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EXECUTIVE SUMMARY

The Canadian Federal Government role in promoting culture in its external relations has been much diminished since 2008 following the axing of its key programmes: *PromArt*, which sought to advance the country's foreign policy and trade through the international promotion and development of Canada's cultural sector, and *Trade Routes*, which assisted profit and non-profit organisations to prepare for the export of their cultural products. The effect on the cultural sector was exacerbated by budget cuts to local cultural posts in embassies, etc. Before 2008, the Federal Government had a much more robust cultural relations policy, enhanced by its active leadership role in the cultural policy arena internationally, where it forged alliances with other countries, most notably in relation to the diversity of cultural expressions (it was a prime actor in the development and promulgation of the 2005 UNESCO Convention).

Responsibility for international cultural relations is shared between the Federal Government, provinces and cities. Key Federal Government actors are the Department of Foreign Affairs, Trade and Development and the Department of Canadian Heritage. However, only the quasi-independent Canada Council for the Arts appears to regard the cultural sectors as sufficiently important areas of interest for external relations and has endeavoured to maintain a modest budget to facilitate the international engagement of Canada's cultural practitioners. That said, the Federal Government continues to be the second largest donor (after France) to the International Organisation of la Francophonie and to Francophone institutions.

The picture at a provincial level is mixed, with only Québec sustaining and increasing its expenditure on promoting culture in external relations. The reasons for this are obvious: Québec's desire to brand itself, its culture and language as distinct from that of the rest of Canada. The Province has established cultural relations with a number of European regions and has representative offices in 15 countries, five of which are in the EU. Some of the major cities are also engaged internationally, most obviously Montréal, but also Vancouver and Toronto among others. Generally, it is the cultural organisations based in these cities that are pushing the international agenda. As a result of migration, several Canadian cities have significant numbers of their populace that were born outside the country, especially Toronto and Vancouver. The international interests of these cities reflect in part these migration flows, with Vancouver, for example, focused especially on the Asia-Pacific region. In addition, there is a significant minority of North American Indians (First Nations people) in Canada as well as Inuits in the far North. Although the Federal Government's geographical interests are fairly broad, Europe remains on its radar, and is regarded by many Canadian cultural practitioners as an important destination for international engagement. The main obstacle to building stronger cultural relations with Europe is the lack of funds, hence any EU initiative would need to provide financial incentives to stimulate cultural projects between the two continents. The EUNIC Canadian Cluster favours any EU action to focus on what already exists.

In 2013 the EU and Canada reached an accord on a Comprehensive Economy and Trade Agreement that seeks to eliminate most industrial tariffs. The impact on the creative and cultural industries remains to be seen.

OVERVIEW

Canada's relatively 'young' culture is often perceived as the product of British and French colonisation and conflict for what Voltaire called '*quelques arpents de neige*'.¹ It is, of course, much more than this. In building an identity that differs considerably from its southern neighbour – the USA – Canada has to reconcile the interests not only of two major language groups but also the so called 'First Nations' peoples (more than half a million North American Indians), the Inuit peoples, and an increasing population diversity as a result of immigration especially from Asia, Central and South America, the Middle East and Africa (about 50 per cent of the population of its largest city, Toronto, were born outside of Canada).

Among the other challenges that have faced cultural policy makers over the years are the fact that Canada's population of approximately 35 million is spread over a huge land mass (it is the second largest country in the world) and the reality that it shares its southern border with the USA, which exercises significant and constant economic and cultural impact. The relationship between the two countries is sometimes compared to that of Germany with Switzerland.

According to the International Monetary Fund, Canada is the 13th largest economy by GDP in the world (2012). It is recognised for its international diplomacy and its status as an important middle power is reinforced through its involvement with, and contribution to, many international organisations, including the G8, G20, UNESCO, the North Atlantic Free-Trade Association (NAFTA), Asia-Pacific Economic Cooperation (APEC), la Francophonie (IOF), the Organisation for Economic Co-operation and Development (OECD), the Organisation of American States (OAS), etc. As an associate member of the Council of Europe, it was also active for some years in cultural co-operation and, in the 1990s and the early part of this millennium, the Department of Canadian Heritage conducted a number of comparative international surveys on cultural policy issues to feed into policy discussions in Canada. As a result of its multilateral relations, Canada has also become associated with so called 'niche diplomacy' through its deployment of soft power and its role in peace keeping.²

At the end of the 1990s, Canada began to adopt a leadership role in the international cultural policy arena, building a coalition of interest through, for example, the International Network of Cultural Policy created in 1998, with other countries keen to develop an international instrument on cultural diversity to combat threats posed by pressure to include culture in World Trade Organisation regulations. This coalition actively promoted the adoption of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which Canada was the first to sign. Canada also facilitated the creation of the International Network on Cultural Diversity (INCD) and the

¹'A few acres of snow'

² The term 'niche diplomacy' was coined by the Australian politician Gareth Evans, see G. Evans and B. Grant, *Australia's Foreign Relations in the World of the 1990s*, Melbourne: Melbourne University Press, 1991.

An explanation of Canada's role in niche diplomacy can be found in Alan K. Henrikson, 'Niche Diplomacy in the World Public Arena: the Global "Corners" of Canada and Norway' in Jan Melissen (ed.), *The New Public Diplomacy. Soft Power in International Relations*, Basingstoke & New York: Palgrave Macmillan, 2005, pp.66-87.

International Federation of Arts Councils and Cultural Affairs (IFACCA), which was launched in Ottawa in December 2000.

Recent years have been difficult for Canadian culture, both domestically and internationally, as the sector has faced serious budgetary reductions at Federal Government level and in a number of provinces as well. The most obvious exception to this is Québec, where culture has long been regarded as a political imperative.

A range of terminology is used when referring to culture in external relations including international cultural co-operation, cultural exchange, cultural diplomacy, public diplomacy and cultural relations.

EXTERNAL CULTURAL RELATIONS IN THE POLICY CONTEXT

Federal government and related agencies

Culture/the arts are considered to be important instruments in Canada's foreign policy to promote the country's diversity and to facilitate international dialogue and international understanding, but this has not been reflected in the allocation of resources in recent years. Culture used to be one to the three pillars of foreign policy, but not anymore. All programming support has gone. The Public Diplomacy Programme, established in 1998 by what was then called Foreign Affairs Canada, and its budget of some CA \$ 10 million (6.7 million euros) was discontinued. Although it had been conceived as a short-term pilot initiative to help build Canada's identity and project its image internationally, reaching out to Canadians in the process, an evaluation in 2005 found that the programme funding had established a key Canadian diplomatic mission to develop strategy, continuity and consistent quality in their outreach efforts. The evaluation study illustrated how cultural events had been used to gain access to decision-makers and raise Canada's visibility among foreign audiences.³ Political interest in public diplomacy has since waned, leading former diplomat Daryl Copeland to lament: 'The wholesale retreat from public diplomacy is perhaps the most egregious example of the damage Canada is doing to itself internationally'.⁴

The Foreign Affairs Ministry's *PromArt* Programme sought to advance foreign policy and trade objectives through international development of Canada's performing arts, music and sound recordings, visual arts, literature, film, TV and media arts. Support was provided for such things as touring, travel, market and business development, participation in mega international events, Canadian festivals and incoming familiarisation visits. This programme had a budget of CA \$ 4.7 million (2.9 million euros) but was axed in 2008, a time when government cutbacks decimated Federal Government international measures for culture. As a consequence civil servants involved in such programmes were reallocated to other duties and a number of cultural attaché posts were eliminated.

Today the Department of Foreign Affairs, Trade & Development (DFATD) – formed as a result of the amalgamation in 2013 of the Department of Foreign Affairs & International Trade with the Canadian International Development Agency – has a very small budget to bring in prospective international buyers for cultural trade purposes and to ensure visibility, e.g. at the Toronto International Film Festival or the Banff Centre. Some small resources have been allocated to ensure a National Arts Centre Orchestra tour to China, for example, or to assist the Montréal Symphony Orchestra tour to Latin America or to Europe, as part of the Department's Foreign policy objectives, but this is minor compared to what used to be provided. However, culture is underlined in the Government's international education policy (DFATD has a Scholarships, International Education & Youth Division). A new international education strategy that will seek to position Canada as a

³ Foreign Affairs, Trade & Development Canada, *Evaluation of the Public Diplomacy Program of Foreign Affairs Canada*, July 2005. Online. Available at: http://www.international.gc.ca/about-a_propos/oig-big/2005/evaluation/diplomacy_program-programme_diplomatie.aspx?lang=eng.

