



THINK GLOBAL
Act Cultural

Symposium
on the Role of **ARTS**
and **CULTURE** in Canadian
Public Diplomacy

November 22, 2007, Montreal, Quebec, Canada.

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Alain Pineau	National Director
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Guillaume Sirois	Cultural Policy and Communications Advisor

Publication Supervisor:

Guillaume Sirois

Graphic Design:

Line Dezainde

Contributors to this report:

Hélène Brown
Audrey Beauchemin
Rachael Maxwell
Suzanne King

Canadian Conference of the Arts' Board of Governors

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Philip Szporer
Jason van Eyk

ex-officio:
Denise Roy
Peter Gardner (Treasurer)
Peter Hyde (Secretary)

Canadian Conference of the Arts
804 -130, Albert Street
Ottawa, Ontario, Canada, K1P 5G4
(613) 238-3561 (Phone) : (613) 238-4849 (Fax)
info@ccarts.ca : www.ccarts.ca

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Summary

Arts and culture play a central role in the diplomatic strategies of numerous countries, which see the presentation of their culture abroad as a chance to tell the world who they are and to create a positive image useful in pursuing their goals. At a time when public diplomacy is the subject of renewed interest on the part of the governments of many Western democracies, it is fitting to reflect upon the role that arts and culture could play in Canada's foreign policy. Last November, in Montreal, the CCA held a one-day symposium in order to compile the best current practices in this area, evaluate their impact and identify future directions.

To consider these questions, the CCA brought together former politicians responsible for culture and diplomacy, former diplomats of different nationalities, and finally, artists and cultural workers who have extensive experience with cultural diplomacy. Overall, the contributions of these people helped to establish the following:

- the need to redefine the goals of diplomacy as they concern culture
- the importance of greater dialogue between governments and the cultural sector on the place of arts and culture in our society in general and in our foreign policy in particular
- the need for more coordination among the various stakeholders in the area of cultural diplomacy
- the importance of maintaining ready networks and aiding their development
- the urgent need to take into account new technologies in any approach to cultural diplomacy
- the desire to take advantage of opportunities for international partnerships

With this in mind, the CCA has formed a working group comprised of Canadian and foreign experts in the field to develop an action plan ensuring greater involvement on the part of the cultural sector in Canadian diplomatic strategy. The CCA will conduct research on this issue, to propose new ideas and models, begin a dialogue with government authorities, and finally, maintain ongoing contact with the arts and cultural sectors in Canada on this topic of pressing concern.

Symposium Schedule

Opening Remarks

Robert Spickler
Gilles Grondin

President of the Canadian Conference of the Arts
Montreal Councillor in Vieux-Rosemont and member of the Commission du conseil municipal sur le développement culturel et la qualité du milieu de vie

The Role of Arts and Culture in Canadian Public Diplomacy

Bill Graham
Marcel Masse
Judith Marcuse
René Cormier

Former Foreign Affairs Minister
Former Communications Minister
Dancer and Choreographer for danse and theatre
Moderator, member of the CCA Board of Directors

Towards Effective Cultural Diplomacy: Foreign Practices and New Perspectives on Canadian Foreign Policy

Émile Martel
Antoni Cimolino
Koichi Takahashi
Diane Wilhelmy
George Haynal

Former Canadian Diplomat and President of Centre québécois du P.E.N. international
Executive Director, Stratford Festival
Former Japanese Diplomat
Former Delegate General of Québec in New York
Moderator, Vice-President, Public Policy, Bombardier

Another Form of Diplomacy: the Importance of an International Network for Major Cultural Institutions

Jean-Michel Tobelem Director, Cabinet-Conseil Option Culture
Jean Fredette Former Director of Centre culturel canadien à Paris
John R. Porter Executive Director, Musée national des beaux-arts du Québec
Marie-Hélène Falcon Executive and Artistic Director, Festival TransAmériques
Philip Szporer Moderator, member of the CCA Board of Directors

New Horizons for the Arts and Culture on the International Scene

Jean Tardif Delegate General, PlanetAgora

Plenary Session: Where Do We Go from Here?

Alain Pineau Moderator, National Director of the Canadian Conference of the Arts

Closing Remarks

Robert Spickler President of the Canadian Conference of the Arts

Panelists

The Role of Arts and Culture in Canadian Public Diplomacy

Bill Graham

Bill Graham was first elected at the House of Commons in 1993. He was Foreign Affairs Minister, from 2002 to 2004 and National Defense Minister, from 2004 to 2006. After Paul Martin's resignation, he was the interim Leader of the Official Opposition in 2006.



Marcel Masse

From the Joliette region, Marcel Masse studied Contemporary History at the Université de Montréal, Political Sciences at the Institut des sciences politiques de Paris, French Civilization at Sorbonne University and Political and Economical Commonwealth History at the City of London College.

After four years of teaching in Joliette, Mr. Masse was elected in the Quebec legislative assembly in the riding of Montcalm in June 1966. Member of the Union Nationale, lead by M. Daniel Johnson, father, he was named Minister of Education. The government bestowed him with the responsibilities of Minister of Public Works, Minister of Intergovernmental Affairs and Minister of Planning and Development.

