

to do with the different scale of publishing between the two countries, and with such issues as copyright, distribution, marketing, pricing, and importation.

While the U.K. book market is huge, only 18 percent represents fictional books. There are over 200 Canadian novels published in the U.K. at this time, a figure that has shown phenomenal growth over the past 15 years. British publishers now see Canadian literature as marketable.

Visual Arts

Fine Arts. Sales of work by contemporary Canadian visual artists represent a very small part of the total U.K. contemporary art market, less than 0.5 percent. However, the U.K./London market is traditionally not a particularly active contemporary art market, compared to Paris or New York. London is important internationally as a clearing-house for the resale of art (including contemporary art) through auction rooms. Some blue-chip galleries deal globally, regularly buying works of art for international clients.

In the past five to ten years, we have seen a substantial increase in the number of both contemporary and historical Canadian artists whose work has been shown in major public museums and galleries. This has had the effect of increasing the number of commercial galleries (from London blue-chip galleries to lesser-known regional venues) that will present Canadian works. About 50 individual promotions in commercial galleries have taken place over a ten-year period.

Aboriginal Arts. Unlike France and Germany, there is little interest in Britain for serious works of art made by Canada's First Nations. Despite impressive attendance at public and commercial exhibitions, the U.K. public continue to buy aboriginal art reluctantly. Until recently, the market, such as it is, has centred in London. In the last two years a number of new commercial initiatives have been developed in the regions. These include a new gallery in Manchester dealing in work produced by North American First Nations, and a mail-order company in Cornwall dealing in work produced by tribal

peoples worldwide, with particular emphasis on North America. The market for North American aboriginal art is expected to get a major boost when the British Museum opens a new North American Gallery in late 1998; 50 percent of the historical material displayed will be from Canada.

The Action Plan

The action plan for cultural products demonstrates a commitment to greater commercial successes by Canadian artists.

Music. The High Commission in London offers advice on the U.K. cultural products market and can act as a conduit between Canadian artists/managers and U.K. presenters/promoters. With the reopening of Canada House in 1998, the High Commission will be able to offer a showcase venue for Canadian artists.

Film. The High Commission can advise on the U.K. finance system and co-production market, on exchange programs, on advertising, and on distributors and programmers. The feasibility of a purely financial Canada/U.K. treaty that would make co-production easier and more flexible is under discussion by a Canada-U.K. Mixed Commission.

Publishing. The High Commission provides assistance to Canadian authors of U.K.-published books to undertake promotional tours, advises on possible tie-ins with literary festivals and reading tours, as desirable. The High Commission promotes Canadian Studies programs.

The Association for the Export of Canadian Books, the Canadian Booksellers Association, and the Association of Canadian Publishers offer assistance to Canadian exporters of books. The High Commission can advise publishers on how to research the most suitable U.K. distributor for their entire list or more likely for particular titles, as well as on U.K. literary festivals, trade fairs, Canadian Studies conferences, and reading tours.

Visual Arts. In 1997 the Canadian High Commission in London will be entering into a partnership with Phillips & Sons Ltd, one of