⁴ Daryl Copeland, 'Why Diplomacy Matters More Than Ever', *opencanada.org*, 14 January 2013. Online. Available at: <http://opencanada.org/features/the-think-tank/essays/why-diplomacy-matters-more-than-ever/>.

destination for studies and research is set to be unveiled in 2014.⁵ This development, it should be noted, is occurring just two years after the Government's Canadian studies programme for foreign scholars was severely cut by CA \$ 5 million (3.7 million euros).⁶

The level of importance given to culture in external relations in DFATD depends on the area of responsibility within the Department. For example, from the Foreign Affairs Advocacy perspective it is not regarded as important, but within the Scholarships, International Education & Youth Division, it is. These differences are evident in relation to other objectives; for example, the Scholarships, International Education & Youth Division regards the following as 'very important': improving diplomatic relations with other governments; promoting dialogue and building trust with foreign publics; promoting a favourable image and branding of the country abroad; and improving Canadian exports and human relations in general. Rather surprisingly, perhaps, the Foreign Affairs Advocacy view is that the same objectives are 'less important'. Both are agreed that promoting higher education and student exchanges is a very important objective, while promoting national languages is less important.

However, there are differences of degree in relation to the importance of all the other main objectives, which raise questions about whether there is a need for more coherence in regard to DFATD's approach to culture in external relations. Alternatively, it may simply reflect the lack of resources that are made available to pursue the objectives. For the Scholarships, International Education & Youth Division, supporting the cultural sector to expand its international activities, supporting cultural diversity, fostering people-to-people contacts are all described as 'important', whereas they are considered to be 'less important' by Foreign Affairs Advocacy. Differences are even more pronounced in relation to attracting tourism, strengthening civil society and promoting intellectual exchange, which are considered 'important' by the Scholarships, International Education & Youth Division, but irrelevant to Foreign Affairs Advocacy. The latter also considers that supporting diaspora communities, aiding developing countries and contributing to conflict prevention are also 'irrelevant' to Canada's policies on culture in external relations, but the same objectives are simply acknowledged as 'less important' from the Scholarships, International Education & Youth Division perspective.

There is more consensus when it comes to the level of importance attached to intervention in different cultural sectors. For both the Advocacy and Scholarships/Education divisions, all the sectors are 'irrelevant' or, at best 'less important' to policy. On the other hand, interactive games, fashion and architecture are important to the trade division of DFATD.

⁵ Ibid.

⁶ This programme assisted foreign scholars to visit Canada to conduct research on condition they taught higher academic courses on Canada on their return to their home country. At the time of the announcement in May 2012, the decision was criticized as a false economy that would damage Canadian interests.

Mike Blanchfield, 'Canada axes foreign studies program despite being told of economic spinoffs', *The Globe and Mail*, Ottawa, 16 May 2012. Online. Available at: <http://www.theglobeandmail.com/news/politics/canada-axes-foreign-studies-program-despite-being-told-of-economic-spinoffs/article4184581>.

Geographical priorities for Foreign Affairs are the USA, China, Brazil, South Africa, the so-called G8 countries (sometimes the G20) and Latin America. The EU is also considered important. From a Scholarships/Education perspective, the interests are a little wider: Asia, especially Japan and South Korea, Africa, the Middle East and Europe.

Responsibility for supporting culture in Canada is shared between the Federal Government and its agencies, and the provinces, territories and municipalities. The Department of Canadian Heritage (DCH) has a lead role and, in the area of international work, it has an approach rather than a strategy. It endeavours to work with and through the portfolio of cultural organisations it supports, with a view to establishing what they are doing internationally to see if it is possible to combine actions. It provides some support for international co-productions, treaties and agreements in films and assists Canadian museums to receive international 'blockbuster' exhibitions. It is also active in supporting major sports events, e.g. the Pan Am Games to be held on Toronto in 2015. The DCH seeks to support diplomatic relations and trade diplomacy where there is a cultural dimension.

Objectives categorised as 'very important' for the DCH are: supporting foreign policy objectives; improving diplomatic relations with other countries; promoting dialogue and building trust with foreign publics; supporting the cultural sector to expand its activities internationally; improving investments and exports in the creative industries (fostering growth in the CCI sector is especially important for the DCH); increasing cultural exchange; supporting cultural diversity; and fostering people to people contacts. Objectives that are 'important' if not priorities are: attracting tourism; strengthening civil society; promoting use of national languages; promoting translations; promoting intellectual exchange and higher education; support for diaspora communities; providing aid to developing countries and contributing to conflict prevention. Promoting a favourable image and the branding of Canada is also seen as important, though less so than in the past when DCH was in charge of co-ordinating the presence of Canada in international world exhibitions and trade fairs (e.g. Zaragoza 2008, Shanghai 2010). Responsibility for this task has since rested with the International Bureau of Exhibitions Canada, but this was to lose its mandate at the end of 2013.

Many cultural areas are 'very important' to the DCH: intellectual exchange in the humanities; museums/touring exhibitions; heritage; libraries/archives; performing arts; visual arts; literature and literary translations; music; film and audio-visual; interactive video games; press and book publishing; and television and radio. Its role in some of these sectors is relatively small, and this is often resource related. Some sectors are considered irrelevant: design, fashion, advertising and architecture. However, there is a strong push for technology developments and support from federal government tends to be available whenever this is highlighted through culture or education. In the past the Department had a large international section (around 60 people), but now staffing is around one-third of that number. This reflects Federal Government financial reductions, for example the CA \$ 9 million (5.6 million euros) DCH Trade Routes programme, a cultural development initiative that assisted profit and not-profit cultural organisations prepare to export and sell in international markets. The DCH is estimated to be spending in excess of CA \$ 20 million (14.6 million euros) on international related activity annually, though no breakdown of expenditure is available.

The Federal Government remains the second largest donor (after France) to the International Organisation of la Francophonie, and Francophone institutions, spending about CA \$ 40 million (29.2 million euros).

The Canada Council (or Canada Council for the Arts to give its full title) is a Crown Corporation that supports Canadian arts domestically, but also has an international strategy.⁷ It supports Canadian artists touring/travelling abroad to promote or extend their work or to present to new audiences, mostly in the areas of performing and visual arts, interactive, film, video and new media, though it also assists writers to travel, and literary translations. Its strategy is to improve the readiness of artists for market – essentially national market access is used as a platform to support international access. In this context it is hardly surprising that the Council regards as ‘very important’ supporting the cultural sector to expand its activities at international level, and improve investments, exports and business relations in the cultural and creative industries. Also ‘very important’ for the Council is increasing cultural exchanges and co-operation and fostering people-to-people contacts. Objectives that are less a priority, but still important are the following: promoting a favourable image of the country; supporting cultural diversity; promoting translations; promoting intellectual exchange and supporting diaspora communities. Among areas considered ‘less important’ to the Council are: supporting foreign policy objectives; building trust with foreign publics; the branding of Canada abroad; attracting tourism; and promoting higher education. Areas of external relations that fall outside its remit or are considered irrelevant are: improving diplomatic relations; strengthening civil society; promoting use of national languages; providing aid to developing countries and contributing to conflict prevention.

Areas of intervention that are most important for the Council are: museums/touring exhibitions; performing arts; visual arts; literature and literary translations; music; film and audiovisual; press and book publishing; and architecture. The heritage sector is considered as ‘important’. ‘Less important’ for the Council are intellectual exchange in the humanities and libraries/archives. Video games, TV & radio, design, fashion, advertising and sports are all considered to be ‘irrelevant’.

The Council budgets about CA \$ 5 million currently (3.6 million euros) per year related to international support and is hoping to double that sum within a few years. The Council has not increased its international budget, but at least it has not reduced the overall sum – money for international work has been found from reallocation in the budget.

The Canada Council has no geographical priorities, though some special relationships have been established as a result of having artists’ residencies abroad, e.g. in Sydney, and cultural co-operation over several years with South Africa. Canadian practitioners, especially in the performing arts, tend to want to go to Europe (Germany in particular is a favoured destination), the USA and Australia. The Council would like to see visual artists engage more with opportunities in Asia in general and China in particular. It has a four-year project to send curatorial delegations to Asia and has also begun supporting Canadian performing artists to trade fairs in that region.

⁷ A Crown Corporation is one established by Act of Parliament to discharge responsibilities in specific fields on behalf of the government, but with a degree of independence from it. Legally they are ‘owned’ by the UK Monarch, hence the name.

International Experience Canada promotes exchanges of young people 18-35 and has agreements with 32 countries – mostly in Europe, but with a few in Asia and South America – to facilitate this. The cultural dimension of these exchanges is less to do with the arts, than with society and values. It is administered through the Government Citizenship & Immigration Canada Department – an association which might seem a little odd at first. However, the basis of the international programme is a one-year work permit which allows Canadians to hire people from other countries. Agreements are based on reciprocity, but currently 60,000 foreigners come to Canada under the programme (representing about one-third of temporary foreign workers in Canada), but only about 18,000 Canadians are going abroad. The imbalance is revealed even more starkly by, for example, figures that show some 14,000 people come to Canada from France, but only about 3,000 Canadians go the other way, while around 5,000 Germans are coming to Canada under the scheme, but just a few hundred make the journey in the other direction (in the latter case this may be related to language competence). International Experience Canada is self-financed and not government subsidised. It charges a fee of CA \$ 150 (109 euros) to inward visitors, which is used to cover the programme overheads. Also it does not provide travel assistance for Canadians to go abroad under the scheme, though it undertakes the groundwork to enable participants to obtain the temporary work permits. Overall, it is evident that insufficient Canadians take advantage of the opportunities. The nature of the programme is bilateral, which raises questions about whether it would be possible in the future to reach agreement with the EU to cover all 28 Member States.

