

Cultural Diplomacy

AT THE FRONT STAGE OF

CANADA'S FOREIGN POLICY



SENATE | SÉNAT
CANADA

Standing Senate Committee on Foreign
Affairs and International Trade

JUNE 2019



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ACKNOWLEDGMENTS

Canada's culture and arts are uniquely placed to further international relations and enrich our foreign policy. It was with this understanding that the Standing Senate committee on Foreign Affairs and International Trade (the "committee") undertook to study and better understand the role played by the culture and arts in today's ever changing international environment.

Informed by expert witness testimony, the committee found that the full potential of cultural diplomacy, as a pillar of Canada's foreign policy, has yet to be maximized. The committee held 27 meetings, and heard from more than 64 witnesses representing a wide range of sectors. The committee heard from academics, representatives of the cultural and arts community, international experts, officials and representatives from other countries, as well as Canadian government officials. We are grateful to all of the witnesses for sharing their knowledge and expertise.

I would like to personally acknowledge the commitment, expertise and enthusiasm of all Senators who participated in this study and engaged thoughtfully with the content. As usual, I wish to acknowledge the contributions of the members of the steering committee: Senator Paul Massicotte, Deputy Chair of the committee, Senator Dennis Dawson, member of the sub-committee on agenda and procedure, and former Deputy Chair of the committee, the Honourable Anne Cools.

On behalf of the committee, I would like to extend our sincere appreciation to the Senate staff involved in all aspects of the realization of this report. We are grateful to our Library of Parliament analysts, Marion Ménard, Natalie Mychajlyszyn, and Pascal Tremblay, who worked tirelessly to consolidate hours of testimony. Their expertise, professionalism and diligence is reflected in the pages of this report.

A special thank you is extended to Marie-Eve Belzile, Clerk of the committee, along with her staff in the Committee's Directorate. Finally, I wish to extend the committee's appreciation to the Senate Communications team, Senators' staff, as well as our Senate interpreters and translators, all of whom played an important role in the realization of this report.

The committee trusts that the findings and recommendations contained within this report will enable the Government of Canada to place cultural diplomacy as an essential pillar of Canadian foreign policy. In doing so, Canada will be better positioned to meet the challenges of an evolving globalized world.

Senator A. Raynell Andreychuk

Chair of the Committee

COMMITTEE MEMBERSHIP



The Honourable A. Raynell
Andreychuk
Chair



The Honourable Paul J.
Massicotte
Deputy Chair

The Honourable Senators



Salma Ataullahjan



Peter Boehm



Patricia Bovey



Jane Cordy



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Dennis Dawson



Tony Dean



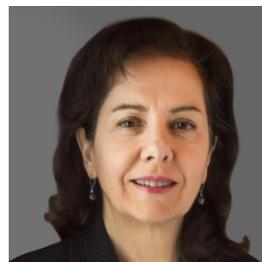
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Raymonde Saint-Germain

Ex-officio members of the committee:

The Honourable Senator Peter Harder (or Diane Bellemare)(or Grant Mitchell);
The Honourable Senator Larry Smith (or Yonah Martin);
The Honourable Senator Joseph Day (or Terry Mercer);
The Honourable Senator Yuen Pau Woo (or Raymonde Saint-Germain)

Other Senators who have participated in the study:

The Honourable Anne C. Cools
The Honourable René Cormier
The Honourable Michael MacDonald
The Honourable Yonah Martin
The Honourable Julie Miville-Dechêne
The Honourable Percy Mockler
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Jacqueline Sirois, Administrative Assistant

Senate Communications Directorate:

Stav Nitka, Communications Officer, Committees

ORDER OF REFERENCE

ORDER OF REFERENCE

Extract from the *Journals of the Senate* of Thursday, October 26, 2017:

The Honourable Senator Andreychuk moved, seconded by the Honourable Senator Carignan, P.C.:

That the Standing Senate Committee on Foreign Affairs and International Trade be authorized to examine and report on the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy, and other related matters; and

That the committee submit its final report no later than March 31, 2018, and that it retain all powers necessary to publicize its findings for 180 days after the tabling of the final report.

The question being put on the motion, it was adopted.

Nicole Proulx

Interim Clerk of the Senate

ORDER OF REFERENCE

Extract from the *Journals of the Senate* of Thursday, March 22, 2018:

The Honourable Senator Andreychuk moved, seconded by the Honourable Senator Tkachuk:

That, notwithstanding the order of the Senate adopted on Thursday, October 26, 2017, the date for the final report of the Standing Senate Committee on Foreign Affairs and International Trade in relation to its study on the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy, and other related matters, be extended from March 31, 2018 to December 31, 2018.

The question being put on the motion, it was adopted.

Richard Denis

Interim Clerk of the Senate

ORDER OF REFERENCE

Extract from the *Journals of the Senate* of Wednesday, December 5, 2018:

The Honourable Senator Andreychuk moved, seconded by the Honourable Senator Tkachuk:

That, notwithstanding the order of the Senate adopted on Thursday, March 22, 2018, the date for the final report of the Standing Senate Committee on Foreign Affairs and International Trade in relation to its study on the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy, and other related matters, be extended from December 31, 2018 to April 30, 2019.

The question being put on the motion, it was adopted.

Richard Denis

Interim Clerk of the Senate

ORDER OF REFERENCE

Extract from the *Journals of the Senate* of Tuesday, March 19, 2019:

The Honourable Senator Andreychuk moved, seconded by the Honourable Senator Tkachuk:

That, notwithstanding the order of the Senate adopted on Wednesday, December 5, 2018, the date for the final report of the Standing Senate Committee on Foreign Affairs and International Trade in relation to its study on the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy, and other related matters, be extended from April 30, 2019 to December 31, 2019.

With leave of the Senate and pursuant to rule 5-10(1), the motion was modified to read as follows:

That, notwithstanding the order of the Senate adopted on Wednesday, December 5, 2018, the date for the final report of the Standing Senate Committee on Foreign Affairs and International Trade in relation to its study on the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy, and other related matters, be extended from April 30, 2019 to May 31, 2019.

The question being put on the motion, as modified, it was adopted.

Richard Denis

Interim Clerk of the Senate

ORDER OF REFERENCE

Extract from the *Journals of the Senate* of Wednesday, May 28, 2019:

The Honourable Senator Andreychuk moved, seconded by the Honourable Senator Wells:

That, notwithstanding the order of the Senate adopted on Tuesday, March 19, 2019, the date for the final report of the Standing Senate Committee on Foreign Affairs and International Trade in relation to its study on the impact and utilization of Canadian culture and arts in Canadian foreign policy and diplomacy, and other related matters, be extended from May 31, 2019 to June 28, 2019.

After debate,

The question being put on the motion, it was adopted.

Richard Denis

Interim Clerk of the Senate

EXECUTIVE SUMMARY

Arts and culture are foreign policy assets. However, the Canadian government's interest in cultural diplomacy has been inconsistent over the years: initiatives have been undertaken to only then be phased out. Regardless, Canadian artists, writers and cultural organizations have themselves never stopped projecting the country's culture and arts internationally.



Cultural Diplomacy

AT THE FRONT STAGE OF
**CANADA'S
FOREIGN POLICY**

This report presents the findings of the Standing Senate Committee on Foreign Affairs and International Trade on the role Canadian culture and the arts should play in Canada's international relations.

The main conclusion is that cultural diplomacy should be a pillar of Canada's foreign policy.

Countries practice cultural diplomacy for many reasons. Such activities can generate support for a country's foreign policy priorities, improve mutual understanding and people-to-people ties, build trust for subsequent interactions, and advance matters of national interest.

The Committee's study emphasized that a diverse range of Canadian artists have garnered international recognition for the quality of their work and have helped to project a positive image of Canada internationally. However, testimony also indicated that, in the absence of consistent and strategic support from the Canadian government for cultural diplomacy, important opportunities have been missed. This finding can be explained by a number of factors:

- Arts and culture are an undervalued asset of Canadian foreign policy today.
- Federal roles and responsibilities for cultural diplomacy are currently fragmented, thus undermining their effectiveness.
- Federal funding devoted to the promotion of Canada's culture and arts abroad has been insufficient and inconsistent.

The Committee is of the firm belief that the full potential of cultural diplomacy – as a pillar of Canada’s foreign policy – has not yet been realized by the Government of Canada. Based on its conviction that the Government of Canada needs to make concerted efforts in this area, the Committee recommends:

RECOMMENDATION 1

That the Government of Canada develop and implement a comprehensive cultural diplomacy strategy. It should establish the objectives of cultural diplomacy within the context of Canada’s foreign policy, articulate roles and responsibilities, and identify the budgetary resources necessary for the strategy’s realization.

The Committee also concluded that this cultural diplomacy strategy would benefit from clearly defined principles. The Committee has identified six:

- Projecting a modern image of Canada, including by taking full advantage of Canada’s leadership in innovation and creativity in the cultural sector.
- Identifying commercial opportunities for artists and cultural entrepreneurs in international markets.
- Taking a people-centred approach, in leveraging the talent of the artists and creators from across the country, especially emerging and young artists.
- Strengthening international collaboration based on the principle of reciprocity and the exchange of experience.
- Supporting innovative approaches to reflect the new modes of creativity that have resulted from technological advances.
- Ensuring that cultural diplomacy be entrenched as a priority within Canada’s foreign – and trade – policy.

In addition to the aforementioned principles, the Committee believes that the cultural and artistic dimensions of Canada’s foreign policy need to be enhanced and solidified through sound policy architecture.





A strategic framework for cultural diplomacy should be based on clearly defined goals and objectives. In turn, an ambitious, consistent and predictable level of investment should be attached to the achievement of those goals and objectives over the long term. As such, the Committee believes that the Government of Canada should work with provinces, territories and municipalities to leverage funding and maximize the impact of the federal role. With that objective in mind, the Committee recommends:

RECOMMENDATION 2

That the Government of Canada explore opportunities for greater and more effective collaboration and coordination with provinces, territories and municipalities in its cultural diplomacy activities.

The Committee also believes strongly in the importance of performance measurement. As such, the Committee recommends:

RECOMMENDATION 3

That federal departments and Crown corporations involved in cultural diplomacy activities develop performance measurement indicators to monitor and assess both the short-term and long-term results of those activities.

The Committee also determined that coordination of federal actions in the international promotion of Canadian arts and culture needs to improve. The Committee is calling for the development of a system that can enhance the consistency and the coherence of the decision-making process related to cultural diplomacy and that would consolidate government resources which are currently dispersed by and to various stakeholders. Given the fact that Global Affairs Canada (GAC) has the mandate to conduct Canada's international affairs and the associated expertise, the Committee believes that the department and its network of foreign missions should have the lead role in executing Canada's cultural diplomacy strategy. Therefore, the Committee recommends:

RECOMMENDATION 4

That the Government of Canada designate Global Affairs Canada as the lead department responsible for coordinating and delivering Canada's cultural diplomacy strategy. The roles and responsibilities of other federal departments and agencies involved in the promotion of Canadian arts and culture should be clearly established in the strategic policy framework.

RECOMMENDATION 5

That, two years after the tabling of this report, Global Affairs Canada provide the Committee with a status report on the Government of Canada's cultural diplomacy activities, with emphasis on those activities that supported Canada's foreign policy. The status report should be based on, but not limited to, performance measurement indicators.



A scene from the Canadian Opera Company's production of Semele at the Brooklyn Academy of Music, 2015, photo: Jack Vartoogian/FrontRowPhotos



The Committee is of the view that Canadian diplomatic missions abroad could be a critical tool in the implementation of Canada's cultural diplomacy strategy. Furthermore, with respect to personnel, if it is to be treated as a priority within the Canadian government, cultural diplomacy must be reflected in the rank, training and selection of foreign service officers, as well as in their performance evaluation. Toward those ends, the Committee is recommending:

RECOMMENDATION 6

That Global Affairs Canada enhance the capacity of Canadian missions abroad so that they have the skills, knowledge and tools necessary to support the federal government's cultural diplomacy initiatives.

RECOMMENDATION 7

That Global Affairs Canada provide cultural diplomacy training to its employees, with particular attention on rotational employees posted abroad.

The Committee further believes that showcasing Canadian participation at international events, as well as organizing missions that curate Canada's creative enterprises, are among the promotional activities that could be instrumental in giving effect to Canada's cultural diplomacy strategy. Such activities serve to enhance the "discoverability" and competitiveness of Canada's creative sector, while also creating opportunities for collaboration and engagement with industry leaders and buyers from around the world.

Many witnesses described how digital technologies and social media have transformed the cultural chain of production and have created new spaces for international dialogue. The Committee views new technologies and digital inventiveness as opportunities to amplify people-to-people ties. Acting on this finding will necessitate that greater attention be devoted by the Canadian government to the potential impact of this sector in its foreign policy.

Finally, some witnesses focused on education as an important instrument of cultural diplomacy and diplomacy writ-large. In the past, Canadian studies programs were part of efforts to enhance knowledge and understanding of Canada abroad. The Committee determined that a new and modernized Canadian studies program could expand knowledge about Canada, and Canadian values, around the world. Therefore, the Committee recommends:

RECOMMENDATION 8

That Global Affairs Canada support the creation of a modernized Canadian Studies program that would contribute to knowledge about Canada in the world.

Overall, the Committee concluded that the work of cultural diplomacy could be carried out in a much more efficient, effective and strategic manner. The Committee's recommendations are therefore intended to ensure that the Government of Canada will invest in cultural diplomacy as an enduring pillar of Canada's foreign policy.

LIST OF RECOMMENDATIONS

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Recommendation 2

That the Government of Canada explore opportunities for greater and more effective collaboration and coordination with provinces, territories and municipalities in its cultural diplomacy activities.

Recommendation 3

That federal departments and Crown corporations involved in cultural diplomacy activities develop performance measurement indicators to monitor and assess both the short-term and long-term results of those activities.

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LIST OF ACRONYMS

AEFA	Standing Senate Committee on Foreign Affairs and International Trade
ARR	Artist's Resale Rights
CAC	Canadian Arts Coalition
CCA	Canada Council for the Arts
CEO	Chief Executive Officer
CIAIC	Canadian Interactive Alliance
CITF	Commission internationale du théâtre francophone
CMF	Canada Media Fund
DFAIT	Department of Foreign Affairs and International Trade
ESAC	Entertainment Software Association of Canada
FCCF	Fédération culturelle canadienne-française
GAC	Global Affairs Canada
ICCS	International Council for Canadian Studies
IFA	Institute for Foreign Cultural Relations (Germany)
LAC	Library and Archives Canada
MCF	Mission Cultural Fund
NAC	National Arts Centre
NBC	National Ballet of Canada
NFB	National Film Board of Canada
NGC	National Gallery of Canada
NTS	National Theatre School of Canada
OECD	The Organisation for Economic Co-operation and Development

OSM	Orchestre symphonique de Montréal
PCH	Department of Canadian Heritage
RIDEAU	Réseau indépendant des diffuseurs d'événements artistiques unis
RWB	Canada's Royal Winnipeg Ballet
SNA	Société Nationale de l'Acadie
UNESCO	United Nations Educational, Scientific and Cultural Organization

INTRODUCTION

In furthering its foreign policy, Canada, as other countries, uses its reputation, advantage and assets to enhance its national interest, and to strengthen its state-to-state, regional and international relations. Comprising a range of instruments, a country's culture and arts stand out as having the unique potential to enrich its foreign policy, and to foster people-to-people and country-to-country ties.

Culture and the arts have long played a role in Canada's international relations. Examples of initiatives in the early post-War period include the establishment of Radio Canada International in 1945 and the creation in 1966 of a "Cultural Affairs" division within the department of External Affairs. Subsequent years saw the inclusion in 1995 of culture as the third pillar of Canada's foreign policy and the establishment in 2018 of the Creative Export Canada Program. Cultural diplomacy is, therefore, not a new concept in Canada's international relations; the government has, for many years, attempted to highlight Canadian arts and culture as assets of its foreign policy.

Nevertheless, recognition of the role that cultural diplomacy plays within foreign policy has waxed and waned. The federal government's interest in cultural diplomacy has been inconsistent. Initiatives have been undertaken to only then be phased out with changes in priorities and cuts to program budgets. Regardless of that official approach, Canadian artists, writers and arts groups have themselves never stopped projecting the country's culture and arts internationally. What remains is to better channel and amplify those activities, and to assess their direct and indirect impact through qualitative and quantitative analysis.

For some time, the Standing Senate Committee on Foreign Affairs and International Trade (the committee) has sought to further understand – and shine a light on – the role played by culture and the arts in international relations. In reports emerging from the committee's study of relations with various countries, the committee has highlighted the connection between Canada's prosperity and its international profile, drawing attention to opportunities for deeper cultural and people-to-people cooperation. Such issues have also been featured in the committee's study of Canada's commercial relations and free trade agreements with the European Union, the United States and Mexico, and the Asia-Pacific region.

By 2017, it had become clear to the committee that it was time to conduct a stand-alone and comprehensive study on the role Canadian culture and the arts play in Canada's foreign policy. As the first parliamentary endeavour to consider such issues in-depth since the 1994 report by the Special Joint Committee of the Senate and the House of Commons on Reviewing Canadian Foreign Policy, our committee sought to balance a retrospective analysis of the accomplishments of Canadian artists internationally with an emphatically forward-looking orientation. In doing so, the committee's primary aim was to better understand the advantages accrued through the cultural pillar of Canada's international relations, the shortcomings in current policy that require attention,

and the opportunities available to the Government of Canada to develop and harness Canada's international cultural presence for the sake of its global priorities.¹

In this report, the committee underscores that many Canadians are already playing an important role in promoting Canada's cultural presence internationally, often with modest or no government support. That said, the committee is of the firm belief that the full potential of cultural diplomacy – as a pillar of Canada's foreign policy – has not yet been realized by the Government of Canada. With that main finding as its anchor point, **the committee is concluding that federal departments involved in cultural diplomacy should adopt a more strategic approach toward cultural diplomacy. A strategic policy framework is required that would entrench clear and coherent objectives and marshal necessary resources, while also identifying the coordinating mechanisms and tools that are needed to meet those objectives and evaluate progress along the way.**

Furthermore, the committee underscores that cultural diplomacy must be a pillar of Canadian foreign policy. A strategic policy framework in furtherance of that pillar could include:

- Canada's brand and social diversity;
- the commercial development of Canada's creative sector;
- the role of digital technology;
- the need to ensure a coherent policy approach backed by a sufficient level of investment, collaboration among different levels of government, and the establishment of measurable goals and objectives;
- the promotion of Canadian Studies abroad; and
- the enhancement of the role played by Canada's diplomatic missions abroad.

By recognizing the importance of arts and culture in Canada's foreign policy, the committee is convinced that such a framework would amplify the reach and impact of those activities to the long-term benefit of Canadians and Canada's international engagement.

This report and its findings are informed by the 27 hearings that took place in Ottawa with more than 64 witnesses, and several written briefs. The committee heard from a range of actors, including government officials, independent analysts, and not-for-profit organizations as well as other forms of cultural institutions, and stakeholders representing the social and regional diversity of Canada's cultural and creative sectors. Of these, the committee heard from emerging and established artists, those engaged in traditional forms of cultural expression, as well as those working on more innovative products and platforms. It also benefitted from the testimony of officials and representatives from other countries who offered their perspectives about the practice of cultural diplomacy today. The committee was encouraged that its choice of study was timely given the positive reception it received from many witnesses.² As Jeremy Kinsman, a former Canadian

¹ Standing Senate Committee on Foreign Affairs and International Trade (AEFA), 42:1, John Ralston Saul, Evidence, [September 19, 2018](#).

² Commission internationale du théâtre francophone (CITF), [September 20, 2018](#); Canada Media Fund (CMF), October 17, 2018; British Council Canada, [February 15, 2018](#); Société nationale de l'Acadie (SNA), [February 14, 2018](#); Colin Robertson, [November 30, 2017](#); Sarah E.K. Smith, [November 30, 2017](#); ArtExpert.ca, [May 23, 2018](#); Canada's Royal Winnipeg Ballet (RWB), [February 8, 2018](#).

ambassador, remarked, “This topic and how we project ourselves in the world is about us. It’s not about somebody else, and we can be decisive.”³

This report begins with a description of the current state of Canada’s approach to cultural diplomacy, including an overview of its value for foreign policy and for Canadian creators. The next section evaluates the effectiveness of Canada’s approach to cultural diplomacy and draws on the experiences of other countries in that regard. The final section lays out the committee’s recommendations to the Government of Canada with respect to the development of the strategic framework described above.

³ Jeremy Kinsman, [December 13, 2017](#).

CHAPTER 1

Culture
and the **Arts** in
Canadian
Foreign Policy
TODAY



I. CULTURE AND THE ARTS IN CANADIAN FOREIGN POLICY TODAY

Defining Cultural Diplomacy

Similar to its study of free trade agreements, the committee was challenged by the broad scope of cultural diplomacy as a topic and the numerous directions in which the study could have gone. The task was made more complex by the lack of consensus among stakeholders and observers about basic terms. For instance, any consideration of the use of culture and the arts in foreign relations inevitably draws associations with public diplomacy, soft power, people-to-people connections, and international cultural relations – all of which are at once interrelated concepts and used interchangeably, yet distinct in their emphases.⁴ Culture itself touches on a number of disciplines and concepts about the arts, creative design, traditional and non-traditional modes of expression, the influence of technology, heritage, and language, not to mention such inherently subjective topics as values and identity.⁵ Added to this complexity are ongoing discussions about what diplomacy and foreign policy entail, which tool is most effective and under what conditions, as well as the meaning of influence and power.

To focus its findings and the efforts of its report, the committee drew from definitions provided by witnesses and settled on the term “cultural diplomacy.” In one respect, “[c]ultural diplomacy is

⁴ Public diplomacy is typically seen as a complement to or an instrument of traditional diplomacy. It encompasses all the measures used to project a country's values and culture internationally in order to improve its standing among its foreign partners. Public diplomacy encompasses various sectors, including arts and culture, education, science, sport and tourism. Public diplomacy is also closely associated with the notion of “soft power.” Joseph Nye, Professor, Kennedy School of Government at Harvard University has defined “soft power” as the ability of a country “to affect others to obtain the outcomes one wants through attraction rather than coercion or payment.” See, Joseph S. Nye Jr, “Public Diplomacy and Soft Power,” *Annals of the American Academy of Political and Social Science*, March 2008, Vol. 616, p. 94. According to Nye, a country bases its soft power primarily on three resources: its culture (in places where it is attractive to others); its political values (when it lives up to them at home and abroad); and its foreign policies (when they are seen as legitimate and having moral authority). See, Joseph S. Nye Jr, *Soft Power: The means to success in world politics*, New York: Public Affairs, 2004, p. 11. For their perspectives on these concepts, see the testimonies of Gaston Barban, [December 14, 2017](#); Canada Council for the Arts (CCA), [January 31, 2018](#); Department of Canadian Heritage (PCH), [December 7, 2017](#); Nicholas Cull, [May 30, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); Colin Robertson, [November 30, 2017](#); Daryl Copeland, [December 14, 2017](#); CMF, [October 17, 2018](#); Jeremy Kinsman, [December 13, 2017](#).

⁵ The concept of culture has many definitions depending on one's perspective. The definition used by the United Nations Educational, Scientific and Cultural Organization (UNESCO) was developed after the 1982 World Conference on Cultural Policies. It was reaffirmed by UNESCO in November 2001 in the *UNESCO Universal Declaration on Cultural Diversity*. That declaration defined culture as follows: “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.” World Conference on Cultural Policies, *Mexico City Declaration on Cultural Policies*, August 6, 1982. For its purposes, Statistics Canada uses the following definition of culture: “Creative artistic activity and the goods and services produced by it, and the preservation of heritage.” Statistics Canada, *Conceptual Framework for Culture Statistics 2011*, Catalogue No. 87-542-X, p. 21. Accordingly, it encompasses the following six culture domain categories: heritage and libraries; live performance; visual and applied arts; written and published works; audio-visual and interactive media; and sound recording. Statistics Canada, *Conceptual Framework*, p. 10. For additional witness testimony about culture specifically, see: Adrienne Clarkson, [June 7, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); Orchestre Métropolitain, [June 14, 2018](#); Daryl Copeland, [December 14, 2017](#); National Theatre School of Canada (NTS), [October 3, 2018](#); John Ralston Saul, [September 19, 2018](#); Nicholas Cull, [May 30, 2018](#).

understood to encompass a range of activities orchestrated by diplomats employing cultural products to advance state interest, for instance, involving art, literature and music.”⁶ According to another definition cited during the committee’s hearings and formulated by former ambassador Cynthia P. Schneider, cultural diplomacy is “the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding.”⁷

Informed by these definitions, the committee established the parameters of its study around its understanding that cultural diplomacy should be a pillar of Canadian foreign policy, particularly in this modern world. The committee is also aware that the term encompasses aspects of soft power, attraction, persuasion and influence, and is therefore consequential for a country’s brand or reputation. It is also important to note that the report does not elaborate on Canada’s domestic cultural policy, Canadian identity, or the social and health benefits of cultural activities and the arts, topics that are best addressed by other committees endowed with a specific mandate to do so.

