

WEBVTT

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<v SPEAKER\_1>Hello again, and welcome to Global Exchange, part of the Canadian Global Affairs Institute's Podcast Network.

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<v SPEAKER\_1>I'm your host Colin Robertson.

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<v SPEAKER\_1>On this episode, recorded on August the 1st, we speak with Sarah Smith and Patricia Bovey about cultural diplomacy.

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<v SPEAKER\_1>Sarah Smith is Associate Professor and Canada Research Chair for Arts, Culture and Global Relations at the University of Western Ontario.

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<v SPEAKER\_1>Her forthcoming book, Trading in Art, Cultural Diplomacy and Free Trade in North America, argues that visual art is vital to naturalizing the concept of North American economic integration following the right negotiation and implementation of the NAFTA, what 20 some 25 years ago.

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<v SPEAKER\_1>Her research also highlights museums as significant actors in cultural diplomacy.

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<v SPEAKER\_1>And speaking of museums and galleries, Patricia Bovey is the former director of the Victoria and Winnipeg Art Galleries and Patricia subsequently served in the Canadian Senate where she played the lead role in the study and drafting of the Senate Foreign Affairs Committee report.

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<v SPEAKER\_1>The report came out in 2019, but it's still very much relevant and I encourage listeners to link to it.

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<v SPEAKER\_1>We'll put the link, of course, in the program notes.

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<v SPEAKER\_1>And the report was called Cultural Diplomacy at the Front Stage of Canada's Foreign Policy.

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<v SPEAKER\_1>For listeners, the Carney government has promised a foreign policy review, but will it include the prioritization of

cultural diplomacy, as is argued in the Senate report?

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<v SPEAKER\_1>Cultural Diplomacy encompasses the wide range of entertainment and culture.

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<v SPEAKER\_1>With the Maple Leaf discreetly behind One Ear, our artists, musicians, actors and authors transcend the divides of language, race, gender and passport.

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<v SPEAKER\_1>Cultural Diplomacy leaves a more profound impression of what it is to be Canadian.

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<v SPEAKER\_1>Great nations, wrote John Ruskin, write their autobiographies in three manuscripts.

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<v SPEAKER\_1>The Book of Their Deeds, the Book of Their Words, and the Book of Their Art.

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<v SPEAKER\_1>Not one of these books can be understood unless we look at the other two, but of the three, the most trustworthy one is the last, that around the arts.

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<v SPEAKER\_1>So let's get started.

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<v SPEAKER\_1>And Sarah, I want you to lead us off with a bit about your forthcoming book, Trading in Art.

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<v SPEAKER\_1>What did you learn in writing the book?

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<v SPEAKER\_1>And what main messages do you want your readers to take away from the book itself?

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<v SPEAKER\_1>And basically, why should they read this book?

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<v SPEAKER\_1>Yes.

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<v SPEAKER\_2>Okay.

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<v SPEAKER\_2>Well, the book is all about how art exhibitions and museums were an important part of shaping our ideas about North America following the implementation of the Free Trade Agreements in the 1980s and 90s.

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<v SPEAKER\_2>So the Free Trade Agreement in 1989 and then NAFTA in 1994, which has now become the Canada-U.S.-Mexico Agreement.

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<v SPEAKER\_2>For me, part of the motivation in writing this book was that I was struck by finding so many references to free trade amongst exhibition histories in this period in the 80s and 90s.

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<v SPEAKER\_2>I was wondering, you know, what is that all about?

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<v SPEAKER\_2>Why are we thinking about art when we're thinking about free trade?

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<v SPEAKER\_2>And so learning this made me really reflect on the history of art's role in trade alliances and how cultural diplomacy work might be discounted or unrecognized, even though it's happening in the public sphere, a very prominent place.

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<v SPEAKER\_2>In terms of your question about what are the main messages of the book, I think my first main message is that culture is vital to understanding trade history in North America, so that art plays this central role in crafting North American identity and that the Canadian government invested heavily in art exhibitions and art initiatives around NAFTA.

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<v SPEAKER\_2>And I also want readers to understand that art and artists are at the fore of trade debates, so artists in Canada were thinking about and making work, largely advocating against free trade, so their art production offers another rich entry point into thinking about free trade histories.

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<v SPEAKER\_2>And in terms of cultural diplomacy, I hope my book offers readers a better understanding of Canadian cultural diplomacy and a bit about its history, and so this way that we can understand, it's not surprising that art took a prominent role at the end of the 20th century, because art is always around in which geopolitical change and

economic change is playing out.

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<v SPEAKER\_1>And yet, Sarah, as you point out, there's a paradox when we talk about the important role that's particularly the visual arts, as you describe in your book, played in this becoming a sense of what it is to be North American, because the paradox being that it is, and governments were used art, all three of them, to make the point about North American-ness.

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<v SPEAKER\_1>And yet, as you point out, the culture was excluded from coverage in both the FTA, the NAFTA, and COSMA, in part because that's what some artists want.

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<v SPEAKER\_1>And yet, there's another group of artists that found this sense of handicap when they wanted to cross the borders and things to display their art, because the ease of access, which of course is under some question now with Donald Trump's efforts, but both in the FTA and the NAFTA and COSMA, the exclusion of culture from, very much at the Canadian request, seem to almost contradict the whole idea of North American spirit which comes true in the arts.

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<v SPEAKER\_1>Why and what does this make sense?

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<v SPEAKER\_2>Yeah.

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<v SPEAKER\_2>So when I was doing my research, I was so struck by the fact that when we talk about culture and free trade, everyone just thinks about the cultural exemption.

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<v SPEAKER\_2>You're right.

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<v SPEAKER\_2>Put in at Canada's behest, this is the formal clause that excludes cultural industries from the free trade deals.

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<v SPEAKER\_2>And so in this way, there's a sense that culture was off the table when it came to free trade.

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<v SPEAKER\_2>And so in the book, I talk about how this idea of culture being off the table and exempted from, excluded from free trade is a contradiction.

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<v SPEAKER\_2>Because paradoxically, art was a really important part about messaging North American identity to the public, and it was used to circulate these ideas of North American partnership.

