

# Phase 1 Report

## Memorandum of Understanding



Establishment of a Maine/New Brunswick Cultural Initiative

December 1, 2010

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# Phase 1 Report

December 1, 2010

## Memorandum of Understanding Between the State of Maine and the Province of New Brunswick To Enhance the Mutual Benefits Of Maine/New Brunswick Cultural Relations Through the Establishment of a Maine/New Brunswick Cultural Initiative

This report will provide an overview of the Memorandum tasks and identify common principles to guide the efforts of assessing possibilities, assign priorities and supporting tangible initiatives.

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### Executive Summary

This report focuses on five key areas of a Maine/New Brunswick cultural partnership: encouraging cultural business and tourism opportunities, enhancing cultural information exchange, streamlining the border-crossing process, collaborating in cross-border cultural projects, and examining ways to capitalize on the lessons learned through previous cultural collaborations.

A follow-up report in April 2011 will concentrate on the status of the 53 identified potential initiatives, and the feasibility, practicality and logistics of enhanced support of cross-border cultural collaborations. A single priority initiative has been identified for each task and will serve as an action item leading to the April report.

MOU Item	Goal	Priority Initiative
TASK 1	Improve border-crossing process.	Create a resource that addresses both general border crossing issues and issues specific to cultural exchanges between Maine and New Brunswick.
TASK 2	Enhance cultural information exchange.	Establish a communication structure that will allow a robust cultural network to develop, grow and be sustained.
TASK 3	Collaborate in cross-border cultural projects.	See that a cross-border cultural project is either created or supported through this memorandum.
TASK 4	Encourage cultural business and tourism.	Build a network of cultural, business and tourism interests in a way that will encourage mutual benefit.
TASK 5	Exchange information on best practices.	Establish an annual meeting to connect cultural partners and share best practices information.

## Initiative Overview

Maine Governor John Baldacci and then New Brunswick Premier Shawn Graham signed a Memorandum of Understanding (MOU) on July 12, 2010. Within the historic cultural initiative agreement the following joint undertakings were agreed upon:

Maine and New Brunswick will establish a Maine/New Brunswick Cultural Initiative by agreeing to jointly undertake the following tasks:

1. Examine any manner of simplifying and streamlining border-crossing processes for artists, performers, cultural institutions, and creative businesses.
2. Explore the potential of enhancing the exchange of cultural information.
3. Explore the potential for collaborative cross-border cultural projects.
4. Identify possible new and/or expanded cross-border business and/or cultural tourism opportunities.
5. Explore the differences and similarities between approaches to the creative economy and creative communities in Maine and New Brunswick to assess how successes may be mirrored.



Premier Graham and Governor Baldacci in the Premier's office in New Brunswick.

In addition to the task-list above, the Congrès Mondial Acadien (World Acadian Congress) was identified in the MOU as a clear example of the importance of cross-border cultural exchanges. This gathering of Acadians from all over the world will take place from August 8 to August 24, 2014, in regions that include the Northwest of New Brunswick, the Aroostook county of Maine and Témisoucata County in Québec. It will include 300 events, including family reunions, conferences, regional celebrations and live cultural events. It is estimated that the economic impact from recent congresses has been \$50 million for the host region. Because of size, significance, and schedule this event is being considered as something to build towards through the MOU tasks.

Nathalie Dubois from the New Brunswick Department of Wellness, Culture and Sport and Donna McNeil from the Maine Arts Commission were assigned from their regions as points of contact for the MOU. A cross-border task force has already been assembled to collect input from cultural industry stakeholders. This task force includes Hugh French of the Tides Institute, Kerstin Gilg of

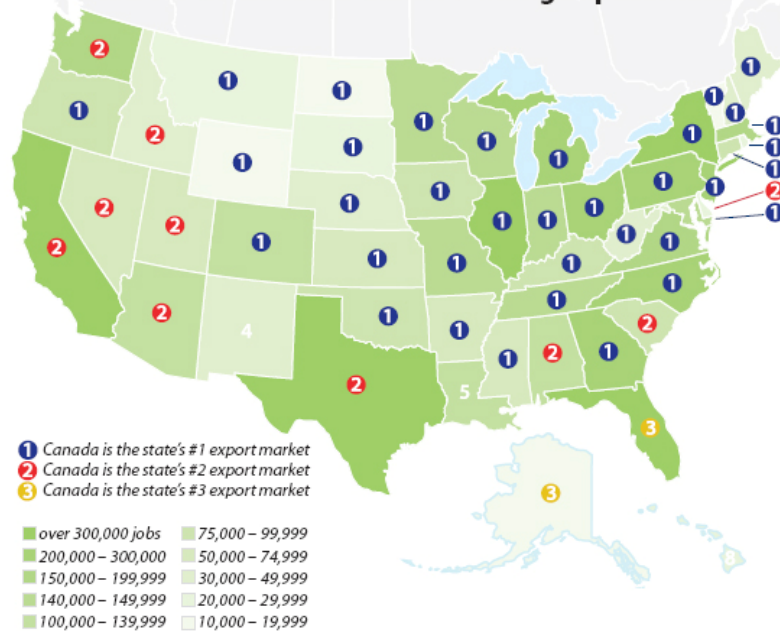
the Maine Arts Commission, Michel Bérubé from Wellness Culture and Sport and Luc Charette from the New Brunswick Arts Board.