The committee also heard during the study that it should not limit its examination of cultural diplomacy to initiatives led by governmental actors. Professor Sarah E.K. Smith of Carleton University suggested that the committee take into account the role of “diverse networks of cultural exchange,” for instance artists, students, cultural institutions and non-governmental organizations. According to her, such a stance would allow for the assessment of a wider range of cultural diplomacy activities beyond those supported by state actors, including people-to-people ties.⁸

As such, in its examination of the role culture plays as an aspect of foreign policy, the committee has considered the myriad governmental, cultural, public, private and social groups, networks and individuals involved, including “everything in the performing arts – music, dance, theatre – and the visual arts – painting, cinema, photography, film, digital,” as well as their formal and informal endeavours, such as “concerts, performances, exhibits, festivals and screenings, as well as ... exchanges.”⁹

The Value of Cultural Diplomacy

Countries practice cultural diplomacy for many reasons, which are inherently related to the promotion of national interests. Accordingly, cultural diplomacy is about engaging with as wide an international audience as possible, “beyond the traditional political channels,”¹⁰ in order to improve mutual understanding and trust,¹¹ generate support for a country’s foreign policy priorities, build

⁶ Sarah E.K. Smith, [November 30, 2017](#).

⁷ Cynthia P. Schneider, “The Unrealized Potential of Cultural Diplomacy: ‘Best Practices’ and What Could Be, If Only...,” *The Journal of Arts Management, Law, and Society*, Winter 2009, Vol. 39, No. 4, p. 261. (For other definitions, see the testimony of the following witnesses: Colin Robertson, [November 30, 2017](#); Global Affairs Canada (GAC), [December 6, 2017](#); Daryl Copeland, [December 14, 2017](#); Gaston Barban, [December 14, 2017](#); SNA, [February 14, 2018](#); Nicholas Cull, [May 30, 2018](#).)

⁸ Sarah E.K. Smith, [November 30, 2017](#).

⁹ Gaston Barban, [December 14, 2017](#).

¹⁰ GAC, [December 6, 2017](#); See also: Sarah E.K. Smith, [November 30, 2017](#).

¹¹ Nicholas Cull, [May 30, 2018](#); Sarah E.K. Smith, [November 30, 2017](#). For more on the utility of cultural diplomacy regarding “trust”, see: United States Department of State, [Cultural Diplomacy: The Linchpin of Public Diplomacy](#), September 2005, p. 1.

the foundation for subsequent interactions,¹² “advance matters of mutual national interest,”¹³ and, ultimately, strengthen relationships by making them more “authentic.”¹⁴

A 2005 report of the U.S. State Department highlighted cultural diplomacy as an instrument that could counteract the erosion of the country’s standing within the international community, noting the importance of using “more than [the U.S.] military and economic might in the shaping of world opinion.” The report listed several potential benefits of cultural diplomacy for the United States. Among those, it said that cultural diplomacy helps: “create ‘a foundation of trust’ with other peoples, which policy makers can build on to reach political, economic, and military agreements”; affirm values countries have in common; “reach influential members of foreign societies, who cannot be reached through traditional embassy functions”; establish a vehicle for rapprochement with countries where diplomatic relations have been strained; and reach out to broad audiences, including young people and non-elites.¹⁵

Witnesses emphasized similar benefits during the study. For instance, Global Affairs Canada (GAC) underlined that cultural diplomacy is used to “increase people-to-people ties and to generate constructive dialogue between societies,” to provide opportunities to interact and build networks with key partners and stakeholders abroad,¹⁶ and “to stimulate exchange.”¹⁷ Representatives of the Canada Council for the Arts (CCA), the National Ballet of Canada (NBC), and Coup de coeur francophone, stressed that culture “can convey messages and content that politicians or diplomats cannot convey.”¹⁸ Simon Brault, Director and Chief Executive Officer, CCA, remarked that “[m]any countries right now, especially countries enjoying big economic growth, are realizing that they need a presence worldwide to sell their products, and that presence needs to be supported by arts and culture.”¹⁹

The value of cultural diplomacy was also highlighted by witnesses who cited the findings of an Edinburgh University study, [Soft Power Today: Measuring the Influences and Effects](#) and one by the British Council, [Trust Pays](#).²⁰ According to those findings, the higher a country’s cultural rank and the more it promotes international cultural engagement, the stronger its influence abroad.

Tonya Williams, Executive Director and President of Reelworld Film Festival, provided a concrete example of cultural diplomacy in action. She noted that “[a] film can expose someone to a culture, a country that they may never see, and that connects them to the whole world and makes others seem less like strangers and more like family.”²¹ For André Lewis, Canada’s Royal Winnipeg Ballet, the arts – including dance – transcend “language and [build] bridges between countries and

¹² SNA, [February 14, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); Gaston Barban, [December 14, 2017](#).

¹³ Canadian Arts Coalition (CAC), [April 26, 2018](#).

¹⁴ Sarah E.K. Smith, [November 30, 2017](#); Jeremy Kinsman, [December 13, 2017](#); GAC, [December 6, 2017](#).

¹⁵ United States Department of State, *Cultural Diplomacy: The Linchpin of Public Diplomacy*, September 2005, p. 1.

¹⁶ GAC, [December 6, 2017](#); Daryl Copeland, [December 14, 2017](#).

¹⁷ GAC, [December 6, 2017](#).

¹⁸ CCA, [January 31, 2018](#); National Ballet of Canada (NBC), [February 28, 2018](#); Coup de coeur francophone, [June 14, 2018](#).

¹⁹ CCA, [January 31, 2018](#).

²⁰ Nicholas Cull, [May 30, 2018](#).

²¹ Reelworld Film Festival, [February 14, 2018](#).

economies.” The ballet “bring[s] people together, and through these connections we create new opportunities, collaborations and relationships.”²² Those connections are beyond the political ones that are the focus of traditional forms of diplomacy.

Other witnesses profiled the benefits of cultural diplomacy by emphasizing it in contrast to some of the more negative and worrisome trends in global affairs. Jean R. Dupré, President and Chief Executive Officer (CEO) of Orchestre Métropolitain, said: “At a time when religious, political and environmental issues may divide [...], using culture as a lever and a tool of diplomacy makes good sense and is all-important.”²³ Brian M. Levine, Executive Director of The Glenn Gould Foundation, echoed this perspective, noting cultural diplomacy’s ability “to strengthen ties with allies and trading partners, and to reduce tensions and suspicions with other countries by fostering connections based on our shared humanity — effectively to undermine otherness.”²⁴

Nevertheless, care must be taken to ensure that government action in this area remains one of facilitation and not one of subordination or control. After all, freedom of expression is at the heart of artistic creation. Simon Brault noted his reservations about using arts and culture as tools “at the service of propaganda.”²⁵

Indeed, Christopher Walker, Vice President, Studies and Analysis, with the National Endowment for Democracy, underscored that cultural diplomacy can be utilized for different ends. He remarked that some authoritarian regimes are also taking steps within the cultural sphere to “improve their international image.”²⁶ Those regimes “have spent billions of dollars to shape public opinion and perceptions around the world, employing a diverse range of resources that includes cultural activities, educational programs, people-to-people exchanges and the development of media initiatives that have global reach.” According to Christopher Walker, those efforts “cannot be divorced from the political values by which [authoritarian regimes] govern at home,” and they therefore pose challenges to the integrity of democratic institutions.²⁷

The Relevance of Cultural Diplomacy to Canada’s Foreign Policy

Culture and the arts can help to advance dialogue with other nations, expand the number of tracks along which nation-to-nation and people-to-people relations can be built, project Canada’s image as a tolerant, innovative and open society, promote the country’s trade and prosperity, and increase Canada’s profile as an active participant in the global community. Cultural diplomacy can also serve to increase Canada’s exposure in certain countries by reaching foreign audiences that are not always accessible through traditional diplomatic channels.

²² RWB, [February 8, 2018](#).

²³ Orchestre Métropolitain, [June 14, 2018](#).

²⁴ The Glenn Gould Foundation, [June 7, 2018](#).

²⁵ CCA, [January 31, 2018](#).

²⁶ National Endowment for Democracy, [November 30, 2017](#).

²⁷ National Endowment for Democracy, [November 30, 2017](#). For further information and analysis on these points, see National Endowment for Democracy and International Forum for Democratic Studies, [Sharp Power. Rising Authoritarian Influence](#), December 2017.

As a former diplomat, Gaston Barban pointed out that arts and culture complement traditional diplomacy in that they prepare “the ground for other forms of international engagement” and the achievement of “our global trade, development and foreign policy objectives.”²⁸ He said that “[w]hether it is helping to project a positive image of our country, build networks of contacts, gain access to important persons and assist with advocating our policies, points of view or values, Canadian art and culture [...] play a key role in our diplomatic efforts.”²⁹

For his part, Kristian Roberts, Partner with Nordicity Group Limited, was particularly explicit about the mutually reinforcing features of culture and diplomacy, noting that “engaging with creators, institutions and governments around the world makes it easier for Canadians and Canadian companies to understand, access and succeed in those markets.”³⁰ He also suggested that cultural diplomacy enhances “Canada’s ability to exert soft power in those jurisdictions.”³¹

In general, the committee heard that cultural diplomacy can help Canada advance its foreign policy agenda if it is accorded a proper place within that agenda. According to Colin Robertson, Vice President of the Canadian Global Affairs Institute, cultural diplomacy can again be “a vital instrument for advancing Canadian objectives in peace and security, trade and investment, immigration and development.”³² As Former Canadian Ambassador Jeremy Kinsman framed the issue, cultural diplomacy “is a search for influence on behalf of our interests [...].” In his view, “[w]e can’t achieve our goals internationally unless we have influence.”³³

As the federal government department responsible for the conduct of Canada’s international relations, GAC told the committee that “the promotion of Canadian arts and culture serves three main objectives: interaction, advocacy and prosperity.” During its testimony, the department underscored that cultural diplomacy is a “powerful tool for advocacy.” Artists, authors and creative entrepreneurs “can send powerful messages that are aligned with Canada’s core values and policy priorities such as democracy, diversity and inclusion, human rights, gender equality and inclusive prosperity.” As such, cultural diplomacy has the capacity to reinforce Canadian positions in key areas, including human rights.³⁴

It must also be recognized, however, that the messages expressed in art, borne from free and open societies such as Canada, may sometimes go against the official foreign policy positions of a foreign government or some of the views held by that government’s population.

²⁸ Gaston Barban, [December 14, 2017](#).

²⁹ Ibid.

³⁰ Nordicity Group Limited, [October 17, 2018](#).

³¹ Ibid.

³² Colin Robertson, [November 30, 2017](#).

³³ Jeremy Kinsman, [December 13, 2017](#).

³⁴ GAC, [December 6, 2017](#).

Promoting Canada's Brand

Witnesses emphasized the connection between cultural diplomacy and Canada's global image or brand.³⁵ In particular, as Christophe Rivet, President of ICOMOS Canada, and Aldo Mazza, Artistic Director of KoSA Music, noted, Canada's brand, as reinforced by cultural diplomacy, goes to the heart of how Canada is perceived, how international interest in Canada is generated, and how that brand influences Canada's foreign policy success.³⁶ For her part, Christa Dickenson, Chair of Canadian Interactive Alliance (CIAIC), said that "[w]hen Canadian arts and culture stands proudly on the international stage representing Brand Canada at its finest, it provides a shorthand for what it means to be Canadian."³⁷



Testimony suggested that, given the international competition that exists in the cultural sphere, building an effective Canadian brand requires a proactive and innovative approach.³⁸ As Jeremy Kinsman noted, "though we're a vast country in demography and cultural impact, we're still relatively modest. We can't depend, as the United States does, on the market to do our job in projecting Canadian reality."³⁹ Esther Charron, President of Pôles magnétiques, art et culture, highlighted the potential role of artists in showcasing Canada's brand in other countries, "something that is difficult to achieve through strictly economic products or other things that get lost in the wake of globalization."⁴⁰

Witnesses discussed the nature of Canada's brand and how it could be reflected in cultural diplomacy. Some emphasized the Canadian values and principles that can be conveyed through cultural diplomacy, such as democracy, cooperation, fairness, human rights, gender equality, inclusive prosperity and progressiveness, particularly in the international arena.⁴¹ GAC officials stated:

³⁵ CMF, [October 17, 2018](#); KoSA Music, [June 7, 2018](#); Jana Sterbak, [May 31, 2018](#); Adrienne Clarkson, [June 7, 2018](#); National Arts Centre Foundation (NAC Foundation), [September 20, 2018](#).

³⁶ ICOMOS Canada, [September 27, 2018](#); KoSA Music, [June 7, 2018](#).

³⁷ Canadian Interactive Alliance (CIAIC), [February 1, 2018](#).

³⁸ National Gallery of Canada (NGC), [February 14, 2018](#).

³⁹ Jeremy Kinsman, [December 13, 2017](#).

⁴⁰ Pôles magnétiques, art et culture, [June 7, 2018](#).

⁴¹ Nicholas Cull, [May 30, 2018](#); Daryl Copeland, [December 14, 2017](#); CIAIC, [February 1, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); RWB, [February 8, 2018](#); GAC, [December 6, 2017](#).

“

*The arts community reflects many of Canada's characteristics: diversity, creativity, innovation, excellence and boldness. [...] Canadian cultural content is one of the best vehicles to showcase our identity to the world, contribute positively to Canada's global image and to advance our national interests.*⁴²

”

For their part, officials from the Department of Canadian Heritage (PCH) underlined that their department has “supported a vision of Canada as being quite diverse, inclusive and innovative in a number of ways[...].” While they may not be asked to “carry a flag around” with them, Canadian artists are “showing Canada in all its diversity.”⁴³

The Benefits to Canada's Economy

During meetings with witnesses, the committee heard that cultural diplomacy benefits Canada's economy.⁴⁴ Those benefits include cultural goods, or “consumer goods conveying ideas, symbols and ways of life, i.e. books, magazines, multimedia products, software, recordings, films, videos, audiovisual programs, crafts and fashion,”⁴⁵ as well as cultural services, or “the overall set of activities and supporting facilities for cultural practices that government, private and semi-public institutions or companies make available to the community.”⁴⁶ Cultural diplomacy also attracts “significant levels”⁴⁷ of foreign investment into Canadian firms.

The committee notes that, in terms of the domestic economic dimension of Canada's cultural and creative sectors, cultural activities were responsible for \$53.6 billion – or 2.8% – of the country's overall gross domestic product (GDP) in 2016. That same year, exports of Canadian cultural products were valued at \$16 billion – or 2.5% – of Canada's total exports.⁴⁸ In fact, as is depicted in figure 1, the value of Canadian cultural product exports rose by \$3.8 billion between 2011 and 2016.

⁴² GAC, [December 6, 2017](#).

⁴³ PCH, [December 7, 2017](#).

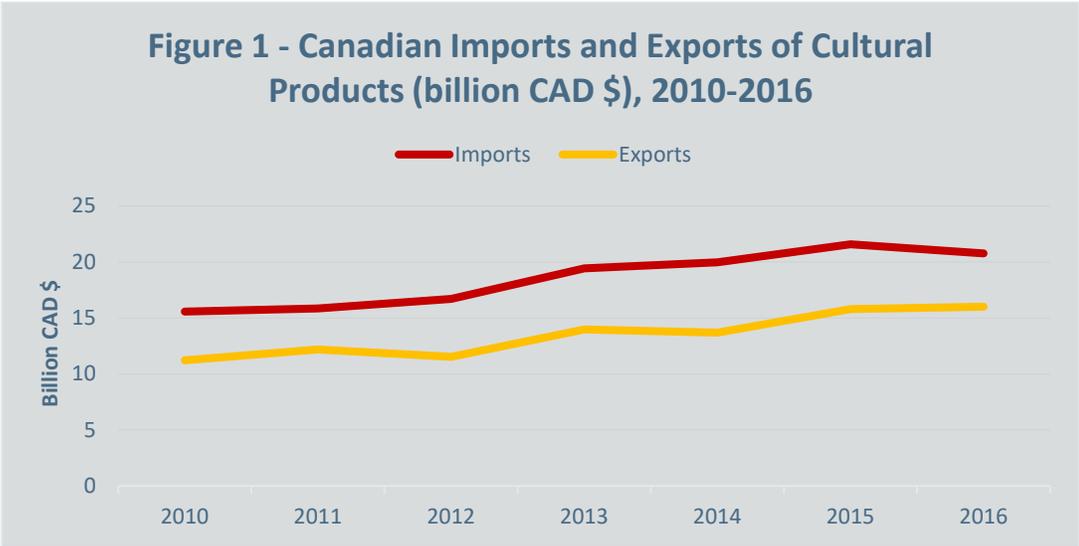
⁴⁴ Colin Robertson, [November 30, 2017](#); Orchestre Métropolitain, [June 14, 2018](#); Pôles magnétiques, art et culture, [June 7, 2018](#); CAC, [April 26, 2018](#); KoSA Music, [June 7, 2018](#); Gaston Barban, [December 14, 2017](#); NTS, [October 3, 2018](#).

⁴⁵ UNESCO Institute for Statistics, *The Globalization of Cultural Trade: A Shift in Consumption, 2004–2013*, 2016, p. 95. According to Statistics Canada, cultural goods may be tangible or intangible objects “for which a demand exists, over which ownership rights can be established and whose ownership can be transferred from one institutional unit to another by engaging in transactions on markets.” Statistics Canada, *Conceptual Framework for Culture Statistics 2011*, Catalogue No. 87-542-X, p. 81.

⁴⁶ UNESCO Institute for Statistics, *The Globalization of Cultural Trade: A Shift in Consumption, 2004–2013*, 2016, p. 95. Unlike cultural goods, cultural services “are not separate entities over which ownership rights can be established and they cannot be traded separately from their production or use.” Statistics Canada, *Conceptual Framework for Culture Statistics 2011*, Catalogue No. 87-542-X, p. 83. Licensing and intellectual property rights services, audio-visual broadcasting activities, cultural event and performance promotion, cultural information services and the preservation of books, recordings and artifacts (in libraries, documentation centres and museums) are all examples of cultural services.

⁴⁷ Entertainment Software Association of Canada (ESAC), [October 17, 2018](#).

⁴⁸ Statistics Canada, *Trade of culture and sports products, 2016*, April 18, 2018.



Source: Statistics Canada, [Table 12-10-0117-01](#).

The cultural sector also employed more than 650,000 people, representing 3.5% of total employment in the Canadian economy.⁴⁹ In other words, Canada’s cultural industries generate wealth and support the country’s economic vitality.

Other witnesses emphasized that, from the perspective of economic prosperity, trade in cultural products and the creation of opportunities for greater access to international markets and audiences is essential. As Christa Dickenson, Chair of CIAIC, noted, “[t]here’s no question that we are a large country with a small population so there’s only so much that we can sell here.”⁵⁰ Jayson Hilchie, President and CEO of the Entertainment Software Association of Canada (ESAC), reinforced this point: “We create a lot of content in Canada, but we sell globally. I think that is the foundation of our industry. We could not survive if we only wanted to sell in Canada.”⁵¹ From the point of view of the music industry, the committee heard that “[m]usic publishers are innovators, and their strong export strategies have allowed these entrepreneurs to compete internationally, with two thirds of their revenue now coming from foreign sources. This is a dramatic change from 2005, when only 28 per cent was from these same foreign sources.”⁵² Louise Imbeault, President of the Société Nationale de l’Acadie (SNA), also remarked that “[t]he effective international promotion of Acadian artists depends directly on the commercial development of Canadian cultural products in Europe.”⁵³

⁴⁹ Statistics Canada, [Provincial and Territorial Culture Indicators, 2016](#), February 27, 2018. It should be noted that culture by its very nature also creates indirect economic value, in particular for Canada’s recreation and tourism sector, which is largely based on cultural productions. Festivals, for example, which usually have international reach, support a whole economic sector and can represent a first step toward diplomatic and economic ties with the countries represented. See: Réseau indépendant des diffuseurs d’événements artistiques unis (RIDEAU), [February 8, 2018](#). NTS also discusses the economic spin-offs for restaurants, hotels, parking revenues, real estate values.

⁵⁰ CIAIC, [February 1, 2018](#).

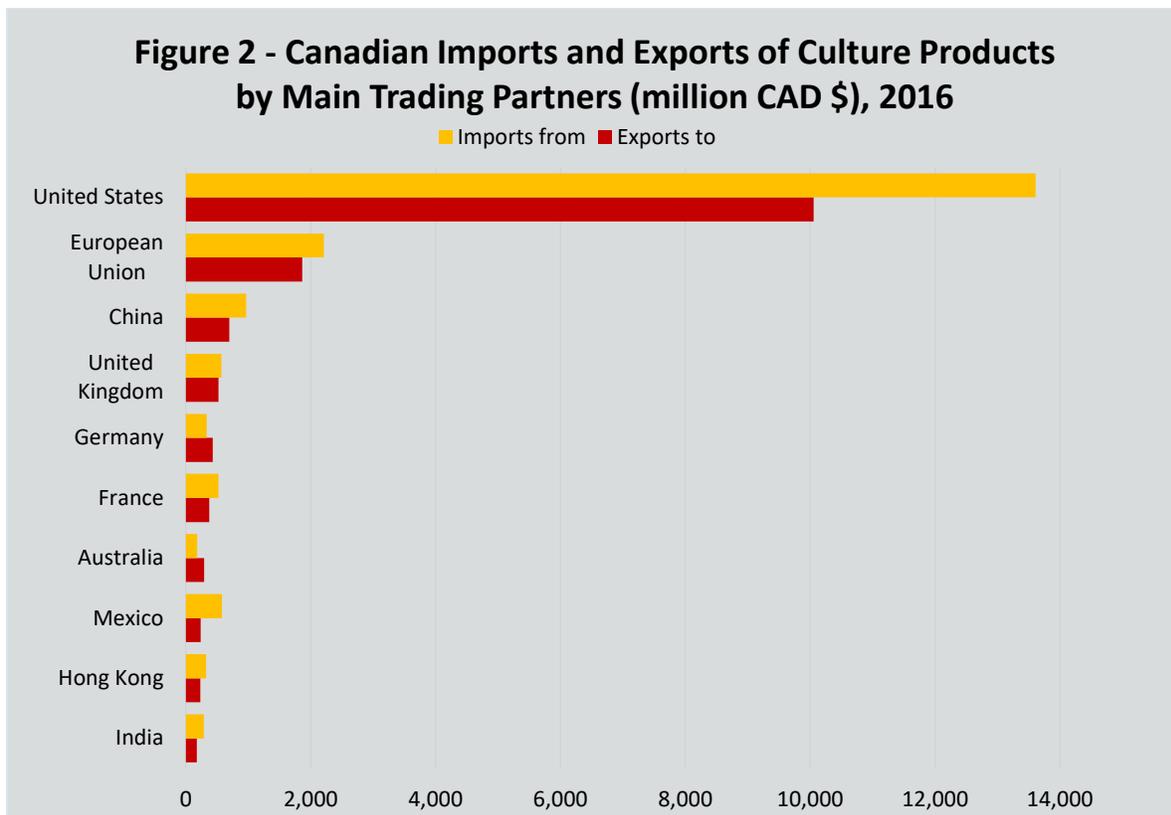
⁵¹ ESAC, [October 17, 2018](#).

⁵² Canadian Music Publishers Association, [May 23, 2018](#).

⁵³ SNA, [February 14, 2018](#).

When examining Canada’s trade relationships from the perspective of cultural products, the United States stands out as the most significant by far. In 2016, trade with our southern neighbour accounted for the majority of our total cultural trade: 63% of cultural exports (\$10 billion) and over 65% of cultural imports (\$13.6 billion). Canada’s second-largest trading partner was the European Union, representing 12% of all cultural exports (\$1.9 billion) and 11% of all cultural imports (\$2.2 billion).

In terms of other significant export markets, China was the third-largest importer of Canadian cultural products, purchasing 4% of our exports, followed by the United Kingdom, Germany and France. Canada’s other important sources of cultural imports was China, which supplied 5% of Canada’s cultural product imports, making it the third-largest exporter of those products to Canada, followed by Mexico and the United Kingdom (see figure 2). Referring to the committee’s 2017 report, entitled *Free Trade Agreements: A Tool for Economic Prosperity*, the committee wishes to underscore that this data may “not provide a comprehensive and entirely accurate picture of 21st century trade flows” as “current statistics are traditionally focused on trade in goods and on the country’s trade balance.”⁵⁴



Note: Data for Germany, France and the United Kingdom are also reported in the total for the European Union. Source: Statistics Canada, [Table 12-10-0117-01](#).