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<v SPEAKER\_2>So it's a bit of a contradiction because the cultural exemption is all about nurturing cultural sovereignty and Canadian cultural identity.

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<v SPEAKER\_2>And I think in the book, a lot of the initiatives I'm speaking about really show how culture was used to forge connections across North America.

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<v SPEAKER\_2>But the other paradox, of course, is this idea that culture is seen as not relevant to understanding free trade histories, or I think we can understand, too, is people invested in cultural diplomacy that is not always valued the same way by everybody.

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<v SPEAKER\_2>So what I'm trying to do in the book is really draw importance to the role of art and culture in geopolitical change and in free trade histories.

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<v SPEAKER\_2>So I think we should resist the idea that we shouldn't look at culture because it's exempt from these agreements.

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<v SPEAKER\_2>We should pay attention to culture.

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<v SPEAKER\_1>Pat, I want you to come in on this because you've spent your career involved in the arts, not just as directors of two of our most prominent galleries, but also as a board member of the Canada Council and just a wide involvement in the arts writ large.

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<v SPEAKER\_1>You lived through this period of negotiations, of the free trade agreement with the United States and then the NAFTA, and then of course the CUSMA.

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<v SPEAKER\_1>What do you think?

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<v SPEAKER\_3>I'm going to back up Colin and I take a slightly wider

lens than Sarah does, naturally having been in the trenches.

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<v SPEAKER\_3>I do go back in the field before the NAFTA discussions.

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<v SPEAKER\_3>I did witness as an art museum director, the change in global affairs than foreign affairs decisions as to who gets money.

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<v SPEAKER\_3>When I came into the Senate, I really pushed to have this study done and many of my colleagues, if I'm being honest, did not want to get it done.

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<v SPEAKER\_3>And I was told one day after pushing for about a year, I was told that, okay, the Foreign Affairs Committee will do it.

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<v SPEAKER\_3>And of course, it's Foreign Affairs and International Trade.

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<v SPEAKER\_3>And we had been looking at the COSMA agreement.

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<v SPEAKER\_3>We'd been looking at the Pacific Agreement.

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<v SPEAKER\_3>We've been looking at Canada-Europe Free Trade.

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<v SPEAKER\_3>We've been looking at all of it, right?

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<v SPEAKER\_3>And the one line in any of those agreements that let me come in on an arts basis was copyright.

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<v SPEAKER\_3>Copyright was given for inventions.

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<v SPEAKER\_3>And so at these discussions at the Senate, and you can read about them all, I asked where artists' copyright and creative copyright came into that clause.

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<v SPEAKER\_3>So finally, I was told, yeah, we'll do the study, but it'll be two days and very quick.

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<v SPEAKER\_3>Well, at that point, I thought, Pat, you take anything.

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<v SPEAKER\_3>Just run with it.

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<v SPEAKER\_3>Well, it was over a year of really in-depth, wonderful discussion, and both of you were witnesses.

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<v SPEAKER\_3>So I want to thank you for that.

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<v SPEAKER\_3>But going back to the why, I guess I pushed for it because the international arts funding from foreign affairs had been cut by a previous government.

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<v SPEAKER\_3>There was never a lot of money that went out to the artists and to organizations, but it brought a huge amount of GDP back to Canada.

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<v SPEAKER\_3>I mean, it was an investment that just paid back umpteen times over.

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<v SPEAKER\_3>So I thought this was really important.

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<v SPEAKER\_3>And as I've said many times, as the Art Gallery of Greater Victoria, where I used it a lot, we never got a lot of money.

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<v SPEAKER\_3>But with \$5,000, I could get artists exchanges and I could get exhibitions to go anywhere because once the federal government was in, raising the private sector money for something like this was not difficult.

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<v SPEAKER\_3>So I just thought we had to bring that back because the arts are who we are, right?

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<v SPEAKER\_3>They define who we are.

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<v SPEAKER\_3>The arts have a huge role to play in every aspect of society, and we don't know it, right?

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<v SPEAKER\_3>So a lot of my work has been trying to push that, as Sarah knows from when I spoke to a group at Western.

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<v SPEAKER\_1>Let me ask you both, and Pat, you lead on this.

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<v SPEAKER\_1>Did we make the right decision to seek the cultural exemption, when in fact our arts are a very powerful symbol of what Canada is about, and part of the brand internationally, and certainly my career abroad, we were the soft power that the arts brought us, did us a lot of good in both the political and the trade, and even the attraction of new Canadians, and bringing in students who saw this country and the arts that we had produced, and that for them was often the definition of what it was to be Canadian.

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<v SPEAKER\_1>So I'm always struck that why did we have this kind of inferiority complex in the sense that we need this cultural protection.

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<v SPEAKER\_1>Do you want to start on that?

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<v SPEAKER\_3>But we have had and do have and will have no reason to feel inferior, right?

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<v SPEAKER\_3>And I think it should be, well, as we say in the title of the report, cultural diplomacy needs to be at the front stage of government foreign policy.

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<v SPEAKER\_3>It should have been and continues to be.

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<v SPEAKER\_3>And I'm going to do what I can as outside of everything now.

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<v SPEAKER\_3>At this age and stage of life to try to get it back there.

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<v SPEAKER\_3>We need a strategy, not a we're in, we're out, there's money, there's no money.

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<v SPEAKER\_3>Art's important.

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<v SPEAKER\_3>Art doesn't matter.

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<v SPEAKER\_3>We tend to flip-flop, Colin, and not just in cultural diplomacy.

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<v SPEAKER\_3>We tend to flip-flop as to the place of the arts in our society.

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<v SPEAKER\_1>No, and Sarah, certainly one tract of the chapter in your book that really struck home to me was talking about the 49th Parallel in New York.

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<v SPEAKER\_1>I was a junior officer at the time and went to the opening of the Soho Gallery.

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<v SPEAKER\_1>Ken Taylor was our Consul General, and we got probably more attention for that episode than almost anything else we did.

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<v SPEAKER\_1>Short of hosting, one day a Canadian frigate came in and we hosted Rob McNeill and others, Daniel Patrick Warnehan on the deck of one of our frigates.

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<v SPEAKER\_1>But that was another form of promotion of Canada.

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<v SPEAKER\_1>But the Soho Gallery stayed with people and brought people to, and they saw what Canada is about.