On September 4, 1984, Mr. Masse was elected Member of Parliament for Frontenac and was named Minister of Communications. In 1986, he was named Minister of Energy, and in 1989, he is again Minister of Communications. In April 1991, he became Minister of National Defence.

Since then, he has been President of the Conseil de la langue française, was Delegate General of Québec in France and President of the Commission des biens culturels du Québec.

Mr. Masse is a member of the Privy Council Office, is an Officier de l'Ordre du Québec, Officier de la Légion d'honneur de France, as well as Commandeur de l'Ordre de la Pléiade.



Judith Marcuse

Judith Marcuse is a dancer, producer and choreographer in dance and theatre. She was awarded the Chalmers Award, in 1976, and the Clifford-E.-Lee Choreography Award, in 1979. She founded the Judith Marcuse Dance Projects Society in 1980 and the Vancouver Repertory Dance Company, in 1984. In the mid-1990s the Vancouver Repertory Dance Company became DanceArts Vancouver. Judith Marcuse is the recipient of numerous prizes, as well as an Honorary Doctorate Degree from the Simon Fraser University.

Towards Effective Cultural Diplomacy: Foreign Practices and New Perspectives on Canadian Foreign Policy

Émile Martel



Émile Martel is a writer and translator. Born in Amos (Quebec) in 1941; 'Doctorado en filosofía y letras' (Spanish Literature), Salamanque, Spain, 1964. Diplomat from 1967 to 1999, twelve years at the Canadian Embassy in Paris, he was, from 1994 to 1998, Minister of Cultural Affairs and responsible for the *Centre culturel canadien*.

He has published sixteen poetry and fiction books, twenty-nine translations of hispanic literary works and has translated literature to English, mostly in collaboration with Nicole Perron-Martel. He was awarded the Governor General Literary Awards in 1995 for his book *Pour orchestre et poète seul*, published at Écrits des Forges.

Émile Martel has been President of the Centre Québécois du P.E.N. international since 1999 and is a board member for several cultural organizations.

Antoni Cimolino

Antoni Cimolino has been the Stratford Festival's Executive Director since 1998. He has directed many acclaimed productions. He began his career as an actor and first appeared at Stratford in 1988, later playing such roles as Romeo in *Romeo and Juliet* and Laertes in *Hamlet*.

Koichi Takahashi



Mr. Takahashi is presently Advisor to Mitsui Sumitomo Maritime Insurance Co., Ltd. He was Director, Multilateral Cooperation Division for the Economic Cooperation Bureau (1985-1987), Counselor for the Embassy of Japan in Canada (1987-1990), Counselor, Embassy of Japan in Thailand (1990-1992), Minister at the Embassy of Japan in Germany (1992-1995), Consul-General of Japan in Berlin (1995-1997), Director-General of External Affairs in the Tokyo Metropolitan Government (1997-1999), Deputy Vice-Minister in charge of Immigration Bureau for the Ministry of Justice (1999-2001), Director-General of Multilateral Cooperation Department (2001-2002), Ambassador Extraordinary and Plenipotentiary of Japan in the Czech Republic (2002-2005) and Director-General of the Foreign Service Training Institute (2005-2007).

Diane Wilhelmy



Diane Wilhelmy held different portfolios as deputy minister for the government of Quebec, the most recent of these being deputy minister for international relations. Delegate General in New York during the historic period of September 11th 2001, she was also deputy minister for Canadian intergovernmental affairs during the constitutional negotiations that led to the Meech Lake Accord and the Charlottetown Accord. On the top of her career in the civil service, she held different management positions at l'Université du Québec, in particular at l'École nationale d'administration publique (ENAP). Since her retirement from government in june 2004, she is consultant in public administration and member of boards of governors; she also teaches and gives conferences.

Another Form of Diplomacy: the Importance of an International Network for Major Cultural Institutions



Jean-Michel Tobelem

Holding a PhD in Management, from the Institut d'études politiques de Paris et d'études supérieures de droit public, recipient of the Bourse Lavoisier du ministère français des Affaires étrangères, Jean-Michel Tobelem is director the Institut d'étude et de recherche Option Culture. He is responsible for the *gestion de la culture* collection at Harmattan, author of *Musées et culture, le financement à l'américaine* (PUL, 1990) and of *Le nouvel âge des musées. Les institutions culturelles au défi de la gestion* (Armand Colin, 2005), Jean-Michel Tobelem was responsible for editing the book *Musées, gérer autrement – un regard international* (La Documentation française, 1996), and has coordinated a double issue of the magazine *Publics & Musées* on the theme of marketing for museums (n° 11-12, Presses universitaires de Lyon, 1997), he has also directed the publication of an issue of the magazine *Champs visuels* on the theme *l'image et les musées* (n° 14, L'Harmattan, April 2000), and with M.-O. de Bary, has co-directed a collective work entitled *Manuel de muséographie – petit guide à l'usage des responsables de musée* (Séguier-Atlantica, 1998). He was responsible for the dossier *Décentralisation. Les nouveaux espaces du Patrimoine* (Pouvoirs locaux, n° 63, December 2004) and directed the collective work entitled *La culture mise à prix, la tarification dans les sites culturels* (L'Harmattan, 2005) as well as *L'arme de la culture, les stratégies de la diplomatie culturelle non gouvernementale* (L'Harmattan, 2007). Former member of the INTERCOM committee (specializing in management questions) of the International Council of Museums (ICOM), he has made presentations in several universities, at the CELSA and at l'École du Louvre.