⁵⁴ AEFA, *Free Trade Agreements: A Tool for Economic Prosperity*, February 2017, p. 45.

Canada's Cultural Diplomacy in Practice

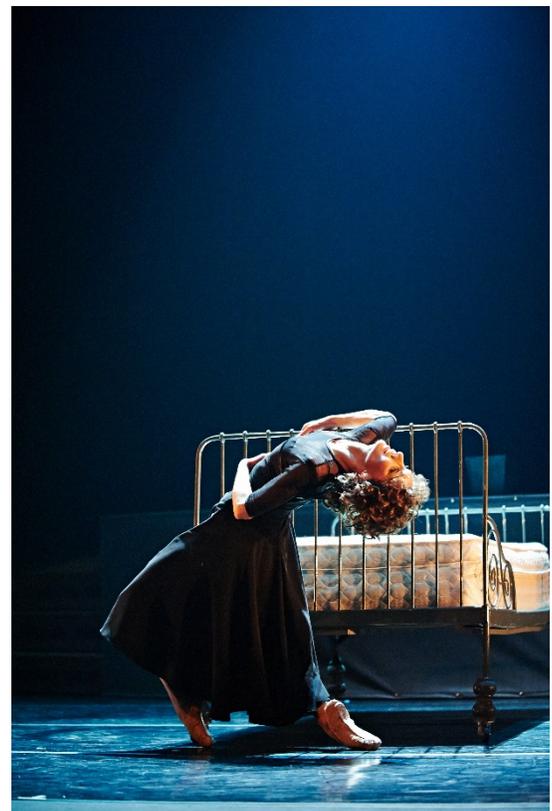
Canada's Cultural "Ambassadors"

The committee was reminded of the global recognition that Canadian artists, writers and arts groups have achieved. Among the names mentioned were, in no particular order: Cirque du Soleil, Robert Lepage, Glenn Gould, Denys Arcand, Jean-Marc Vallée, Denis Villeneuve, Céline Dion, Arcade Fire, Drake, Coeur de pirate, Oscar Peterson, Daphne Odjib, Narval Morrisseau, Les Grands Ballets Canadiens, Crystal Pite, Leonard Cohen, Michael Bublé, Margaret Atwood, and Alice Munro, among many others.

The number and diversity of Canadian artists who have been recognized internationally indicate that Canadian cultural stakeholders are already actively promoting Canada's profile on the international scene, and have been doing so for a long time. While a report of this nature could not do justice to all of those examples, the committee felt strongly that profiling a sample representative of the artistic disciplines and creative sectors, not to mention Canada's regions and social diversity, as well as their global reach, was an important part of documenting the exceptional and rich contribution of Canadian arts and culture to Canada's cultural diplomacy.

As an example, in the dance sector, Canada's Royal Winnipeg Ballet and the National Ballet of Canada have taken part in international tours throughout their history. Since the 1950s, the Canada's Royal Winnipeg Ballet has performed in 44 countries and 581 cities around the world. The ballet's artistic director, André Lewis, called the Canada's Royal Winnipeg Ballet "a cultural ambassador for Canada."⁵⁵

For its part, the National Ballet of Canada began touring in 1958 and continues today. Upcoming and recent international tours include engagements in San Francisco, Hamburg, Moscow and St. Petersburg. The National Ballet of Canada considers itself "an important cultural ambassador for Canada, building this country's reputation for artistic excellence, innovation and cultural philanthropy in cities around the world."⁵⁶



Carmen photo: Production Piaf by Atlantic Ballet Atlantique Canada choreography by Igor Dobrovolskiy: Belgium Tour 2019. Dancer Yuriko Diyanova, photo by Viktor Pivovarov

⁵⁵ RWB, [February 8, 2018](#).

⁵⁶ NBC [February 28, 2018](#).

In the music sector, the Glenn Gould Foundation is active in 15 countries with numerous partnerships and creative collaborations to celebrate this famous Canadian pianist. [The Glenn Gould Prize](#) is “Canada’s most internationally significant honour for creative achievement presented to a person of any nationality who has enriched the human condition through the arts.”⁵⁷

For its part, KoSA Music has created music camps, festivals and events in the United States, China, Europe, and Cuba. In Mexico, dignitaries who hosted KoSA Music were surprised to discover that Canada “was not just a country of great forests, oil and minerals,” but also a country with “high-level performers and sophistication.”⁵⁸

In 2013, the National Arts Centre (NAC) Orchestra’s performance and education tour to China “helped shape Canada’s image as a cultural powerhouse, and offered opportunities for international diplomacy,”⁵⁹ according to Jayne Watson, CEO, National Arts Centre Foundation. She said that, after Canada’s then-Governor General David Johnston had attended one of the concerts in Shanghai, he remarked: “What a wonderful way to establish relationships between people.”⁶⁰

Music can also solidify Canada’s existing linkages with other countries. Coup de coeur francophone, a festival devoted to francophone music, encourages the mobility of Canadian artists on the international scene. For the General Manager and Artistic Director, Alain Chartrand, music “creates a corridor for circulation and reciprocal exchange with other countries internationally, around this little treasure that is the French language.”⁶¹

In classical music, representatives of the Orchestre symphonique de Montréal (OSM) and the Orchestre Métropolitain emphasized the international outreach of their activities, noting in particular that concerts provide the opportunity to gather Canadian and foreign diplomats, politicians, and company representatives, among other target audiences. Many of their concerts are webcast in more than 40 countries, extending the OSM’s reach to nearly 1.4 million listeners and spectators across the world.⁶² In the case of Orchestre Métropolitain, the orchestra made its first European tour in 2018, performing in the most prestigious European concert halls.

In the performing arts, the Réseau indépendant des diffuseurs d’événements artistiques unis (RIDEAU) is “the largest performing arts market in Canada and the largest francophone gathering in America.”⁶³ In 2018, 50 representatives and international delegates from 10 countries, including Japan, Haiti, China, the United Kingdom, francophone countries in Europe, and the United States took part in this event.

The same collaboration exists in French-language theatre. The Commission internationale du théâtre francophone (CITF) promotes exchanges, collaboration and joint productions among theatre

⁵⁷ The Glenn Gould Foundation, [June 7, 2018](#).

⁵⁸ KoSA Music, [June 7, 2018](#).

⁵⁹ NAC Foundation, [September 20, 2018](#).

⁶⁰ Ibid.

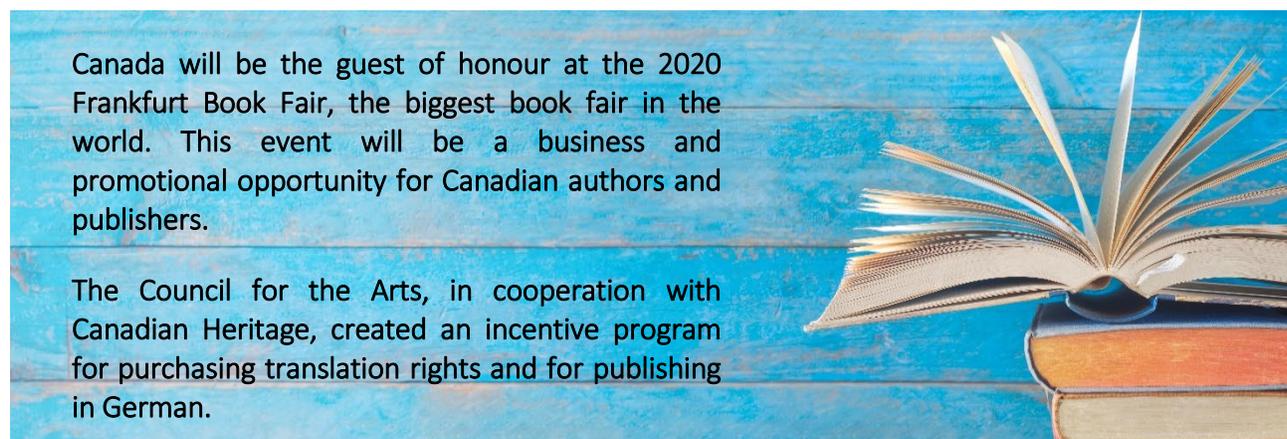
⁶¹ Coup de cœur francophone, [June 14, 2018](#).

⁶² Orchestre symphonique de Montréal (OSM), [November 1, 2018](#).

⁶³ RIDEAU, [February 8, 2018](#).

professionals in several countries of the International Francophonie. Since its creation in 1987, this partnership between the governments of France, Belgium, Quebec and Canada has leveraged support for more than 300 joint multilateral collaborative projects.⁶⁴

In the domain of written and published works, Canadian books in all genres have been recognized internationally for capturing the imagination of readers, as well as introducing international readers to more Canadian authors. The works of Margaret Atwood, Dany Laferrière, Alice Munro, Antonine Maillet, Michel Tremblay and Rohinton Mistry, to name a few, have received prestigious international awards.



Canada's rich visual-arts heritage is also recognized internationally. Indeed, several Canadian artists, both historic and contemporary, such as the Group of Seven, Jean-Paul Riopelle, Alex Colville, Jana Sterbak and Mary Pratt are known and celebrated in Canada and internationally. Opened in 2017, the new [Canadian and Indigenous Galleries](#) of the National Gallery of Canada (NGC) offer visitors the possibility to discover almost 800 sculptures, paintings, photographs, silver, and decorative art objects from this nation's rich cultural heritage. Moreover, the NGC is working on The Indigenous Quinquennial designed "to raise the profile of Canadian Indigenous artists in the world, and to assert Canada as a leader in the production, promotion and dissemination of contemporary Indigenous Art."⁶⁵

In the audiovisual sector, Canadian films and documentaries win awards at festivals, and our producers, directors and screenwriters have received recognition worldwide. In addition, Canadian actors are offered leading roles in major international productions. It is no exaggeration to say that the Canadian feature film industry is a standard-bearer for Canadian culture. For example, the Banff Centre Mountain Film + Book Festival showcases mountain adventure films and books from around the world. It provides content that is exported every year to 550 locations in 40 countries.⁶⁶

⁶⁴ CITF, [September 20, 2018](#).

⁶⁵ NGC, [Summary of the Corporate Plan for 2016-17 to 2020-21 and Operating and Capital Budgets for 2016-2017](#), p.19.

⁶⁶ Banff Centre for Arts and Creativity, [October 3, 2018](#).

Drama and documentary films made by Indigenous filmmakers create a greater understanding of the diversity of Indigenous voices and perspectives nationally and internationally. imagineNATIVE plays a central role in the dissemination and export of Indigenous works by promoting and exhibiting artists' films, videos, audio, and digital media artworks to Canadian and international festivals, markets, and broadcasters. Its annual event imagineNATIVE Film + Media Arts Festival is the largest Indigenous film and media arts festival in the world. Over the last 18 years, imagineNATIVE has presented around the world First Nations, Metis and Inuit films and videos made in Canada.⁶⁷

Canadian interactive digital media has developed a hive of digital creation and production. Canadian artists experiment with new tools and forms of dissemination like social media, 3D printing, and digital sound technologies. The Canadian entertainment software industry, also known as video games, is one of the Canadian interactive digital platforms that is most recognized worldwide for the quality of its products. The most recent figures show that the 596 active studios in Canada generated revenues of \$3.7 billion in 2018, in addition to giving full-time employment to 21,700 people.⁶⁸ At the intersection of arts and technology, this sector uses different creative and artistic disciplines, such as graphic design, music and writing. Canadian actors also lend their voices to characters in a multitude of games.⁶⁹ **This explosion in digital creation and production requires the Canadian government to place greater emphasis on the impact of this sector in its foreign policy.**

Video game development involves a variety of artistic disciplines, including design, animation, script writing and website design. According to the Entertainment Software Association of Canada, nearly 600 video game studios were active in Canada in 2017. They contributed \$3.7 billion to the Canadian economy that year. In August 2017, Canada was a partner country at the Gamesco trade fair held in Cologne, Germany. About 335,000 people attended the event.



⁶⁷ imagineNATIVE Film + Media Arts Festival, [February 14, 2018](#).

⁶⁸ ESAC, *Essential Facts About the Canadian Video Game Industry (2018)*, p. 14.

⁶⁹ Etan Vlessing, ["Growing video games voice work for Canadian actors,"](#) Playback, October 22, 2010.

Federal Institutions and Initiatives Involved in Promoting and Disseminating Arts and Culture Internationally

Cultural diplomacy is practiced by a wide range of Canadian federal government departments, agencies and cultural entities. This includes GAC, with its staff and network of missions abroad, which together “leverage cultural opportunities and help to advance Canada’s foreign policies and our Canadian cultural partners” and “combine their knowledge and insights in cultural intelligence to support artists in creative industries.”⁷⁰ In terms of human resources dedicated to supporting artists and entrepreneurs from Canada’s creative sector, the committee was informed that GAC has devoted three full-time positions in Ottawa while also engaging eighteen local staff as cultural and trade officers at Canadian missions in key markets in Europe, the Western Hemisphere, and the Asia-Pacific, among other areas.⁷¹ The committee was told that these experts provide advice to creators “on how to access the market, including who potential buyers are, and creating business-to-business opportunities.”⁷²

It also includes [PCH](#), the main federal institution mandated to “initiate, recommend, coordinate, implement and promote national policies, projects and programs with respect to Canadian identity and values, cultural development and heritage”⁷³ domestically as well as, in some instances, internationally.

Moreover, within PCH’s portfolio, several Crown corporations and public agencies also play a role in promoting Canada’s arts and cultural industries abroad. For example, [Telefilm Canada](#) supports the development and promotion of Canadian audio-visual content at home and abroad. More specifically, the Crown corporation provides financial support for Canadian film projects and promotes the export of Canadian content to regional, national and international festivals, markets and events. Over a two-year span (2016–2018), Telefilm Canada allocated more than \$42 million to different international initiatives.⁷⁴

Telefilm Canada also administers the [Canada Media Fund](#) (CMF), which has funded 68 international co-production projects since 2014–2015.⁷⁵ Telefilm also administers treaties and memorandums of understanding (MOUs) on behalf of the Government of Canada that involve close to [60 countries](#). For its part, over the past 75 years, many of the National Film Board of Canada’s (NFB) documentaries, animated films and interactive productions have received international awards, including 12 Oscars.⁷⁶ NFB productions are also available to Canada’s diplomatic corps to showcase to international audiences.

⁷⁰ GAC, [December 6, 2017](#); see also: GAC, [Departmental Plan 2018–19](#), p. 14.

⁷¹ GAC, [Study on the impact and utilization of Canadian culture and Arts in Canada’s foreign policy](#), September 26, 2018, p. 1; PCH, [Creative Canada Policy Framework](#), September 2017, p. 28. See also: GAC, [December 6, 2017](#); PCH, [December 7, 2017](#); PCH, [October 4, 2018](#).

⁷² PCH, [Creative Canada Policy Framework](#), September 2017, p. 28.

⁷³ [Department of Canadian Heritage Act](#), S.C. 1995, c. 11, s. 5(a).

⁷⁴ Telefilm Canada, [Reply to the letter of AEFA of July 6, 2018](#), p. 2.

⁷⁵ CMF, [October 17, 2018](#). Note that the CMF promotes and finances the production of Canadian television content in Canada and abroad. It is a partnership with Canada’s cable, satellite and Internet Protocol television distributors. PCH’s current annual contribution to the fund is \$134 million. See also: CMF, [Mandate and Vision](#).

⁷⁶ National Film Board of Canada (NFB), [November 1, 2018](#).

For its part, the [Arts Abroad](#) program, administered by the [Canada Council for the Arts](#), is supporting the participation of Canadian creators at international exhibitions such as the 2018 International Architecture Exhibition in Venice [Biennale Architettura] and the 2020 Frankfurt Book Fair. The CCA also supports the translation and circulation of relevant works, particularly those that are part of co-productions. The committee was told that the CCA plans to double the budget for the Arts Abroad program from \$10 million in 2014–2015 to \$20 million by 2021.⁷⁷

The federal government and its agencies also have engaged in programs that build international cultural networks. For instance, Library and Archives Canada's [International Relations Strategy](#) includes international network-building as one of its components. Indeed, the Library's efforts are reflected in the number of memorandums of understanding (MOUs) it has signed with national libraries in Argentina, China, Mexico, France and Korea that focus on creating "mutual opportunities to share expertise, lessons learned and best practices."⁷⁸

Canada's contributions to various international cultural partnerships and its implementation of related international conventions also figure prominently in its practice of cultural diplomacy. PCH, for example, is responsible for Canada's contribution to the TV5MONDE partnership, one of the operating agencies of the Organisation internationale de la Francophonie. As officials from PCH explained, "Canadian television programming is broadcast on TV5MONDE throughout the world. A solid partnership of over 30 years has been built between the governments of Canada, Quebec, France, Switzerland and the French-speaking community of Belgium."⁷⁹

Canada is also a party to several United Nations Educational, Scientific and Cultural Organization (UNESCO) agreements that focus on culture and, accordingly, is committed to undertaking several pertinent initiatives. They include, for instance, the protection and conservation of cultural heritage as per the 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention).⁸⁰ Since its ratification in 1998, Canada has also implemented its commitments to the 1954 UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict (Hague Convention) with its involvement in reconstruction efforts in countries that have suffered natural and human-induced disasters, such as Cyprus, Croatia, Haiti and Iran.⁸¹ Indeed, Canada's expertise in this regard is "respected worldwide for its rigour and its principles."⁸² Canada, in partnership with the Government of Quebec, also played a significant leadership role in the development and adoption of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.⁸³ In 2017–2018, Canada's contribution to UNESCO's programs and budget totalled \$12.3 million.⁸⁴

⁷⁷ CCA, [January 31, 2018](#).

⁷⁸ Library and Archives Canada (LAC), [February 28, 2018](#).

⁷⁹ PCH, [December 7, 2018](#).

⁸⁰ Canada ratified this convention in 1976.

⁸¹ ICOMOS Canada, [September 27, 2018](#).

⁸² Ibid.

⁸³ PCH, [Creative Canada Policy Framework](#), p. 30.

⁸⁴ GAC, [Department Results Report 2017-18, Section IV: Supplementary Information \(2017-2018\)](#).

The federal government's implementation of Canada's cultural diplomacy also extends to physical assets. The committee was told that these include GAC's collection of more than 6,000 works by artists from across Canada that are on display in the public spaces of Canadian embassies and official diplomatic residences.⁸⁵ They also include the network of cultural spaces in five major cities that are dedicated to showcasing Canada's creativity. In this respect, the NGC informed the committee of the lead role it played in partnership with GAC and the Royal Architectural Institute of Canada to restore the [Canada Pavilion](#) at the Venice Biennale with financial support provided by private sponsorship.⁸⁶

The Federal Government's Role in Cultural Diplomacy

The present Canadian government has indicated that it is ready to reinvigorate the cultural pillar of Canada's global engagement. Since 2016, additional personnel focused on the promotion of culture have been assigned to various Canadian diplomatic missions to augment their resource capacity. Moreover, new programs and funding commitments have been announced. For instance, Budget 2016 dedicated \$35 million over two years, beginning in 2016-2017, to "support the promotion of Canadian artists and cultural industries abroad."⁸⁷ Of the \$35 million, GAC received \$15.4 million, of which approximately \$8.5 million was dedicated to the creation of a Mission Cultural Fund (MCF). For missions to be eligible to apply for the MCF, projects must support the promotion of Canadian artists and cultural industries overseas, increase access to key target audiences, and raise awareness of Canadian foreign policy priorities. Hundreds of initiatives have been funded, including in the context of Canada's 150th anniversary of Confederation.⁸⁸ The rest of the funding was provided to PCH for such programs as the Canada Music Fund and Telefilm Canada.

The timeliness of the committee's work on cultural diplomacy was reinforced by several recent federal government announcements. On 28 September 2017, a strategic framework entitled [Creative Canada](#) was released that presents the directions the federal government intends to follow over the next five years to stimulate the growth of Canada's cultural industries. One of its initiatives focuses on promoting the distribution of Canadian content abroad through [Canada's Creative Export Strategy](#). According to PCH, that strategy aims to strengthen "Canada's cultural diplomacy efforts" and bring "Canada's stories and creative power to the world, thus enhancing Canada's global recognition."⁸⁹

The committee sought to obtain a complete picture of recent federal expenditures devoted to the creation, promotion and dissemination of arts, culture and heritage at the international level. A letter was sent to 17 federal institutions to request more information on these activities. Estimates provided to the committee indicated that \$96.6 million was spent in 2016-2017 and \$92.6 million in 2017-2018. The latter spending accounted for 2.6% of all parliamentary appropriations – totalling

⁸⁵ GAC, [December 6, 2017](#).

⁸⁶ NGC, [February 14, 2018](#); NGC, [Canada Pavilion in Venice](#).

⁸⁷ Government of Canada, [Growing the Middle Class](#), Budget 2016, March 22, 2016, p. 186.

⁸⁸ GAC, [Showcasing Canada's Art and Cultural Industries to the World \(Mission Cultural Fund\)](#), Report 2016-2017 (Reply to a AEFA request), September 2018, p. 4; GAC, [Study on the impact and utilization of Canadian culture and arts in Canada's foreign policy and diplomacy \(Reply to a AEFA request\)](#), September 2018. See also GAC, [Departmental Result Report 2017-18](#).

⁸⁹ PCH, [October 4, 2018](#).

\$3.5 billion – allocated to agencies and Crown corporations involved in the arts, culture and heritage sectors in 2017–2018.⁹⁰ However, these sums do not represent all federal expenditures connected to the promotion of culture internationally, nor a precise accounting of expenditures on cultural diplomacy. Some institutions reported only part of the requested amounts or indicated that they could not divulge them publicly.⁹¹ Appendix A provides a more detailed description of these expenditures by organization. Approximately 80% of the amounts disclosed to the committee belong with three federal institutions: PCH, Telefilm Canada and the CCA.

⁹⁰ Public Accounts of Canada, *Volume -2 Details of Expenses and Revenues 2018*. The amount of \$3.5 billion does not include expenditures for official languages programs and sports, which are not defined as part of culture.

⁹¹ For example, in the case of CBC/Radio-Canada, expenses related to programming and promotion of individual shows “are considered confidential for independence and commercial reasons” (CBC/Radio-Canada, *Response to the letter of AEFA*, September 4, 2018).

CHAPTER 2

Critical Perspectives
on **Federal Cultural**
Diplomacy
EFFORTS



II. CRITICAL PERSPECTIVES ON FEDERAL CULTURAL DIPLOMACY EFFORTS

It became clear to the committee during this study that cultural diplomacy should be given a much larger role, and commensurate resources and attention, within Canada's overall approach to international relations. As Daryl Copeland of the Canadian Global Affairs Institute said, Canada could realize great gains if it made a concentrated effort "to put culture front and centre" among its foreign policy priorities.⁹² In fact, Canada would be building on past experiences by doing so.

The committee is of the view that cultural diplomacy could be carried out in a much more efficient, effective and strategic manner. Without such improvements, Canada will not be able to realize the full potential of what is a vital dimension – and potential pillar – of its foreign policy.

As Daryl Copeland noted, "the government is committed to culture, arts and science but has overpromised and, in my view, largely under-delivered, resulting in the real risk of plunging headlong into a say-do credibility gap."⁹³

The achievements in cultural diplomacy of other countries such as the United Kingdom, France and Mexico⁹⁴ reinforce the committee's message that, to avoid being left behind, Canada has to do a better job. On that point, John Ralston Saul commented, "[i]f there is one thing that an international policy can really do, it is to make sure that people understand that this is Canada, this is Canadian culture, because that is what the Americans, the British, the French and the Germans are doing, and it shows."⁹⁵

Undervalued and Outdated

Witnesses told the committee that **Canadian arts and culture are an undervalued and underappreciated asset among the instruments of Canadian foreign policy.**⁹⁶ Tonya Williams of Reelworld Film Festival mentioned that the Canadian government's interest in projecting Canadian culture internationally varied through the years: "[Policies] are constantly shifting and changing, so you're not getting this consistent flow all the time."⁹⁷ For ICOMOS Canada, there is a lack of "a coherent and invested approach,"⁹⁸ which limits considerably our country's ability to leverage the benefits of cultural diplomacy. For its part, the Glenn Gould Foundation has identified "a decline in

⁹² Daryl Copeland, [December 14, 2017](#).

⁹³ Ibid.

⁹⁴ Daryl Copeland, [December 14, 2017](#); Jeremy Kinsman, [December 13, 2017](#); Colin Robertson, [November 30, 2017](#); Emily Carr University of Art and Design, [June 14, 2018](#); CCA, [January 31, 2018](#); The Glenn Gould Foundation, [June 7, 2018](#); NTS, [October 3, 2018](#). See also: briefs submitted by the [Taipei Economic and Cultural Office](#) and the Korean Cultural Centre in Canada.

