their products.

- The U.S. theatrical market is considered difficult for Canadian companies to break into because it is dominated by high quality, expensive, American productions.
- French language industry officials reported to us that French language productions are limited because of the lack of acceptance in the U.S. of dubbed films.
- In some other non-North American markets including the Middle East, there is often a need to work through intermediaries. Many small production companies find it difficult to determine who are the real buyers and which intermediaries can be relied upon.
- In certain non-Western countries where there is a real demand for programming, there are also foreign exchange and blocked currency problems.
- In other countries, a common example being the United Kingdom, there are foreign programming quotas. Currently the quota on Canadian programming is 14% but it was reported that this quota will soon be changed to 10%. Whether or not this is an actual barrier at present remains to be seen, i.e., have we come close to meeting this quota?
- For the shooting of Canadian projects in the U.S., companies report being faced with immigration, union and guild problems. It was reported that the CEIC in conjunction with DOC and DEA has been attempting to redress the immigration-related problems.
- In some non-Western countries, where initial forays are being made by Canadian companies, issues of protocol are important and yet not always understood. An example given was that of