Jean Fredette

Jean Fredette was Director of the *Centre culturel canadien à Paris*, from 1993 to 1997, and from 2005 to 2007. As well, he was Cultural Attaché for the Canadian Embassy in Germany, from 1999 to 2005. He has worked in Belgium (1988-1991), in Spain (1981 – 1985) and in Senegal (1975 – 1977). Lawyer in International Public Law, he also occupied diverse functions in the Legal Department of Foreign Affairs and International Trade Canada.



John R. Porter

With a Ph.D in Art History and Museology, working as a teacher, a researcher, an administrator and a cultural entrepreneur, John R. Porter has pursued two parallel careers, at Laval University and at three out of the four most important arts museums in Canada, in Ottawa, in Montreal and in Quebec City. In his 35-year-span career, he has distinguished himself with the polyvalence in his research papers, the wide scope of his achievements, the quality of the training he has provided to professionals, his contribution to Quebec museology and with his exceptional efforts towards enhancing the value of Quebec's unique cultural heritage, from its origins to now. A prolific author and a sought-after speaker, he has been at the helm of the Musée national des beaux-arts du Québec since 1993, a longevity record. His diverse activities have earned him over twenty prestigious awards, both in Canada and abroad.

Recipient of the Prix Gérard-Morisset (the highest distinction for Heritage awarded by the Quebec government), of the Prix Carrière de la Société des musées québécois, of several excellence awards given by the Canadian Museum Association (for research, publications and museum management) and Ph.D. Honoris causa from the Université du Québec à Montréal, Mr. Porter is a recipient of the Ordre national du Québec, of the Ordre des Arts et des Lettres, as well as France's Légion d'honneur. He is also a member of the Royal Society of Canada.



Marie-Hélène Falcon

Marie-Hélène Falcon has mostly been active in distribution and creation of contemporary theatre, nationally and on the world stage. Co-founder of the Festival de théâtre des Amériques, she has been its Director since 1983. She founded Théâtres du monde in 1996 and Nouvelles Scènes in 1997. In May 2007, the Festival de théâtre des Amériques became the Festival TransAmériques, the first annual festival focusing on contemporary dance and theatre creations in Canada. Marie-Hélène Falcon is frequently invited to international festivals as a speaker discussing issues related to contemporary creations in dance and theatre, worldwide. She has received numerous recognitions, has been named Chevalier de l'Ordre des Arts et des Lettres, from the French government, as well as Officier de l'Ordre national du Québec.

New Horizons for the Arts and Culture on the International Scene

Jean Tardif

Jean Tardif is General Delegate for the *Association internationale PlanetAgora*, founded in 1999, and Host of the *Forum permanent sur le pluralisme culturel*. He has held different positions in Quebec's diplomatic community, notably as Delegate for *Affaires francophones et multilatérales*, and as Delegate General in Brussels. As General Director of Politics, he was instrumental to the elaboration of Quebec's foreign affairs' politics, in 1989, which includes a section pertaining to culture and communications. He has been Chief of Staff of the *Secrétaire général de l'Agence de coopération culturelle et technique*. He has taught anthropology at the *École nationale de droit et d'administration* and at the *Université officielle du Congo*. In collaboration with economist Joëlle Farchy, he has written an essay entitled *Les enjeux de la mondialisation culturelle*. He has published several articles, in magazines and newspapers, on the subject matters of globalization, culture and governance.

Opening Remarks

Robert Spickler,
President of the Canadian Conference of the Arts

Would it be presumptuous for me this morning to bring up, as a preface to our discussions, a definition of diplomacy other than that which is generally recognized?

With your permission, let me suggest a form of diplomacy stripped of all protocols and rules of politeness, of the tact and delicacy inherent to its practice. Let me reduce it to a simple act: one hand reaching out to another to give, to receive, to share.

In this way, public diplomacy would become a sharing of what we value, in the form of commercial trade as well as of knowledge and culture. It would essentially be an act of giving, performed with the goal of exchanging mutual political influences.

The root of this type of giving, of receiving, of sharing lies in what was called in ancient times *cultura animi*, a spiritually-based form of diplomacy which testified to a basic need to show one's identity to another, to one who was not of the same culture.

And what can we give to another, if not goods, magic and ceremonies? Or in today's terms, trade, knowledge and culture?

This approach to diplomacy is not new. What I have just described is the basis of the thinking and the language of interaction of the Kwakiutl people, First Peoples from the Pacific Northwest, at the end of the 18th century. This art of interaction and of giving, of the *potlatch*, was in fact a form of diplomacy, a form of, to use Joseph Nye's term, *soft power*, that fine euphemism which removes from diplomacy any of its possible pitfalls.