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<v SPEAKER\_1>I'm convinced it helped again, portray Canada as we wanted it to be seen.

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<v SPEAKER\_1>And yet, as you point out, Pat, there was a kind of flip-flop and of course, well, I'll turn it over to you, Sarah.

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<v SPEAKER\_1>Why don't you give listeners just a kind of a snapshot of the history of the 49th parallel.

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<v SPEAKER\_2>Absolutely.

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<v SPEAKER\_2>And it's great that you were there because I described the opening and the book, and it garnered so much attention.

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<v SPEAKER\_2>I think it's worth pointing out, not just in the diplomatic sphere, or kind of in the New York scene, but also in the art scene in the US and in Canada.

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<v SPEAKER\_2>So it's a fascinating example of Canadian cultural diplomacy.

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<v SPEAKER\_2>So I devote a whole chapter of the book to 49th parallel, which was an art gallery initiated at the behest of the Department of External Affairs.

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<v SPEAKER\_2>It ran from 1981 to 1992, so over a decade in New York.

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<v SPEAKER\_2>And the whole point of 49th parallel resonates well today as it did back in the 1980s.

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<v SPEAKER\_2>It was to advance Canada-U.S.

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<v SPEAKER\_2>connection, so to improve economic relations, to teach Americans about Canada.

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<v SPEAKER\_2>And so it's not unusual, of course, for states to mobilize art in this way, but typically these types of galleries or cultural centers are associated.

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<v SPEAKER\_2>They're very geographically proximate.

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<v SPEAKER\_2>They're part of the embassy or the consulate.

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<v SPEAKER\_2>And they often display art that's easily understood in relation to national identity.

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<v SPEAKER\_2>So maybe we think about an exhibition of the group of seven.

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<v SPEAKER\_2>But 49th Parallel is unique because it was not the consulate.

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<v SPEAKER\_2>It had no physical connection to a formal government outpost.

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<v SPEAKER\_2>It was in this building in SOHO, which is the heart of the art world in New York, in a building filled with other galleries.

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<v SPEAKER\_2>And it was not easily identifiable as a state-supported cultural diplomacy project.

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<v SPEAKER\_2>And it's also unusual for featuring cutting edge contemporary art.

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<v SPEAKER\_2>This was art for an art-informed audience, not easily legible as expressing Canadian nationalism.

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<v SPEAKER\_2>So in my research, I was really privileged to be able to look through the records of 49th Parallel, which are at the National Gallery of Canada.

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<v SPEAKER\_2>And I think it's a fascinating case study because it was doing something different, and it lasted for so long.

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<v SPEAKER\_2>And also it really reveals, I think, what Pat's saying about this flip-flop in terms of support for the arts, because there was numerous moments in the 49th Parallel's history where either within external affairs or back in Canada, there was criticism of what it was doing, or there was a sense that there wasn't enough support behind it.

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<v SPEAKER\_2>It was always kind of on the edge of surviving, and that it managed to do so for so long, I think, is a real success story.

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<v SPEAKER\_2>And it also shows the importance that we have placed on mobilizing culture abroad, to advance Canada's foreign policy.

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<v SPEAKER\_2>I'll leave it there.

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<v SPEAKER\_1>There was one who was there and saw it in action from the beginning, at least the early years.

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<v SPEAKER\_1>It really did put us on the map, and for what I thought was a relatively modest outlay.

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<v SPEAKER\_1>The champion was the Under Secretary at the time, Alan Gottlieb, and we had the lead cultural officer in the department, Guy Plamondon was down there and sort of led this thing.

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<v SPEAKER\_1>And for us, we also used it to promote, because provinces were coming down, the federal government down seeking funding for treasury bills and things, because we were borrowing money down in the New York market.

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<v SPEAKER\_1>And we would take off to the Wall Street, we would have receptions for the people from Wall Street at the gallery.

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<v SPEAKER\_1>And they all, again, I remember one financier's wife who came and said, boy, you know, if this country can do this, then of course we're going to buy your bonds and things.

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<v SPEAKER\_1>And so it had this, just as you point out, using culture to help promote the country in an economic sense, for what I thought was a relatively modest outlay.

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<v SPEAKER\_1>And it differentiated us from others and gave Canada, they made us, again, distinguished us, because we're often seen as very American.

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<v SPEAKER\_1>But I think we start off with the exhibit of Michael Snow.

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<v SPEAKER\_1>And years later, when I was Consul General in Los Angeles, I got one of the walking women and put it in the main room of the residence, where we did 75 events a year.

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<v SPEAKER\_1>And it was always the focal point for the artists and business people and politicians that came to the residence.

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<v SPEAKER\_1>Again, underlining what you point out in your book, Sarah, that cultural diplomacy and culture is one of the best ways to define what the country is about and something that you've also made reference to, of course, Pat.

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<v SPEAKER\_1>So, you know, I would certainly endorse your argument that we do, but as you say, we do seem to flip-flop back and forth.

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<v SPEAKER\_1>And any reason why we, you know, we don't seem to have the consistency of, say, the British or the French or the Italians or often the Europeans.

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<v SPEAKER\_1>Why is that, do you think, Sarah?

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<v SPEAKER\_2>I think it's a matter of value.

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<v SPEAKER\_2>I don't think there's a consensus that we value arts and culture and that we're willing to put resources behind it.

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<v SPEAKER\_2>I know people love Canadian art, Canadian culture, but I think when it comes down to it, what we need is a lot more consistency.

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<v SPEAKER\_2>It's not necessarily about always increasing funding and budgets, but I think consistent support.

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<v SPEAKER\_2>When I think through some of the examples in the book, when I think about the history of 49th Parallel, they did not have consistent support.

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<v SPEAKER\_2>And part of this has to do with understanding the nature of culture and cultural diplomacy.

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<v SPEAKER\_2>It is difficult to put quantitative metrics on cultural diplomacy, right?

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<v SPEAKER\_2>It is a bit of a fuzzy thing.

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<v SPEAKER\_2>People have trouble defining it.

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<v SPEAKER\_2>It can mean lots of different things.

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<v SPEAKER\_2>I think that is part of the struggle.