⁹⁵ John Ralston Saul, [September 19, 2018](#).

⁹⁶ Nicholas Cull, [May 30, 2018](#); Gaston Barban, [December 14, 2017](#); Emily Carr University of Art and Design, [June 14, 2018](#); Daryl Copeland, [December 14, 2017](#); Colin Robertson, [November 30, 2017](#); John Ralston Saul, [September 19, 2018](#); Adrienne Clarkson, [June 7, 2018](#); Reelworld Film Festival, [February 14, 2018](#); NTS, [October 3, 2018](#).

⁹⁷ Reelworld Film Festival, [February 14, 2018](#).

⁹⁸ ICOMOS Canada, [September 27, 2018](#).

the institutional framework needed to build the global consciousness that creates a direct connection between the works of our creators and the nation that fostered them.”⁹⁹ Colin Robertson, Vice President of the Canadian Global Affairs Institute, said that the “foreign policy of each country reflects its interests and its objectives. In terms of culture, [Canada does not] have that right now.”¹⁰⁰

Canada is not the only country to use arts and culture as a means of advancing its foreign policy objectives. As a medium-sized country, it must compete with countries that are equally active in the cultural arena. For Esther Charron of Pôles magnétiques, art et culture, diplomacy is not immune to competition. She told the committee:

As Canada showed the entire world its lack of interest in its own culture, cutting positions and programs that provided international tour support, other countries stepped up to fill the void by introducing initiatives to showcase their own culture, which was all the more effective. Artists suffered, as did the sector, not to mention the country as a whole.¹⁰¹

Some witnesses emphasized that, when cultural diplomacy is applied in the Canadian context, it is informed primarily by a definition of culture that is confining and outmoded for the age of globalization, in other words, one that favours “bricks and mortars.”¹⁰² Several others emphasized the outdated international perception of Canada.¹⁰³ As Brian M. Levine from The Glenn Gould Foundation noted, despite a rich cultural legacy and incredible talent pool of successful artists, Canada is still not seen internationally as a leading creative nation.¹⁰⁴

Witnesses underscored that the undervaluing of cultural diplomacy is manifest in the “broad lack of understanding of what cultural diplomacy encompasses and how it is being used” across Canada as well as among the government officials who deliver it.¹⁰⁵ Ron Burnett, President and Vice-Chancellor of the Emily Carr University of Art and Design, stated that “culture in Canada is divided into regions, and often the amazing amount of cultural work going on in this country is not recognized from within, let alone abroad.”¹⁰⁶ For her part, Professor Sarah E.K. Smith remarked that this state of affairs is partly due to the “distress or disbelief when it comes to advancing the worth of culture” in Canada.¹⁰⁷

⁹⁹ The Glenn Gould Foundation, [June 7, 2018](#).

¹⁰⁰ Colin Robertson, [November 30, 2017](#).

¹⁰¹ Pôles magnétiques, art et culture, [June 7, 2018](#).

¹⁰² Nicholas Cull, [May 30, 2018](#). See also: Michael A. Geist, [February 1, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#); CIAIC, [February 1, 2018](#).

¹⁰³ Jeremy Kinsman, [December 13, 2017](#); Jana Sterbak, [May 31, 2018](#); The Glenn Gould Foundation, [June 7, 2018](#); Adrienne Clarkson, [June 7, 2018](#).

¹⁰⁴ The Glenn Gould Foundation, [June 7, 2018](#).

¹⁰⁵ Sarah E.K. Smith, [November 30, 2017](#).

¹⁰⁶ Emily Carr University of Art and Design, [June 14, 2018](#).

¹⁰⁷ Sarah E.K. Smith, [November 30, 2017](#).

The committee was told that the underestimation of cultural diplomacy extends to Canada's diplomatic missions abroad.¹⁰⁸ In this respect, the committee heard numerous examples of Canadian artists and creators who had reached out to Canadian missions abroad only to be overlooked.¹⁰⁹ Susan Peterson d'Aquino, member of the Board of Directors, NAC Foundation, testified that "there are people who know the arts world and the connections there, and you have Foreign Affairs officers abroad, and they don't."¹¹⁰ Louise Jeanne Poulin of ArtsExpert.ca remarked that many Canadian artists abroad "slip under the radar" of Canadian diplomats.¹¹¹

In testimony about Orchestre Métropolitain's highly successful European tour with its renowned conductor Yannick Nézet-Séguin, Jean R. Dupré noted that the opportunity for diplomatic dialogue and support is not being seized by the Canadian government: "In our view, the federal government's involvement in such a fruitful project, with its incredible diplomatic potential, was simply nowhere to be seen."¹¹² For its part, GAC officials remarked that "[a] lot of missions are trying to grapple with how, what and if it's worth their time and energy, because often organizing or supporting cultural activities is a big investment of time and human resources that our very stretched missions abroad already lack."¹¹³

By contrast, the committee heard testimony about how Canada's peers, such as France, Germany, the United Kingdom and Mexico, have entrenched cultural diplomacy as an integral, enduring component of their foreign policies and international activities.¹¹⁴ Ronald Grätz, Secretary General, Institute for Foreign Cultural Relations (Germany), recounted that high-level officials and politicians in Germany perceive cultural diplomacy as "the most important part of [their] work." Artists are invited to travel with them, including as part of visits abroad by the foreign minister. The witness told the committee that Germany allocated about 1.77 billion euros for "foreign cultural and educational policy" in 2016.¹¹⁵

Carlos Enriquez Verdura, Chargé d'Affaires de Culture, Deputy Director, Exhibitions and Special Projects, Secretariat of Foreign Affairs, Mexico, explained that the importance Mexico places on cultural diplomacy in its international relations is evident through the extensive global presence of its intermediary Mexican cultural institutions.¹¹⁶ The country has established 15 such institutes around the world, located in Mexico's priority international partners such as Canada (Montreal), the United States (Washington, D.C., San Antonio, Tucson, Miami, New Orleans, and Los Angeles), as

¹⁰⁸ CIAIC, [February 1, 2018](#).

¹⁰⁹ KoSA Music, [June 7, 2018](#); ICOMOS Canada, [September 27, 2018](#).

¹¹⁰ NAC Foundation, [June 7, 2018](#).

¹¹¹ ArtExpert.ca, [May 23, 2018](#).

¹¹² Orchestre Métropolitain, [June 14, 2018](#).

¹¹³ GAC, [December 6, 2017](#).

¹¹⁴ British Council Canada, [February 15, 2018](#); Embassy of France to Canada, [June 14, 2018](#); Institute for Foreign Cultural Relations (Germany) (IFA), [March 1, 2018](#); Secretariat of Foreign Affairs, Mexico, [February 28, 2018](#); Colin Robertson, [November 30, 2017](#); Nicholas Cull, [May 30, 2018](#); ICOMOS Canada, [September 27, 2018](#). See also: briefs submitted by the [Taipei Economic and Cultural Office](#) and the Korean Cultural Centre in Canada.

¹¹⁵ IFA, [March 1, 2018](#).

¹¹⁶ Secretariat of Foreign Affairs, Mexico, [February 28, 2018](#).

well as key regions such as Latin America (Guatemala, Belize and Costa Rica), and Europe (Paris, Madrid, Berlin, Vienna and Copenhagen).¹¹⁷

In other respects, the committee notes the emphasis countries such as the United Kingdom, France, Germany and Mexico place on international exchanges, or the “mutuality aspect” of cultural engagement.¹¹⁸ As stated by the Secretary General of the Institute for Foreign Cultural Relations (Germany), Ronald Grätz:

“

*It is an important realization that cultural relationships are formed when human relationships are created. That means exchange programs are an important tool in the context of foreign cultural relations. Creating access to culture and education across political, geographical, cultural and social borders is central to this.*¹¹⁹

”

As the committee heard from Brigitte Proucelle, Cultural and Scientific Counsellor, Embassy of France to Canada, missions are staffed to leverage competence about “all of the innovations in all sectors, and to identify and enhance unique, original expressions.”¹²⁰ Moreover, strategies are regularly reviewed as it is “necessary for a permanent evolution in keeping with what is happening in the world.”¹²¹

In conducting this comparative analysis, the committee was particularly drawn to the prominence of digital technologies and globalization in the conception and application of cultural diplomacy on the part of Canada’s peers. For instance, the committee heard about how Germany’s Institute for Foreign Cultural Relations leverages digital diplomacy to reach civil society and individuals “without detours via other governments and traditional media.”¹²² Likewise, it is important to note in this regard that, since 2013, the U.S. Department of State has encouraged its diplomats in Washington and abroad “to integrate both local and global social media tools as a means to create international dialogue.”¹²³ The emphasis these countries place on digital diplomacy contrasts with the testimony of witnesses such as Gaston Barban, and substantiated by various studies, that Canada is not only “lagging behind” in this area, but also that making progress in digital diplomacy is not a priority for the Canadian government.¹²⁴

¹¹⁷ Ibid.

¹¹⁸ British Council Canada, [February 15, 2018](#); Embassy of France to Canada, [June 14, 2018](#); IFA, [March 1, 2018](#).

¹¹⁹ IFA, [March 1, 2018](#).

¹²⁰ Embassy of France to Canada, [June 14, 2018](#).

¹²¹ Ibid.

¹²² Institute for Foreign Cultural Relations (IFA), Anja Türkan, [In the Digital Training Camp Taking traditional diplomacy into the digital age](#), 2012, p. 7.

¹²³ U.S. Department of State, Diplomacy in Action. [Infographic: Digital Diplomacy](#).

¹²⁴ See: Roland Paris, [The Digital Diplomacy Revolution: Why is Canada Lagging Behind?](#) Canadian Defence & Foreign Affairs Institute, June 2013, p. 15; Kai Ostwald and Julian Dierkes, “Canada’s foreign policy and bureaucratic (un)responsiveness public diplomacy in the digital domain” [Canadian Foreign Policy Journal](#), May 2018, Vol. 24, No. 2, p. 6; Gaston Barban, [December 14, 2017](#).

Fragmented Responsibilities

Witnesses underlined that the dispersed manner by which responsibilities for cultural diplomacy are shared and distributed in Canada undermines its effectiveness. Indeed, nearly 20 federal institutions provide some level of support for cultural projects that have international scope. Some of them are departmental agencies with clearly defined mandates, while others are Crown corporations that enjoy more independence in conducting their affairs.¹²⁵ Accordingly, these organizations implement and fund separate initiatives, have their own definitions of cultural diplomacy, and ultimately separate ideas about their priorities. More directly, many witnesses stressed that, notwithstanding past recommendations to Canadian federal governments,¹²⁶ **Canada lacks a cohesive, overall strategy that links objectives with measurable performance indicators and one that connects all stakeholders to a common vision.**¹²⁷

Moreover, the situation is amplified by the role played by other jurisdictions, such as Canada's provinces and territories, as well as municipalities, in international cultural engagement. As witnesses further pointed out, such a disunified structure results in part in the ad hoc use of culture and the arts in Canadian foreign policy, replete with missed opportunities.¹²⁸ This problem was clearly explained by Professor Sarah E.K. Smith of Carleton University's School of Journalism and Communication:

“

*At the federal level, cultural diplomacy falls within the purview of [GAC] and [PCH]. As well, other arm's-length government organizations, such as the Canada Council for the Arts and the National Gallery of Canada, bring Canadian arts and culture to their extensive web of international connections. Additionally, cultural producers must be acknowledged. This cursory view gives a sense of the complex landscape in which Canadian arts and culture is deployed.*¹²⁹

”

Daryl Copeland was much more critical, remarking that these responsibilities “are splintered, atomized, disintegrated and uncoordinated.”¹³⁰ As Valerie Creighton of CMF testified, “this isn't a unified complete approach and, I believe, clear objectives.”¹³¹ Ron Burnett of the Emily Carr University of Art and Design remarked, “[m]any of our international activities across a variety of

¹²⁵ Treasury Board Secretariat, [Glossary](#) (see departmental agencies).

¹²⁶ Jeremy Kinsman, [December 13, 2017](#).

¹²⁷ Gaston Barban, [December 14, 2017](#); Sarah E.K. Smith, [November 30, 2017](#); Colin Robertson, [November 30, 2017](#).

¹²⁸ Colin Robertson, [November 30, 2017](#); Reelworld Film Festival, [February 14, 2018](#); Jeremy Kinsman, [December 13, 2017](#); Daryl Copeland, [December 14, 2017](#); Jana Sterbak, [May 31, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#); Gaston Barban, [December 14, 2017](#); Nicholas Cull, [May 30, 2018](#); ICOMOS Canada, [September 27, 2018](#).

¹²⁹ Sarah E.K. Smith, [November 30, 2017](#).

¹³⁰ Daryl Copeland, [December 14, 2017](#).

¹³¹ CMF, [October 17, 2018](#).

areas are so decentralized that it's hard to develop coherent and shared policies in Canada, let alone overseas."¹³²

By comparison, the committee heard about the best practices of other countries in the coordination of cultural diplomacy efforts.¹³³ In the United Kingdom and Germany, for instance, institutions such as the British Council, Goethe-Institut and Institut für Auslandsbeziehungen [Institute for Foreign Cultural Relations], are primarily responsible for implementing cultural policy abroad and operate at arm's length from the respective foreign affairs ministries.¹³⁴ In the case of Germany, the organizations are non-profit and work on the basis of a framework agreement with the federal government. For France's part, Brigitte Proucelle highlighted the extensive and interconnected network of government ministries and cultural agencies, including from its regions, that underlies the French system. French cultural diplomacy relies on a dozen agencies, such as the Agence pour l'enseignement français à l'étranger, the Institut français, Campus France for student travel, Business France for creative and cultural economic matters, and the Bureau Export for contemporary music.¹³⁵ The committee also was informed that primary responsibility in South Korea for promoting the values of Korean culture around the world as well as that country's image rests with the Korean Culture and Information Service (KOCIS), a government agency under the Ministry of Culture, Sports and Tourism.¹³⁶

Moreover, as witnesses told the committee, Canada's peers buttress their unified approach with professionals trained in their particular roles. For instance, Brigitte Proucelle testified that France's diplomatic missions abroad function more as "exploratory outposts" and are serviced by sector specific professionals on a rotational basis. As she added, they possess "a very good knowledge of the ecosystem of our own country [that] is absolutely essential if we are to go forward to meet up with the ecosystems of other countries."¹³⁷

Insufficient Investment and Support

Testimony indicated that federal funding devoted to Canada's international cultural and artistic programs has been insufficient, inconsistent and unpredictable. Witnesses argued that weak funding ultimately limits the international engagement of Canadian cultural and artistic groups and the realization of Canada's foreign policy priorities.¹³⁸ In their opinion, the situation is a continuation

¹³² Emily Carr University of Art and Design, [June 14, 2018](#).

¹³³ ICOMOS Canada, [September 27, 2018](#).

¹³⁴ British Council Canada, [February 15, 2018](#); IFA, [March 1, 2018](#).

¹³⁵ Embassy of France to Canada, [June 14, 2018](#).

¹³⁶ See also the brief submitted by the Korean Cultural Centre in Canada.

¹³⁷ Embassy of France to Canada, [June 14, 2018](#).

¹³⁸ Reelworld Film Festival, [February 14, 2018](#); SNA, [February 14, 2018](#); John Ralston Saul, [September 19, 2018](#); imagineNATIVE Film + Media Arts Festival, [February 14, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); KoSA Music, [June 7, 2018](#); Pôles magnétiques, art et culture, [June 7, 2018](#); ICOMOS Canada, [September 27, 2018](#).

of the mindset that led to the cancellation in 2008 of such high-profile programs as PromArt and Trade Routes.¹³⁹

For Canada's Royal Winnipeg Ballet, the reduction of what was then-Foreign Affairs and International Trade's support obliged the dance company to rely on its own means to maintain its touring activities. Jean R. Dupré, President and CEO of Orchestre Métropolitain, argued that sufficient financial resources should be made available if the federal government wants to recognize the importance of cultural diplomacy. Similar comments were raised, among others, by the Société nationale de l'Acadie,¹⁴⁰ the Canadian Centre for Architecture,¹⁴¹ imagineNATIVE,¹⁴² the Canadian Music Publishers Association,¹⁴³ KoSA Music,¹⁴⁴ and Jana Sterbak.¹⁴⁵

Jeremy Kinsman described current funding levels as "pathetic,"¹⁴⁶ Ron Burnett as "amateurish,"¹⁴⁷ and Jana Sterbak as "more than inconvenient; it's embarrassing."¹⁴⁸ In referring to the CCA's budget of \$20 million for international activities, Simon Brault commented, "when I say it's small, it's small."¹⁴⁹ By way of example, some witnesses pointed to the size of the Canada Mission Fund, an amount of \$1.75 million that is to be shared among the 174 or so Canadian missions abroad, as well as to the "almost non-existent" funding that was attached to the Canada 150 celebrations in 2017.¹⁵⁰

The committee was told that, in light of the cyclical nature of planning on the part of artists and creators, supplementary funding sources, such as from the private sector and international stakeholders, are not entirely sustainable and can be complicated under existing accounting arrangements where donor expectations must be managed.¹⁵¹

From the perspective of some witnesses, the eligibility criteria for accessing federal funds are also inconsistent with how today's cultural groups function and create. More specifically, the committee was told that the criteria can limit access or the type of activity to be supported.¹⁵²

¹³⁹ The Trade Routes program was initiated in 2001 and led by PCH to assist organizations in the arts and cultural sector export and sell their products in international markets. Under this program, trade officers were deployed abroad to seek new markets for Canadian cultural goods. See: PCH, *Trade Routes: Opening Doors for Canadian Arts and Cultural Exports*, Ottawa, 2003. The PromArt [Arts Promotion] program was established in 1974 and led by the then-Department of Foreign Affairs and International Trade to fund tours and promotional activities abroad in support of developing new markets for Canadian artists and cultural industries.

¹⁴⁰ SNA, [February 14, 2018](#).

¹⁴¹ Canadian Centre for Architecture, [October 3, 2018](#).

¹⁴² imagineNATIVE Film + Media Arts Festival, [February 14, 2018](#).

¹⁴³ Canadian Music Publishers Association, [May 23, 2018](#).

¹⁴⁴ KoSA Music, [June 7, 2018](#).

¹⁴⁵ Jana Sterbak, [May 31, 2018](#).

¹⁴⁶ Jeremy Kinsman, [December 13, 2017](#).

¹⁴⁷ Emily Carr University of Art and Design, [June 14, 2018](#).

¹⁴⁸ Jana Sterbak, [May 31, 2018](#).

¹⁴⁹ CCA, [January 31, 2018](#).

¹⁵⁰ NBC, [February 28, 2018](#); The Glenn Gould Foundation, [June 7, 2018](#).

¹⁵¹ NBC, [February 28, 2018](#); Colin Robertson, [November 30, 2017](#).

¹⁵² CMF, [October 17, 2018](#); CIAIC, [October 17, 2018](#); ESAC, [October 17, 2018](#).

Witnesses such as Kerry Swanson, Chair of the Board of Directors of imagineNATIVE Film + Media Arts Festival, indicated specifically that limited resources prevent organizations such as her own from even applying for funding; accordingly, they are losing out on opportunities and are unable to meet the demand to increase their international presence or to access foreign markets.¹⁵³ Valerie Creighton of CMF was explicit about the insufficient funding situation. She said:

“

*[Canada's] market is small. If we're going to compete on an international and global basis, we need to have enough financial resources to allow that content to maintain the kind of standards, quality and excellence that will allow us to compete.*¹⁵⁴

”

It was also suggested that the Canadian government should allocate funds to missions abroad so that personnel can develop expertise and skills in the arts and culture and so that there are designated employees with specific responsibilities to promote Canadian culture abroad. This comment was made by representatives of the Canadian Interactive Alliance,¹⁵⁵ the Société nationale de l'Acadie,¹⁵⁶ the Canadian Arts Coalition,¹⁵⁷ the Emily Carr University of Art and Design,¹⁵⁸ and Pôles magnétiques, art et culture.¹⁵⁹

The concern about the funding devoted to cultural diplomacy is further amplified by **the lack of transparency and confusion surrounding federal spending in this area**. Publicly available financial documents do not provide detailed financial information on these activities.

As indicated previously, according to this committee's research, the Government of Canada's investment in the creation, promotion and dissemination of arts, culture and heritage totalled \$96.6 million for 2016–2017 and \$92.6 million for 2017–2018. A number of witnesses testified that Canada's peers are devoting significantly more funding towards their cultural diplomacy initiatives.¹⁶⁰ According to the CCA, the United Kingdom's recent [GREAT campaign](#), for instance, cost 140 million pounds. With respect to France, the committee heard that the base annual contribution from the Ministry of Foreign Affairs toward cultural diplomacy programs is 800 million euros.¹⁶¹ In 2016, 1.77 billion euros were spent on “foreign cultural and educational policy” in Germany, of which nearly half came from the Foreign Office budget.¹⁶² The committee is mindful that the comparison of cultural diplomacy expenditures between countries is a difficult task. The type and number of activities that are regarded as being part of public or cultural diplomacy, such as

¹⁵³ imagineNATIVE Film + Media Arts Festival, [February 14, 2018](#).

¹⁵⁴ CMF, [October 17, 2018](#).

¹⁵⁵ CIAIC, [February 1, 2018](#).

¹⁵⁶ SNA, [February 14, 2018](#).

¹⁵⁷ CAC, [April 26, 2018](#).

¹⁵⁸ Emily Carr University of Art and Design, [June 14, 2018](#).

¹⁵⁹ Pôles magnétiques, art et culture, [June 7, 2018](#).

¹⁶⁰ Colin Robertson, [November 30, 2017](#); Jana Sterbak, [May 31, 2018](#); ICOMOS Canada, [September 27, 2018](#); Jeremy Kinsman, [December 13, 2017](#).

¹⁶¹ Embassy of France to Canada, [June 14, 2018](#).

¹⁶² IFA, [March 1, 2018](#).

broadcasting, education, science or sport, vary by countries. As previously noted in a study commissioned by the British Council, and referenced in information provided to the committee, there is an “impossibility of identifying budgets for soft power within overall budgets.”¹⁶³

The committee also heard about the different financial models implemented by Canada’s peers that combine government funds with fees for services. For instance, the business plan of the British Council combines a grant from the UK government that covers one-third of its budget, while the remainder is covered by fees generated through its services, such as English classes, exam administration, and contracts.¹⁶⁴ Similarly, 60% to 70% of Germany’s Goethe-Institut budget is provided by the German Foreign Office, while the remainder is covered by fees for services.¹⁶⁵ In other countries, such as France, the costs of cultural activities are shared amongst various jurisdictions.¹⁶⁶ Or, as in the case of Mexico, the limited funds available are selectively allocated to favour impactful and pertinent activities, such as the 2016–2017 German-Mexican cultural year, which can create new opportunities in substantive ways.¹⁶⁷

The Consequences

Conceptual, administrative and funding deficiencies in Canada’s approach to cultural diplomacy are limiting the realization of Canada’s international priorities. The words of Colin Robertson resonated with members of the committee in this regard. He said: “If we continue to treat cultural diplomacy as an afterthought within Canada’s international relations, we miss opportunities to use our foreign policy to generate economic, political and security benefits for Canadians.”¹⁶⁸

The deficiencies in the federal government’s approach are manifest in **Canada’s cultural trade deficit.** While the value of Canadian cultural product exports rose by \$3.8 billion between 2011 and 2016, from \$12.2 billion to \$16 billion, over the same period, imports of cultural products from other countries increased by \$4.9 billion, from \$15.9 billion to \$20.8 billion.

These shortcomings are leading to lost benefits and influence where Canadian foreign policy and international engagement are concerned. These losses are particularly evident in the lack of international exposure, or “discoverability,”¹⁶⁹ of many Canadian artists and creators.¹⁷⁰ Even in cases of high-profile Canadians, certain opportunities can be lost when their association with Canada is seldom known, or conversely when their achievements are celebrated more vigorously abroad than at home.¹⁷¹ Other losses are arguably more consequential, directly affecting the prosperity and

¹⁶³ University of Edinburgh, *Soft Power Today: Measuring the Influences and Effects*, October 2017, p. 10.

¹⁶⁴ British Council Canada, [February 15, 2018](#).

¹⁶⁵ IFA, [March 1, 2018](#).

¹⁶⁶ IFA, [March 1, 2018](#); Embassy of France to Canada, [June 14, 2018](#).

¹⁶⁷ Secretariat of Foreign Affairs, Mexico, [February 28, 2018](#).

¹⁶⁸ Colin Robertson, [November 30, 2017](#).

¹⁶⁹ According to the CMF, “discoverability” refers to the quality of online content to be “easy to find via a search engine, within an application, or on a website.” See CMF, Discoverability. *Toward a Common Frame of Reference*, Part. 1, p. 10.