The Canadian Broadcasting Company (CBC) is a Crown Corporation funded by the Federal Government and is the oldest broadcasting network in the country, providing a range of TV and radio channels. It operates a web-based international radio service, Radio Canada International, which broadcasts in five languages. Its partners include Radio Sweden, Radio Prague and NHK World (Japan). In common with many other public and public-private bodies, it has experienced government cutbacks.

Telefilm Canada is another Crown corporation responsible to the DCH. Its responsibility is to foster the cultural and commercial success of Canada's audio-visual productions internationally and domestically.

The National Film Board of Canada is a Departmental agency whose origins date from the late 1930s. Its mission is to produce and distribute works (primarily documentaries) that provide discussion on themes of interest to Canadian audiences and foreign markets. The imposition of cuts in the 2012 Federal Government budget will reduce its budget by some 10 per cent to CA \$ 60.3 million (39.4 million euros at 1st March 2014) by 2015.

The National Arts Centre (NAC), a Crown Corporation, is a bilingual multidisciplinary performing arts centre and is one of the largest cultural centres in the world. The NAC's Orchestra toured China in October 2013 with performances and some 80 associated educational events. Its French and English theatres are often involved in international co-productions.

The 10 provinces and municipalities can engage internationally. Some (e.g. Toronto) enter into agreements with equivalent foreign jurisdictions and such engagement can include a cultural component. Such agreements (non-binding memoranda of understanding or letters of intent) are

reviewed by officials in DFATD to ensure that they do not impinge on areas of federal competence or contain language that is binding. The Province of Ontario, for example, has broad based co-operation agreements that include a cultural dimension with the Land of Baden-Wuerttemberg in Germany and with Jiangsu in China. It also has an agreement with the Former Yugoslav Republic of Macedonia that focuses on tourism and culture. New Brunswick has an established cultural exchange programme with the State of Maine in the USA.

A study of five of Canada's major cities published in 2012 indicated that Montréal invested most in culture per capita, with Vancouver second and Calgary (the fastest growing city in terms of population) third.⁸ Montréal's international relations are spearheaded by cultural organisations and the university sector. Montréal has increased its budget for culture considerably in recent years. Despite this and the city's international profile, some interviewees suggest it lacks a real international strategy. Instead it capitalises on the international links developed by cultural organisations in the city, e.g. it provided support for a number of cultural companies to go to Barcelona.

Although it is the seat of a number of Canada's major cultural organisations, Toronto, Canada's largest city, has struggled to recover fully from the long-term effects of a sudden huge reduction in cultural expenditure by Ontario in 1995, and some organisations are still burdened by accumulated debt.

Vancouver, on the west coast, has the second highest number of visible minorities (after Toronto) in Canada. The city attracted large international immigration flows in the 1980s and first half of the 1990s, particularly from Hong Kong and other parts of Asia, such as Korea and the Indian sub-continent. Unsurprisingly, Vancouver's international market orientation for its goods and cultural co-operation is increasingly Asia-Pacific. Vancouver enjoys high international 'brand' recognition⁹ and is consistently recognised as one of the world's most liveable cities.¹⁰ It has attracted the highest proportion of artists, cultural workers and creators of any major Canadian city and is noted for its festivals (International Film Festival, International Jazz Festival, Folk Festival etc) and new media.¹¹

Québec: a special case

Unlike the Federal Government and many Canadian provinces, the Government of Québec has expanded its support for culture in external relations, focussing especially on the promotion of the Province's creative and cultural industries. The Federal Government cuts of 2009 were partially offset

⁸ Kelly Hill, *Municipal Cultural Investment in Five Large Canadian Cities. A study prepared for the City of Vancouver, the City of Calgary, the City of Toronto, the City of Ottawa and the Ville de Montréal*, Hill Strategies, January 2012. Online. Available at: http://www.creativecity.ca/database/files/library/Municipal_cultural_investments_5cities.pdf (accessed 18 February 2014).

⁹ Miro Cernetig, 'Vancouver Surpasses Toronto and Montréal in City Brands Index', *The Globe and Mail*, 17 March 2008, referred to in Catherine Murray and Tom Hutton, 'Vancouver: The Enigmatic Emerging Cultural Metropolis', in Helmut Anheier and Yudhishtir Raj Isar (eds), *Cities, Cultural Policy and Governance*, Los Angeles: Cultures and Globalisation Series, SAGE, 2012, p.314.

¹⁰ As defined by surveys conducted by the Economic Intelligence Unit and the culture and urban lifestyle magazine *Monocle* among others.

¹¹ Hill Strategies, *Mapping Artists and Cultural Workers in Canada's Largest Cities*, 9 February 2010. Online. Available at: <http://www.hillstrategies.com/content/mapping-artists-and-cultural-workers-canada%E2%80%99s-largest-cities>.

by increased funding by the Québec Government. This meant quite a lot of additional money had to be found to support the Province's cultural sector and its international work.

Québec has used cultural diplomacy and astute marketing development to assert its rights within the Federal system to distinguish itself from the rest of Canada. As Simon Mark has observed:

'Since 1985, Québec has operated its own 'paradiplomatic service,' complete with its 'own minister, a corps of officials specialising in international affairs, and a network of foreign representatives'.¹²

Québec's international cultural ambitions are supported by representations in 26 cities in 15 countries.¹³ In Europe these are Barcelona, Brussels, London, Paris and Rome. The cultural mandate for Québec House in London, for example, is to support market development initiatives for Québec artists not only in the UK and in the Republic of Ireland, but also in the Nordic countries. Around 200 Québec artists in all disciplines are supported annually.¹⁴ It collaborates with cultural institutions in these countries who are interested in working with practitioners from Québec and facilitates opportunities for programmers and presenters to see their work, whether in Europe or Québec. The focus of the London office has shifted from cultural identity building to supporting Québec's CCIs. So in 2009 it introduced three-year partnership instruments with UK cultural institutions and academia to target weak links in Québec's cultural trade chain through market and career development. This included a focus on young Québécois classical musicians. Québec House in London also co-operates with local authorities to encourage artists' residencies and exchanges and intellectual projects. In the UK it has long established partnerships with the British Council.

The chief government or quasi-governmental agencies involved in international cultural co-operation at provincial level are the **Ministère de la culture et des communications**, the **Ministère des relations internationales, de la francophonie et du commerce extérieur** and the **Conseil des arts et des lettres du Québec**.

The **Ministry of Culture and Communications (MCC)** takes a lead role for international cultural affairs. Absolute priority objectives for the MCC are supporting the cultural sector to expand its activities internationally and promoting the French language. Also very important to the MCC are: supporting foreign policy objectives; improving diplomatic relations with other countries and regions; promoting dialogue and building trust with foreign publics; promoting a favourable image of the Province; the branding of Québec abroad; improving investments, exports and business generally and the CCIs in particular; and increasing cultural exchanges and co-operation. Objectives described as 'important' are: attracting tourism; supporting cultural diversity; fostering people-to-people contacts; strengthening civil society; promoting translations; supporting intellectual exchange; promoting higher

¹² Simon Mark, *A comparative study of the cultural diplomacy of Canada, New Zealand and India*, unpublished PhD dissertation, The University of Auckland, 2008. Online. Available at: <https://researchspace.auckland.ac.nz/bitstream/handle/2292/2943/02whole.pdf?sequence=9> (last accessed 9 June 2013).

¹³ 'Représentations à l'étranger', Ministère des Relations internationales, de la Francophonie et du Commerce extérieur du Québec website: <http://www.mrifce.gouv.qc.ca/fr/ministere/representation-etranger>.

¹⁴ Maude Lafiamme, *Québec Culture, January-April 2014*, Délégation générale, London, p.2.

education and students exchanges; supporting diaspora communities; providing aid to developing countries; contributing to conflict prevention; and investing and valuing Québec studies.

Sectors regarded as important by the MCC for intervention in support of culture in external relations are: intellectual exchange, museums/touring exhibitions; heritage; libraries/archives; performing arts; visual arts; literature and literary translations; music; film/audio-visual; video games; press and book publishing; TV and radio; architecture; and sport. One of the strategies of MCC is to host international programmes, e.g. by helping Québec festivals with resources to invite European and international broadcasters to outreach and related events.