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<v SPEAKER\_2>But I do.

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<v SPEAKER\_2>And Pat, I'd be curious to know what you think about this, this idea that we aren't fully committed to valuing culture.

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<v SPEAKER\_3>We're not.

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<v SPEAKER\_3>And there's another whole line on that.

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<v SPEAKER\_3>But let me just come back to your book for a minute.

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<v SPEAKER\_3>Your discussions on Indigenous work I found very interesting.

00:19:44.360 --> 00:19:48.800

<v SPEAKER\_3>And Colin, I want to go back to 2004, I guess it was.

00:19:48.900 --> 00:19:53.000

<v SPEAKER\_3>This is May of 2004.

00:19:53.000 --> 00:20:12.800

<v SPEAKER\_3>I was able, thanks to, I think, \$4,000 from Foreign Affairs and us raising the rest, to take work from Holman Island in Inuit artists to a Sami Inuit, the first Sami Inuit festival held in Tromsø in Norway.

00:20:12.800 --> 00:20:14.580

<v SPEAKER\_3>And huge success.

00:20:15.340 --> 00:20:27.860

<v SPEAKER\_3>And then we fast forward to my time in the Senate on the international stage, where we were talking at a parliamentary meeting in Birmingham.

00:20:27.860 --> 00:20:49.040

<v SPEAKER\_3>This would be in 20, oh, I guess in 2023, where 702 parliamentarians from around the world got together and voted unanimously with art as the background to support the Indigenous arts around the circumpolar region.

00:20:49.040 --> 00:20:53.680

<v SPEAKER\_3>And now let's take a look at climate change, and you pump that forward.

00:20:53.680 --> 00:20:57.220

<v SPEAKER\_3>And yeah, I think it's really important.

00:20:57.220 --> 00:21:06.720

<v SPEAKER\_3>And it was in COP 27 that internationally we finally managed to get the word culture in the final statement.

00:21:06.720 --> 00:21:07.700

<v SPEAKER\_3>And that's globally.

00:21:07.700 --> 00:21:10.180

<v SPEAKER\_3>So yes, we're behind.

00:21:10.180 --> 00:21:11.240

<v SPEAKER\_3>It's really important.

00:21:11.340 --> 00:21:17.040

<v SPEAKER\_3>I can talk to you about art and crime prevention and art and health, and we're not going down that path today.

00:21:17.040 --> 00:21:23.960

<v SPEAKER\_3>But the arts are not seen in any sector in society as being nearly as important as they really are.

00:21:23.960 --> 00:21:31.060

<v SPEAKER\_3>But I think your book taps on a lot, both with Indigenous art, contemporary art, historical art.

00:21:31.060 --> 00:21:45.320

<v SPEAKER\_3>And, you know, I know you didn't go back to 1949, but there was a Canadian exhibit in Albany, New York, where the president of that association said on a per capita basis they're more good artists in Canada than the US.

00:21:45.320 --> 00:21:47.720

<v SPEAKER\_3>Now, don't think I don't quote that a lot.

00:21:49.720 --> 00:21:53.140

<v SPEAKER\_4>Hi, I'm Dave Perry, the president and CEO of the Canadian Global Affairs Institute.

00:21:53.140 --> 00:21:57.740

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00:21:57.740 --> 00:22:06.600

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00:22:14.320 --> 00:22:25.740

<v SPEAKER\_1>Sarah, you do make the point that the arts and particularly the visual arts were something that transcended boundaries and helped bring us together in a North American sense.

00:22:25.740 --> 00:22:30.300

<v SPEAKER\_1>Do you want to talk a little bit more about that so listeners can understand what you're driving at?

00:22:30.380 --> 00:22:37.700

<v SPEAKER\_1>That again, the use of the visual arts, both Canada, US and then trilaterally with Mexico.

00:22:37.700 --> 00:22:39.320

<v SPEAKER\_2>Yeah, I'm happy to explain.

00:22:39.320 --> 00:22:46.560

<v SPEAKER\_2>I mean, I think the core of the book looks at some exhibitions that built North American identity out.

00:22:46.560 --> 00:22:50.040

<v SPEAKER\_2>And these exhibitions took place in the late 90s, early 2000s.

00:22:50.040 --> 00:23:03.020

<v SPEAKER\_2>So the first one that springs to mind is Panoramas, The North American Landscape in Art, which is really unique because it was a digital, like an online exhibition in this period where that was not

as common as it is today.

00:23:03.020 --> 00:23:06.420

<v SPEAKER\_2>It was an initiative of the Canadian Heritage Information Network.

00:23:06.420 --> 00:23:09.540

<v SPEAKER\_2>I think it was one of the first projects that they undertook.

00:23:09.540 --> 00:23:14.780

<v SPEAKER\_2>And it was a way that the governments of Canada, Mexico and the US could collaborate.

00:23:14.780 --> 00:23:18.940

<v SPEAKER\_2>So it came from a government initiation.

00:23:18.940 --> 00:23:27.720

<v SPEAKER\_2>But out of this government project, museums, including the Winnipeg Art Gallery, were able to work together, the Smithsonian, other partners.

00:23:28.740 --> 00:23:33.180

<v SPEAKER\_2>So there was this level of professional arts collaboration within it.

00:23:33.180 --> 00:23:36.940

<v SPEAKER\_2>But what does that mean about explaining North American identity?

00:23:36.940 --> 00:23:49.580

<v SPEAKER\_2>Well, what I find really interesting as an art historian is that the art you were seeing, landscapes of North America, conventionally we would experience this in an art gallery through a specific national lens.

00:23:49.580 --> 00:23:53.840

<v SPEAKER\_2>So you might see paintings by Canadian artists of the Canadian landscape.

00:23:53.880 --> 00:24:04.980

<v SPEAKER\_2>But this exhibition brought together artwork from across North America, making the point of commonalities across the landscape amongst artists and their histories.

00:24:04.980 --> 00:24:13.520

<v SPEAKER\_2>And so another exhibition that I talked about in the book is called Carr, O'Keefe, Callow, Places of Their Own.

00:24:13.520 --> 00:24:19.840

<v SPEAKER\_2>And this was again a touring exhibition, more of a conventional show in museums that was shown in Canada and the US.