Today, we welcome a group of experts who, in their various fields, have wielded or continue to wield *soft power*. They have agreed to participate in and to contribute to the debate on the questions of cultural relations and public diplomacy.

We hope that these discussions will provide a new perspective on the place of culture in the diplomatic strategy of Canada, a country that held a front row seat during UNESCO's adoption of a convention on cultural diversity.

That said, during its short history of public diplomacy, Canada has had an inconsistent relationship with culture. Sometimes passionate about it, sometimes indifferent,

sometimes celebrating its virtues, that is, its strategic value, but sometimes rejecting or ignoring it. What we see is the ups and downs of a couple who have reluctantly accepted to live by the lifelong pledge of "for better or for worse."

The Canadian Conference of the Arts, which is the only forum in Canada for research analysis and public discussion of federal policies and their impact on artists, institutions and cultural industries, sees this as an opportune time to engage in a period of reflection, along with diplomats, politicians, those involved with culture, and the federal government as well, on the relationship between culture and Canadian diplomacy, at this time when the federal government seems to have distanced itself from cultural considerations with regard to international relations.

The goal of the CCA in holding this symposium is not to compile a list of grievances against the federal government or Canadian diplomacy, nor to vent our feelings about the loss of funding for international tours nor, yet again, about the likely cuts to funding of our festivals. This symposium will not end with a mobilization of the cultural sector, nor the holding of a one-time public demonstration on Parliament Hill.

Inspired by public diplomacy, this symposium seeks to be one of quiet reflection, of patience, aware of the place of our culture in the world, the stakes of which, I'm sure we agree, transcend the day to day agenda of whatever government may be in office.

The CCA, therefore, hopes to derive from your thoughts and experiences new ways to enrich the cultural breeding-ground of Canadian public diplomacy. The CCA hopes to thus restore to it the *cultura animi* that currently appears to be lacking.

In closing, a reminder from history: the Kwakiutl's custom of the potlatch was banned by the Canadian government in 1884. Today, November 22, 2007, I would like to connect the spirit of the Kwakiutl to this symposium, so that we can set out together the cultural means by which Canada might reach out to others. For today and for the future.

The Role of Arts and Culture in Public Diplomacy Strategies

Bill Graham

Marcel Masse

Judith Marcuse

René Cormier

Former Minister of Foreign Affairs

Former Minister of Communications

Dancer and Choreographer for danse and theatre

Moderator, CCA board member

Introducing the panel, moderator René Cormier wondered, “Is a guitarist such as Albert Byron engaging in an act of public diplomacy by appearing in Rwanda? What does it mean when an Antonine Maillet wins the Prix Goncourt? When artists create informal networks for communications, exchanges or discussion, is this public diplomacy?” He said that in Canada, we now had many tools to promote our culture. Mr. Cormier asked whether we had the right ones, whether we should question the relevance of these tools and whether we should change them. He added that the goal of the panel was to bring together different views on this question, first from a political perspective, then from an artistic one.

To begin, Bill Graham explained how, during his time in politics, he wanted to promote the place of culture in foreign policy, based on the principle that the primary goal of foreign policy is to tell the world who we are. For Mr. Graham, the inclusion of culture in these international undertakings has major consequences for Canada’s international relations, but also for local development, in that cities such as Toronto and Montreal are economically dependant on culture. “Culture is an economic motor for our cities,” he said. He gave the example of the National Ballet School in Toronto, one of the best known in the world, which projects a positive image of Canada internationally. While its reputation brings economic benefits to the country, Mr. Graham stated that it contributes first and foremost to creating a favourable view of Canada abroad, which adds credibility to Canada’s diplomatic efforts.

Bill Graham explained that at one time, Canadian policy was based on three pillars, all of equal importance: security, promotion of prosperity and the spreading of Canadian values and culture. He said that while one could criticize the commitment of successive governments regarding the third pillar, it was more important for the future to learn from this history. He stated that if one compares Canada’s investment in this area to that of Great Britain, France, Germany or even the United States, our country fares poorly. For him, this can be partly explained by the fact that there is no consensus among either Canadians in general or the cabinet in favour of the third pillar. Bill Graham stated that this pillar has always needed to be justified more than the two others. However, he said, this pillar assures our long-term security and contributes to our economic prosperity, and, of course,

further our intellectual and artistic development. Mr. Graham stressed that it is necessary to make this argument in order to assure the place of culture in Canada’s foreign policy. Given Canada’s place in the world, “soft power” was the country’s principle means of influence in international relations, he said.

While Bill Graham mentioned the need for a foreign affairs minister to defend the role of culture in diplomacy, Marcel Masse went further, stating that cultural issues are essentially missing from discussions in parliamentary caucuses, and, indeed, in public debate in general. For Mr. Masse, this makes the work of those ministers responsible for culture even more difficult.