Several conferences relating to the Memorandum of Understanding have taken place since it was signed in July 2010:

- August 4-6, 2010, the Over the Edge Conference on International Presenting and Touring took place in Orono, Maine.
- August 12, 2010, the Bold Coast and Fundy Culture Museum Collaboration was held in Ellsworth, Maine.
- September 22, 2010, an International Cultural Network Summit was held in Antigonish, Nova Scotia as part of the Contact East Conference where cultural representatives from Canada, The U.S. and Great Britain discussed strategies to better connect the arts.
- November 29-30, 2010, Strathbutler Symposium on New Brunswick Visual Arts was held in Saint John by the Sheila Hugh MacKay Foundation. This two day symposium was used for the final in-person meeting between the two points of contact before submitting the report to the respective leaders.

The aforementioned meetings facilitated information gathering for this report and provided an opportunity to inform cultural stakeholders about the MOU directives and other related international initiatives. Details of these conferences can be found at the end of this document.

**Canada–U.S. trade supports more than 7 million U.S. jobs;  
35 states have Canada as their leading export market**



2009 report from the Consulate General of Canada in Boston

## Understanding of General Principals

In undertaking the MOU report, both sides recognize that the sharing of creative assets between countries contributes to positive diplomatic relations and strengthens countries as a whole. International exchange of arts and culture provides broad ranging benefits to civic and economic sectors that are equally important as the trading of goods or the exchanging of skilled workers. Forming alliances with regional, national and international partners to facilitate this healthy creative exchange encourages the enrichment of communities, contributes to economic growth, educates, inspires and entertains.

A 2009 Mandala research report on cultural tourism identified that cultural and heritage travelers contribute \$192.3 billion to the U.S. economy annually and that their average spending is \$994, compared to \$611 for other leisure travelers. The latest Trip Advisor forecast predicts three of the top five vacation activities of 2011 to be cultural; visiting an historic site, visiting a museum, visiting a national park, visiting a festival, and hiking. A 2010 National Endowment for the Arts report on festivals estimates that over 100 million Americans attend arts and cultural festivals annually. The 2010 Saint John Valley Creative Economy Project report concluded that part of the puzzle to greater prosperity in the region was “achieving meaningful destination tourism around the concept of Acadian culture that encompasses both sides of the international border”. The 2010 Making Maine Work report by the State Chamber of Commerce and the Maine Development Foundation identified Maine’s cultural assets as being essential to Maine’s quality of place, on par with Maine’s natural assets. A 2010 Museum Study undertaken by the Maine Arts Commission found that Maine museums create a sales impact of \$148 million annually with a contribution to state and local taxes of over \$7.5 million.

The economic benefits are as compelling as the cultural gains that would come through strengthened arts policy between Maine and New Brunswick. The following recommendations seek to maximize the cultural, social and economic benefits from cross-border cultural opportunities.



New Brunswick Museum, Saint John

- Canada/U.S. trade supports more than 7 million jobs within the United States
- The total Canada/US trade in merchandise is estimated at \$557 billion (USD).
- Canada is Maine’s top export market.
- 32,250 Maine jobs are supported through Canada/U.S. trade.
- Canadians made more than 885,400 visits to Maine in 2008, spending an estimated \$266 million (USD).
- Maine residents made 202,600 visits to Canada in 2008, spending an estimated \$75 million (USD).
- An estimated 25.8 million Canadian tourists visited the U.S. and 12.4 million U.S. tourists visited Canada in 2009.

2009 report from the Consulate General of Canada in Boston

## Tasks Identified and Studied

### Task 1

Examine any manner of simplifying and streamlining border-crossing processes for artists, performers, cultural institutions, and creative businesses.

#### 1.1- Principals

Because of the geographic proximity of Maine and New Brunswick, the goal of streamlining border-crossing focuses on land-travel between U.S. and Canadian citizens. The understanding is that improvements to this kind of international travel will likely be applicable to sea and air border crossing, and to citizens of other nations.

The physical act of crossing the border is often seen as problematic with cultural exchanges and includes two significant components.