00:24:20.240 --> 00:24:27.740

<v SPEAKER\_2>And that also took the works by these great female artists, Frida Kahlo, Georgia O'Keeffe, Emily Carr.

00:24:27.740 --> 00:24:33.960

<v SPEAKER\_2>So traditionally we think about those in relation to Canadian identity and histories of the Group of Seven.

00:24:33.960 --> 00:24:37.280

<v SPEAKER\_2>And what it did is it placed those works in relation to each other.

00:24:37.280 --> 00:24:44.400

<v SPEAKER\_2>So for visitors to come and think more broadly about North America, what are the connections, the similarities, et cetera.

00:24:44.400 --> 00:24:49.580

<v SPEAKER\_2>And that exhibition was really read and people responded to it in relation to NAFTA.

00:24:49.700 --> 00:24:55.180

<v SPEAKER\_2>I think I mentioned at one point in the book that people talked about those artists as the NAFTA Feminist Three.

00:24:57.280 --> 00:24:57.840

<v SPEAKER\_1>No, I know.

00:24:57.840 --> 00:25:29.600

<v SPEAKER\_1>And it did powerful images, which did, again, transcend the political frontier to make the point that culturally there's so much that we share in common and that there is a North American-ness, which is, again, the heart of your book is that there is this sense of being North American, which comes through particularly in the arts and also, as you point out, through our Indigenous peoples as well.

00:25:29.880 --> 00:25:41.140

<v SPEAKER\_1>And again, Pat, you may want to speak to this because when both galleries, but particularly at the Winnipeg Art Gallery, there's always been a very significant Indigenous presence.

00:25:42.740 --> 00:25:44.260

<v SPEAKER\_3>Very, very, very true.

00:25:45.640 --> 00:25:56.860

<v SPEAKER\_3>And both Winnipeg and the West Coast, there was a fantastic show of West Coast Indigenous art that went to the States and went to Scotland.

00:25:56.860 --> 00:25:59.560

<v SPEAKER\_3>And of course, Tony Hunt, I'm on the West Coast right now.

00:25:59.560 --> 00:26:07.860

<v SPEAKER\_3>Tony Hunt from here was one of the masterminds for the Smithsonian Indigenous Gallery, the Museum of the Indian.

00:26:08.660 --> 00:26:14.520

<v SPEAKER\_3>And so the participation has been there and it's been significant.

00:26:14.520 --> 00:26:15.780

<v SPEAKER\_3>It's really important.

00:26:15.780 --> 00:26:26.040

<v SPEAKER\_3>And Sarah, the way you looked at the commonalities of the panoramas, I was director of the gallery when we agreed to do this and we did it.

00:26:26.040 --> 00:26:31.320

<v SPEAKER\_3>And we did a side exhibition of the real works as well.

00:26:31.320 --> 00:26:43.180

<v SPEAKER\_3>Yes, we were looking at the commonalities between the three countries, but we were also looking at the uniquenesses of the portrayals of those three countries, which allowed that sense of identity.

00:26:43.180 --> 00:26:49.460

<v SPEAKER\_3>It allowed the sense of shared knowledge, developed knowledge and bridge building between nations.

00:26:49.460 --> 00:26:55.600

<v SPEAKER\_3>And I think from a cultural diplomacy point of view, that's really important for Canada.

00:26:55.640 --> 00:27:01.420

<v SPEAKER\_1>Pat, stay with me, because it's now been six years since the study of cultural diplomacy in the Senate.

00:27:01.420 --> 00:27:04.580

<v SPEAKER\_1>Can you remind listeners what your recommendations were?

00:27:04.580 --> 00:27:11.560

<v SPEAKER\_1>I know the department responded favorably, but have we seen real action as a result?

00:27:11.560 --> 00:27:14.020

<v SPEAKER\_3>Well, we've seen a little bit of action.

00:27:14.020 --> 00:27:15.500

<v SPEAKER\_3>Would I have liked more action?

00:27:15.500 --> 00:27:16.340

<v SPEAKER\_3>You bet.

00:27:16.340 --> 00:27:20.960

<v SPEAKER\_3>So first of all, we wanted the federal government to, we had eight recommendations.

00:27:20.960 --> 00:27:26.460

<v SPEAKER\_3>The first was to implement a comprehensive cultural diplomacy strategy.

00:27:26.460 --> 00:27:29.940

<v SPEAKER\_3>What can it do for Canada and how can it be put together?

00:27:29.940 --> 00:27:33.680

<v SPEAKER\_3>That would get away from the hit and miss.

00:27:33.680 --> 00:27:50.520

<v SPEAKER\_3>We also called for greater collaboration between the federal government, external affairs, or global affairs now, and the provinces and municipalities, because some of our major institutions and smaller institutions don't have that federal presence, they have a provincial and municipal one.

00:27:51.980 --> 00:27:56.760

<v SPEAKER\_3>We wanted a performance measure which would help in this discussion.

00:27:56.760 --> 00:27:57.960

<v SPEAKER\_3>What is the impact?

00:27:57.960 --> 00:28:00.860

<v SPEAKER\_3>You know Colin from being on the front line.

00:28:00.860 --> 00:28:04.020

<v SPEAKER\_3>I know from being on a front part of the front line.

00:28:04.020 --> 00:28:09.620

<v SPEAKER\_3>Sarah knows because she's devoted these years of research to it, but I don't think a lot more people know, right?

00:28:10.200 --> 00:28:12.220

<v SPEAKER\_3>Unless you're involved.

00:28:12.220 --> 00:28:22.860

<v SPEAKER\_3>We decided that there were organizations within the federal government, as we've heard today, relating to International Diplomacy of the Arts.

00:28:22.860 --> 00:28:25.380

<v SPEAKER\_3>We felt global affairs should be the lead.

00:28:25.380 --> 00:28:29.440

<v SPEAKER\_3>They're the ones with the property, global aid, they can exhibit the work.

00:28:29.440 --> 00:28:40.080

<v SPEAKER\_3>The Canada Council has a really important part to play, because they fund some of the creation of the work and travel of the work, as does the Department of Canadian Heritage.

00:28:40.080 --> 00:28:44.140

<v SPEAKER\_3>So it's a triumvirate model that we looked at with global affairs in the lead.