The **Ministry of International Relations, Francophonie and External Commerce** (MRIFCE) is ultimately responsible for international policies and geographic strategies, as well as the network of Québec representative offices abroad. Its European Strategy 2012-2015 provides Québec with an action plan to develop its economic space in the context of the EU-Canada Comprehensive Economic and Trade Agreement negotiations.¹⁵ Culture is one of its priorities as the following extract makes clear:

'The French language and culture are the most powerful vectors in the affirmation of Québec's identity. In this respect, creators and artists have made an inestimable contribution to the reputation Québec has made for itself the world over... The European continent is the number one cultural market for Québec.'¹⁶

The **Québec Provincial Government** has signed a number of bilateral multi-sectorial co-operation agreements with countries and regions in Europe (e.g. France, Italy and the UK, Catalonia, Flanders, Wallonie-Bruxelles) and beyond (e.g. China, Israel and Mexico). Some 20 of these are active and culture has a major dimension, such as the agreement with Bavaria, which celebrate its 25th anniversary in 2014. Exchanges with Bavaria have taken place in several areas, e.g. dance, theatre, books and translation. Québec's European strategy targets France, Germany and the UK, as well as Belgium, Italy, Spain and Russia. Another geographical strategy targets the USA.

The **Council for Arts and Letters of Québec** (CALQ) also plays an important role in the international dissemination of Québécois culture, supporting cultural actors in the dissemination and circulation of Québécois creative and cultural products abroad and researching international markets. CALQ supports a wide range of international mobility programmes to well over 60 countries worldwide. It funds artists' residencies through a network of Studios du Québec, located in Berlin, London, New York, Paris, Rome and Tokyo. The core of its declared approach is to support artists on the basis that they are the ones who 'pave the way', open up new territories and prepare the ground for others to follow.

¹⁵ 'Stratégie du gouvernement du Québec à l'égard de l'Europe', Ministère des Relations internationales, de la Francophonie et du Commerce extérieur du Québec website: <http://www.mrifce.gouv.qc.ca/fr/grands-dossiers/politiques-et-strategies/strategie-quebec-europe/strategie>.

¹⁶ Ibid.

For a number of Québec's artistic companies, international touring is essential to make their productions profitable. To sustain this and to further the cultural attractiveness of Québec and its major city Montréal, CALQ is prepared to assist with reciprocal visits to the province from international companies.

Universities are also recognised as important players in international cultural relations, for example, the University of Québec has a doctorate in museology in partnership with the Louvre.

It is widely acknowledged that Québec has been very successful in promoting its artists, performers, and creative and cultural industries on the world stage. It has been assisted in this process by the **Société de développement des entreprises culturelles (SODEC)**, which provides soft loans for the market development and export of the Province's CCIs. The Society for the Development of Cultural Enterprises was established in the belief that global competition made access to foreign markets more difficult and there was a need for targeted marketing strategies. In addition, the long established **Commerce International des Arts de la Scène (CINARS)** provides an annual international platform in Montréal to showcase performing artists and companies in theatre, dance, classical music, etc.

The cultural sector and its concerns

Relatively few organisations in Canada are in receipt of significant amounts of public funds in the way that such organisations may be in continental Europe. In recent years, the Canadian funding model has moved from one of mixed funding increasingly to one which resembles that of the USA, with the emphasis on earned income and private sector support. Exceptions to this are the Crown Corporations, including the Canadian Museum of Civilization, the National Arts Centre, the National Gallery of Canada and the Canadian Broadcasting Corporation, and the four departmental agencies such as the National Film Board of Canada and Library & Archives Canada. Other exceptions are those cultural organisations in receipt of subsidy or grants from provincial governments especially in Québec. Cultural stakeholders who submitted evidence during the consultation phase came from a diverse community of interests and arts focus, and from the creative and cultural industries.

In many respects the **Royal Ontario Museum (ROM)** in Toronto is Canada's most international museum. Its collection contains material from across the world and from all periods of history, both in relation to art and to national history. The Provincial Government of Ontario is an important funding source, but there is no connection with the Federal Government. Recently it has been involved internationally in exhibition projects with China and the Kunsthistorisches Museum, Vienna, and is working with the National Museum of Archeology, Naples, on an exhibition on Pompeï. It has co-operated on many occasions with the British Museum, as well as the Victoria and Albert Museum and the Louvre and is keen to continue developing exhibitions with Europe. To mark the Canada-China Year of Cultural Co-operation 2014, the ROM is borrowing a major collection from the Palace Museum,

Beijing.¹⁷ ROM will be working closely with the local Chinese community in Toronto to help promote the event.

The **Biennale de Montréal** has ambitions to position itself as North America's flagship contemporary art event. It is focussing on co-producing, e.g. with the Liverpool Biennale and with São Paulo and co-producing an exhibition of a Japanese artist with Yokohama and Sydney. Although it sees visual arts as global, the Biennale regards its principal markets as Europe, the USA and South America.

The **McMichael Art Collection** is a major public art gallery with some 6,000 Canadian artworks, including a significant holding of works by First Nations artists. It was started as a family collection and donated to the Province of Ontario in 1966. From the National Gallery of Modern Art in New Delhi it brought to Canada a major exhibition of the Nobel Prize winner and Bengali poet and polymath Rabindranath Tagore that has been showing in Europe and the USA. It has been negotiating with the Morandi Museum, Bologna, about an exhibition of the Canadian artist Lawren Harris and with the University of Bologna about materials from the Canadian 'Group of Seven',¹⁸ of which Harris was part. It is targeting Paris, Berlin or Dresden for a major exhibition of Inuit art. Apparently there is little engagement with, or encouragement, from the Federal Government and although the Ontario Provincial Government may provide assistance, the McMichael experience (echoed elsewhere) is that museums outside Québec that wish to undertake international collaborations have to take the initiative themselves.

The **Canadian Opera Company** (COC) is the largest producer of opera in the country. It has assumed a national and international role for itself, but finds it difficult to receive political validation and acknowledgement for this at Federal level – something it considers as important as finance. It showcases Canadian talent and brings in international performers, and has performed at major international festivals such as Edinburgh, Hong Kong and Melbourne. Its international work is primarily through co-productions, e.g. with the Teatro Real, Madrid, and the Festival d'Aix-en-Provence or, in the case of the Staatsoper, Berlin, with a rental of the space.

M for Montréal was launched in 2006 by Canadian and UK concert promoters. Originally an annual talent scouting/networking platform, it has evolved into an international music event/festival. It invites international music buyers and the media to experience Montréal's diverse contemporary music scene. M for Montréal has worldwide partners and collaborates in exchanges, which are considered to benefit the city of Montréal, but it continues to find it difficult to finance international work. The company focus is on Europe – especially France, the UK and Germany – and the USA. Making an impact in those countries assists market development in other parts of the world such as South America and Asia – in March 2014, for the eighth successive year, it will be showcasing in Austin, Texas, Québec Francophone and Anglophone artists at the cutting edge of music.

¹⁷ This commemorative year is not, apparently, considered to be a major diplomatic initiative by the Federal Government according to one source.

¹⁸ The 'Group of Seven' were notable Canadian landscape painters from the 1920s-1930s.

The **Luminato Festival** is a multidisciplinary theatre, dance, music, film, visual arts, literature and design event that brings international and Canadian artists to Toronto. It is also a market place to connect and exchange artists internationally. Its artistic director looks to Europe and increasingly other continents, which are the origins of a lot of immigrants and second generation Canadians. It has received support from the Goethe-Institut and the British Council to bring artists from Germany and the UK, but was hit by serious budget cuts in Canada in 2012.

Montréal is considered to be the capital of circus in North America due to its training, production and distribution activities and **TOHU**, la Cité des arts du cirque, brings in and disseminates circus shows worldwide. Operating from a disadvantaged area of the city, TOHU has a mission to involve the local communities in its work, as well as branding Québec-based and international circus companies. Thanks to relationships TOHU developed with Buenos Aires, the City of Montréal was able to build bridges between the two cities. According to TOHU, some of the best circus schools are in France and Scandinavia and it considers there to be many opportunities for international engagement in Europe.

The **Ontario Science Centre** (OSC) is known globally as one of the first interactive science museums in the world, and is involved in a lot of international work. In 2013, the OSC had travelling exhibitions to Shanghai, Hong Kong and Beijing. Delegations have come regularly from Asia, Europe and the USA in recent years to see the Centre and how it operates. The Centre enjoys close relations with those running science museums in Europe and with the European Network of Science Centres and Museums (ECSITE), which receives EU funding. There is no such recognition for science centres by the Federal Government in Canada. However, the OSC has received a grant for two years from the Ontario Provincial Government to help increase its sales and open up new markets in Asia. Discussions are underway with China to arrange for 10 of its science researchers to work at the OSC to develop a joint project, but the Centre harbours doubts whether it can raise sufficient funds for a major European project.

The second largest science centre in Canada is **Science North**, which is also involved in international work on a bilateral basis. It has been working on a collaboration with Experimentarium in Copenhagen, which is Denmark's largest science centre. Science North considers there is an increasing interest and market for the work of science museums, especially in Asia. New centres are being built in China, India and Singapore and Science North has received funds over three years from the Provincial Government of Ontario to assume some of the risks in setting up exchanges with Asia.

The overwhelming concern of the Canadian cultural sector, repeated time and again, was that lack of funding was inhibiting international engagement. Certainly there is no lack of interest on the part of the cultural community. As indicated, some provinces and cities, especially Québec and Montréal, provide financial assistance for the promotion and market development of Canadian culture, in Asia in particular, but there is little support, or indeed programmes or instruments, at Federal Government level to facilitate international interaction. The Canada Council provides some money for touring, but with a ceiling of CA \$ 75,000 (54,752 euros) it limits what can be toured. Moreover, lack of resources make it difficult to finance first visits of artists from some countries, e.g. Venezuela or, in the case of the EU, Romania or Bulgaria.

