

tance of a strong book publishing and distribution industry owned and controlled by Canadians, the government gave notice that it would review, under the Investment Canada Act, all proposed foreign investment in book publishing, whether direct or indirect, and it would favour proposals for new businesses where investment is made through joint ventures with Canadian control. Acquisitions by foreign-controlled businesses are possible only if control is divested to Canadians within two years at a fair market price. (See section 15.5.1 for additional book publishing information.)

In 1986, the government announced a new set of direct financial support measures for the Canadian-controlled sector of the industry. These measures provide both cultural and industrial support, including a new Book Publishing Industry Development Program to enhance the viability of individual firms and increased funding for the Canada Council to support the publication of culturally significant titles which cannot be entirely financed by the marketplace. The total budget for these measures is \$13 million a year over five years. In the same year, the government established a \$3 million-per-year Public Lending Right Commission (PLR) within the Canada Council, responding to a long-standing request from Canadian writers to be compensated for use of their works in libraries.

Sound recording. Canadians are one of the world's highest per capita consumers of recordings and audio-cassettes. Sound recording is one of the most important cultural industries in Canada. In the mid-80s, the government took a major step to increase the production of records by Canadians. In response to the industry's concerns about production, marketing, distribution and development, the government designated a \$25 million, five-year development strategy. Approximately 60% will help the English-language sector and 40% will assist French-language recordings.

Film. The December 1985 report of the government's federal Task Force on the Film Industry analyzed the structural handicaps facing Canadian film producers and distributors. In 1986, the government announced a five-year program administered by Telefilm Canada to provide \$30 million annually for feature-film production and distribution and an additional \$3 million a year for dubbing or subtitling. The money will help the Canadian feature-film industry produce films and videos for exhibition in Canadian cinemas.

The Versioning Program provides financial support for dubbing and subtitling, to increase the exchange of film and video productions

between English and French Canada. This will lead to greater awareness of our film and video heritage, provide quicker access for French-speaking Canadians to productions and programming in their own language, and increase the number of Canadian films and videos available to television following theatrical release. Telefilm Canada administers the program.

The government also provides tax incentives to stimulate film and videotape production. The Department of Communications administers a 100% capital cost allowance, a tax deferral scheme, with about \$150 million invested in 1985 in Canadian film and videotape production. In January 1986, regulations for this program were altered to ensure greater conformity to the Canadian content regulations of the CRTC.

Economic and Regional Development Agreements. A relatively recent development in Canadian arts policy has been to include development projects related to artistic or cultural endeavours in federal-provincial Economic Regional Development Agreements (ERDAs). The Department of Communications signed the first culture and communications sub-agreement with Manitoba in 1984, providing \$21 million (\$13 million in federal contributions) to strengthen development of the province's communications and cultural enterprises. Similar agreements have been signed with other provinces since that time.

15.2 The performing arts

Performing arts including theatre, music, dance and opera, share the collective entertainment market mainly with movies and sporting events. The appearance of television in the 1950s and its rapid growth was first seen as formidable competition for the stage. There was fear that TV entertainment at home would cut deeply into attendance at the performing arts.

But, following the period of the appearance of television, instead of a decline of interest there has been a general upsurge in all the performing arts.

These results come from a survey of leisure activities conducted in conjunction with the monthly labour force survey of Statistics Canada in February 1978. Partial results were published in the annual *Culture statistics, performing arts, 1978*, Statistics Canada Catalogue 87-610.

Vitality in the performing arts has occurred at all levels, amateur as well as professional. Greater numbers are not only attending but becoming actively involved for recreation. The proportion who go to live theatre, much higher than average in the 15-19 age group, drops to the average in the 20-24 age range, and decreases with advancing age.