00:28:46.040 --> 00:28:49.200

<v SPEAKER\_3>We wanted a status report two years later.

00:28:49.200 --> 00:28:55.380

<v SPEAKER\_3>I don't think that status report has come out yet, though I live in hope, as you know.

00:28:55.700 --> 00:28:57.700

<v SPEAKER\_3>We looked for...

00:28:57.700 --> 00:29:01.380

<v SPEAKER\_3>Training, Colin, you were rare, in my view, as a...

00:29:01.380 --> 00:29:04.560

<v SPEAKER\_3>as a consult, because you knew the arts.

00:29:04.560 --> 00:29:11.780

<v SPEAKER\_3>There are an awful lot of your colleagues who haven't had that opportunity to be immersed in the arts, or immersed in something else.

00:29:12.260 --> 00:29:19.460

<v SPEAKER\_3>So, we were looking to have proper training for people who were on the cultural front within the embassies.

00:29:19.460 --> 00:29:21.960

<v SPEAKER\_3>And we wanted training.

00:29:21.960 --> 00:29:23.540

<v SPEAKER\_3>And we were happy to have the...

00:29:23.540 --> 00:29:27.780

<v SPEAKER\_3>We thought the galleries, museums, symphony orchestras and all could help with that training, right?

00:29:27.780 --> 00:29:33.140

<v SPEAKER\_3>I don't expect anybody to come up with what it is, but there are a whole lot of us who could help with that.

00:29:33.140 --> 00:29:44.280

<v SPEAKER\_3>And then the other part that we haven't talked about, and there was a huge push to re-institute what had been cut for the Canadian Studies Program abroad.

00:29:44.280 --> 00:29:46.700

<v SPEAKER\_3>And we called for it to be redone.

00:29:46.700 --> 00:29:55.460

<v SPEAKER\_3>And I guess this is where I'm a little precious, because my first husband, John Bovey, was part of establishing some of that at the beginning.

00:29:55.460 --> 00:29:59.420

<v SPEAKER\_3>I think John had a part in that, the development of that curriculum.

00:29:59.420 --> 00:30:01.320

<v SPEAKER\_3>And of course, all that was stopped.

00:30:01.320 --> 00:30:05.440

<v SPEAKER\_3>And what a great time now to be able to reintroduce this.

00:30:05.440 --> 00:30:14.540

<v SPEAKER\_3>And I think, Sarah, what you're doing at Western, you've got the fabric, you've got the skeleton for how this can be developed.

00:30:14.540 --> 00:30:16.840

<v SPEAKER\_3>So those were our eight recommendations.

00:30:16.840 --> 00:30:19.680

<v SPEAKER\_1>No, and all right, and this is my last question.

00:30:19.680 --> 00:30:23.240

<v SPEAKER\_1>And it's going to be, and I'm going to start with you, Sarah.

00:30:23.240 --> 00:30:29.520

<v SPEAKER\_1>You've got an opportunity to pitch Mark Carney, who's called for a foreign policy review.

00:30:29.520 --> 00:30:35.700

<v SPEAKER\_1>Why should cultural diplomacy get a place, even a supporting role on the new main stage?

00:30:35.700 --> 00:30:39.780

<v SPEAKER\_2>Yeah, I mean, and thank goodness there has been this call for a foreign policy review.

00:30:39.780 --> 00:30:49.400

<v SPEAKER\_2>We really, at this moment, I think it's very clear, need to take stock of where we are, how we can meet our current challenges and increasingly devices the global environment.

00:30:49.400 --> 00:30:51.580

<v SPEAKER\_2>So why should cultural diplomacy have a place?

00:30:51.580 --> 00:30:55.100

<v SPEAKER\_2>My argument is that it's a multifaceted tool.

00:30:55.100 --> 00:30:58.680

<v SPEAKER\_2>It has nuance and complexity when it is mobilized.

00:30:58.680 --> 00:31:01.120

<v SPEAKER\_2>It's not a blunt instrument.

00:31:01.120 --> 00:31:08.400

<v SPEAKER\_2>I think the beauty of cultural diplomacy is that it can offer a really authentic and powerful form of communication.

00:31:08.400 --> 00:31:14.380

<v SPEAKER\_2>Often when people engage with works of art and culture, they have an effective or an emotional response to it.

00:31:14.380 --> 00:31:17.400

<v SPEAKER\_2>And that can really stay with people and be meaningful.

00:31:17.400 --> 00:31:24.480

<v SPEAKER\_2>And that can can build into longer relationships, build trust, build mutual understanding.

00:31:24.480 --> 00:31:33.200

<v SPEAKER\_2>But if I was making the argument to Prime Minister Carney, of course, I'm going to talk about how cultural diplomacy can leverage existing strengths in Canada.

00:31:33.440 --> 00:31:36.500

<v SPEAKER\_2>We have a robust cultural scene.

00:31:36.500 --> 00:31:38.340

<v SPEAKER\_2>Our artists are already globally connected.

00:31:38.340 --> 00:31:40.100

<v SPEAKER\_2>This isn't necessarily a challenge.

00:31:40.100 --> 00:31:51.640

<v SPEAKER\_2>I think that the Senate reports recommendation for a cohesive, strategic approach to cultural diplomacy would be picking up on infrastructure and resources and a cultural scene that we already have.

00:31:51.640 --> 00:31:55.620

<v SPEAKER\_2>So it's not a hard step to make.

00:31:55.620 --> 00:32:04.440

<v SPEAKER\_2>And I think part of this has to do with having a real reckoning with how we're understanding and valuing culture, just to go back to that earlier point in our discussion.

00:32:04.440 --> 00:32:10.760

<v SPEAKER\_2>So I really hope that cultural diplomacy can come to the fore in this policy review.

00:32:10.760 --> 00:32:19.780

<v SPEAKER\_2>But the other, just to call back to Pat's point about some of the other recommendations, this 2019 Senate Foreign Affairs Committee report is incredibly important.

00:32:19.780 --> 00:32:32.580

<v SPEAKER\_2>And all these recommendations are still vital and applicable, particularly recommendation two, which is to look for more opportunities for collaboration amongst provincial, territorial, municipal partners.