A related concern is the seeming lack of acknowledgement at Federal Government level about the value Canadian culture and creators bring to the country's reputation internationally through their work or their innovation.

Another concern registered was that Canadian trade commissioners or ambassadors fail to think beyond the role of corporations as representatives of Canada on trade visits. They may understand that cultural diplomacy can involve sending an exhibition or orchestra abroad, but (outside of Québec) do not appear to have recognised that the creative industries or science centres can also enhance the country's reputation, whether through cultural events or as part of official delegations. Even in Québec there is a feeling amongst cultural actors that more effort needs to be given to enable cultural organisations to participate in trade missions, whether initiated by the Federal Government or the Province itself.

CULTURAL RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND OBSTACLES

Cultural interactions and support

In October 2013, following four years of negotiations, the EU and Canada reached an accord on a Comprehensive Economy and Trade Agreement (CETA), which seeks to eliminate most industrial tariffs. Canada was the first industrialised country with which the EU concluded an agreement to facilitate trade (the Framework Agreement for Commercial and Economic Co-operation 1976); indeed, the partnership with Canada dates from 1959, making it the longest the EU has had with any industrialised country. The EU is Canada's second most important trading partner after the USA, with around 12 per cent of its external trade. It is anticipated that the CETA will increase bilateral trade by some 23 per cent.

According to UNCTAD data, Canada ranked 12th in the top 20 exporters worldwide of creative goods in 2008 with US \$ 9.215 million (5.83 million euros). However, it had a creative trade deficit of US \$ 5.521 million (3.49 million euros).¹⁹

The EU Delegation in Ottawa is involved in some cultural projects through its Press & Information budget. Chief among these are the European Union Film Festivals run in collaboration with the cultural institutes and diplomatic missions of EU States and, in the case of Ottawa and Vancouver, with Canadian film industry partners. The longest established is the Festival in Ottawa, created in 1984 in co-operation with the Canadian Film Institute. Vancouver's Festival dates from 1997, while that in Toronto was established in 2004 and came about as the result of an initiative from the Goethe-Institut. The lead role in the case of Toronto is now taken by whichever cultural institute or mission has the EUNIC presidency in Canada and operates without EU funds. Another EU Delegation activity is the Christmas Concert, which is televised. In conjunction with EUNIC, the delegation has plans in 2014 for a short film festival, a writer's conference to mark Europe Day and speed language classes to celebrate the European Day of Languages.

Canada was the featured country (together with Australia) in the 2013 Special Action for third countries of the European Commission's Culture programme. Nine projects featuring Canadian organisations were selected for support and they have been listed in Annex II.

As a result of a call for proposals in 2012, the European Commission signed agreements with three Canadian universities to operate as designated EU Centres of Excellence (the University of Alberta, Edmonton, Carlton University in Ottawa, and Dalhousie University in Halifax, Nova Scotia). They join others in Montréal (McGill and the University of Montréal) and Victoria, among others.

As you would expect, the British Council and the Institut français are active in Canada, as is the Goethe-Institut. The Istituto Italiano di Cultura and the Instituto Camões are among the other cultural

¹⁹ UNCTAD, *Creative Economy Report 2010*, 2010. Online. Available at: http://unctad.org/en/Docs/ditctab20103_en.pdf.

institutes that are engaged. They are all members of the EUNIC cluster in Canada, which started in 2010 with a joint event about the university system in Europe.

Practical support and possible obstacles to the development of a strategic cultural role for the EU in Canada

Although cultural differences between Canada and Europe are broader than is sometimes imagined, there is a general consensus in Canada that engaging with Europe and European organisations is generally easier than with many other parts of the world. This is partly attributable to the historic European roots of many Canadian citizens and the continuing constitutional connection with the UK. Other factors are that cultural interests are usually shared and European operators are generally well organised.

When it came to potential opportunities for strengthening Canadian-EU cultural connections, it was not altogether surprising that suggestions came readily from Québec province, where engagement with Europe is already strong and where funding for international engagement has continued to be sustained in the face of Federal Government cuts to international programmes.

Opportunities for EU-Canada cultural co-operation

- A quite strongly held view amongst the EUNIC cluster was that any EU support should concentrate on assisting those collaborations that are already in place; it should build on the connections and networks that already exist.
- While not necessarily disagreeing with this sentiment, the cultural sector in Canada considered that EU assistance should give some priority to co-productions, co-curation and the provision of support that kick-started collaboration between Canadian and EU practitioners across the cultural sector, in particular in the following areas:
 - museum and exhibition co-operation;
 - science centre/museum collaboration;
 - co-operation in the area of circus;
 - performing arts (Canadian performing arts companies/professionals already look to Europe as a prime destination for collaboration, exposure to new audiences and research, and demand is likely to continue).
- Similarly, initiatives that could strengthen collaboration between Canadians and Europeans in higher education and research would be welcomed.
- Support for city-to-city exchange and co-operation was also emphasised. Unquestionably, it is some of the cities rather than Federal Government and many provinces that are more internationally minded in the area of culture. Even in Québec, which is by far the most internationally engaged province, it is the City of Montréal that has a dominant role. Of course, Montréal and Toronto in Ontario have the critical mass in terms of population size to drive the agenda.

- It was considered that EU funding could provide a 'seal of approval' that would enable Canadian organisations to attract monies from other sources, especially the private sector, to enable international cultural projects to get off the ground.
- Unlike a number of other countries examined during the course of the research, there appears to be less difficulty in obtaining approval for visas for temporary work or performances in Canada. Generally, the procedure was a formality, which in itself should be acknowledged as an opportunity.

Potential obstacles

- The biggest obstacle to closer cultural engagement with Europe and international co-operation generally, mentioned time and again, was the lack of funds. Many potential projects remained stillborn due to the inability to raise sufficient financial resources. This is partly the result of insufficient recognition at Federal Government level in particular, but also among provinces in Western Canada, of the value of culture in external relations.
- Based on the experience of the European Commission's Culture programme, when Canada was a featured third country, some Canadian partners considered the application process and administrative procedures too complex and a disincentive. The process needed to be simplified.
- Taxation requirements in Europe, including withholding taxes, were also mentioned as a possible obstacle.
- The EU was sometimes regarded as nebulous; Canadians often failed to understand the nature of the relationship between different European countries.

CONCLUSIONS

Since 2008 Canada has been in retreat from its support for culture in external relations. Only the Province of Québec and its major city of Montréal has sustained and increased its expenditure in this area. Key international programmes, *PromArt* and *Trade Routes*, were disbanded and the budgets for cultural relations and local human resources were slashed. More than CA \$ 60 million (37.5 million euros) was lost for international co-operation and it has not been replaced. The financial support that is available is very modest.

This does not imply any lack of interest in engaging internationally on the part of Canadian cultural practitioners, but simply reflects the financial difficulties caused by reductions to funding at Federal Government/agency level and in a number of the provinces. Time and again, the issues of insufficient financial resources was raised as an obstacle to closer cultural ties with the EU and its Member States.

Certainly the picture today is very different from that a decade or more ago, when the Federal Government and its agencies took a leading role in building alliances with other countries in such areas as cultural diversity and the sharing of cultural policy experience and research.

In the circumstances, Canadian cultural organisations and practitioners would welcome EU financial assistance, if this would help co-operation initiatives between Canada and Europe, especially in, but not limited to, the areas of museums, exhibitions, science centres, circus and the performing arts, as well as higher education and research. Some Canadian organisations are well connected internationally and this can facilitate engagement with prospective European partners. Such co-operation should extend to support for collaboration at municipal level, especially now that some Canadian cities and their cultural sectors appear to be more committed to international engagement than Federal Government, albeit the funds they have available may be constrained. Such constraints are far less in evidence in Québec in general and Montréal in particular, and both continue to offer avenues for stronger relations with Europe.

Aside from financial resources, there are not too many impediments to greater co-operation between Canada and the EU, though there is an apparent lack of awareness of the nature of the EU and the relationships of Member States to it and to each other. There is a perception sometimes that EU Member States are competing rather than co-operating with each other. It would seem that the EU needs to demonstrate it can build bridges *within* to be present *without*!

ANNEXES

Annex I: Methodology and list of people consulted

The initial phase in the preparation of this report involved a mapping process conducted between March and July 2013. This comprised desk research and a questionnaire sent via the Goethe-Institut in Toronto to Federal Government departments and to the Conseil des arts et des lettres du Québec and the Ministry of Tourism, Culture & Sport of the Province of Ontario. Responses were only received from the latter two.