Mr. Masse continued, mentioning that the Canadian foreign policy relating to culture is strongly influenced by Canada’s geographic situation, given that proximity to the United States leads to a constant invasion of our store shelves and our spirits by American cultural products. For him, Canadian foreign policy must therefore take into account both the positive and negative aspects of this proximity. He pointed out that today, Canada is very active in the Commonwealth, the Francophonie, and various forums of the Americas, allowing its views to be heard, but its effectiveness is consistent with its own power and place in the world, not always with its dreams and desires.

Mr. Masse explained that in arts and culture, Canada has a system of shared jurisdiction among three levels of government, and many organizations and agencies exercise responsibility at each of these levels. Given this, he asked, why should the foreign affairs minister be the only one to determine the cultural aspects of foreign policy? Mr. Masse bemoaned the almost complete lack of dialogue between the federal government and the provinces, as well as between government officials and the cultural sector. According to him, Canada is weakened by its lack of dialogue. Mr. Masse cited what he termed the only serious dialogue between Ottawa and Quebec on a cultural matter, that on the “cultural exception.” In this particular case, a common position was found and the voices of both Quebec and Canada were only strengthened. Mr. Masse insisted that it was not in any way counter to the interests of Quebec or of Canada to favour an ongoing dialogue between the different levels of government, as well as with the cultural sector, in order to set

out a plan of action regarding international cultural relations. He believed that in the absence of regular meetings of stakeholders, Ottawa would unilaterally set out a defensive foreign policy with little place for the promotion of the arts and of creativity in Canada.

For Judith Marcuse, artists have an important role in the current effort to make their work central to Canadian foreign policy. The dancer and choreographer gave a performance to remind the audience of this. According to Judith Marcuse, we must develop a more inclusive approach to the arts and diplomacy. More and more, we are living in a period of global cooperation, and artists are in the frontlines of this increase in relations among people of different nationalities. Judith Marcuse said that the traditional goals of cultural diplomacy

might no longer be appropriate in this new reality. She suggested that we should now question the use of the arts and of culture to achieve commercial or geopolitical objectives that are claimed to be in the national interest of one country. For her, it was now time to consider the arts as a means to creation, to interconnection and to the development of civil society. She said that art serves as a dialogue, and through its involvement in diplomatic activities, it can lead to greater understanding among peoples. Judith Marcuse therefore proposed an increase in artist exchanges and in residencies, along with the involvement of artists in all aspects of society. She advocated using the arts to forge a deeper connection and better understanding among peoples.

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- Bill Graham

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Towards Effective Cultural Diplomacy: Foreign Practices and New Perspectives on Canadian Foreign Policy

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The panel was guided by various practical questions, experiences and suggestions, lending potential directions for Canadian cultural diplomacy. Emile Martel opened discussion with an outline of the historical development of Canadian cultural diplomacy. First remarking on the early triangular relationship that initially occurred between Ottawa, Québec and Paris, resulting in the opening of the Centre culturel canadien à Paris, and on the impact of the 1993 foreign policy review and the 1995 ‘third pillar’, he noted the current absence of similar discussion or action. According to him, an investigation and understanding of international models is needed to move out of stagnation. Mr. Martel spoke of the French model, wherein culture is the founder of foreign policy practice. The result becomes a system that has no need to ‘name’ its culture, no need to ‘name’ its country of origin. The inherent role of culture within such a foreign policy practice thus becomes unquestioned. He stressed the importance of reviewing the current priorities of Canadian foreign policy, particularly the extent to which cultural exchanges need reflect government policy, essentially calling for diplomacy independent of politics. The creation of an independent body concerned only with cultural affairs, like the British Council or the Alliance Française, or the collective enablement of the Foreign Affairs minister to defend a role for culture in foreign policy are both options for achieving this approach.

Antoni Cimolino elaborated on Emile Martel’s suggestion of an independent entity responsible for Canadian cultural diplomacy. It would be concerned with the broad examination Canadian arts and culture and their external supply and demand. Once accomplished, the independent body would be able to concern itself solely with the dissemination of Canadian arts and culture. Within this, soft diplomacy and the associated employment of nation branding must be exploited, particularly with foreign publics who do not traditionally respond to Canada. Cimolino pointed out that an independent structure would deviate away from culture having to be subsumed as a pillar of foreign policy, and promoted the credibility of the arm’s length principle. Not dismissing completely the possibility of coordination between Canadian foreign policy and the independent body, mutually beneficial relations concerned with the importance of branding Canada could be jointly pursued with government. However, Mr. Cimolino stressed that a substantial budget or financial contribution is crucial to support such ef-

forts, one that necessitates accountability and transparency, in order to evidence results back to government.