00:32:32.580 --> 00:32:41.280

<v SPEAKER\_2>Our arts and cultural scene is not just federal, and the federal approach to cultural diplomacy can take advantage of that.

00:32:41.280 --> 00:32:47.920

<v SPEAKER\_1>Now, Sarah, Mark Carney is an economist, former central banker.

00:32:47.920 --> 00:32:51.480

<v SPEAKER\_1>Obviously, the economics and stuff matter to him.

00:32:51.480 --> 00:33:00.400

<v SPEAKER\_1>The arts, and I think you make this argument also in your book, contribute to the bottom line of a nation.

00:33:02.280 --> 00:33:04.400

<v SPEAKER\_2>Yeah, absolutely.

00:33:04.400 --> 00:33:22.500

<v SPEAKER\_2>The arts, I mean, we can talk also to different arguments for culture, and you can also talk about culture as an economic good, culture's contribution to GDP, the rise of employment opportunities in the cultural sector, these types of knowledge jobs.

00:33:22.600 --> 00:33:28.080

<v SPEAKER\_2>I think that is the type of arguments that perhaps should be marshaled towards Mark Carney.

00:33:28.080 --> 00:33:45.060

<v SPEAKER\_2>But I think it's also important to think about the more qualitative arguments we can make for art and culture in terms of sense of self, a sense of belonging, a means to articulate values that people hold dear and want to make a part of our national identity.

00:33:45.060 --> 00:33:49.260

<v SPEAKER\_2>It is a very interesting moment for nationalism right now in the summer in Canada.

00:33:49.260 --> 00:33:51.720

<v SPEAKER\_2>So those are the kind of things that I'm thinking about today.

00:33:52.520 --> 00:33:55.540

<v SPEAKER\_1>All right, Pat, I'm going to turn to you as a former senator.

00:33:55.540 --> 00:33:59.760

<v SPEAKER\_1>Mark Carney says to you, all right, you're the only art historian to serve in the Senate.

00:33:59.760 --> 00:34:09.280

<v SPEAKER\_1>Why should we make cultural diplomacy a key piece of our foreign policy and give it, as you argue, center stage?

00:34:09.280 --> 00:34:13.240

<v SPEAKER\_3>Well, I think I agree with what Sarah said.

00:34:13.240 --> 00:34:25.880

<v SPEAKER\_3>I just want to underline on the economic side, I hope people are aware that in 2024, the arts contributed over \$130 billion to the GDP of this country, which is huge.

00:34:27.200 --> 00:34:30.840

<v SPEAKER\_3>As I count the number of zeros, that's a lot.

00:34:30.840 --> 00:34:35.060

<v SPEAKER\_3>On an international front, our artists speak

international languages.

00:34:35.060 --> 00:34:36.980

<v SPEAKER\_3>There are three international languages.

00:34:37.280 --> 00:34:42.260

<v SPEAKER\_3>There's visual art, there's music, and there's movement.

00:34:42.260 --> 00:34:47.480

<v SPEAKER\_3>The Royal Winnipeg Ballet went to Russia when the Cold War was ending.

00:34:49.760 --> 00:34:54.680

<v SPEAKER\_3>The arts went to China at a point of thought of those relations.

00:34:54.680 --> 00:34:59.760

<v SPEAKER\_3>The arts are understood without words, right?

00:34:59.760 --> 00:35:05.900

<v SPEAKER\_3>And I think that becomes critically important for Carney to be able to use.

00:35:05.900 --> 00:35:11.120

<v SPEAKER\_3>So I think we need to combine that with the economic side.

00:35:11.120 --> 00:35:14.380

<v SPEAKER\_3>The money you put into it gets multiplied many times over.

00:35:16.180 --> 00:35:17.020

<v SPEAKER\_1>All right.

00:35:17.020 --> 00:35:19.420

<v SPEAKER\_1>Well, these are all very good arguments.

00:35:19.420 --> 00:35:26.840

<v SPEAKER\_1>And thank you for making the case for Cultural Diplomacy.

00:35:26.840 --> 00:35:29.560

<v SPEAKER\_1>My final question, and I'll let you start on this one, Pat.

00:35:29.560 --> 00:35:34.720

<v SPEAKER\_1>What are you reading or streaming these days, aside from Trading in Art?

00:35:34.720 --> 00:35:38.720

<v SPEAKER\_3>Oh, Trading in Art was a lovely read, and I really

recommend it.

00:35:38.720 --> 00:35:48.200

<v SPEAKER\_3>And Sarah, I hope it's picked up as a general audience read, as well as by many people who are teaching cultural policy from coast to coast to coast.

00:35:48.200 --> 00:35:53.460

<v SPEAKER\_3>Had it been out when I was teaching Canadian cultural policy, I can tell you it would have been a must read.

00:35:53.460 --> 00:35:56.460

<v SPEAKER\_3>So I hope that's picked up.

00:35:56.460 --> 00:36:00.380

<v SPEAKER\_3>Colin, I'm actually writing a book on a West Coast artist right now.

00:36:00.380 --> 00:36:16.080

<v SPEAKER\_3>And so my reading really has been latterly twofold on the presence of Indigenous culture internationally as from Canada.

00:36:16.080 --> 00:36:19.460

<v SPEAKER\_3>So same theme we've been talking about.

00:36:19.460 --> 00:36:25.260

<v SPEAKER\_3>And Arthur Vickers is the subject of my book that I'm about ready to submit to a publisher.

00:36:25.260 --> 00:36:32.440

<v SPEAKER\_3>The other thing I read, quite honestly, I'm reading a lot of Canadian women writers.

00:36:32.440 --> 00:36:36.980

<v SPEAKER\_3>Miriam Taves is getting a major award, getting the Simons Award from the Confederation Centre.

00:36:38.060 --> 00:36:39.880

<v SPEAKER\_3>Of the Arts.

00:36:39.880 --> 00:36:46.520

<v SPEAKER\_3>So I'm catching up on a couple of her volumes that somehow I missed when I was reading diplomatic papers.

00:36:46.520 --> 00:36:52.660

<v SPEAKER\_3>And one of my daughters who lives in England loves Canadian women authors.