This was followed by a consultation phase in December 2013 and January 2014, designed to fill the policy information gaps, etc. and to ascertain the opinions of a broad range of stakeholders on the ground. Resources dictated that this exercise would be undertaken by the Goethe-Institut through Uwe Rau and Manfred Stoffl, Directors of its representative offices in Toronto and Montréal respectively. Focus group meetings were held in Ottawa with Federal Government officials, in Toronto with members of EUNIC and in Montréal with provincial government and city officials and cultural stakeholders from Québec. In addition, individual meetings in Toronto or telephone conversations were arranged with six stakeholders from the cultural sector. Altogether 28 stakeholders contributed evidence in the consultation phase.

The initial mapping report and this final report were written by Rod Fisher, and augmented by him from desk research. Dr. Carla Figueira provided assistance. Notes of meetings in Canada were taken by Hannah Day and Pascale Joubert of the Goethe-Institut in Toronto and Montréal respectively.

The following individuals attended a focus group of Federal Government officials (in alphabetical order)

- **Brian Foreman**, International Experience Canada, Citizenship and Immigration Canada
- **Damien Kotzev**, Programme Manager, Scholarships, International Education & Youth Division, Department of Foreign Affairs, Trade & Development
- **Kelly Langgard**, Co-ordinator, Audience and Market Development, Canada Council for the Arts
- **Patrick Riel**, Deputy Director Advocacy, Department of Foreign Affairs, Trade & Development
- **Charles-Henri Roy**, Manager, Bilateral Relations, Department of Canadian Heritage

The following individuals also attended this meeting as observers:

- **Henri Proulx**, Senior Advisor, Department of Foreign Affairs, Trade & Development
- **Jose Antonio Torres Lacasa**, First Counsellor, EU Delegation, Ottawa

The focus group was moderated by **Manfred Stoffl**, Director, Goethe-Institut, Montréal.

The following individuals participated in a focus group of stakeholders from Québec (in alphabetical order)

- **Marie-Ève Bonneau**, Cultural Development Officer, Directorate of Culture and Heritage, City of Montréal
- **Chantal Bouvier**, Director of the President's Cabinet, University of Québec at Montréal
- **Marie-Pierre Dolbec**, Programme Officer, Directorate of Support for Dissemination and International Outreach, Council of Arts and Letters of Québec
- **Clarence Epstein**, Director, Special Projects and Cultural Affairs, Office of the President and Vice-Chancellor, Concordia University
- **Sylvie Fortin**, General and Artistic Director, Biennale of Montréal
- **Manuela Goya**, Secretary-General of Montréal, Cultural Metropolis
- **Anne-Marie Jean**, Chief Executive Officer, Culture Montréal
- **Marie Labelle**, Advisor in International Affairs, International Affairs Directorate and Intergovernmental Relations, Ministry of Culture and Communications, Québec
- **Stéphanie Lavoie**, Chief Executive Officer, TOHU, City of Circus Arts
- **Sébastien Nasra**, Director, M for Montréal and Avalanche productions

The following individuals participated in a focus group of EUNIC Canada (in alphabetical order)

- **Adriana Frisenna**, Director, Istituto Italiano di Cultura di Toronto
- **Thierry Lassere**, Executive Director, Alliance Française de Toronto, (co-president, EUNIC Canada 2013-14)
- **Claire Le Masne**, Consulat Général de France (co-president, EUNIC Canada 2013-14)
- **Anna-Paula Ribeiro**, Co-ordinator of the Portuguese Language, Instituto Camões

The focus group was moderated by **Uwe Rau**, Director, Goethe-Institut, Toronto.

The following were interviewed individually in person or by telephone by Uwe Rau (in alphabetical order):

- **Victoria Dickenson**, Executive Director, McMichael Canadian Art Collection
- **Guy Labine**, Chief Executive Officer, Science North
- **Lesley Lewis**, Chief Executive Officer, Ontario Science Centre
- **Alexander Neef**, General Director, Canadian Opera Company
- **Dan Rahimi**, Vice President, Gallery Development, Royal Ontario Museum
- **Jörn Weisbrodt**, Artistic Director, Luminato Festival

In addition, helpful assistance with information was provided by **Colin Hicks**, consultant and former Director of Cultural Services, Québec Government Office in London.

Annex II: EU-Canadian joint programmes and initiatives

A. EU-Canadian cultural cooperation activities run by the EU Delegation²⁰

- **European Union Film Festival**

The European Union Film Festival (EUFF) is a singular rendez-vous for lovers of European cinema in Ottawa, Toronto and Vancouver – a unique occasion for Canadians from coast to coast to experience Europe's diverse and rich film heritage.

Every year, the EUFF presents a collection of exciting European film premieres and runs for two weeks in late November/early December. The EUFF is organized by the European Union Delegation to Canada, the Diplomatic Missions and cultural institutes of Member States in cooperation with Canadian film industry partners. The EUFF also enjoys the support of loyal moviegoers who, year after year, contribute to the success of the festival.

Whether highlighting a historic event, a political subject or a personal dilemma, European films are intellectually stimulating and culturally engaging.

- **Ottawa**

The Ottawa Film Festival was founded in 1984 in collaboration with the Canadian Film Institute, a non-profit cultural organisation and the oldest film institution in Canada. At the time, there were only 10 Member States. Over the years, as the EU embraced new members, the Film Festival grew with an even greater wealth of languages and cultures. Today, the EUFF is a well-established tradition in Ottawa with premieres from almost all 28 EU Member States.

- **Vancouver**

The Vancouver EUFF began in 1997 and is brought to audiences on the western coast thanks to the dedication of Consulates and Honorary Consuls of EU Member States and our Canadian partners at the Pacific Cinémathèque Pacifique film society.

- **Toronto**

The most recent edition of the EUFF was set up in 2004 in Toronto. Thanks to efforts by EU Member State Consulates, Torontonians can now take part in this annual celebration of European cinema. Visit the Toronto EUFF website:

http://eeas.europa.eu/delegations/canada/outreach/eu_film_festival/index_en.htm.

- **European Union Christmas Concert**

Music enthusiasts turned out in force on 6 December 2013 at Notre Dame Cathedral Basilica in Ottawa for the 6th annual European Union Christmas Concert – a unique occasion to enjoy Christmas carols and songs in various European languages. The event is a joint effort by the EU Delegation, the Diplomatic Missions of EU Member States and local school choirs. This

²⁰ Information provided by the EU Delegation to Canada.

year, the programme featured performances by Ottawa Children's Choir, Chorale de La Salle and Calixa-Lavallé Choir.

http://eeas.europa.eu/delegations/canada/outreach/events/2013/mac_christmas_concert_en.htm

In addition, in 2014, a number of activities are in the works, including a short-film festival, a writers' conference to mark Europe Day and speed-language classes to mark the European Day of Languages next fall.

B. EU-Canadian cultural cooperation activities run by the Commission Headquarters

Special Action 2013

Each year the special action enables one or more countries to be the subject of a call for proposals. The call enables grants to be given for cooperation projects, which correspond to the objectives of the Culture Programme.

The country(ies) is/are indicated each year on the website of the Executive Agency at the latest 4 months before the deadline for submission.

The only eligible applicants are public or private organisations with legal personality whose main activity is in the cultural field (areas of cultural or creative activity) and whose head office is in one of the countries taking part in the Programme.

Canada and Australia are participating in 2013.

http://ec.europa.eu/culture/our-programmes-and-actions/actions-with-third-countries_en.htm

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
PERFORMIGRATIONS – PEOPLE ARE THE TERRITORY	<p>Each immigrant is a performer: no matter the reason for the move, relocation forces one to adjust to a new territory and to play a new role.</p> <p>Therefore, the visible map is not the real territory; people are the territory, and they are mobile. They are an intricate territory made of stories and experiences. For this reason, EU is more than a geographical space: it is a space of storytelling transcending visible borders. Each time Europeans relocate inside or outside EU, they change their inner and outer landscapes because they are performing changes. Similarly, every time newcomers join the EU, the EU territory changes, too.</p> <p>Together, ICT & performative arts can help us to develop new ways to express our mobile selves/belonging, in turn mediating among different cultural heritages. Expanding this idea, Performigrations develops an interactive & performative art-installation to make visible the mobile territory created by the movements of people across EU, and between EU & Canada. More traditional forms of art integrated with new ICT will develop an accessible multimedia interactive platform that will use new geo-locative technologies to display old and new forms of storytelling. This interactive medley of words, images, sounds, and video- performances will connect territory with place and enable the construction of a communal narrative through the on-going addition of materials as the installation moves from location to location.</p> <p>A network of 16 high-profile EU/Canadian Institutions have created a joint venture to promote and implement this project; their goal is to consolidate a new approach to people's storytelling and promote awareness of what brings us together as both Europeans and world citizens in</p>	200,000.00 €	http://www.performigrations.eu/fr/