Mr. Koichi Takahashi briefly outlined the development of the role of the arts and culture in Japanese public diplomacy, whereby in 2004 the Public Diplomacy Department was established within Foreign Affairs. The goal of the Department is multifaceted: to deepen the international understanding of Japan, to improve Japan’s image abroad, and to coordinate with national interests. The first step in achieving these goals was to identify clearly Japan’s image abroad, an exercise which required a strong coordination between government ministries, non-governmental organizations, local government, universities and the private sector. What became evident was that neighboring countries had the most negative views of Japan, whereas countries geographically further away from Japan had mainly positive images. Secondly, the discrepancy between the awareness of ‘pop’ culture as opposed to ‘high’ culture that arose indicated that there was far more awareness of Japanese ‘pop’ culture, such as Japanese animation or anime. The challenge then became one of turning ‘pop’ icons into marketable and legitimate cultural ambassadors that would be taken seriously. Subsequently, international anime competitions and events were devised as part of Japan’s public diplomacy strategy. Mr. Takahashi remarked that the anime icons became very accessible entry points for image making abroad. For example, Japan provided water wagons in Iraq which were displayed a popular anime character, Captain Tsubasa. Mr. Takahashi emphasized that cultural diplomacy must not limit itself, but must be open to including youth exchanges, language promotion, and that ‘pop’ culture must be taken as a serious cultural ambassador.

Diane Wilhelmy spoke of the Québec model, from the premise that the actions of the Québec government in the field of diplomacy and cultural affairs can be viewed as a separate model from that of the federal government. Since the Doctrine Gérin-Lajoie, Québec has been distinctly active in foreign affairs based on the recognition of cultural autonomy, and it is this principle that guides the policy of Québec’s international action. In Québec, the proportion of artists and cultural creators has always been too high for the domestic market; as such, the international market has provided a generous platform for the branding of Québec and the career development of its artists. From this branding experience,

Ms. Wilhelmy cited special events, artist residences and youth organizations as successful tools, which have created an international address book for Québec's cultural sector. She remarked on certain preexisting qualities of the cultural sector that provide easy legitimization for funding within foreign affairs. For example, that the sector does well in spending money diversely, demonstrates that even with small budgets, much can be done. Furthermore, the recognition from within the sector of culture as a great form of outreach with diverse populations and countries should lend immediate legitimacy to funding. Reciprocal benefits lie not only in relations with foreign countries, but domestically, economies experience indirect profits, particularly in tourism, where hotels, restaurants and entire cities gain.

Another Form of Diplomacy: The Importance of an International Network for Major Cultural Institutions

Jean-Michel Tobelem	Director, Cabinet-Conseil Option Culture
Jean Fredette	Former Director of the <i>Centre culturel canadien à Paris</i>
John R. Porter	Executive Director, Musée national des beaux-arts du Québec
Marie-Hélène Falcon	Executive and Artistic Director, Festival TransAmériques
Philip Szporer	Moderator, CCA Board member

In his introduction, Philip Szporer stated that Canadian cultural institutions have been able to create a parallel network over the years, in addition to the official networks put in place by governments, thanks to contacts maintained with foreign organizations. Mr. Szporer mentioned that the advent of new communications technologies has accelerated this trend, since anyone with Internet access can now establish contacts with people abroad. Our borders have become more porous. For him, this means that we are all potential diplomats, since international relations are part of our day-to-day lives.

Many examples of the possibilities offered by parallel networks were mentioned during this panel. Museums are particularly interesting to examine in this context, since these organizations have been involved for many years in international activities, whether through travelling exhibitions, visits by tourists, or philanthropic activities. A new practice has nevertheless developed in recent years: the creation of overseas branches. The Guggenheim Foundation was clearly one of the pioneers in this area, in that the legacy of Peggy Guggenheim in building on the original New York museum already gave the Foundation an international character. The director of the Foundation, Thomas Krens, was quoted as saying that "The American government spends a billion dollars every four days in Iraq. Give me a month's worth of this money and I will build outstanding cultural facilities in four Middle Eastern countries. This will have nothing to do with exporting American culture, but much to do with creating local identity. In Bilbao, we are Basques, not Americans, in Venice we are Italians and in Berlin, Germans."

The Hermitage Museum in St. Petersburg and the Louvre in Paris are now following the Guggenheim Foundation's example and opening branches abroad, in exchange for large sums for the use of the museum's name and of a part its collection. Jean-Michel Tobelem added that these new practices are controversial, particularly in France, since they raise the issue of the use of culture as a tool to advance economic and political interests, as well as the issue of the commercialization of the world's heritage.

Looking at matters from another point of view, Jean Fredette mentioned the numerous agreements Canada has signed with European countries to facilitate cultural exchanges. He gave the examples of agreements on film, television and

museums, which allow for the exchange of staff or expertise. Cumulatively, he said, these agreements facilitate the work of Canadian cultural institutions when they wish to undertake international exchanges. In addition, there are mobility agreements relating to youth, which more and more artists and cultural workers avail themselves of in their work. Finally, Fredette said, many European universities have Canadian studies programmes, some of which look at culture.

Mr. Fredette also stressed the importance of cultural centres and Canadian embassies in the establishment of networks of cultural institutions. Veritable troves of information, cultural officials in the diplomatic corps open doors, allowing artists to have direct access to resources available abroad. Here as well, Mr. Fredette highlighted various major successes, including the Year of the Francophonie, organized by Culture France, in which Canadian artists were involved in half of the events presented. In such cases, the diplomat becomes a catalyst whose simple actions have an exponential effect beyond the cultural milieu, improving economic and political relations.