¹⁷⁰ John Ralston Saul, [September 19, 2018](#); Reelworld Film Festival, [February 14, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#); ICOMOS Canada, [September 27, 2018](#); ArtExpert.ca, [May 23, 2018](#); Canadian Music Publishers Association, [May 23, 2018](#).

¹⁷¹ Colin Robertson, [November 30, 2017](#); Reelworld Film Festival, [February 14, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#).

commercialization of Canada's arts and creative sectors, and the ability to attract tourists and students, not to mention foreign direct investment.

The detrimental consequences of an ineffective approach to cultural diplomacy are also expected to intensify as the global market for culture becomes increasingly competitive, with the growing risk that Canada will remain "behind the game."¹⁷² As witnesses such as Professor Nicholas Cull, Daryl Copeland and Jeremy Kinsman noted, while Canada generally appears among other top ranking countries such as the United Kingdom, France, Germany, and Japan in terms of soft power, global reputation and trust, a closer examination reveals several worrying trends about Canada's ability to keep pace with its peers in these areas.¹⁷³

For instance, in the [2018](#) joint report by Portland Soft Power 30 and the University of Southern California's Center on Public Diplomacy, which measures a country's strength in soft power resources, Canada fell to 6th from 5th place, and was surpassed by the steadily climbing Japan. Individual categories measured by the "Best Countries" ranking collated by the University of Pennsylvania's Wharton School and BAV Consulting reveal that [Canada](#) stands to improve in areas such as cultural influence and heritage, cultural profile (art, film, music, among others), digital expertise, education (quality of universities, ability to attract foreign students) and enterprise (competitiveness, innovation). With respect to the October 2017 [report](#) by the Institute for International Cultural Relations at the University of Edinburgh, Canada ranked 7th in terms of attracting international students; however, actual statistics show that Canada is well behind the leaders in this field, such as the U.S., the United Kingdom and Germany.¹⁷⁴ Indeed, in a documentary produced by the CBC, Simon Anholt, the creator of the Anholt-GfK index, [Nation Brands Index](#), confirmed that "a lot of people don't know anything at all about Canada."¹⁷⁵

¹⁷² Jeremy Kinsman, [December 13, 2017](#).

¹⁷³ In the [Anholt-GfK Roper 2017 Nation Brands Study](#) of 50 countries ranked according to the power and quality of their brand, Canada placed in 4th position. In the [2018](#) index of soft power by the University of Southern California Center on Public Diplomacy and Portland Soft Power 30, Canada ranked 6th out of 30 countries assessed, the majority being members of the G20. In the ["Overall Best Countries ranking"](#) co-produced by U.S. News & World Report, the University of Pennsylvania's Wharton School and BAV Consulting, Canada has ranked 2nd overall since 2016.

¹⁷⁴ 2017 British Council Edinburgh. According to their data, the U.S. attracts approximately 550,000 international students, the United Kingdom and Germany upwards of 250,000, and Canada approximately 150,000.

¹⁷⁵ CBC, [Brand Canada. Canada the Good?](#) 1:22.

CHAPTER 3

A **Strategic
Framework**
for **Cultural
Diplomacy**



III. A STRATEGIC FRAMEWORK FOR CULTURAL DIPLOMACY

Testimony underlined that Canadian arts and culture could contribute more effectively to Canada's foreign policy if a strategic framework were developed that would entrench clearly defined and articulated objectives, improved coordination mechanisms, and multi-faceted tools designed to meet those objectives. The committee underscores that cultural diplomacy is not only relevant to Canadian values. Investing financial and diplomatic resources toward the projection of Canadian arts and culture throughout the world would also be in Canada's interests.

RECOMMENDATION 1

The committee recommends that the Government of Canada develop and implement a comprehensive cultural diplomacy strategy. It should establish the objectives of cultural diplomacy within the context of Canada's foreign policy, articulate roles and responsibilities, and identify the budgetary resources necessary for the strategy's realization.

The Principles of Canada's Cultural Diplomacy

The committee is convinced that Canada's cultural diplomacy strategy stands to benefit from clearly defined and articulated principles that would guide and inform future actions and decisions. While these principles are already present to varying degrees, they need to be entrenched and integrated in broader cultural diplomacy and foreign policy frameworks. **The committee has identified six principles** in this regard, namely the need to recognize and advance:

- a modern image of Canada;
- commercial opportunities;
- a people-centred approach;
- international collaboration;
- innovative approaches; and
- Canadian leadership.

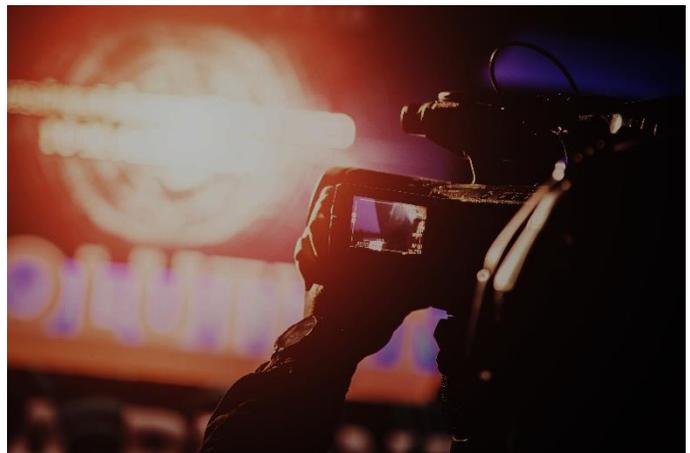
As well, the committee believes that, due to their cross-cutting and mutually reinforcing nature, the more consistently and deliberately these principles are followed, the more enduring the cultural pillar of Canadian foreign policy will be.

Projecting a Modern Image of Canada

The committee underscores that **leveraging Canada's artistic expressions and creative industries would help to project a modern image of the country that would help with the realization of Canada's international objectives.**¹⁷⁶ According to Daryl Copeland, arts and culture must “be understood as the defining features of ‘brand Canada.’”¹⁷⁷

Building on the words of André Lewis and Brian M. Levine, such a modern image should “represent the reality of what Canada is today,” communicating to the world a powerful, sophisticated message about Canada's talents, values and identity. Furthermore, it should reflect Canada's celebrated cultural achievements and independence as well as its unique creative advantages and expertise.¹⁷⁸ The committee notes in this respect Gaston Barban's suggestion that the development of a brand must go further than simply designing a logo, by articulating specifically “five or six messages” that accurately represent Canada's cultural products and that diplomats can easily integrate into their communications.¹⁷⁹

In order to have the broadest “multiplier” effect in a more global, knowledge-based environment, the committee agrees with witnesses that a modern image of Canada needs to emphasize Canada's leadership in innovation and its creativity in the cultural sector.¹⁸⁰ As Roger Garland, from The Glenn Gould Foundation, noted, “[i]f Canada develops a reputation through the arts and culture to be a centre of creativity and innovation, I think that will help us in a vast array of areas.”¹⁸¹ Louise Imbeault of the



Société Nationale de l'Acadie commented that “globalization, digital communications and the multiplication of contacts between cultures have placed Canada's rich identity, arts, heritage and intellect at the forefront.”¹⁸²

The committee also supports witnesses who testified that, above all, **efforts should be made to ensure that Canada's international image reflects and respects the country's regional and social**

¹⁷⁶ Adrienne Clarkson, [June 7, 2018](#); KoSA Music, [June 7, 2018](#); Jana Sterbak, [May 31, 2018](#); Colin Robertson, [November 30, 2017](#); PCH, [December 7, 2017](#); GAC, [December 6, 2017](#); The Glenn Gould Foundation, [June 7, 2018](#); Nicholas Cull, [May 30, 2018](#). In the federal public administration, “corporate identity” refers to the “unified manner in which an organization, company or public sector entity identifies its presence and activities.” See the [Glossary](#) of the Treasury Board Secretariat's *Policy on Communications and Federal Identity*, May 9, 2016.

¹⁷⁷ Daryl Copeland, [December 14, 2017](#).

¹⁷⁸ CMF, [October 17, 2018](#); RWB, [February 8, 2018](#); The Glenn Gould Foundation, [June 7, 2018](#).

¹⁷⁹ Gaston Barban, [December 14, 2017](#).

¹⁸⁰ Daryl Copeland, [December 14, 2017](#).

¹⁸¹ The Glenn Gould Foundation, [June 7, 2018](#).

¹⁸² SNA, [February 14, 2018](#).

complexities.¹⁸³ As Ron Burnett of the Emily Carr University of Art and Design testified, “[w]e have different kinds of approaches in different cultural contexts and different provinces and within the provinces themselves and in different regions as well.”¹⁸⁴

In this context, **the committee unequivocally agrees with witnesses who insisted that Canada’s success with social diversity and multiculturalism, and its record of tolerance, must be core components of Canada’s brand.**¹⁸⁵ As Jana Sterbak noted, “Canada is appreciated for its openness, inclusiveness and attention to minorities and to women. It is known for its relative transparency and excellent standard of living. Ours is considered a gentle, welcoming society, largely free of prejudice, snobbery and clientelism.”¹⁸⁶ Christophe Rivet of ICOMOS Canada highlighted values of “openness, of bridge building and of respect for diversity. Those values are as important in trade as they are in building friendships.”¹⁸⁷ Brian M. Levine of The Glenn Gould Foundation emphasized the importance of promoting a “brand Canada” that is “focused on concepts of openness, inclusivity, excellence, which we sometimes forget to underscore sufficiently, and innovation that elevates Canada’s profile to new levels of global prominence.”¹⁸⁸ Indeed, Tonya Williams of Reelworld Film Festival commented, “[w]e have a rich history in Canada, and we should be encouraging our film-makers to mine that history and the many cultures, religions and races that make Canada what it is today.”¹⁸⁹

As the committee heard from several witnesses, **Indigenous artists are “essential” to Canadian diversity and its distinct image abroad.**¹⁹⁰ Clayton Windatt, Executive Director of the Aboriginal Curatorial Collective, underlined that “it isn’t just about Indigenous people as a subject matter;” instead, it’s about “Indigenous people in real positions where they’re leading initiatives that are guiding the entire population of the country.”¹⁹¹ Others highlighted francophone communities in Quebec as well as in Acadia and across the entire country, each with their “own particular flavours.”¹⁹² According to Aldo Mazza of KoSA Music:

*The image we project is that we have no barriers, whether in terms of francophone or anglophone culture. [...] it is the essence, the work and the talent that matter. [...] what really makes Canada great is that we speak both languages, and we should be proud of [...] the fact that we use both languages to express our talents, culture and everything we do.*¹⁹³

¹⁸³ Fédération culturelle canadienne-française (FCCF), [June 7, 2018](#); KoSA Music, [June 7, 2018](#).

¹⁸⁴ Emily Carr University of Art and Design, [June 14, 2018](#).

¹⁸⁵ Reelworld Film Festival, [February 14, 2018](#); Colin Robertson, [November 30, 2017](#); Daryl Copeland, [December 14, 2017](#); John Ralston Saul, [September 19, 2018](#).

¹⁸⁶ Jana Sterbak, [May 31, 2018](#).

¹⁸⁷ ICOMOS Canada, [September 27, 2018](#).

¹⁸⁸ The Glenn Gould Foundation, [June 7, 2018](#).

¹⁸⁹ Reelworld Film Festival, [February 14, 2018](#).

¹⁹⁰ NGC, [February 14, 2018](#); John Ralston Saul, [September 19, 2018](#).

¹⁹¹ Aboriginal Curatorial Collective, [February 14, 2017](#).

¹⁹² Coup de coeur francophone, [June 14, 2018](#).

¹⁹³ KoSA Music, [June 7, 2018](#).

The committee believes that such an image would serve to distinguish Canada in what Colin Robertson referred to as a “particularly messy world, when the brand of the country is best expressed through arts and culture.” He added that “there is an appetite for what we do because they’re seeing around the world increasingly that Canada does something different from others, and the best expression of that comes through our arts and our culture.”¹⁹⁴

John Ralston Saul echoed that sentiment, pointing to the global context and trends in other countries where migrants and minorities are increasingly targeted for political gain. He said: “We now stand almost alone in the world in believing that diversity is a positive and that immigration is a good thing. It is very important that we be as aggressive, sophisticated and clever as possible in carrying the argument about our understanding of how diversity works to the outside world.”¹⁹⁵

Identifying Commercial Opportunities

On 20 June 2018, federal, provincial and territorial ministers responsible for culture and heritage held their annual meeting in Yellowknife to share their priorities for 2018–2019. In their news release, the ministers noted that the international market for cultural products “offers great potential for economic growth and job creation.” They also affirmed “the need to stimulate and grow international export opportunities for Canada’s cultural businesses, organizations and artists.”¹⁹⁶

Indeed, **the committee believes that commercial considerations should be seen as an integral component of Canada’s approach to cultural diplomacy.** Canada’s cultural and creative activities are part of the country’s entrepreneurial spirit. The importance of market access and commercial viability for Canadian artists should not be overlooked, nor should broader concerns about Canada’s competitiveness, trade diversification, and, ultimately, the well-being of its people.¹⁹⁷ As Colin Robertson testified, “culture as a commercial enterprise is something that we should be promoting.”¹⁹⁸ Jayne Watson of the NAC Foundation noted, “[a]s a country, we need to diversify our trade sources. We are a very global country. [...] Exports are key to our prosperity, but we also need to export our artists and make it part of that equation as well.”¹⁹⁹

The committee’s views are based on the testimony of witnesses who pointed to examples such as Cirque du Soleil, *Contes pour tous*, Michael Bublé, Gilles Dubois and the *Anne of Green Gables* series as evidence of the international commercial successes and prosperity that Canada’s creators can achieve for our economy.²⁰⁰ Some witnesses also referred to Canada’s leadership and expertise in

¹⁹⁴ Colin Robertson, [November 30, 2017](#).

¹⁹⁵ John Ralston Saul, [September 19, 2018](#).

¹⁹⁶ Canadian Intergovernmental Conference Secretariat, “[Culture and Heritage Priorities Discussed at Federal, Provincial and Territorial Ministers Annual Meeting](#),” News release, June 20, 2018.

¹⁹⁷ Michael A. Geist, [February 1, 2018](#); Pôles magnétiques, art et culture, [June 7, 2018](#); Banff Centre for Arts and Creativity, [October 3, 2018](#); Colin Robertson, [November 30, 2017](#); NTS, [October 3, 2018](#).

¹⁹⁸ Colin Robertson, [November 30, 2017](#).

¹⁹⁹ NAC Foundation, [September 20, 2018](#).

²⁰⁰ ArtExpert.ca, [May 23, 2018](#); Colin Robertson, [November 30, 2017](#); CIAIC, [October 17, 2018](#).

the highly lucrative production industries that have extended to the United States and Europe, and even as far as Bollywood and China.²⁰¹

Prosperity is a consideration of the recent initiatives undertaken by PCH that focus in particular on increasing exports and, ultimately, supporting the commercialization of Canada's cultural and creative industries. The committee acknowledges that the Creative Export Strategy represents an important initiative that can support Canadian cultural creators in international markets. However, the committee underlines that achieving international business objectives does not necessarily equate to advancing Canada's cultural diplomacy. As officials from PCH explained, cultural diplomacy is "not a core objective of the Creative Export Strategy."²⁰² The committee is convinced that close collaboration between PCH and Global Affairs is required to use the Creative Export Strategy as leverage to maximize Canada's cultural diplomacy.

Moreover, the committee agrees with witnesses that commercial considerations should be taken into account along the entire length of the cultural value – or production – chain in order to foster work of a world-class calibre. According to UNESCO, which uses the term "culture cycle," the processes required to produce and disseminate cultural products, as well as to receive and use them, pass through five stages or linkages: creation, production, dissemination, reception, and consumption.²⁰³ In the digital age, the cultural value chain is also less linear and more complex or "simultaneous." In other words, digital technology has shifted content creation away from traditional producers towards user-generated creators, allowing them "to self-publish/produce, market, distribute and sell their creations, diminishing their reliance on traditional means of production, distribution, and marketing."²⁰⁴

The committee is also aware that, with globalization, the market for culture is in effect borderless and more mobile than ever before.²⁰⁵ There are direct links between creative activities, globalization and the growth of the knowledge economy, including with respect to software, interactive digital media, and virtual and augmented reality, as well as with streaming platforms that are increasingly serving as the basis for revenue generation in various industries, such as music.²⁰⁶ As the committee was told, the sum effect is that creative projects are being developed for a "world multi-platform."²⁰⁷

Being more People-focused

The committee insists that Canada's cultural diplomacy should be guided by a **focus on people**. The idea is to **leverage human and social capital, including the talent of the agents and creators of Canadian art and culture from across the country, in order to advance Canada's foreign policy**

²⁰¹ Colin Robertson, [November 30, 2017](#); Reelworld Film Festival, [February 14, 2018](#).

²⁰² PCH, [October 4, 2018](#).

²⁰³ UNESCO, [Culture Cycle](#).

²⁰⁴ Statistics Canada, [Conceptual Framework for Culture Statistics 2011](#), Catalogue No. 87-542-X, p. 15. See also: CIAIC, [October 17, 2018](#).

²⁰⁵ Michael A. Geist, [February 1, 2018](#).

²⁰⁶ Canadian Music Publishers Association, [May 23, 2018](#).

²⁰⁷ Reelworld Film Festival, [February 14, 2018](#).

priorities. As Phyllis Lambert, Founding Director of the *Canadian Centre for Architecture*, stated to the committee, “[t]he point is that we can never lose sight of the fact that when it comes to cultural diplomacy, people are the driving force.”²⁰⁸ In fact, the committee heard that “[p]eople are central as never before to foreign policy.”²⁰⁹ Nicholas Cull, Professor, Annenberg School for Communication, University of Southern California, said:

“

*The big change that has come from our communications revolution is that you can no longer put people at the edge of foreign policy. They have to be at the centre. Culture is all about people, so finding ways of engaging people, not just politically but culturally, is the way to think about it.*²¹⁰

”

There are also now more opportunities for younger, emerging artists. Guylaine Normandin, director with the CCA, observed that, today, young artists “have not even finished school and already have connections all over the world.”²¹¹

As witnesses told the committee, the drivers of Canada’s cultural diplomacy are as much emerging creators and the disciplines in which they express themselves as the established, high-profile names.²¹² Esther Charron of Pôles magnétiques, art et culture, testified, “[t]here is much to be gained from having the foresight and courage to support promising artists, who are genuinely in need of encouragement.”²¹³

In this respect, **the committee also underscores the importance of ensuring that emerging and young artists specifically, and Canadian creators more generally, receive the exposure necessary to contribute to Canada’s cultural diplomacy.**²¹⁴ Jayne Watson of the NAC Foundation underscored the basic importance of “promoting the fact that some of the world’s greatest artists are Canadian.”²¹⁵ Similarly, Ron Burnett of the Emily Carr University of Art and Design told the committee that the visibility and “discoverability” of Canadian artists are even more critical in an increasingly competitive global environment. He said: “Creative work in Canada is on par with any country, but we are not good at promotion and don’t have institutions and organizations that can maintain an awareness of what we do at the international level.”²¹⁶

Most prominently, this principle revives the people-to-people connection and mutual understanding that cultural engagement generates, deepens other modes of interaction, and draws in other stakeholders. Gaston Barban and Daryl Copeland both referred to the importance of engaging the

²⁰⁸ Canadian Centre for Architecture, [October 3, 2018](#).

²⁰⁹ Nicholas Cull, [May 30, 2018](#).

²¹⁰ Ibid.

²¹¹ CCA, [January 31, 2018](#).

²¹² Sarah E.K. Smith, [November 30, 2017](#); ESAC, [October 17, 2018](#); CMF, [October 17, 2018](#).

²¹³ Pôles magnétiques, art et culture, [June 7, 2018](#).

²¹⁴ Banff Centre for Arts and Creativity, [October 3, 2018](#).

²¹⁵ NAC Foundation, [September 20, 2018](#).

²¹⁶ Emily Carr University of Art and Design, [June 14, 2018](#).

“grassroots” as well as the “grasstops,” and the different avenues by which to connect with them.²¹⁷ Indeed, Daryl Copeland emphasized, “pitch to the popular, not just the elites.”²¹⁸ For her part, Professor Sarah E.K. Smith called for the inclusion of more civil society stakeholders in the dialogue on the role of arts and culture on the international stage, proposing a broader recognition of the “diverse networks of cultural exchange” that include “artists, students, cultural institutions and non-governmental organizations.”²¹⁹

Canada’s diversity once again emerges as an important asset in establishing and sustaining these people-to-people connections. Daryl Copeland stressed, “[i]t is our hidden advantage, multiculturalism, and it’s time to use it.”²²⁰ In this vein, witnesses provided ample evidence, with Barry Hughson pointing out that a principal ballerina of the National Ballet of Canada, who was born in China, was a delegate in Minister Joly’s cultural mission to China.²²¹

At the same time, Canada’s human capital and diversity are assets that need to be continually nurtured, particularly where Indigenous artists are concerned. In this respect, the committee heard about the mandate of the Aboriginal Curatorial Collective, a national art service organization dedicated to Indigenous artists and curators, as well as arts and culture workers, and its promotion of greater agency on the part of Indigenous creators.²²² Greg A. Hill, Senior Curator of Indigenous Art at the NGC, pointed to the unique collection of Indigenous art that resides within the Department of Indigenous and Northern Affairs Canada. In his words, “[i]t’s really a gem within the federal government, a collection that was started in the 1960s that has continued up until the present day. This is something that Canada could use diplomatically to promote Indigenous art abroad.”²²³ The committee also welcomes initiatives undertaken by the NGC and the NAC that raise the profile of Indigenous art.

Strengthening International Collaboration

The committee affirms that the principle of **international collaboration** should be entrenched in the cultural pillar of Canada’s foreign policy. As witnesses told the committee, **this principle touches on the reciprocity and face-to-face exchanges that are integral to deepening ties and mutual understanding, all of which benefit the advancement of foreign policy.**²²⁴

In this respect, **the committee underlines that cultural diplomacy is more than exports, products, artifacts and performances. It is also about forging international connections for Canada’s cultural and creative communities.** As Guylaine Normandin of the CITF, noted:

²¹⁷ Gaston Barban, [December 14, 2017](#); Daryl Copeland, [December 14, 2017](#).

²¹⁸ Daryl Copeland, [December 14, 2017](#).

²¹⁹ Sarah E.K. Smith, [November 30, 2017](#).

²²⁰ Daryl Copeland, [December 14, 2017](#).

²²¹ NBC, [February 28, 2018](#).

²²² Aboriginal Curatorial Collective, [February 14, 2017](#).

²²³ NGC, [February 14, 2017](#).

²²⁴ GAC, [December 6, 2017](#); Coup de coeur francophone, [June 14, 2018](#); Canadian Centre for Architecture, [October 3, 2018](#).

“

[R]eciprocity is the key in cultural diplomacy, because the relationship has to go in both directions. Just projecting oneself outwards is not enough. We must not neglect the transformational effect of coming together, not only for the rest of the world, but also for Canadian artists and the Canadian public.²²⁵

”

Phyllis Lambert of the Canadian Centre for Architecture was emphatic about this principle, noting that “Cultural diplomacy is not a one-way street. At its heart is the promotion of ideas, which is the key to knowledge and to cultural exchange.”²²⁶ Christophe Rivet, ICOMOS Canada, commented on the role of cultural exchange in the building of diplomatic relations, in observing that:

“

an acknowledgment of the importance of cultural elements to a potential partner, diplomatic or otherwise, is an acknowledgment of the importance of that relationship and the important steps required to understand the culture, understand the mindset, understand what preoccupies our potential partners. It is an acknowledgment of the steps that are required to build that trust.²²⁷

”

Various witnesses noted many instances of international cultural collaboration involving Canadian artists and creators across numerous disciplines.²²⁸ For instance, it heard about CCA programs that are supporting artists and activities in their exchanges with South America, Europe and Asia.²²⁹ Joint productions involving Indigenous filmmakers from Finland and Canada have taken place and involved the executive director of imagineNATIVE.²³⁰ As well, the Aboriginal Curatorial Collective was engaged by the Canadian embassy in Washington, D.C. to explore Indigenous curatorial collaborations between Canada and the U.S.²³¹ Christa Dickenson, CIAIC, pointed to initiatives involving InterActive Ontario as well as federal and provincial trade officers that help its members meet potential international partners.²³² For her part, Margaret McGuffin, Executive Director, Canadian Music Publishers Association, referred to international collaboration as an essential feature of the music industry, noting in particular that:

²²⁵ CITF, [September 20, 2018](#).

²²⁶ Canadian Centre for Architecture, [October 3, 2018](#).

²²⁷ ICOMOS Canada, [September 27, 2018](#).

²²⁸ Banff Centre for Arts and Creativity, [October 3, 2018](#); Pôles magnétiques, art et culture, [June 7, 2018](#); LAC, [February 28, 2018](#); KoSA Music, [June 7, 2018](#); Canadian Centre for Architecture, [October 3, 2018](#); NAC Foundation, [September 20, 2018](#).