	<p>spite of (or because of) cultural change. Web2.0 activities and customised cultural events will make the project accessible to online & live audiences alike, engaging people across the same mobile territory they contribute to moulding.</p>		
Boomerang	<p>For Boomerang, 3 theatres from Europe (IT, PT, GB), 2 from Canada and one from Australia, have joined together to work globally on the theme Poverty and Migration.</p> <p>The traditional emigration countries Australia and Canada are, with their European roots, the most suitable partners to study the cultural results of past and present migration.</p> <p>Over the last century Europe itself has become a desirable destination for economic refugees from all over the world. But in view of the current economic crisis, the continent is now confronted with a new migration flow: gloomy prospects for the future in Southern Europe are forcing many young people to unwanted mobility: searching for work, they leave their native countries and head off to the richer ones in middle and north Europe.</p> <p>Emigration and Immigration: these movements of people draw their lines between the continents and countries, between past and present. Personal stories hang on these lines like pearls, stories about poverty and hardship, but also about hope and solidarity.</p> <p>Boomerang's goal is to discover such stories and to put them on stage. Through this, theatres from 3 continents become seismographic research institutions for the flow of migrants. Authentic life stories will be placed under the burning glass and examined artistically.</p> <p>Artists in 6 cities worldwide conduct interviews with young people for whom 'Poverty and Migration' is presently relevant. In contemporary documentary theatre a form has been chosen, which fits the theme and the autobiographical stories perfectly.</p> <p>7 intercontinental co-productions combining documentary theatre form with the aesthetical variety of the involved theatres grow out of the interview material. All performances are embedded in extensive Art Education programmes.</p> <p>The emotional effect of the documented real life stories ensures that the performances move the audiences, also those ones with restricted access to culture, in a long lasting way.</p>	200,000.00 €	http://www.google.be/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CDQQFjAB&url=http%3A%2F%2Fwww.culturefund.eu%2Fwp-content%2Fplugins%2Fsppace%2Fsppace-pdf.php%3Fid%3D1201&ei=qYXnUoPxAqiGywPbwoHwCQ&usg=AFQjCNHxwT_66JlljMlckm3n863EK2_2gA&sig2=Q5LpwECi12mW1DWfrT0qQ&bvm=bv.59930103,d.bGQ
Autopistes: Circus dissemination	<p>In the current context of crisis, Europe has strong disagreements between the South who suffers severely and the North more resistant. Some economic actors engaged in a civic approach are seeking a new hybrid business model between productivity and contribution.</p> <p>Contemporary circus demonstrated great creative vitality. It helps to live together and conveys a positive image of our continent. But the circulation of circus work remains fragile: the crisis of</p>	196,000.00 €	http://www.la-grainerie.net/projets/autopistes-2014-2015.html

	<p>the market cannot absorb new emerging talents every year.</p> <p>The situation in Canada is similar: Montréal is isolated from the rest of the continent.</p> <p>Can cooperation between Europe and Canada provide solutions for structuring networks and contributing to interconnected movement of circus? Can this dynamic feed the creative capacity of the sector?</p> <p>The four partners of Autopistes have come together to answer these questions with a project aiming to improve the circulation of works by structuring the circus network.</p>		
<p>Migrant Bodies</p>	<p>Migrant Bodies is a project created in partnership between Comune di Bassano del Grappa (Italy), La Briqueterie – Centre de développement chorégraphique du Val de Marne (France), Circuit-Est (Québec), The Dance Centre (British Columbia) and HIPP The Croatian Institute for Dance and Movement (Croatia).</p> <p>Today the whole of the western world, and not only, is traversed, physically, by a population without nationality or territory, which in itself, in its numbers, appears almost as big as a continent: the population of migrants. Migrants for hunger, for war, for fear or for choice, all of them carry on their bodies, their territory. The continuous journey widespread, and from some points of view uncontrollable of the migrants, builds a network of cultural and physical connections which expands to every part of the planet.</p> <p>Migrant Bodies uses artistic and cultural tools to open up a civil reflection on migrations and the cultural impact and differences they bring, seen as sources of values and richness for the whole European and Canadian societies.</p> <p>The project does so by inviting 16 artists (6 choreographers/dancers, 5 writers, 5 visual artists) from three European countries and two Canadian provinces to carry out two years of research on migrations and the social and cultural changes that migrations generate in local societies, in order to produce works to be staged in established and renowned venues, or in site specific locations, and to portray new forms of identity of the migrant bodies to the wider possible audience.</p> <p>This research is opened up in several ways: by community meetings, meetings with immigration communities, communities of migrants, audiovisual outputs touring among the partner cities, a web platform for artists and critics. A final international symposium and the Migrant Bodies online catalogue of the project, which will collect the documentation of the experience, evaluate and disseminate the final outcomes of the project.</p>	<p>200,000.00 €</p>	<p>http://www.thedancecentre.ca/programs/choreographic_projects</p>

<p>Move On – New Media Art from Europe, Australia and Canada</p>	<p>Move On aims to create a sustainable media arts lab and festival network between Europe and Australia and Canada, building on the legacy of the project initiated with help of the Culture 2013 programme.</p> <p>Its vision is to enable artist to work on the edge of new media technologies, using the hosts infrastructure and cultural surrounding to cooperate with local students, artists and specialists. And finally to present and interact with a wider off-/online audience. The project will incl.:</p> <ul style="list-style-type: none"> - 16 research and production residencies for Australian, Canadian and European media artists or groups selected by an international jury of ALL partners highly specialised curators/project coordinators; - 16 individual presentations/exhibitions/workshops on media art for local audiences in 9 cities in 6 different countries in 3 different continents; - A common jury in Brisbane, AUS; - A public 2-4 days conference/symposia in Brisbane including presentations of all partners; - A public 3-4 days conference or other networking event in Toronto, including the artists in residence, European invited guests and Can. Partners; - The establishing of one extensive joint website and further project promotion on all partners websites as well to other social media and web 2.0 platforms and beyond; - Flyers, postcards, posters and newsletters; - A major final exhibition/festival of media art presenting the 16 new commissioned projects, plus presentations of all partners; - Video online documentation including the 16 artists or groups and their new productions; - Further promotion, dissemination and distribution of the commissioned media art works to international exhibitions, museums, festivals, galleries, curators, critics and media during and also after the project period (another major move on exhibition of the commissioned projects will follow in Australia, but for administrative reasons in 2016, unfortunately after the projects termination – therefore not included in the budget calculation.). 	<p>200,000.00 €</p>	<p>http://werkleitz.de/</p>
<p>LEMNOS – GALLIPOLI PROJECT</p>	<p>The LEMNOS-GALLIPOLI Project is inspired by the occasion of the Centenary of the Gallipoli Campaign (1915-2015), a significant common historical event for participating countries Australia (AUS), Cyprus (CY), Greece (EL) and Turkey (TR). The key objective of the Project is to bring together artists and cultural operators from diverse cultural and artistic disciplines to create innovative and interdisciplinary artistic and cultural products on the theme of a woman's perspective on the impact of war on our societies. Utilising the example of the strong bonds of friendship forged in the aftermath of this tragic event between opposing sides AU and TR, the Project aims to make a wider comment on the capacity of art and culture to serve as a bridging vehicle in the rehabilitation of fractured relationships resulting from historical conflict in</p>	<p>200,000.00 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2013/selection/documents/strand-135/2013-list-selected-135-final.pdf</p>

	<p>general.</p> <p>The Project will consist of a number of works/activities that develop aspects of this theme. In particular:</p> <ul style="list-style-type: none"> - a Contemporary Opera in three languages (EN, EL and TR), that uses the stories of three women (an AU nurse, a TR mother of a wounded soldier and an EL war widow) to present the women's perspective of an historic event that had a profound impact on their individual countries. Over 20 artists from the participant countries will collaborate in the Opera's creation, production and performance phases which will be staged in AU and EL during the Centenary Year 2015. The Opera will also be recorded and distributed on CD and digital media; - a digital multimedia Exhibition of historic material on 'Women in War', curated in AU and hosted in all participating countries; - an historic Book on the same theme, authored by an AU writer, translated in EL/TR for free dissemination to schools in all participating countries; and - a Conference and school lectures in AU on the sidelines of the Exhibition. <p>The Project promotes the collective EU identity through works that intertwine different cultural elements and artistic disciplines in distinct artistic works.</p>		
<p>Weather Stations</p>	<p>Weather Stations harnesses the transformative power and vision of literature to explore in the context of climate change how, as European and global citizens, we might live our lives differently.</p> <p>Weather Stations in Poland, Germany, UK, Ireland and Australia will host a Writer in Residence programme, providing the creative heart to the project from which a range of activities for artists, activists, philosophers, scientists and young people will flow. Throughout online communication and evaluation will inform the project. The programme will include debates, skills development, online activity and creative projects in schools and communities, festivals and literature hubs. A body of visionary new writing will emerge.</p> <p>Each Weather Station will establish a Sub Station in a local school or college to explore how, in a materialistic world geared to creating young consumers, we nurture responsible young citizens with the knowledge, inspiration and tools to fight for a sustainable future.</p> <p>Our Australian partner provides our frontline Weather Station, beginning with a 3 week residency for writers from European Weather Stations.</p> <p>Here earth inspired stories from indigenous elders will mix with the voices of scientists,</p>	<p>200,000.00 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2013/selection/documents/strand-135/2013-list-selected-135-final.pdf</p>