00:36:52.660 --> 00:36:55.240

<v SPEAKER\_3>So I read and send.

00:36:55.240 --> 00:36:55.520  
<v SPEAKER\_1>All right.

00:36:55.520 --> 00:37:01.340  
<v SPEAKER\_1>Give us a quick snapshot of Arthur Vickers, who you're writing the book on, just so listeners have something to look forward to.

00:37:02.320 --> 00:37:09.140  
<v SPEAKER\_3>Well, he's an unsung major Canadian artist, Northwest Coast artist.

00:37:09.140 --> 00:37:13.560  
<v SPEAKER\_3>He's got Haida roots, Simpsons roots.

00:37:13.560 --> 00:37:15.940  
<v SPEAKER\_3>He was born in Catla.

00:37:15.940 --> 00:37:17.420  
<v SPEAKER\_3>He works in Serigraph.

00:37:17.420 --> 00:37:21.120  
<v SPEAKER\_3>He has the most wonderful drawings, very sensitive drawings.

00:37:21.120 --> 00:37:24.740  
<v SPEAKER\_3>I had a collection here this morning that blew my mind.

00:37:24.740 --> 00:37:37.720  
<v SPEAKER\_3>And he developed a unique mode of working with gold powder and gold leaf for unique works on paper, where he suspends the gold powder through layers of varnish.

00:37:37.720 --> 00:37:44.460  
<v SPEAKER\_3>And when that's all dried after layer after layer, he gold leafs it and polishes it.

00:37:44.460 --> 00:37:56.180  
<v SPEAKER\_3>And he brings his cultural ancestry to the fore, the stories of his ancestry, but he turns them into a contemporary twist and contemporary issues.

00:37:56.180 --> 00:37:56.660  
<v SPEAKER\_1>Excellent.

00:37:56.660 --> 00:37:57.600  
<v SPEAKER\_1>Something to look forward to.

00:37:58.380 --> 00:38:01.180

<v SPEAKER\_1>In what, a year or two from now when the book comes out?

00:38:01.180 --> 00:38:02.440

<v SPEAKER\_3>I would hope.

00:38:02.440 --> 00:38:03.960

<v SPEAKER\_3>Excellent.

00:38:03.960 --> 00:38:05.140

<v SPEAKER\_1>All right.

00:38:05.140 --> 00:38:08.380

<v SPEAKER\_1>Sarah, now what are you reading or streaming these days?

00:38:08.380 --> 00:38:11.080

<v SPEAKER\_1>Having just finished Trading in Art.

00:38:11.080 --> 00:38:14.740

<v SPEAKER\_2>Yes, I'm enjoying reading other people's work now that I've finished my book.

00:38:14.740 --> 00:38:18.480

<v SPEAKER\_2>But Pat, I'm very much looking forward to reading your work on Arthur Vickers.

00:38:18.480 --> 00:38:21.040

<v SPEAKER\_2>I just finished a book from the library, actually.

00:38:22.060 --> 00:38:23.820

<v SPEAKER\_2>I'm very into political memoirs.

00:38:23.820 --> 00:38:27.520

<v SPEAKER\_2>I just finished reading Jacinda Ardern's memoir, A Different Kind of Power.

00:38:27.520 --> 00:38:29.680

<v SPEAKER\_2>And it's personal.

00:38:29.680 --> 00:38:38.940

<v SPEAKER\_2>It's about her political life, about her choices in office, and also the challenges she faced as a young female politician.

00:38:38.940 --> 00:38:45.960

<v SPEAKER\_2>And so it's a story of dealing with conflict and stress and criticism and burnout that I think many people might find relevant.

00:38:45.960 --> 00:38:53.340

<v SPEAKER\_2>But it's really interesting because she's talking about

different ways to lead and leadership styles focused on empathy and kindness.

00:38:53.520 --> 00:38:58.360

<v SPEAKER\_2>So for me, there's a bit of a connection to thinking about what cultural diplomacy does.

00:38:58.360 --> 00:39:06.000

<v SPEAKER\_1>Oh, and as a former Prime Minister of New Zealand, she and Justin Trudeau actually had a lot in common and did work together.

00:39:06.000 --> 00:39:07.240

<v SPEAKER\_2>And she mentions him in the book.

00:39:07.240 --> 00:39:07.560

<v SPEAKER\_2>Yes.

00:39:07.560 --> 00:39:09.580

<v SPEAKER\_2>Yeah, he comes up.

00:39:09.580 --> 00:39:10.460

<v SPEAKER\_1>Well, excellent.

00:39:10.460 --> 00:39:11.500

<v SPEAKER\_1>Well, thank you.

00:39:11.500 --> 00:39:14.500

<v SPEAKER\_1>And thanks for listening to this episode of The Global Exchange.

00:39:14.500 --> 00:39:19.860

<v SPEAKER\_1>We were joined today by former Senator Patricia Bovey and Professor Sarah Smith.

00:39:20.180 --> 00:39:28.420

<v SPEAKER\_1>Sarah's new book, *Trading on Art, Cultural Diplomacy and Free Trade in North America*, is published by the University of British Columbia Press.

00:39:28.420 --> 00:39:36.000

<v SPEAKER\_1>And the 2019 Senate report that we've spoken about is called *Cultural Diplomacy on the Front Stage of Canada's Foreign Policy*.

00:39:36.000 --> 00:39:40.100

<v SPEAKER\_1>And we'll link to both of these publications in the program notes.

00:39:40.100 --> 00:39:44.060

<v SPEAKER\_1>You can find the Canadian Global Affairs Institute on

Facebook, Twitter and LinkedIn.

00:39:44.060 --> 00:39:47.580

<v SPEAKER\_1>The Global Exchange is brought to you by our team at the Canadian Global Affairs Institute.

00:39:47.960 --> 00:39:56.200

<v SPEAKER\_1>And my thanks go out to our producer, Jordyn Carroll, who worked very hard to bring the three of us together today, and to Drew Phillips for providing our music.

00:39:56.200 --> 00:39:57.640

<v SPEAKER\_1>I'm Colin Robertson.

00:39:57.640 --> 00:39:59.700

<v SPEAKER\_1>Thanks for joining us today on the Global Exchange.