²²⁹ CITF, [September 20, 2018](#).

²³⁰ imagineNATIVE Film + Media Arts Festival, [February 14, 2018](#).

²³¹ Aboriginal Curatorial Collective, [February 14, 2017](#).

²³² CIAIC, [February 1, 2018](#).

“

*songs are something that can travel around the world. It is quite often that lyricists from Canada sit down with people from Japan or with a writer from Sweden, and they are put into a room. One will be the producer, one will sing the top line, one will write the lyrics, and they will be translated into multiple languages. Songs go around the world and are truly global.*²³³

”

Among the many benefits of these collaborative activities, the committee underlines the opportunities for professional development, an integral component for any artist, but particularly for young, emerging and marginalized creators who are looking to be exposed to “different aesthetics”²³⁴ and “communities of practice”²³⁵ from around the world. Witnesses told the committee about the advantages of sharing ideas and experiences, mutual learning, and meaningful dialogue that transpire, even if passively, when they participate internationally in mentorship programs, workshops, exhibitions, festivals, conferences, research projects, and other spaces of co-creation.²³⁶ As Frédéric Julien, Co-chair of the CAC, noted: “Our artists grow when they have opportunities to go abroad and meet other artists who do similar work.”²³⁷

In one respect, the sharing of art internationally promotes joint reflection on common social, political and cultural issues beyond trade and economic matters. These include, as some witnesses suggested, Canada’s values about peace and conflict, human rights and social justice, refugee assistance, gender equality, sustainable development and climate action.²³⁸ Simon Brault emphasized in this context that “if you don’t bring into the mix the points of view of the artists and the cultural workers, you’re missing a dimension.”²³⁹

Indeed, the committee agrees with witnesses that Canada’s multiculturalism and the natural, outward orientation of its creative community form a vital platform upon which international creative collaborations can be based.

Supporting Innovative Approaches and Thinking

The committee underlines that Canada’s approach to cultural diplomacy needs to be innovative.²⁴⁰ As Valerie Creighton of CMF noted, “the challenge in Canada is ensuring we have the right tools underneath our terrific creative community that can take us into the future and also ensure the world has accessibility to that content.”²⁴¹ Christa Dickenson of CIAIC echoed this point,

²³³ Canadian Music Publishers Association, [May 23, 2018](#).

²³⁴ CITF, [September 20, 2018](#).

²³⁵ Coup de cœur francophone, [June 14, 2018](#).

²³⁶ Canadian Centre for Architecture, [October 3, 2018](#).

²³⁷ CAC, [April 26, 2018](#).

²³⁸ CCA, [January 31, 2018](#); CIAIC, [October 17, 2018](#); RIDEAU, [February 8, 2018](#); Reelworld Film Festival, [February 14, 2018](#); CAC, [April 26, 2018](#); ICOMOS Canada, [September 27, 2018](#).

²³⁹ CCA, [January 31, 2018](#).

²⁴⁰ John Ralston Saul, [September 19, 2018](#); Adrienne Clarkson, [June 7, 2018](#); RWB, [February 8, 2018](#).

²⁴¹ CMF, [October 17, 2018](#).

saying, “[n]ow, we’re consuming arts and culture differently; it’s a screen-based world. Being able to bring those examples to the forefront is incredibly critical.”²⁴² In other respects, these technologies are constantly redefining what is understood as culture and art to embrace more directly aspects that are generally classified as entertainment.²⁴³

In particular, digital technologies can improve connectivity and two-way exchanges between people through various platforms. In this respect, it is noteworthy that, in 2016, the International Telecommunication Union estimated that there were 3.4 billion Internet users across the world.²⁴⁴ Social media, including Facebook, Twitter and Instagram, are among the most popular interfaces to communicate and transmit information. Recent data demonstrate the popularity of these means of communications:

- Facebook had 1.49 billion daily active users on average in September 2018.²⁴⁵
- Twitter had 326 million monthly users in October 2018.²⁴⁶
- More than 1 billion Instagram accounts were active as of June 2018.²⁴⁷

Within this realm, “digital diplomacy” is an important concept.²⁴⁸ It encompasses the use of social media platforms to influence the public or promote a country’s brand, particularly where Internet connections can overcome borders and isolation. It also includes using smartphones and geomatics to help departments and diplomats abroad with their work. Of note, governments and foreign affairs departments use them abundantly to communicate and transmit information; more specifically, 97 of all 193 United Nations member states had “an official presence” on digital platforms in 2017.²⁴⁹

GAC uses digital diplomacy to disseminate information about its activities, services and programs to Canadians, both in Canada and abroad. In 2018, the department had more than 300 accounts in 10 social media platforms that were used by officials at headquarters in Ottawa and in its missions abroad.²⁵⁰ The committee encourages the Government of Canada to consider Gaston Barban’s recommendation in his report commissioned for GAC to create a “Centre of Expertise for Digital Diplomacy” that will build departmental capacity in this area and to better evaluate social media efforts. In particular, consideration of this recommendation should be undertaken with a view to determining how digital diplomacy can be optimized to showcase Canada’s creative works and generate more interest around the world.²⁵¹

From another perspective, the committee notes that, in this global digital environment, where creative products are generated at an accelerated pace and are overabundant, “discoverability” and enhancing competitiveness are all the more essential to improve the effectiveness of cultural

²⁴² CIAIC, [February 1, 2018](#).

²⁴³ ESAC, [October 17, 2018](#).

²⁴⁴ International Telecommunication Union, [New data visualization on Internet users by region and country, 2010-2016](#).

²⁴⁵ Facebook, Newsroom, [Stats](#).

²⁴⁶ Ciston PR Newswire, [Twitter Announces Third Quarter 2018 Results](#), October 25, 2018.

²⁴⁷ [Instagram Business](#).

²⁴⁸ Gaston Barban, *Review of Public Diplomacy and Public Affairs at Global Affairs Canada*, September 2017, p. 9.

²⁴⁹ [Twiplomacy Study 2018](#).

²⁵⁰ GAC, [Stay connected](#).

²⁵¹ Gaston Barban, *Review of Public Diplomacy and Public Affairs at Global Affairs Canada*, September 2017, p. 5.

diplomacy. It welcomes the inclusion of “discoverability” in the Creative Canada Policy Framework and calls for particular attention to its implementation.²⁵²

The committee further believes that the principle of innovation needs to be embedded in Canada’s approach to cultural diplomacy in order to reflect the new modes of creativity that have resulted from technological advances. For example, an author or musician may distribute a book or piece of music without going through traditional distribution networks (record companies, etc.). In the audio-visual sector, it is now possible to make films with minimal equipment, to distribute or stream them live, and to digitize Canada’s documentary heritage and archives to make them more accessible. Creators can also access direct interaction from users through social media.

Ensuring that the Prioritization of Cultural Diplomacy Endures

As a final principle, the committee wants to see **cultural diplomacy entrenched as a priority within Canada’s foreign – and trade – policy.**²⁵³ In this regard, the committee echoes the words of Gaston Barban who said that “the international promotion of Canadian culture is essential to our national identity, a strong contributor to our economy and an indispensable element for the promotion of our national interests.” As such, it “needs to be a government priority, coordinated, strategically planned, and delivered with committed leadership and sufficient resources.”²⁵⁴

Daryl Copeland argued that Canada could realize great gains if it made a concentrated effort “to put culture front and centre” among its foreign policy priorities.²⁵⁵ According to Colin Robertson, that means “dedicated officials, dedicated budgets and a minister dedicated to being its champion.”²⁵⁶

The committee also notes that cultural diplomacy is not limited to governmental efforts; it requires the involvement of the private sector as well as non-governmental groups. Moreover, the commitment on the part of all stakeholders to cultural diplomacy needs to be long-term and to “anticipate what lies ahead.”²⁵⁷ According to Simon Brault, this point is central from the perspective of Canadian creators and cultural groups, who, by their nature, plan and work according to sustained efforts spanning timelines counted in years, not months.²⁵⁸

The Structural Foundation of Canada’s Cultural Diplomacy

The committee believes that, in addition to the aforementioned principles, **the cultural and artistic dimensions of Canada’s foreign policy need to be enhanced and solidified through sound policy architecture.** The committee further believes that the core elements of this architecture comprise:

²⁵² PCH, *Creative Canada Policy Framework*, September 2017, p. 28.

²⁵³ Gaston Barban, [December 14, 2017](#); KoSA Music, [June 7, 2018](#); Daryl Copeland, [December 14, 2017](#); CCA, [January 31, 2018](#).

²⁵⁴ Gaston Barban, [December 14, 2017](#).

²⁵⁵ Daryl Copeland, [December 14, 2017](#).

²⁵⁶ Colin Robertson, [November 30, 2017](#).

²⁵⁷ The Glenn Gould Foundation, [June 7, 2018](#); Pôles magnétiques, art et culture, [June 7, 2018](#); CCA, [January 31, 2018](#).

²⁵⁸ CCA, [January 31, 2018](#).

- a clearly articulated set of goals and objectives;
- sufficient, consistent and predictable levels of investment;
- enhanced intergovernmental collaboration;
- a framework for measuring performance and outcomes; and
- a unified and transparent administrative system for decision-making, implementation and accountability.

Sarah E.K. Smith told the committee that “there are a lot of opportunities in terms of cultural diplomacy to think about a more coherent strategy that links in all these diverse players and focuses on key government priorities.”²⁵⁹ As Gaston Barban testified, “[i]t needs to be a government priority, coordinated, strategically planned, and delivered with committed leadership and sufficient resources.”²⁶⁰

Defined Goals and Objectives

The committee believes that the strategic framework it envisions would have greater impact if it was based on clearly defined goals and objectives.²⁶¹ Those should, in turn, reflect not only Canada’s international priorities, but also the recognized benefits of incorporating arts and the creative sector in Canada’s foreign relations, namely:

- improved understanding of Canada;
- promotion of Canada’s values and brand;
- strengthened avenues for engagement that can complement diplomacy and commercial activity; and
- increased trade and exports alongside other enhanced commercial relations.

As Kristian Roberts of Nordicity Group Limited observed, “[w]e need to understand what culture can do that fits foreign policy objectives.”²⁶² Simon Brault emphasized that “[i]t is really important to be clear on the fact that Canada has interests all over the world, and if we want to advance those interests, we need a clear plan and a clear contribution for arts and culture to that plan.”²⁶³

The details of these goals and objectives should also be flexible to accommodate changing global dynamics as well as domestic circumstances in order to maximize the influence of culture and the arts in Canada’s international relations and to take advantage of opportunities as they arise.²⁶⁴ In this respect, goals and objectives should be based on meaningful consultations with stakeholders

²⁵⁹ Sarah E.K. Smith, [November 30, 2017](#).

²⁶⁰ Gaston Barban, [December 14, 2017](#).

²⁶¹ Nordicity Group Limited, [October 17, 2018](#); Colin Robertson, [November 30, 2017](#); Sarah E.K. Smith, [November 30, 2017](#); Gaston Barban, [December 14, 2017](#); CCA, [January 31, 2018](#); Nicholas Cull, [May 30, 2018](#); The Glenn Gould Foundation, [June 7, 2018](#); RWB, [February 8, 2018](#).

²⁶² Nordicity Group Limited, [October 17, 2018](#).

²⁶³ CCA, [January 31, 2018](#).

²⁶⁴ Michael A. Geist, [February 1, 2018](#); The Glenn Gould Foundation, [June 7, 2018](#); Gaston Barban, [December 14, 2017](#); Daryl Copeland, [December 14, 2017](#).

from the Canadian creative industry community, as well as representatives from relevant government departments and cultural agencies and institutions.²⁶⁵

Sufficient Levels of Investment

Canada's strategic framework for cultural diplomacy also needs to be **supported by a level of investment that can support the achievement of the strategy's goals and objectives over the long-term.** While witnesses welcomed recent government funding initiatives,²⁶⁶ as outlined earlier in this report, **the committee underlines the importance of ensuring investment in those activities and artists where funding will make a significant difference in terms of professional development, collaboration, market exposure and collaboration, as well as commercialization.**²⁶⁷

A number of witnesses spoke about these issues. Professor Michael A. Geist remarked, "I personally think there's a lot of culture that we ought to be funding through Canada Council and others that simply wouldn't get created otherwise, so the benefit is that there are those Canadian stories and there is that Canadian culture being created, leaving the market aside."²⁶⁸ According to Kerry Swanson of imagineNATIVE, "a strategy that actually allowed organizations to invest in bringing work over to other countries and creating [international] partnerships would be welcome."²⁶⁹

In terms of the economic outcomes, Valerie Creighton of CMF remarked, in the context of the financial investment her organization makes to support video game development, "[i]n fact, it's not a cultural mandate. It's very much an economic mandate. That piece of the content pie that we finance brings returns back to the fund to be able to support more."²⁷⁰ Christa Dickenson of CIAIC noted that, with funding, the Canadian interactive digital media sector has, in her words, "developed a reputation for world-class, high-quality content."²⁷¹

With respect to Canada's Creative Export Strategy, Margaret McGuffin "welcome[d] this funding and recommend[ed] that a portion of this future trade money be directed to a fund that benefits all music companies, including music publishers who are driving growth with their world-leading export activity."²⁷² Julie-Anne Richard, Director General of RIDEAU, commented:

²⁶⁵ Gaston Barban, [December 14, 2017](#); Nicholas Cull, [May 30, 2018](#).

²⁶⁶ RWB, [February 8, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#); NTS, [October 3, 2018](#); The Writers Union of Canada, [February 28, 2018](#).

²⁶⁷ NTS, [October 3, 2018](#); LAC, [February 28, 2018](#); Canadian Centre for Architecture, [October 3, 2018](#).

²⁶⁸ Michael A. Geist, [February 1, 2018](#).

²⁶⁹ imagineNATIVE Film + Media Arts Festival, [February 14, 2018](#).

²⁷⁰ CMF, [October 17, 2018](#).

²⁷¹ CIAIC, [February 1, 2018](#).

²⁷² Canadian Music Publishers Association, [May 23, 2018](#).

“

I would mention first the Creative Canada strategic framework [...] which is providing significant help for us to host international representatives. We went from about thirty representatives to fifty, and it is a direct result of this program that we have been able to increase our hosting capacity, including a dozen or so representatives from China. As to the Bourse RIDEAU event that will take place next week, it will be the largest delegation of representatives of cultural presentation networks in China who have come to Quebec and, of course, to Canada. So this is clear and tangible evidence of the impact this kind of investment can have.²⁷³

”

At the same time, witnesses from the artistic and creative communities stressed that they should not be expected to align their existing mandates with government priorities in order to obtain such support.²⁷⁴ As Jean R. Dupré of the Orchestre Métropolitain noted:

“

Currently, cultural organizations have to respond to the themes, the directions, the standards and the priorities of the government, even to the point of being entirely distanced from their mission. This is to gain access to budgets that, while helpful, are designed for less relevant projects that are outside their mission, short-term and with little possibility of expansion. Therein, we see a danger of cultural missions losing their very nature.²⁷⁵

”

The committee is also cognizant that federal investment in cultural diplomacy will always have some limitations. As GAC stressed, “we can’t go back to the day where we might have been able to pay for the ballet or an opera company to go abroad just from funding from [GAC].”²⁷⁶ **Accordingly, the committee believes that federal funding should be leveraged with other modes of investment in order to maximize impact.²⁷⁷ These alternate sources include provinces, territories and municipalities, and frameworks that promote partnerships with foreign agencies or private investors.²⁷⁸**

Moreover, the committee notes the mutual benefits that can be generated through enhanced investments by the private sector in international cultural relations,²⁷⁹ particularly as corporate appreciation for cultural diplomacy as “a valuable thing worth funding,”²⁸⁰ beyond philanthropic motivations, takes hold. Howard Jang of the Banff Centre for Arts and Creativity explained the shift

²⁷³ RIDEAU, [February 8, 2018](#).

²⁷⁴ Jana Sterbak, [May 31, 2018](#); Orchestre Métropolitain, [June 14, 2018](#).

²⁷⁵ Orchestre Métropolitain, [June 14, 2018](#).

²⁷⁶ GAC, [December 6, 2017](#).

²⁷⁷ Emily Carr University of Art and Design, [June 14, 2018](#).

²⁷⁸ GAC, [December 6, 2017](#); RIDEAU, [February 8, 2018](#); CMF, [October 17, 2018](#).

²⁷⁹ Banff Centre for Arts and Creativity, [October 3, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#).

²⁸⁰ Sarah E.K. Smith, [November 30, 2017](#).

in thinking whereby corporations are increasingly supporting international cultural engagement for “business reasons.”²⁸¹ In the specific context of corporations sponsoring international tours of cultural performances, Howard Jang emphasized, “[i]t shifted to market concerns and concerns about being able to express their brand in association with a not-for-profit. Discussions were less about getting a tax receipt, but rather getting exposure and the opportunity to have exposure through their corporate support.”²⁸² As Gideon Arthurs of the National Theatre School of Canada (NTS) explained, “in our quite successful fundraising efforts in the private sector we are seen as an outlet for corporations to express their humanity and their engagement towards their communities.”²⁸³

However, **the committee stresses that the private sector, due to its focus on short-term results, should be considered as a complement to, and not a replacement for, the long-term, stable and flexible public sector investment that can encourage planning and innovation.**²⁸⁴ Likewise, the committee encourages greater consideration of business models such as those used by Banff Centre for Arts and Creativity and the British Council, which combine global recognition of quality products with revenue-generating operations.²⁸⁵

Improved Collaboration among Governments

The committee believes that, while the federal government is responsible for Canada's diplomatic relations, it should take into account the role that provinces, territories and municipalities can play in a federal cultural diplomacy strategy.

Some provinces, territories and municipalities have experience in implementing their own cultural diplomacy programming, which has allowed them to assert their presence on the international scene and develop commercial opportunities. For instance, Quebec is actively involved within la Francophonie. In the early 2000s, it played a prominent role in the negotiation and implementation of the 2005 UNESCO *Convention on the Protection and the Promotion of the Cultural Diversity Expressions*.²⁸⁶ One of the goals of Quebec's most recent international strategy is to “promote creativity, culture, knowledge and Quebec's specificity.”²⁸⁷ With the Congrès mondial acadien and the Société Nationale de l'Acadie, New Brunswick is another province that has been active in the field of cultural diplomacy. In 1998, the SNA developed a strategy to promote Acadian artists internationally, the *Stratégie de promotion des artistes acadiens sur la scène internationale*, in order to “support professional artists and cultural industries seeking an international profile”; this strategy is still in effect today.²⁸⁸

²⁸¹ Banff Centre for Arts and Creativity, [October 3, 2018](#).

²⁸² Ibid.

²⁸³ NTS, [October 3, 2018](#).

²⁸⁴ NTS, [October 3, 2018](#); RWB, [February 8, 2018](#); NAC Foundation, [September 20, 2018](#); CMF, [October 17, 2018](#); Canadian Centre for Architecture, [October 3, 2018](#); Reelworld Film Festival, [February 14, 2018](#).

²⁸⁵ Banff Centre for Arts and Creativity, [October 3, 2018](#), British Council Canada, [February 15, 2018](#).

²⁸⁶ UNESCO, “[The Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#).”

²⁸⁷ Ministère des Relations internationales et de la Francophonie, *Québec on the world stage: involved, engaged, thriving*, 2017, p. 60.

²⁸⁸ SNA, *Stratégie de promotion des artistes acadiens sur la scène internationale, À propos*. [translation]

In their recent respective policies, other provinces, such as British Columbia and Saskatchewan, recognize the importance of increasing access to international opportunities for their artists and cultural workers.²⁸⁹

During the study, several witnesses emphasized that the federal government needs to be sensitive to the international cultural activities pursued by Canada's provinces and territories. Ron Burnett of the Emily Carr University of Art and Design remarked that the Government of Canada has a lack of information "on specific cultural activities from province to province," making it "difficult to promote our cultural work abroad."²⁹⁰ Alain Chartrand of Coup de cœur francophone recommended that Canada's approach to cultural diplomacy take "provincial policies and regional initiatives into account, and [do] its best to align with them in order to optimize its impact."²⁹¹

The committee learned that relations between the federal and provincial governments are cooperative in relation to cultural diplomacy activities.²⁹² Representatives of federal government departments and cultural stakeholders cited examples of good working relations between different levels of government. Esther Charron of Pôles magnétiques, art et culture, shared her own experience as a former cultural attaché for the Quebec delegation in New York. In this role, she built partnerships with Canada's consulate: "We could do more by pooling our resources rather than working separately. Our actions had more impact. [...] We talked regularly to find out what the other one was doing so as to avoid duplication."²⁹³

During the study, GAC said that it considers provinces, territories and municipalities as both "stakeholders and partners."²⁹⁴ The department commented that leveraging funding with other institutions helps Canada have a bigger impact in the cultural realm.²⁹⁵ Similarly, PCH officials said that they regularly consult "provinces, territories, associations, our portfolio partners and the Canada Council for the Arts"²⁹⁶ to identify commercial opportunities and emerging markets.

The committee notes the recommendation made by Colin Robertson of the Canadian Global Affairs Institute, who insisted on the implementation of "a cultural diplomacy strategy that draws and collaborates with other levels of government — provinces, territories and municipalities and the private sector."²⁹⁷

While the committee believes that there should be strong federal leadership in implementing a comprehensive and coherent cultural diplomacy strategy, it recognizes that there are opportunities for greater and more effective collaboration with provinces, territories and municipalities.

²⁸⁹ British Columbia Arts Council, *New Foundations. Strategic Plan for the British Columbia Arts Council 2018-2022*; Government of Saskatchewan, *Pride of Saskatchewan. A policy where culture, community and commerce meet*.

²⁹⁰ Emily Carr University of Art and Design, [June 14, 2018](#).

²⁹¹ Coup de cœur francophone, [June 14, 2018](#).

²⁹² In 2009, Professor Evan Potter made the same observation in his research. See Potter, Evan H., *Branding Canada: Projecting Canada's Soft Power through Public Diplomacy*, McGill-Queen's University Press, 2007, p. 20.

²⁹³ Pôles magnétiques, art et culture, [June 7, 2018](#).

²⁹⁴ GAC, [December 6, 2017](#).

²⁹⁵ Ibid.

²⁹⁶ PCH, [October 4, 2018](#).

²⁹⁷ Colin Robertson, [November 30, 2017](#).

RECOMMENDATION 2

The committee recommends that the Government of Canada explore opportunities for greater and more effective collaboration and coordination with provinces, territories and municipalities in its cultural diplomacy activities.

A Comprehensive Performance Measurement

In order to ensure that goals and objectives are being attained and that investment is delivering the desired returns, the committee insists that Canada's cultural diplomacy strategy includes performance measurement as one of its foundations.²⁹⁸ As André Lewis of the Royal Winnipeg Ballet remarked, “ultimately, it’s about measurements. You have to measure the impact, but you have to do it in order to know if it’s actually working.”²⁹⁹

The committee fully understands the challenges of measuring the effectiveness of cultural diplomacy.³⁰⁰ It cannot be expected that the impact of such initiatives will always be manifest in the short term. In addition, impact cannot be limited to dollar figures and attendance at events; a comprehensive performance measurement of cultural diplomacy initiatives should also find a way to track diplomatic outcomes.

An underlying challenge to performance measurement in this area is that cultural diplomacy may be only one of the many factors driving the outcomes achieved.³⁰¹ As Jérôme Moisan, Director General of Strategic Policy, Planning and Research Branch with PCH explained, “we cannot link increased trade with a country to a single initiative, as important and brilliant as it might be. We have to consider the broader context of international trade.”³⁰² This point was reinforced in research undertaken by Professor Evan Potter about “branding Canada” and his conclusion is that it is often easier to measure outputs than outcomes:

²⁹⁸ Gaston Barban, [December 14, 2017](#); Colin Robertson, [November 30, 2017](#); RWB, [February 8, 2018](#); CMF, [October 17, 2018](#); Nordicity Group Limited, [October 17, 2018](#). According to the Treasury Board Secretariat, evaluation is defined as “the systematic and neutral collection and analysis of evidence to judge [the] merit, worth or value” of a given program or policy. Treasury Board Secretariat, *Policy on Results*. [Glossary](#), July 2016.

²⁹⁹ RWB, [February 8, 2018](#).

³⁰⁰ PCH, [Social Impacts and Benefits of Arts and Culture: A Literature Review](#), February 2016, p. 2.

³⁰¹ Nordicity Group Limited, [October 17, 2018](#).

³⁰² PCH, [December 7, 2017](#).



