

Further, DFAIT manages the Program for Export Market Development; it aims to increase export sales of Canadian goods and services—including arts and culture—by sharing the costs of international marketing activities with industry associations.

Now, with the addition of Trade Routes to the tool kit, Canada's arts and culture sector can expect even better reviews from the international business community.

Projecting the face of Canada abroad

Cultural officers in Canadian embassies and consulates play a key part in projecting the face of Canada abroad. Their focus is local: they understand markets; they work tirelessly to organize appearances of Canadian artists and creators; and they have ties with festivals and arts organizations in the area where they are stationed. Their expertise and efforts ensure that Canada's cultural image reaches audiences throughout the world.

A good example is provided by the Canadian Embassy in Beijing. "Many Chinese agencies and institutions have expressed interest in working with Canadians and initiating partnerships and exchanges," says Wang Qi, Public Affairs Coordinator at the Embassy. "The first visit of the Canada Council for the Arts to China in 2002 was hosted by the China Federation of Literary and Art Circles, and resulted in a memorandum of understanding between the



two organizations that calls for the participation and exchange of artists in residence, presentations, exhibitions, and festivals organized in the two countries."

The Embassy attaches a very high priority to promoting Canadian arts and culture in China. For instance, with the assistance of DFAIT and the National Gallery of Canada, in 2001 a China tour was organized for the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*. In May 2002, the Embassy organized two performances of contemporary music by young Canadians: soprano Janice Jackson and Trio Fibonacci. Last September, two Montreal jazz groups—the Susie Arioli Swing Band and the Juno Award-winning François Bourassa Trio with André Leroux—were featured in one of Beijing's major theatre complexes. Last October, the Snell Thouin Project and the Beijing Modern Dance Company co-produced *Bone*; this was a landmark in creative collaboration between Canadian and Chinese artists and performers.

In recent years the Canadian Embassy has organized four retrospectives and screenings of contemporary

Canadian films in Beijing. And in Shanghai, every year the Consulate General ensures that Canadian films are included in the biggest Chinese film festival—the Shanghai International Film Festival.

This is typical of the work of cultural officers in many major cities. Pam Johnson, Cultural Affairs Officer in Los Angeles, comments, "As a result of sending presenters from California to the various showcases and festivals in Canada, a number of troupes tour this region on a regular basis, among them Green Thumb Theatre from Vancouver, Cape Breton fiddler Natalie MacMaster and several dance companies. There is also a steady stream of Canadian artists appearing at large and small stages throughout the region."

In Italy, Cultural Affairs Officer Elena Solari coordinates efforts with local institutions to bring Canadian artists and performers to as many events as possible. She says, "The Embassy has close relationships with the major international cultural events, such as the Venice Biennale, the Architecture Biennale, the Venice Film Festival and the Romaeuropa Festival. Repeated invitations have

A.Y. Jackson, *Terre Sauvage* (1913) (oil on canvas), from the collection of the National Gallery of Canada (courtesy Naomi Jackson Groves). This was the signature piece of the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*, which toured China in 2001.