John R. Porter stated that international exhibitions are usually the result of longstanding relationships between museums. He added, however, that there are times when political activities such as state visits provide museums with the opportunity for exchanges. He mentioned the example of the exhibition *De Gaudi à Tapies. Maîtres catalans du XXe siècle*, organized to mark the visit of the President of Catalonia to Quebec City in the summer of 1996. This exhibition was followed three years later by an exhibition of contemporary Quebec artists in Barcelona, illustrating the principle of reciprocity, which is often the norm in these cases. Dr. Porter gave other examples of reciprocity, showing that an initiative of the museum to exhibit the work of a foreign artist in Quebec led in turn to proposals from that artist's part of the world. He stated that partnerships such as these may extend to other collaborations, and the museum can find itself at the centre of a true international network, with an impact not only on the museum, but also on the place of the country internationally.

Marie-Hélène Falcon shared her experience in the performing arts to show how she has used her festival to create an international network, and how incidents of cultural

diplomacy have helped in those efforts. Ms. Falcon explained that the Festival TransAmériques was born of various needs, including the need for regular contact with artists from other countries, the need for exposure through theatre to other cultures, and finally, the need for Canadians to be exposed to foreign artistic productions. The festival allowed for work by young Quebec artists, talented but little known in Quebec and abroad, to be presented for once on the same stage as that of international artists. For Ms. Falcon, this dynamic surely had a great influence on local creators, but also on making them known abroad.

Ms. Falcon also stressed the importance of enlightened, clear-sighted bureaucrats who help artists to overcome barriers, to forge networks, to welcome foreign partners, to “make sure that everything comes together.” She stated that it was thanks to their work that many artists have not only been able to become known internationally, but also to survive in a domestic market that often appears to be too small for the number of artists in it.

New Horizons for the Arts and Culture on the International Scene

Jean Tardif

Delegate General, PlanetAgora

Jean Tardif began by stating that the issues chosen for this final panel were of great significance, as they are central to the change to the global dynamic which is underway. He stated that since it would be dangerous to try and predict the future in this period of flux, he preferred to address these issues through an analysis of the current global context, in order to understand the world we live in and to thus draw some lessons for Canadian foreign policy.

Mr. Tardif stated that while it is clear that we can no longer think locally without addressing global consequences, it is equally true that it is impossible to think globally from a limited local or national perspective. He said that all current political, social and cultural thinking is still based on what the German sociologist Ulrich Beck calls methodological nationalism, a model in which the state is the main political and national actor. However, this theoretical model no longer serves to explain the supra-national realities, economic as well as cultural, caused by globalization. National policies are certainly necessary, but they cannot control transnational events; they can only deal with the after-effects.

For Jean Tardif, this new global dynamic has a direct impact on public policy, particularly on the way countries conduct cultural diplomacy. He said that it is appropriate to ask whether the main goal of cultural diplomacy is to take advantage of external resources to increase the opportunities for the development and the spreading of Canadian culture, or whether it is, conversely, to use our cultural resources to project a certain image of Canada abroad. He concluded that while these two visions would probably have to be reconciled, the entire question must now be addressed taking into account this radically different global context.

Mr. Tardif claimed that globalization meant the end of internationalism, a system under which relations between countries were governed almost exclusively by interstate mechanisms. However, globalization has a cultural dimension which continually presents us with visions of the world, models, images and symbols, making differences readily evident. In open societies, this reality causes questions of identity to emerge. As a result, we are seeing the birth of a new symbolic ecosystem in which we must act, Mr. Tardif said.

In light of this change in the global context, Mr. Tardif explained, there are three possible responses: a passive response, denying the problem, a defensive response, trusting in the nation-state to solve the problem, and finally, a strategic response, which would allow us to deal with the fact of cultural globalization.

Mr. Tardif affirmed that in order to develop a strategy appropriate to the degree of change he had shown, it was necessary, first of all, to take culture seriously, since it has a fundamental impact on all human activity. Canada must also clarify its diplomatic goals regarding culture. While, for Mr. Tardif, this involves utilizing cultural resources to project an image of Canada, this also means defining what is the image of Canada we wish to project. Mr. Tardif believes that defining foreign policy goals can only be done through an ongoing public debate, since, whatever the issue, the state can no longer claim to control society as a whole. It is thus necessary to bring to the table the entire range of stakeholders (business, government, activists, citizens), in order to develop a culture of regular, organized public debate.

Mr. Tardif said that the dominance of the media also makes it necessary to grapple with this new reality, as both new opportunities and obstacles are presenting themselves. We can no longer engage in cultural diplomacy without taking this into account.

Finally, Jean Tardif said that we must recognize the limited effects of national and bilateral cultural policy in the face of the challenges of cultural globalization. We must now ask what we can work on with others, as the status quo is not a solution, and a defensive approach should not be more than temporary. It is time for us to understand today's world, to be able to act in the world of the future.

Plenary Session

Where Do We Go From Here ?

Alain Pineau Moderator, National Director of the Canadian Conference of the Arts.

In the closing plenary, *Where Do We Go from Here?*, conference delegates zeroed in on many of the points put forward by panelists, throughout the day.