Measuring outputs (the things produced and the number of messages transmitted) is fairly straightforward and uncontroversial, though often ignored by government agencies all the same. Measuring outcomes, or the broader impact of a given public diplomacy program in terms of achieving Canadian economic or security goals, is much harder, given the difficulty of attributing causality (especially in a foreign environment), and is, therefore, politically and bureaucratically unpopular.³⁰³



There are particular challenges in measuring intangible and longer-term results, such as trust, perception and influence.³⁰⁴ PCH officials remarked that “there is a whole qualitative component — the quality of our relationships with other countries — that is very difficult to quantify and for which we are seeking other indicators, other sources of information, other than what can be quantified by statistics.”³⁰⁵

In order to capture the full impact of Canada’s cultural diplomacy efforts, the committee encourages a greater, dedicated effort at qualitative assessments that include, but are not limited to, surveys of stakeholders and audiences.³⁰⁶ In this respect, Professor Sarah E.K. Smith suggested that the committee look to the example of the British Council, whose highly-regarded report [Trust Pays](#) is based on a survey of 1,000 people in 10 countries, to measure the impact of the United Kingdom’s international cultural relations.³⁰⁷

The committee stresses the importance of a credible system that captures the right data and activities, and, recalls its recommendation from its 2017 study on trade agreements that the “Government of Canada expedite research initiatives led by Statistics Canada that are aimed at providing a more accurate and complete analysis of the participation of Canadian businesses in global value chains.”³⁰⁸

A comprehensive approach to performance measurement in the field of cultural diplomacy would capture digital activities. Michel Sabbagh of PCH testified that the digitization of cultural trade “creates its own measurement challenges,” but the department is not deterred from working with Statistics Canada to take proper account.³⁰⁹ A report prepared by Professor Nicholas Cull, for the United States Advisory Commission on Public Diplomacy, highlighted the importance of using data generated by information and communications technologies to evaluate public diplomacy:

³⁰³ Potter, Evan H., *Branding Canada: Projecting Canada’s Soft Power through Public Diplomacy*, McGill-Queen’s University Press, 2007, pp. 219–220.

³⁰⁴ Gaston Barban, [December 14, 2017](#); CMF, [October 17, 2018](#); Colin Robertson, [November 30, 2017](#); PCH, [October 4, 2018](#).

³⁰⁵ PCH, [December 7, 2017](#).

³⁰⁶ Sarah E.K. Smith, [November 30, 2017](#); Michael A. Geist, [February 1, 2018](#); Colin Robertson, [November 30, 2017](#); Gaston Barban, [December 14, 2017](#); PCH, [December 7, 2017](#); PCH, [October 4, 2018](#).

³⁰⁷ Sarah E.K. Smith, [November 30, 2017](#); University of Edinburgh, *Soft Power Today: Measuring the Influences and Effects*, October 2017, p. 4.

³⁰⁸ AEFA, *Free Trade Agreements: A Tool for Economic Prosperity*, February 2017.

³⁰⁹ PCH, [December 7, 2018](#).

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*In a world of increasing competition for resources, in which the new tools of social media make new kinds of evaluation possible even as the communication environment requires an ever more nuanced approach for an ever more savvy audience, evaluation has an unprecedented significance. It must be part of the DNA of public diplomacy's future.*³¹⁰

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The credibility of the measurement framework could also be enhanced by accommodating types of measurement that are specific to artistic disciplines and applying the GBA+ lens systematically.

RECOMMENDATION 3

The committee recommends that federal departments and Crown corporations involved in cultural diplomacy activities develop performance measurement indicators to monitor and assess both the short-term and long-term results of those activities.

A Unified System to Advance the Strategy

The committee is convinced that **a key component in the structural foundation of Canada's cultural diplomacy strategy is a unified system that would better coordinate federal actions in the international promotion of Canadian arts and culture.** In particular, that would entail integrating and strengthening the links among the agencies and portfolios involved, the representatives of the creative and cultural sectors, and the provinces, territories and municipalities. While the committee is aware that efforts to improve cooperation among the federal departments and agencies are underway,³¹¹ it stresses that, in order to have maximum effect, a “more sophisticated model” of a unified administrative system is required that goes beyond cooperation, consultation and partnerships.³¹²

The committee is putting forward this approach for a number of reasons. **Its paramount utility would be to enhance the consistency and internal coherence of the decision-making process and to consolidate government resources that are dispersed by and to various stakeholders.** Accordingly, it would **offer various stakeholders and partners a central point of contact for exploring opportunities, reflect the multi-disciplinary nature and diversity of the Canadian arts**

³¹⁰ See Nicholas J. Cull, “Preface: Evaluation and the History of U.S. Public Diplomacy,” p. 12, in United States Advisory Commission on Public Diplomacy, *Data-Driven Public Diplomacy: Progress Towards Measuring the Impact of Public Diplomacy and International Broadcasting Activities*, September 16, 2014, p. 57.

³¹¹ CCA, [January 31, 2018](#); GAC, [December 6, 2017](#); PCH, [October 4, 2018](#).

³¹² CCA, [January 31, 2018](#).

and culture community, and maximize information- and network-sharing. It would also build on existing consultative and cooperative networks, and, ultimately, strengthen the efficiency of program delivery and accountability.³¹³ Along these lines, GAC officials suggested that better cooperation would have the following benefits:

- improved communication with missions abroad about opportunities to promote Canadian artists;
- the ability to leverage funding in programming initiatives and tours abroad;
- less duplication; and
- better alignment of efforts with stakeholders.³¹⁴

Several witnesses shared their views about whether this system should take the form of a working group, a new stand-alone agency, or a unit within GAC. Simon Brault proposed that GAC and PCH improve the coordination of their international activities by agreeing to a “framework for cooperation.”³¹⁵ For his part, Ron Burnett, Emily Carr University of Art and Design, was specific in suggesting that “there needs to be a multi-ministerial council established that crosses between PCH; GAC; and Innovation, Science and Economic Development Canada.” It is his view that such a council “would define itself in a way that would allow people, actual employees with a dedication to Canadian culture, to learn and develop their expertise over time.”³¹⁶ Colin Robertson commented that “[w]here responsibility for promotion finds a home — the Canada Council, GAC, PCH— is less important than that it exists. It does mean dedicated officials, dedicated budgets and a minister dedicated to being its champion.”³¹⁷

The committee’s conclusion is that GAC should be the lead federal institution in the coordination of Canada’s cultural diplomacy strategy, due to its designated mandate to conduct Canada’s international affairs. The department and its network of foreign missions has the expertise to ensure that cultural diplomacy activities have broad reach, are effective, and help to advance the country’s international interests. However, the committee would also stress that GAC’s role should be carried out in cooperation with other federal institutions, including PCH and the CCA in recognition of their own mandates and well-established contacts with Canada’s cultural community.

³¹³ Colin Robertson, [November 30, 2017](#); Gaston Barban, [December 14, 2017](#); Daryl Copeland, [December 14, 2017](#); CCA, [January 31, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#); ArtExpert.ca, [May 23, 2018](#); SNA, [February 14, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); CITF, [September 20, 2018](#); CMF, [October 17, 2018](#); FCCF, [June 7, 2018](#); Coup de coeur francophone, [June 14, 2018](#).

³¹⁴ GAC, [December 6, 2017](#).

³¹⁵ CCA, [January 31, 2018](#).

³¹⁶ Emily Carr University of Art and Design, [June 14, 2018](#).

³¹⁷ Colin Robertson, [November 30, 2017](#).

RECOMMENDATION 4

The committee recommends that the Government of Canada designate Global Affairs Canada as the lead department responsible for coordinating and delivering Canada's cultural diplomacy strategy. The roles and responsibilities of other federal departments and agencies involved in the promotion of Canadian arts and culture should be clearly established in the strategic policy framework.

RECOMMENDATION 5

The committee recommends that, two years after the tabling of this report, Global Affairs Canada provide the committee with a status report on the Government of Canada's cultural diplomacy activities, with emphasis on those activities that supported Canada's foreign policy. The status report should be based on, but not limited to, performance measurement indicators.

Implementing the Strategy

Strategies are, in the end, broad ideas supported by plans. To be realized, they must be implemented through specific tasks and decisions, using available tools, personnel, networks, platforms, and budgetary resources.³¹⁸ Within a cultural diplomacy strategy, the Canadian government should undertake specific efforts to:

- engage Canada's international diplomatic network;
- maximize promotional activities;
- enhance support to Canadian studies program;
- facilitate artist mobility;
- reduce fiscal barriers; and
- prioritize countries and regions.

³¹⁸ Nicholas Cull, [May 30, 2018](#); CMF, [October 17, 2018](#); Gaston Barban, [December 14, 2017](#); Colin Robertson, [November 30, 2017](#); Emily Carr University of Art and Design, [June 14, 2018](#).

Engaging Canada's Diplomatic Network

Canada's presence abroad includes a global network of 178 missions in 110 countries. In the view of the committee, these missions could play a bigger role in the Government of Canada's efforts to meet its cultural diplomacy goals.

The committee is convinced that Canadian diplomatic missions abroad could be a critical tool in the implementation of Canada's cultural diplomacy strategy.³¹⁹ As Canada's diplomatic corps, the contribution of mission personnel to cultural diplomacy is undeniable, including their ability to "leverage cultural opportunities and help to advance Canada's foreign policies and our Canadian cultural partners,"³²⁰ not to mention their provision of "assistance to visiting ministers such as the Minister of Heritage by organizing local round tables and contacts with on-the-ground artists and creators."³²¹

Moreover, witnesses pointed to cases where Canada's diplomatic network provided value-added initiatives regarding cultural engagement. These include, for instance, the Marshall McLuhan Salon at the embassy in Berlin that serves as a multimedia outreach facility and official exhibition space for two international festivals.³²² Another example is the Canadian artists and agents who were invited to participate in the Milano Music Week in Italy as a result of connections made by the embassy in Rome with Italian producers during Canadian music week.

However, such efforts need to be expanded and regularized. In this respect, Canada's missions abroad play a critical role beyond the provision of funds. André Lewis of the Royal Winnipeg Ballet remarked:

“

*[W]e [...] receive support from embassies when we go to other countries, and that is very important. We [...] have to reach out to the community in those countries, and we can take steps to get more support from [embassies]. Sometimes it is easier to say that a company such as the Royal Winnipeg Ballet is coming here, post it on your website, engage with people and constantly get the message out. Those are things that do not cost very much, but that are important and can help.*³²³

”

Indeed, many witnesses noted the invaluable in-country resources that Canadian missions offer to visiting cultural groups and artists, particularly regarding analysis of the geopolitical situation, local customs, the legal and regulatory environment, market intelligence, and network opportunities, not

³¹⁹ Jeremy Kinsman, [December 13, 2017](#); Colin Robertson, [November 30, 2017](#); KoSA Music, [June 7, 2018](#); Jana Sterbak, [May 31, 2018](#); Daryl Copeland, [December 14, 2017](#); Gaston Barban, [December 14, 2017](#); RIDEAU, [February 8, 2018](#); Coup de coeur francophone, [June 14, 2018](#); FCCF, [June 7, 2018](#); SNA, [February 14, 2018](#).

³²⁰ GAC, [December 6, 2017](#).

³²¹ Ibid.

³²² Ibid.

³²³ RWB, [February 8, 2018](#).

to mention the actual promotion of events and support with foreign languages.³²⁴ Such resources are particularly helpful for emerging artists. As Esther Charron of Pôles magnétiques, art et culture, explained:

“

*These cultural teams could offer a range of services and ensure the implementation of consistent, useful and effective measures in numerous areas: promotions, public and media relations, buyers missions, digital platforms and so forth. They could provide local consulting services to artists, producers and their partners such as monitoring and guidance with respect to work permits and tax rules. Diplomatic support would also be beneficial to assist with a variety of challenges including tour-related border issues, copyright infringement — as we see happening in China — and the labyrinth of payroll and tax rules for vocal artists in France. In addition, these employees should have access to ongoing professional development opportunities including encounter programs and annual training in Canada.*³²⁵

”

As well, she emphasized that integrated positions “play a key role in building and maintaining specialized networks in a given country. When equipped with the right vision, skills, knowledge and financial resources, these individuals can become effective economic, cultural and diplomatic liaisons.”³²⁶

Most Canadian diplomats appear to have a general understanding of how to promote arts and culture, and support doing so. However, the committee believes that this role is not sufficiently embedded in their mandate. In this respect, there was much discussion over the course of the committee’s hearings about whether or not the former position of “cultural attaché”³²⁷ should be restored in the Canadian context or if it is too outdated. The committee underscores that cultural diplomacy should be a pillar of foreign policy. Therefore, it should be reflected in the rank, training and selection as well as in the policy and the performance of foreign service officers.

To achieve this objective, **Canadian diplomats assigned to cultural files should receive appropriate training, and the skills related to this sector of activity should be recognized as an asset for career advancement.**³²⁸ Martin Théberge, President of Fédération culturelle canadienne-française, noted that “[i]n order for the network to be as effective as possible, advocates need geopolitical knowledge and an understanding of the economic conditions in potential partner countries and, especially, of the full range of Canada’s cultural diversity.”³²⁹ Likewise, such competence among

³²⁴ Pôles magnétiques, art et culture, [June 7, 2018](#); CMF, [October 17, 2018](#); GAC, [December 6, 2017](#); RWB, [February 8, 2018](#); RIDEAU, [February 8, 2018](#).

³²⁵ Pôles magnétiques, art et culture, [June 7, 2018](#).

³²⁶ Ibid.

³²⁷ A cultural attaché was the term used to describe a diplomat at a foreign mission whose primary responsibility was the promotion of culture and the arts.

³²⁸ Pôles magnétiques, art et culture, [June 7, 2018](#); KoSA Music, [June 7, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#).

³²⁹ FCCF, [June 7, 2018](#).

Canadian as well as locally-based staff can be reinforced with specific training, or “re-tooling,” which could include assignments or secondments at various Canadian cultural and creative institutions.³³⁰ Alternatively, due to their particular circumstances, some missions may benefit from cultural experts who are embedded within its mission in order to provide specific knowledge and skills.³³¹ In this respect, the committee concurs with Simon Brault, who noted:

*[I]n some countries [Canada does] have local people who are incredibly good bridgers between Canadian artists and local artists. [...] It really depends what the situation is. I don't think that having some kind of a top-down, bureaucratically heavy solution of having cultural attachés everywhere is the way to do it.*³³²

In addition, **opportunities for enhancing collaboration and information-sharing about cultural events between Canadian diplomats and provincial counterparts should be given greater attention.** According to Julie-Anne Richard of RIDEAU, “I think though that these ties with foreign diplomatic missions should be expanded. This is an opportunity for diplomacy that embassy staff and Canadian diplomats should take advantage of.”³³³ Esther Charron of Pôles magnétiques, art et culture, echoed this sentiment based on her experience as a cultural attaché for the Quebec delegation in New York City and advisor in Quebec’s Ministry of International Relations:

*When well-known artists visited the Quebec delegation, suddenly my colleagues from tourism, business and public affairs invited their clients to attend those performances. The clients were delighted, inspired and reassured. They took in our wonderful culture and saw what great collaborators we are. For all these reasons, I think we have a great deal to gain through Canadian cultural diplomacy.*³³⁴

From another perspective, a few witnesses remarked that in some cases it is the artistic group that serves as the networking resource for Canadian diplomats.³³⁵ Julie-Anne Richard of RIDEAU emphasized, “[w]e hold contact events attended by international guests. Even in the locations to which I have travelled to date, I think Canadian diplomats could have a greater presence so we could meet them and work more closely with them.”³³⁶ Some witnesses noted the advantages for Canadian diplomatic objectives, particularly in the context of high-level visits or high profile

³³⁰ Colin Robertson, [November 30, 2017](#); Pôles magnétiques, art et culture, [June 7, 2018](#); Sarah E.K. Smith, [November 30, 2017](#); KoSA Music, [June 7, 2018](#); Emily Carr University of Art and Design, [June 14, 2018](#); FCCF, [June 7, 2018](#); CIAIC, [February 1, 2018](#).

³³¹ Sarah E.K. Smith, [November 30, 2017](#).

³³² CCA, [January 31, 2018](#).

³³³ RIDEAU, [February 8, 2018](#).

³³⁴ Pôles magnétiques, art et culture, [June 7, 2018](#).

³³⁵ ArtExpert.ca, [May 23, 2018](#); RIDEAU, [February 8, 2018](#); Coup de coeur francophone, [June 14, 2018](#); CIAIC, [February 1, 2018](#).

³³⁶ RIDEAU, [February 8, 2018](#).

initiatives, when “big names” serve as magnets to attract and reinforce political and economic connections.³³⁷

The committee also wishes to draw specific attention to the physical public spaces at Canadian diplomatic missions and residences abroad. These spaces, which often shape visitors’ first impressions of Canada, should be used to showcase Canadian arts and culture. In this regard, the committee calls on the Government of Canada and GAC to make better use of the more than 6,000 pieces of art in the collection it holds on behalf of Canadians. Efforts should be maximized to profile this collection not only in real time but also digitally. Public spaces should also be used to augment the exposure and “discoverability” of Canadian artists and creators.³³⁸

RECOMMENDATION 6

The committee recommends that Global Affairs Canada enhance the capacity of Canadian missions abroad so that they have the skills, knowledge and tools necessary to support the federal government’s cultural diplomacy initiatives.

RECOMMENDATION 7

The committee recommends that Global Affairs Canada provide cultural diplomacy training to its employees, with particular attention on rotational employees who are posted abroad.

Maximizing Promotional Activities

The committee is convinced that **showcasing Canadian participation at international events as well as organizing missions that curate Canada’s creative enterprises are among the promotional activities that could be instrumental in giving effect to Canada’s cultural diplomacy strategy.**³³⁹

Such activities serve to enhance the “discoverability” and competitiveness of Canada’s creative sector, as well as opportunities for collaboration and engagement with industry leaders and buyers from around the world. Indeed, these activities are generally beneficial for emerging artists, and more so when they include a high-profile government official or a recognized artist as well.³⁴⁰

³³⁷ Jana Sterbak, [May 31, 2018](#); Adrienne Clarkson, [June 7, 2018](#); Colin Robertson, [November 30, 2017](#).

³³⁸ SNA, [February 14, 2018](#); Colin Robertson, [November 30, 2017](#); Jana Sterbak, [May 31, 2018](#); Adrienne Clarkson, [June 7, 2018](#).

³³⁹ CCA, [January 31, 2018](#); Gaston Barban, [December 14, 2017](#); CAC, [April 26, 2018](#); Canadian Centre for Architecture, [October 3, 2018](#); CIAIC, [February 1, 2018](#); Reelworld Film Festival, [February 14, 2018](#); The Writers’ Union of Canada, [February 28, 2018](#); NAC Foundation, [September 20, 2018](#); CITF, [September 20, 2018](#); ArtExpert.ca, [May 23, 2018](#).

³⁴⁰ National Arts Centre (NAC), [September 20, 2018](#).

The committee notes that these events can have immediate as well as long-term impact.³⁴¹ Jayne Watson of the NAC Foundation stated with respect to ensuring a cultural aspect to such missions:

“

*[W]hether it is a state visit by the Governor General or a minister travelling abroad, always making sure that there is perhaps an opportunity to highlight if there is a Canadian theatre company in Beijing at the time, making sure they're invited to the reception being held for the minister, and vice versa, encouraging culture to be part of it.*³⁴²

”

Recent creative industries trade missions to China and Mexico by the Minister of Canadian Heritage provide a case in point about the value of these activities.³⁴³ Indeed, the 2017 and 2018 missions to China took place following the renewed commitment to cultural cooperation in 2016, and led to several positive results. In terms of government-to-government ties, for instance, a Canada-China Joint Committee on Culture was established in order to serve as a framework for “high-level dialogue on issues of mutual interest related to culture, creative industries, heritage and the arts.”³⁴⁴ On the commercial side, the 2018 mission included approximately 56 companies from several cultural industries and resulted in over 23 agreements valued at \$125 million in trade deals.³⁴⁵ The mission to Mexico in November 2017 resulted in the establishment of a creativity and cultural working group as part of the Canada-Mexico partnership: “This high-level forum, with phased cooperative projects, focuses on enhancing cooperation, market development and investment for creative industries and on strengthening the creative sector’s contribution to social and economic development.”³⁴⁶

As Frédéric Julien of CAC testified, “[t]hese trade missions are essential. Sometimes, these are large-scale trade missions like the Minister of Canadian Heritage’s mission in China. Sometimes, these are smaller missions funded by the CCA or by Canadian Heritage. In either case, they’re beneficial.”³⁴⁷ Valerie Creighton of CMF referred to her experience of participating in the cultural trade mission to Mexico, saying, “[b]elieve me, when you’re in the room with officials, government officials, diplomats and content makers from another country, nothing brings people together more than the sharing of ideas and content and stories.”³⁴⁸

In this respect, the committee was told by witnesses about the invaluable opportunity and potential returns of Canada serving as a country of honour at the highly regarded 2020 Frankfurt Book Festival. As John Degen, Executive Director of the Writers’ Union of Canada, explained, “[f]rom what

³⁴¹ CAC, [April 26, 2018](#).

³⁴² NAC Foundation, [September 20, 2018](#).

³⁴³ PCH, [2018 Creative Industries Trade Mission to China](#), May 23, 2018.

³⁴⁴ PCH; [December 7, 2017](#); PCH, [October 4, 2018](#).

³⁴⁵ PCH, [October 4, 2018](#).

³⁴⁶ PCH, [December 7, 2018](#).

³⁴⁷ CAC, [April 26, 2018](#).

³⁴⁸ CMF, [October 17, 2018](#).

I understand, there's a goal coming out of Frankfurt 2020 which is a broad dissemination of Canadian literature to the world, which has already begun, but also the bringing of business back to Canada in the sense that we would like rights deals with international publishers for the translation and publication of Canadian works in other countries."³⁴⁹

Promoting Canadian Studies Abroad

Since 1975, Canadian studies programs have been part of Canadian public diplomacy efforts "to enhance knowledge and understanding of Canada abroad."³⁵⁰ They can be defined as the network of "associations and centres in foreign countries through research and study awards, travel grants, and assistance to university libraries."³⁵¹

Until 2012, Foreign Affairs and International Trade Canada (DFAIT) – now GAC – supported Canadian studies through the Understanding Canada program, the budget for which was around \$5.5 million. This program was mainly under the administrative responsibility of the [International Council for Canadian Studies](#) (ICCS). Before it was abolished in April 2012, the Understanding Canada program supported 36 national and regional associations for Canadian studies abroad in more than 50 countries.³⁵² According to the database of the ICCS, there were 4,000 active "Canadianists" devoted to study, teach and research about Canada either at home or abroad.³⁵³

Even though the Understanding Canada program was terminated, the committee learned that some parts of GAC continue to do "some work on Canadian studies."³⁵⁴ However, GAC no longer has "a formal mechanism"³⁵⁵ with universities. A recent book on the current state of Canadian studies underlines that the dissolution of Understanding Canada has led to a decrease in "the level of activity" of Canadian studies abroad as well as a weakening of "the inducements for scholars to enter or remain in the field."³⁵⁶

Some witnesses indicated that Canadian studies was an important tool of Canadian cultural diplomacy. Jeremy Kinsman noted that it was helpful in communicating with people, "especially in the United States."³⁵⁷ It enabled scholars to learn about the "Canada experience"³⁵⁸ on different issues such as public healthcare, the environment, immigration, etc. Professor Nicholas Cull of the

³⁴⁹ The Writers' Union of Canada, [February 28, 2018](#).

³⁵⁰ DFAIT, [Departmental Performance Report 2011-12](#).

³⁵¹ Evan H. Potter, *Branding Canada: Projecting Canada's Soft Power through Public Diplomacy*, McGill-Queen's University Press, 2007, p. 129.

³⁵² Department of Foreign Affairs and International Trade (DFAIT), [Departmental Performance Report 2011-12](#).

³⁵³ International Council for Canadian Studies (ICCS), [Database on Canadianists](#).

³⁵⁴ GAC, [December 6, 2017](#).

³⁵⁵ Ibid.

³⁵⁶ Stephen Brooks, "Uncertain Embrace: The Rise and Fall of Canadian Studies Abroad as a Tool of Foreign Policy," in *Promoting Canadian Studies Abroad. Soft Power & Cultural Diplomacy*, ed. by Stephen Brooks, Palgrave Macmillan, 2018, p. 28.

³⁵⁷ Jeremy Kinsman, [December 13, 2017](#).

³⁵⁸ Ibid.

University of Southern California remarked that Canadian studies was an example of a program of capacity-building that can “build links”³⁵⁹ and promote understanding and development.