	<p>politicians, artists, young people, and communities experiencing first-hand the impact of floods and bush fires.</p> <p>Over 18 months our writers will travel to each European Weather Station to share their work. In 2015 the European Sub Weather Stations will convene a Young People’s Summit in Berlin to agree and disseminate the most powerful narratives and the most effective tools to help us navigate a new future and inform a new sense of responsible European citizenship and global connection. This will be mirrored by an equivalent event in Melbourne. Alongside the Summits, all our writers will share their new work and experiences with a wide -ranging public, complete with full media attention, as part of the internationales literature festival berlin.</p>		
<p>Human Futures – Shared Memories and Visions</p>	<p>The HUMAN FUTURES project invites European and Canadian citizens to share their memories and visions through participatory cultural projects. Today we are confronted with enhanced technological solutions in our daily lives and navigate continually between multiple online and offline realms of perception. Problem solving in our cities reaches a new interdisciplinary complexity which we cannot assume individually anymore but for which we need to conceive new spaces for collective thinking and community building:</p> <p>The HUMAN FUTURES MARKETPLACE in Aarhus invites international cities to showcase and exchange their visions for sharing experience of urban problem solving via market camps, workshops and panels.</p> <p>The HUMAN FUTURES PROJECTION PARCOURS in Montreal presents the shared visions of the MARKETPLACE on large-format projection-sites in the urban space as a digital stage for encounter and agora for exchange for the citizens.</p> <p>The HUMAN FUTURES EXPOSITION in Liverpool invites the citizens to participate in a sharing experience environment of different perception levels that document the results of our artistic explorations.</p> <p>In our project we rethink the role of the artist as a moderator for creative processes that involve the citizens in translocal dialogues. As innovative thinkers, problem solvers and avant-garde reality constructors, 4 European and 4 Canadian artists travel to the participating cities and explore new spaces for sharing and collectivity, using culture’s transformative power to show people new perspectives.</p> <p>Out of our artistic explorations we will develop the HUMAN FUTURES TOOLKIT that provides strategies for stimulating creative sharing and collective identity construction for the future development of our cities. With the continual challenging of the European Union and Canada as spatial, economic, politic and identity entities, we must continually stimulate the citizens’</p>	<p>200,000.00 €</p>	<p>http://www.fact.co.uk/</p>

	collective imaginary to keep these places vital and meaningful realities.		
Hotel Obscura	<p>Hotel Obscura is the long term curatorial and network initiative of Mezzanine Spectacles (FR), Die Fabrikanten (Austria – AT), Ohi Pezoume (Greece – EL), and triage live art collective (Australia – AUS) in association with selected EU/AUS partners. By appropriating and inhabiting a hotel space in Vienna, Athens, Paris, Marseille and Melbourne, Hotel Obscura will offer professional development opportunities for trainee, established and emerging artists within site specific live art performance research laboratories in each partner city. The project will focus on the creation of live art: intimate, interactive and site-specific works which will be presented within a major performance outcome in tandem with a 3 day ‘Performing The City’ Conference in Melbourne, Australia at MIAF (Melbourne International Arts Festival) in October 2015.</p> <p>Alongside this major presentation platform several key creative strategies will be implemented throughout the Hotel Obscura project in order to create, sustain and build a richly expanded, value-added cooperation that spans partners in three EU countries and Australia. Hotel Obscura is in essence a collaboration project that seeks to develop long-term artistic networks and project-based cooperation between artists, producers, and organisations in the innovative field of participatory performance and the expanding socio-cultural sense of gift culture within a 24 month project. It is a highly developed, unique and innovative collaboration initiated through strong aesthetic, political and social concerns. It is also a high quality partnership in terms of the partners expertise (live art, geopolitical and audio-gaming based works) which seeks to transform perceptions of time, distance, globalisation and the wider urban fabric for a wide range of audience-participants in four partner cities.</p> <p>Hotel Obscura will investigate the complex relationship between travel, distance, time and identity for EU and AU artists, organisations and audiences.</p>	200,000.00 €	http://www.triageliveartcollective.com/-in-development.html
SMEEC – Sistema-inspired Music Education and Exchange with Canada	<p>This cooperation project with Canada enables young people, their tutors and professional musicians from the EU and CAN to rehearse, perform and work together, learning from each other through the universal language of music. A new composition for orchestra and voices, inspired by the cultures of each country, will be commissioned. Over 2,000 different young people will be involved in the project playing and singing together in instrumental and vocal groups in up to 50 performances.</p> <p>Participating ensembles have been inspired by the Venezuelan El Sistema programme. Young musicians and their tutors will perform and make music together, share knowledge and learn how Sistema-inspired projects are adopted and adapted in each country. The particular local community and culture will be taken into account whilst learning from the general principles that apply everywhere. Through music they will learn about important cultural differences</p>	200,000.00 €	http://eacea.ec.europa.eu/culture/funding/2013/selection/documents/strand-135/2013-list-selected-135-final.pdf

	<p>whilst also learning what unites us as a human race.</p> <p>Professional musicians will play alongside the young musicians as well as performing to them. The professionals will 'team teach' with the teachers, inspiring them, raising expectations and improving knowledge and musical quality.</p> <p>Networks will be established between the young people, their tutors and the professional musicians to ensure on-going communications in between the 7 occasions when the musicians will be physically together in the EU (total: 12 days) and CAN (total: 13 days).</p> <p>Dissemination will be extensive. All sessions will be documented with work posted on YouTube and social media reaching a wider audience throughout the project.</p> <p>A research program looking at the pedagogy of social action programmes through excellence in music will provide on-going monitoring and evaluation as well as a lasting legacy and international dissemination through expert conferences.</p> <p>Partnerships, both transnational and transatlantic, will be strengthened and enhanced through making music together.</p>		
<p>European Mobile Dome Lab for International Media Artists</p>	<p>The EMDL aims to develop cultural exchanges between EU country partners and partners in Canada, developing an international network for exchange of artistic and technological competencies, with the goal of developing and documenting new artistic languages and grammars and to explore modes of artistic expression for the fulldome medium.</p> <p>The EMDL will be an interdisciplinary collaborative process, which foregrounds embodied immersive experiences. Participants in this project will be artists, scientists and theoreticians from Canada and EU who are active in creating media art or pursuing innovative interdisciplinary research and wish to collaborate in order to create fulldome media artworks.</p> <p>The proposed project will provide a number of selected European and Canadian media artists, coming from different cultural, technical and artistic backgrounds, with the opportunity to collaborate with other European and Canadian artists in order to explore and create immersive experiences through a process focusing on intercultural and interdisciplinary dialogue. The project aims to produce via the creation of a series of immersive media artworks, new aesthetics and technological paradigms.</p> <p>This will be accomplished through interdisciplinary research and creation facilitated by:</p> <ul style="list-style-type: none"> - a continuous collaboration between the partners; - workshops for local communities of artists and researchers; 	<p>200,000.00 €</p>	<p>http://i-dat.org/emdl-european-mobile-dome-lab/</p>

	<ul style="list-style-type: none"> - creative production and technical residencies for artists and researchers; - engaging wider audiences through public presentations and performances; - touring of a mobile architectural Dome structure equipped with specialised technology for live dome visualisation for the creation and presentation of interactive multisensory immersive environment. <p>Ultimately the accumulated work from the collaboration will be made manifest in one of the most technologically advanced immersive theaters in the world, the newly inaugurated Satosphere, in Montreal, Canada.</p>		
<p>Live Transmission</p>	<p>The rise of video on the web is creating new forms of moving image. And television itself is being challenged by the rise of second screens, by gaming and by participation. This project dives into the heart of these changes to explore new models of creation, interaction and dissemination. How can we develop cultural spaces that mix online and broadcast?</p> <p>Live Transmission takes three European organisations – Blast Theory (United Kingdom – UK), The Patching Zone (the Netherlands – NL) and Translocal (Finland – FI) – working at the leading edge of digital media into a unique collaboration with Ontario College of Art And Design (OCAD U). Together the partners will stretch the boundaries of mobile culture, live video transmission and game play.</p> <p>Through research and practical work Live Transmission will bring artists, researchers, developers and educators together to test new models of participation and engagement. It will build a bridge between the European sectors of mobile culture with OCAD U in Toronto where an explosion of mobile development is under way. Both the European partners and the Canadian partner will be enriched and challenged by the bid.</p> <p>Workshops in Canada, UK, Finland and the Netherlands will share skills and develop new approaches to mobile development. From these intense sessions an international development phase will begin: a smartphone application that enables game play and live transmission will be developed. This work will culminate in a residency at OCAD U where all the partners will create a public demonstration to test the work done. A film will be made to disseminate the outcomes.</p> <p>Throughout, the project will have a strong online presence and the live transmissions themselves will all be online bridging audiences from all four countries in shared digital spaces. This combination of theatre with games and live broadcasting, online with on the street, the virtual with the embodied will create a rich space for international exchange and collaboration.</p>	<p>199,988.86 €</p>	<p>http://www.blasttheory.co.uk/</p>

Annex III: Bibliography and references

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