It was taken as a given that new policies, methods and means should be established to ensure Canadian artists and values are projected on the world stage and that public diplomacy be a priority for Canada. Participants stressed that, no matter the ruling political party, they want to see a long-term

government strategy that gives visibility to artists in countries around the world. Many examples were cited, throughout the day's discussions, illustrating that artists are Canada's best ambassadors. They give people around the world a snapshot of Canada – our culture and our values. In moving forward it became apparent delegates are ready to roll up their sleeves to draw up an action plan to promote Canada's artists and their work world-wide.

Delegates took to the microphones to register the following thoughts:

- Organize a series of discussions on the topic bringing interested parties to the table. Encourage artists and governments to join in the discussions. Include government ministers and bureaucrats from the federal departments of Foreign Affairs, Industry, and Heritage, their provincial counterparts and arts organizations. Some delegates also called for input from international cultural networks and institutions.
- Develop new networks. Encourage young journalists, young educators, student councils and university councils who care about cultures to join the discussion. The young represent a broad spectrum and are in touch with the world, in a way, older generations are not. There was a call for the young to get involved.
- Analyse and adapt successful strategies from the British, French and Japanese models of public diplomacy.
- Establish a study group including every interested group from civil society and government.
- Work to put cultural diplomacy back on the government agenda.
- Utilize new technologies. Expose artist's work—concerts, exhibitions and performances—to the world on the Internet. Combine technology with other tools. One speaker cited, as an example, the clever marketing idea utilized by some pop singers who have offered a free download of their CD on the Net and then went on tour.
- Draw from Québec's success. As pointed out, during an earlier session, Québec set up a department dedicated to foreign affairs forty years ago. Artists such as Robert Lepage or Le Cirque du Soleil have become ambassadors for the province and for the country. Their talent along with government promotion and support has opened the doors to world stages for their art and given nations a taste of Canada.
- Focus on the Third Pillar of the Canada's foreign policy (1995-2005) which gave an important role to play to culture within the Canadian diplomatic activities

These suggestions will be forwarded to the Advisory Committee which will be formed after the Symposium.

Closing Remarks

Robert Spickler,
President of the Canadian Conference of the Arts

The ideas shared today have been varied, the trains of thought many, and the information dense. Now, we must find some order in all of this, to point us towards the future.

Today's Symposium was built around three themes: first, the principles of public diplomacy; second, the use of public diplomacy with regard to cultural activity; and, finally, the development of networks, an essential tool in diplomacy.

To deal with the question of principles, we wanted to bring together former politicians who, during their careers, have had to deal with complex systems. Two former ministers, Bill Graham and Marcel Masse, stated that it is appropriate to ask whether there is a justification for the government delegating both diplomatic activity and the credit for it to third parties, artists or cultural workers, when it has the power to tightly control this activity and, thus, derive its benefits.

In order to show the arguments in favour of the involvement of the arts and culture in Canadian diplomacy, it is necessary to keep cultural issues in the public eye, especially through discussions such as that organized today by the CCA, so that culture will be on the agenda of government. These public forums provide support for the ministers responsible for cultural matters, who can then articulate the shared interests of the government and the cultural sector.

Today's discussion has, among other things, served to identify obstacles such as the lack of dialogue between the cultural sector and politicians, as well as the absence of any coordinated action among the different parties involved in Canadian public diplomacy, in particular, the federal government and the provinces. This lack of dialogue has caused an ever-widening chasm between the cultural and diplomatic worlds.

In order for today's discussions to be informed by a practical understanding of public diplomacy, we have brought together people who have worked, and in many cases, are still working in this field. Successively, the panellists have explored the origins and, then, the development of models of

diplomacy in Quebec, Japan and Canada. These models are often subject to governments' political agendas, something that led certain panellists to consider the possibility of removing cultural diplomacy from political decision-making. One path advocated would be the creation of an independent agency responsible for the promotion of Canadian culture abroad, based on current models such as the British Council, the Alliance Française, the Goethe Institute, etc. However, the Quebec model presented during the symposium showed that it is possible to get convincing results in the area of cultural diplomacy without resorting to an independent institute, but rather, by establishing a network of state delegations which include competent staff specifically assigned to cultural issues.

This look at the development of networks was an opportunity to gather a considerable amount of information, which was presented to us by people with long experience in this field. They reminded us that there are a multitude of simple actions by which artists, themselves diplomats, contribute in their own way to the creation of a highly important form of parallel diplomacy. In this area, the example of museums is particularly illustrative. Here, we are seeing the development of international networks of exchange, and recently, even the establishment of museum branches abroad. The existence of a parallel diplomatic process does not mean, though, that the state does not have an important role to play in these activities, since the support of diplomats, even symbolic, can be decisive in concluding international agreements on cultural partnerships.

Finally, Jean Tardif sent us back to the drawing board by questioning the backdrop against which the debate is unfolding today, in order that we avoid simplistic solutions or one size fits all recipes. For him, it is necessary to clarify diplomatic goals relating to culture. To do this, he believes that it is imperative to continue the open discussion between the state and the cultural sector and to focus the attention of all ministries involved in the issues of culture, diplomacy and creating awareness of Canada.

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