Colin Robertson of the Canadian Global Affairs Institute suggested restoring a modernized Canadian studies program to “highlight, amplify and contribute to Canada’s research excellence.”³⁶⁰ He stated that the focus should be placed on studies pertaining to “the integration of migrants into big cities, effective pluralism, agri-food, clean energy, Arctic development, oceans management, climate mitigation, [and] all areas in which Canada has or is developing expertise.”³⁶¹

The committee believes that Canadian studies have proved to be an efficient vehicle in the extension of knowledge about Canada in other countries. The 2010 evaluation of DFAIT’s Understanding Canada program stated that Canadian studies contributed “to substantial intellectual activity about Canada” and influenced “the position of foreign countries about Canada.”³⁶² Here, the committee would like to underscore that one of the key priorities of the mandate letter of the Minister of Foreign Affairs was to “increase Canada’s educational and cultural interaction with the world.”³⁶³ If Canada is serious about the value of cultural diplomacy, it is vital that the Government of Canada support research and learning about Canada in other countries.

RECOMMENDATION 8

The committee recommends that Global Affairs Canada support the creation of a modernized Canadian Studies program that would contribute to knowledge about Canada in the world.

Facilitating Artist Mobility

Artists travel abroad to develop markets, to co-produce, and to present or exhibit their work. This trend encourages the exchange of expertise, cultural dialogue and mutual understanding between countries. Over the last four years, Canada made several changes to its work regulations making it easier for Canadian performing arts companies to host foreign artists.

- [Section 186\(g\)\(ii\)](#) of the *Immigration and Refugee Protection Regulations* (IRPR) was amended in 2014 to include performances in bars, clubs and similar establishments;
- The Temporary Foreign Workers Program was streamlined in 2015; and
- [Section 205\(b\)](#) of IRPR is easier for foreign performing artists to come to Canada for co-productions and longer-term engagements. (2016)

³⁵⁹ Nicholas Cull, [May 30, 2018](#).

³⁶⁰ Colin Robertson, [November 30, 2017](#).

³⁶¹ Ibid.

³⁶² DFAIT, *Summative Evaluation of the International Education and Youth Programs. Final Report*, May 2010, p. vii.

³⁶³ Prime Minister of Canada, [Minister of Foreign Affairs Mandate Letter](#), February 1, 2017.

However, some witnesses expressed the view that some countries' visa procedures for foreign artists and performers constitute a major barrier to cultural exchange. According to the Canadian Arts Coalition, it is "extremely difficult and expensive for Canadian artists to enter the U.S."³⁶⁴ In the last negotiations of the Canada-United States-Mexico Agreement, the Canadian Arts Coalition called for the inclusion of "performing artists" as an eligible profession for Treaty National (TN) temporary entry.³⁶⁵

The committee is mindful that one of the objectives of the [2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions](#) is to facilitate "the mobility, to the extent possible, of artists from the developing world." Therefore, **the committee considers that barriers to the mobility of artists must be alleviated to the greatest extent possible. Also, in its trade negotiations, Canada should encourage other countries to emulate our regulatory framework governing such mobility.**

Reducing Fiscal Barriers

In order to avoid double taxation, tax treaties set out rules regarding the circumstances under which a signatory country may tax certain kinds of income. They specify which signatory country should apply taxes on which kind(s) of income, and may also provide a maximum withholding tax rate for the various types of income. Tax treaties also help to prevent tax evasion by facilitating the sharing of information between countries.

Most of the tax treaties to which Canada is a signatory follow the [Model Tax Convention](#) developed by the Organisation for Economic Co-operation and Development (OECD). When a tax treaty is negotiated, the Model Tax Convention is amended by signatory countries to meet their particular needs. Article 17 of the OECD Model Tax Convention creates a particular tax treatment that enables states to tax performing artists in the country where the artists perform:

1. Notwithstanding the provisions of Article 15, income derived by a resident of a Contracting State as an entertainer, such as a theatre, motion picture, radio or television artist, or a musician, or as a sportsperson, from that resident's personal activities as such exercised in the other Contracting State, may be taxed in that other State.
2. Where income in respect of personal activities exercised by an entertainer or a sportsperson acting as such accrues not to the entertainer or sportsperson but to another person, that income may, notwithstanding the provisions of Article 15, be taxed in the Contracting State in which the activities of the entertainer or sportsperson are exercised.³⁶⁶

³⁶⁴ CAC, [April 26, 2018](#).

³⁶⁵ CAC, *Supplementary brief in response to questions from members of the Senate Standing Committee on Foreign Affairs and International Trade*, May 29, 2018, p. 3.

³⁶⁶ The Organisation for Economic Co-operation and Development (OECD), *Model Tax Convention on Income and on Capital: Condensed, November 21, 2017, (Article 17 - Entertainers and sportspersons)*, M-43.

Canada has [tax treaties](#) with 93 countries. The vast majority of them include provisions governing taxation of non-resident actors to mirror the wording of article 17 of the OECD Model Tax Convention. According to the Canadian Arts Coalition, foreign companies and artists performing in Canada are subject to particularly stringent rules because of this article. Currently, every arts organization that makes a payment to a non-resident artist or company for services rendered in Canada must withhold and remit a [withholding tax](#). According to the CCA, it seems that “a large number of requests for exemptions for withholding tax have been denied for failing to meet the increased standards”³⁶⁷ and the processing times to grant them have increased. Moreover, “a growing number of non-resident companies are assessed penalties for not filing information or tax returns.”³⁶⁸ The CCA recommended that Canada’s cultural diplomacy efforts should serve “to negotiate voluntary bilateral suspensions of article 17 and its replacement by more flexible administrative policies.”³⁶⁹

The committee acknowledges that administrative procedures applicable to the taxation of foreign groups and artistic companies performing in Canada can be cumbersome. Also, the Government of Canada should consider negotiating bilateral suspensions of Article 17 when it is possible to do so. However, tax treaties are the result of intense bilateral negotiations with other States. The Canadian Arts Coalition itself admitted that they “cannot easily be reopened.”³⁷⁰ In addition, the committee notes that the OECD Committee on Fiscal Affairs released a report in 2014 related to the application of Article 17. The delegates who took part in this review “supported the view that Article 17 should be kept”³⁷¹ in bilateral treaties.

Prioritizing Countries and Regions

Cultural diplomacy needs to be a factor throughout Canada’s foreign policy. That being said, the committee believes that Canada’s cultural diplomacy could **prioritize countries and regions where cultural engagement will make the biggest difference for Canadian foreign policy**. Preference could be given to areas with **sizeable and established markets as well as the potential for strong people-to-people, sector-to-sector, and country-to-country ties**. According to witness testimony, that would mean prioritizing the top markets for Canadian cultural exports, such as the U.S., China, France, the United Kingdom, and Germany, as well as priority trade and diplomatic partners in the regions of Asia and Latin America.³⁷² Indeed, the committee has already concluded in previous reports the advantages to be gained for Canada from growing opportunities in Asia, notably Southeast Asia, as well as in South America.³⁷³

³⁶⁷ CCA, [Brief to the Senate Standing Committee on Foreign Affairs and International Trade](#), February 27, 2018, p. 3.

³⁶⁸ Ibid.

³⁶⁹ Ibid.

³⁷⁰ CAC, [April 26, 2018](#).

³⁷¹ OECD, [Issues related to article 17 of the Model Tax Convention](#), June 26, 2014, p. 1. The OECD report indicates that during the discussions among delegates, “it was noted that residence taxation should not be assumed given the difficulties of obtaining the relevant information, that Article 17 allows taxation of a number of high-income earners who can easily move their residence to low-tax jurisdictions and that source taxation of the income covered by the Article can be administered relatively easily.”

³⁷² PCH, [December 7, 2017](#); PCH, [October 4, 2018](#); CCA, [January 31, 2018](#); CIAIC, [February 1, 2018](#).

³⁷³ See AEFA, [Securing Canada’s Place in Asia-Pacific: a Focus on Southeast Asia](#), June 2015; AEFA, [A turning point in Canada-Argentina Relations?](#) May 2017.

The committee is encouraged that priority countries have already been selected as part of current programming initiatives. As officials from PCH noted:

“

On top of the support at the consulates and embassies, which have a list of 14 specific markets, we have a yearly strategic engagement plan that focuses on Asia during the first year of implementation. That falls under the \$1.6-million budget set aside for trade missions. In 2018–2019, the focus will be on Latin America, specifically, Mexico and likely two South American countries. The third year, we'll be focusing on Europe.³⁷⁴

”

However, in order to ensure an effective Canadian approach, **the committee suggests that the Canadian government should assess and monitor the effectiveness of the policy of prioritized countries and regions. The committee also believes that consultations with key stakeholders, cultural groups and artists should be regularized in order to obtain their input about priority countries and to inform the long-term planning of the artistic community. The committee emphasizes that the details of how cultural diplomacy is applied in each country should be tailored to respect the local context. Prioritized countries and regions should also closely align with Canada's existing association with the Commonwealth and La Francophonie in order to leverage these ties.**³⁷⁵

Considering the Recognition of the Artist's Resale Rights

The artist's resale right (ARR) is a right for visual artists, which allows some form of royalties on future sales of their work as its value accrues. It is usually calculated as a portion of the proceeds that comes out of the galleries or auction houses that make the sale. Unlike musicians or writers, visual artists do not generate income when their works change hands in market. Article 14 of the [Berne Convention](#) recognized resale rights for “original works of art” but its application is optional. In 2001, ARR was enshrined in European Union law with the Resale Rights Directive³⁷⁶. According to the World Intellectual Property Organization, quoting a report of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs, 74 countries had passed legislation on ARR as of 2014.³⁷⁷

The committee has heard from some witnesses asking Canada to adopt ARR in its copyright legislation. Clayton Windatt, Executive Director for the Aboriginal Curatorial Collective, recommended that ARR needs “to be made law and explicitly included in trade agreements so that

³⁷⁴ PCH, [October 4, 2018](#).

³⁷⁵ KoSA Music, [7 juin 2018](#); Pôles magnétiques, art et culture, [7 juin 2018](#); CAC, [31 janvier 2018](#); Nicholas Cull, [30 mai 2018](#); Gaston Barban, [14 décembre 2017](#).

³⁷⁶ European Union, [Directive 2001/84/EC of the European Parliament and of the Council of 27 September 2001 on the resale right for the benefit of the author of an original work of art](#).

³⁷⁷ World Intellectual Property Organization, [The Economic Implications of the Artist's Resale Right](#), Thirty-Fifth Session, November 13 to 17, 2017, p. 17.

Canadian artists can collect royalties in other countries.”³⁷⁸ Despite the fact that ARR is more closely linked to economic issues related to the arts, Greg A. Hill, Audain Senior Curator, Indigenous Art, for the NGC, told the committee that ARR is a principle that should be part of Canada’s cultural diplomacy.³⁷⁹ The Canadian Arts Coalition explained why Canada should recognize the ARR in its copyright legislation:

- it will put visual artists on a level playing field with songwriters and authors who receive royalties from sales of their works;
- most galleries and auction houses would comply in paying the ARR if there is legislation;
- copyright is an issue of international reciprocity. If an artwork is resold in the secondary market, in Canada or abroad, Canadian artists do not currently benefit financially from further sales of that work; and
- ARR will especially benefit senior artists as well as Indigenous artists.



The committee notes that this important issue deserves further study and attention. In this regard, the committee is also aware that copyright issues have been studied in greater detail by the House of Commons Standing Committee on Industry, Science and Technology and the House of Commons Standing Committee on Canadian Heritage, as part of the [statutory review](#) of the *Copyright Act*.

³⁷⁸ Aboriginal Curatorial Collective, *Brief*, February 14, 2018.

³⁷⁹ NGC, [February 14, 2018](#).

CONCLUSION

The diversity of Canadian culture, its expression and enjoyment around the world became truly evident through our testimony. Canadian artists have garnered international recognition for the quality of their work and have helped to project a positive image of Canada internationally.

The federal government has undertaken activities to promote Canada's art and culture abroad. Nevertheless, the committee is of the view that the work of cultural diplomacy could be carried out in a much more efficient, effective and strategic manner. Without such improvements, Canada will not be able to realize the full potential of what is already a vital dimension of its foreign policy.

Based on that assessment, the committee is recommending that the Government of Canada invest in cultural diplomacy as an equal pillar of its foreign policy. Doing so will only have an impact if cultural diplomacy is treated as a priority within the Canadian government, from the top echelons of decision-making about foreign policy to those who are entrusted with its implementation in missions around the world.

Cultural diplomacy today, as with parliamentary diplomacy, is an underutilized avenue to build on enhancing our foreign policy for the future. The committee views the opportunities today, with new technologies and new digital inventiveness, as an opportunity to build on people-to-people ties. Cross cultural ties can build and foster a strengthened foreign policy to bring Canada to a new benchmark of contribution on the international stage.

Appendix A – Expenditures by federal institutions on creating, promoting and disseminating Canadians arts, culture or heritage internationally, (Actual expenditures), 2016-2017 and 2017-2018 (in \$ millions)

Crown corporations/ departments	A. 2016– 2017 (Actual expenditures)	B. 2017– 2018 (Actual expenditures)	Comments
A. Department of Canadian Heritage	31.7	35.0	Eleven programs support international activities. About two-thirds of expenditures are made through the Canada Music Fund (\$10 million) and TV5 (\$10 million).
B. Telefilm Canada	32.9	22.3	More than 70% of the expenditures include funding for international audiovisual co-productions (films) governed by treaties.
C. Canada Council for the Arts	13.1	20.3	<ul style="list-style-type: none"> • 1,671 projects in 2016–2017 • 1,730 projects in 2017–2018
D. Global Affairs Canada	10	5.4	Budget 2016 allocated \$15.4 million to GAC
E. National Gallery of Canada	2.7	3.8	Financial data does not include activities and expenses related to the creation, promotion and dissemination of the Museum's collection. Approximately 80% of the expenditures presented to the committee were for activities related to Canada's participation at the Venice Biennale.
F. CBC/Radio-Canada	2.8	2.8	This amount corresponds to the operating expenses of Radio Canada International (RCI). Expenses related to programming and promotion of individual shows are not disclosed by the Corporation. They are considered confidential for independence and commercial reasons.
G. National Film Board of Canada	0.9	1.0	The NFB performs this role through the following two programs:

			<p>(1) The promotion of works and visibility of the NFB (including the national and international industry).</p> <p>(2) The distribution of works and audience engagement (including international markets).</p>
H. National Arts Centre Corporation	0.9	0.6	Over three-quarters of the expenditures are used to produce various digital content including livestreams, podcasts and videos posted on the NAC website.
I. Canada Science and Technology Museums Corporation (Ingenium)	0.8	0.5	The activities of Ingenium abroad are mainly through the development of mobile applications, the design of traveling exhibitions and participation in conferences.
J. Canadian Museum of History	0.5	0.7	These are costs associated with overseas shipping, marketing, travel, and participation in conferences.
K. Canadian Museum of Nature (CMN)	0.2	0.2	The CMN invests in cultural diplomacy through collaborative scientific research, collections loans, traveling exhibits, conference presentations and expert panels.
L. Canadian Museum for Human Rights	0.1	0.1	The Museum promotes human rights by making presentations, establishing partnerships with international organizations, hosting international visitors and exhibiting abroad.
M. National Capital Commission	0.02	0.02	Limited role
N. National Battlefields Commission	0.01	0.01	Limited role
O. Canadian Museum of Immigration at Pier 21	-	-	No expenses disclosed
P. Library and Archives Canada	-	-	No expenses disclosed
Q. Parks Canada Agency	-	-	No expenses disclosed. Parks Canada promotes its heritage places internationally through collaboration with partners at Destination Canada and the provincial marketing organizations. This includes direct

			investments in international marketing initiatives annually, including participating in tourism industry marketplaces in Canada such as Rendez-vous Canada (travel trade) and GoMedia Canada (travel media); as well as hosting international travel trade and media on familiarization tours in Parks Canada places.
Total expenditures	96.6	92.6	

Source: Responses provided by federal Crown corporations, agencies and departments to a formal request of the Standing Senate Committee on Foreign Affairs and International Trade, September 2018.

Appendix B - Domains in the Canadian Framework for Culture Statistics

Domains in the Canadian Framework for Culture Statistics

A. Heritage and libraries	B. Live performance	C. Visual and applied arts	D. Written and published works	E. Audio-visual and interactive media	F. Sound recording
Core Culture Sub-domains					
<ul style="list-style-type: none"> • Archives • Libraries • Cultural heritage • Natural heritage 	<ul style="list-style-type: none"> • Performing arts • Festivals and Celebrations 	<ul style="list-style-type: none"> • Original visual art • Art reproductions • Photography • Craft • Advertising • Architecture • Design 	<ul style="list-style-type: none"> • Books • Periodicals • Newspapers • Other published works 	<ul style="list-style-type: none"> • Film and video • Broadcasting • Interactive media 	<ul style="list-style-type: none"> • Sound recording • Music publishing

Source: Statistics Canada, [Conceptual Framework for Culture Statistics 2011](#), Catalogue No. 87-542-X, p. 39.

Appendix C - List of Witnesses

Thursday, November 30, 2017
<ul style="list-style-type: none"> • Colin Robertson, Vice President, Canadian Global Affairs Institute • Sarah E.K. Smith, Assistant Professor, School of Journalism and Communication, Carleton University
Wednesday, December 6, 2017
<ul style="list-style-type: none"> • Andrea Desmarteau, Deputy Director, Creative Industries, Financial and Professional Services, Global Affairs Canada • Peter Lundy, Director General, Public Diplomacy and Special Initiatives, Global Affairs Canada • Patrick Riel, Deputy Director, Cultural Diplomacy and Advocacy, Mission Support, Global Affairs Canada • Stuart Savage, Director General, Geographic Coordination and Mission Support Bureau, Global Affairs Canada
Thursday, December 7, 2017
<ul style="list-style-type: none"> • Jérôme Moisan, Director General, Strategic Policy, Planning, and Research, Canadian Heritage • Michel Sabbagh, Director, International Trade, Canadian Heritage
Wednesday, December 13, 2017
<ul style="list-style-type: none"> • Jeremy Kinsman, Former Ambassador of Canada
Thursday, December 14, 2017
<ul style="list-style-type: none"> • Gaston Barban, Former Canadian Diplomat • Daryl Copeland, Senior Fellow, Canadian Global Affairs Institute
Wednesday, January 31, 2018
<ul style="list-style-type: none"> • Simon Brault, Director and Chief Executive Officer, Director's Office, Canada Council for the Arts
Thursday, February 1, 2018
<ul style="list-style-type: none"> • Christa Dickenson, Chair, Interactive Ontario, Canadian Interactive Alliance • Michael A. Geist, Canada Research Chair in Internet and E-commerce Law, Faculty of Law, University of Ottawa

Thursday, February 8, 2018
<ul style="list-style-type: none"> • André Lewis, Artistic Director, Canada's Royal Winnipeg Ballet • Julie-Anne Richard, Director General, Réseau indépendant des diffuseurs d'événements artistiques unis
Wednesday, February 14, 2018
<ul style="list-style-type: none"> • Greg A. Hill, Audain Senior Curator, Indigenous Art, National Gallery of Canada • Louise Imbeault, President, Société nationale de l'Acadie • Kerry Swanson, Chair, Board of Directors, ImagineNATIVE Film + Media Arts Festival • Tonya Williams, Executive Director, President and Founder, Reelworld Film Festival • Clayton Windatt, Executive Director, Aboriginal Curatorial Collective
Thursday, February 15, 2018
<ul style="list-style-type: none"> • Mariya Afzal, Country Director, British Council Canada • Carlos Enríquez Verdura, Chargé d'Affaires of Culture, Deputy Director, Exhibitions and Special Projects, Secretariat of Foreign Affairs, Mexico • Ronald Grätz, Secretary General, Institute for Foreign Cultural Relations, Germany
Wednesday, February 28, 2018
<ul style="list-style-type: none"> • Guy Berthiaume, Librarian and Archivist of Canada, Library and Archives Canada • John Degen, Executive Director, The Writers' Union of Canada • Carlos Enríquez Verdura, Chargé d'Affaires of Culture, Deputy Director, Exhibitions and Special Projects, Secretariat of Foreign Affairs, Mexico • Barry Hughson, Executive Director, The National Ballet of Canada
Thursday, March 1, 2018
<ul style="list-style-type: none"> • Ronald Grätz, Secretary General, Institute for Foreign Cultural Relations, Germany
Thursday, April 26, 2018
<ul style="list-style-type: none"> • Renuka Bauri, Communications and Advocacy Director, Canadian Artists' Representation • Frédéric Julien, Co-chair, Canadian Arts Coalition
Wednesday, May 23, 2018
<ul style="list-style-type: none"> • Margaret McGuffin, Executive Director, Canadian Music Publishers Association • Louise Jeanne Poulin, Chief Executive Officer, ArtExpert.ca
Wednesday, May 30, 2018
<ul style="list-style-type: none"> • Nicholas Cull, Professor, Annenberg School for Communication, University of Southern California

Thursday, May 31, 2018
<ul style="list-style-type: none"> • Jana Sterbak, Artist, Conceptual Sculptures
Thursday, June 7, 2018
<ul style="list-style-type: none"> • Esther Charron, Co-Founder and President, Pôles magnétiques, art et culture • The Right Honourable Adrienne Clarkson • Roger Garland, President, Board of Directors, The Glenn Gould Foundation • Brian M. Levine, Executive Director, The Glenn Gould Foundation • Aldo Mazza, Founder and Artistic Director, KoSA Music • Marie-Christine Morin, Director General, Fédération culturelle canadienne-française • Susan Peterson d'Aquino, Member of the Board of Directors, The National Arts Centre Foundation • Martin Théberge, President, Fédération culturelle canadienne-française
Thursday, June 14, 2018
<ul style="list-style-type: none"> • Ron Burnett, President and Vice-Chancellor, Emily Carr University of Art and Design • Alain Chartrand, General Manager and Artistic Director, Coup de coeur francophone • Jean R. Dupré, President and CEO, Orchestre Métropolitain • Brigitte Proucelle, Cultural and Scientific Counsellor, Embassy of France to Canada
Thursday, September 20, 2018
<ul style="list-style-type: none"> • John Ralston Saul, Essayist and Novelist
Thursday, September 20, 2018
<ul style="list-style-type: none"> • Sylvain Cornuau, Secretary-General, Commission internationale du théâtre francophone • Guylaine Normandin, Director, Supporting Artistic Practice, Canada Council for the Arts, Commission internationale du théâtre francophone • Jayne Watson, Chief Executive Officer, National Arts Centre Foundation, National Arts Centre
Thursday, September 27, 2018
<ul style="list-style-type: none"> • Christophe Rivet, President, ICOMOS Canada
Wednesday, October 3, 2018
<ul style="list-style-type: none"> • Gideon Arthurs, Director General, National Theatre School of Canada • Howard Jang, Vice President, Arts and Leadership, Banff Centre for Arts and Creativity • Phyllis Lambert, Founding Director Emeritus, Canadian Centre for Architecture

Thursday, October 4, 2018

- Julie Boyer, Director General, International Trade, Canadian Heritage
- Michel Sabbagh, Director, International Trade, Canadian Heritage
- Chris Crowell, Vice President, Corporate Innovation, Volta

Wednesday, October 17, 2018

- Valerie Creighton, President and CEO, Canada Media Fund
- Jayson Hilchie, President and CEO, Entertainment Software Association of Canada
- Kristian Roberts, Partner, Nordicity Group Limited

Thursday, November 1, 2018

- Madeleine Careau, Chief Executive Officer, Orchestre symphonique de Montréal
- Claude Joli-Coeur, Commissioner and Chairperson, National Film Board
- Christopher Walker, Vice President, Studies and Analysis, National Endowment for Democracy

Appendix D - Briefs

Date Received	Organization	Submitter
February 5, 2018	Canadian Interactive Alliance	Christa Dickenson
February 8, 2018	Canada's Royal Winnipeg Ballet	André Lewis
February 9, 2018	Canada Council for the Arts	Simon Brault
February 13, 2018	Institute for Foreign Cultural Relations, Germany	Ronald Grätz
February 13, 2018	Aboriginal Curatorial Collective	Clayton Windatt
February 19, 2018	ImagineNATIVE Film + Media Arts Festival	Kerry Swanson
February 22, 2018	Global Affairs Canada	Organization only
February 26, 2018	British Council Canada	Mariya Afzal
February 27, 2018	Canadian Arts Coalition	Organization only
May 30, 2018	Telefilm Canada	Organization only
June 3, 2018	The Glenn Gould Foundation	Organization only
June 6, 2018	As an individual	Jana Sterbak
June 13, 2018	Orchestre Métropolitain	Jean R. Dupré
June 30, 2018	Réseau atlantique de diffusion des arts de la scène	Organization only
July 19, 2018	Canadian Arts Coalition	Organization only
September 13, 2018	Canadian Heritage	Organization only
October 17, 2018	Korean Cultural Centre in Canada	Organization only

Cultural Diplomacy AT THE FRONT STAGE OF CANADA'S FOREIGN POLICY

October 29, 2018	Canadian Media Producers Association	Organization only
November 22, 2018	Taipei Economic and Cultural Office	Organization only
November 22, 2018	Canadian Heritage	Organization only



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