The first component relates to having the proper paperwork. At a minimum this is usually a passport, but it can also include visas, inventory lists, contracts and other documents that show a border crossing is legitimate. Visa documentation is handled on the American side by the U.S. Citizenship and Immigration Services (USCIS). Visa documentation is handled on the Canadian side by Citizenship and Immigration Canada (CIC). The other component relates to crossing of the border. Entry into America is determined by U.S. Customs and Border Protection (CBP). Entry into Canada is determined by Canada Border Services Agency (CBSA).

The second component involves physically traveling between countries. A member of the border patrol can refuse entry even if all paperwork is in order. Even though the border patrol office works locally, they answer to a national agency and any reform to the system requires a national conversation applies. An additional issue that relates to border crossing occurs with cross-border employment. Getting the proper work and visa is one hurdle at the front of the process, taxes and withholdings are another hurdle at the end.

Resolving many crossing issues will require action on the national level to reconcile. An example of an attempt to do this is the Arts Require Timely Service (ARTS) Act, H.R. 1785 and S.1409. These proposals would require U.S. Citizenship and Immigration Services to reduce the total processing time for petitions filed by, or on behalf of, nonprofit arts-related organizations to a maximum of 45 days. This would be a great improvement, but can only happen, but have been federal process for years. None the less, there remains a clear need for better and more available information about border-crossing and visa issues.

#### **U.S./Canada Border Overview**

- Longest common border that is not militarized or actively patrolled
- Over 4,000 miles of contiguous border, 5,500 altogether
- There are 12 states, 8 provinces and 1 territory along the border
- Over 90% of Canadians live within 100 miles of the U.S./Canadian border



## 1.2- Possibilities

A- Set up online resource to help clarify expectations and issues of border crossing for cultural exchanges. The Maine Arts Commission is currently developing website assets for international exchange relating to performing arts. This online resource can easily be expanded to include visual arts and other creative disciplines and can be shared with other organizations within Maine and New Brunswick. The Department of Wellness, Culture and Sport will also develop a section on its website that will be dedicated to the Maine/New Brunswick Cultural Initiative with all relevant information.

B- Create a standardized letter of invitation on both sides of the border for artists and arts groups intending to cross the border for cultural exchange purposes. The invitation should come from an organization above the individual presenter, such as a presenting network or regional authority. This additional authorization could help the credibility of artists at the border.

C- Convene a meeting with U.S. and Canadian customs brokerage firms, with U.S. and Canadian customs officials, and with visual artists, galleries and museums that are routinely engaged with cross-border activities. (There are expected changes on the Canadian customs side that could make it more difficult to bring exhibitions from the U.S. into Canada.)

D- Have cultural stakeholders involve themselves in the regional Integrated Border Enforcement Team (IBET) conversations. IBETs collaborate with municipal, provincial, state, federal and First Nation law enforcement agencies, stakeholder agencies and related government departments. Eastern region covers Québec, Vermont and Maine. Atlantic region covers New Brunswick, Nova Scotia and Maine.

The five core IBET agencies – each having law enforcement responsibilities for areas at or near the shared border – are:

- \* Royal Canadian Mounted Police (RCMP)
- \* Canada Border Services Agency (CBSA)
- \* U.S. Customs and Border Protection/Office of Border Patrol (CBP/OBP)
- \* U.S. Bureau of Immigration and Customs Enforcement (ICE)
- \* U.S. Coast Guard (USCG)

A cultural component to IBET would be especially useful in preparing for the 2014 Acadian Congress.

E- Identify a key cultural stakeholder with experience in international border crossing matters. Each side of the border should assign a person to be the through-point when problems arise. Having one person know about a majority of the problems for their side will be a help to the field and is a strategic use of resources when looking to improve the system. It is recommended that this person should work for a border patrol agency and that provisions be made for continuity for when this person leaves their position.

F- Encourage local and regional authorities to promote national reform regarding cross-border cultural exchanges through awareness campaigns and advocacy.



### 1.3- Priorities/Initiatives

The creation of an online resource that addresses both general border crossing issues and issues specific for cultural exchanges between Maine and New Brunswick should be considered a priority. There are existing resources for both touring artists and international travel that can be consolidated in to a regional asset that serve the field and encourage cultural exchange. From this foundation other means of streamlining border-crossing can be undertaken more effectively.

Success around truly streamlining border crossing will involve partnerships with other organizations which could take some time to achieve. Gathering assets for web resource will allow contact to be initiated with many of the potential partner-organizations and serve as a good justification for first contact. A web resource will also be used to provide the public with information about cross-border opportunities, events and conferences, and to facilitate information sharing by leadership (part of task 2).

There is a perception that any significant changes to border crossing would need to come from the national level. This puts a limitation on the kinds of initiatives that may be considered on the state and provincial levels and should inform the kinds of initiatives pursued.

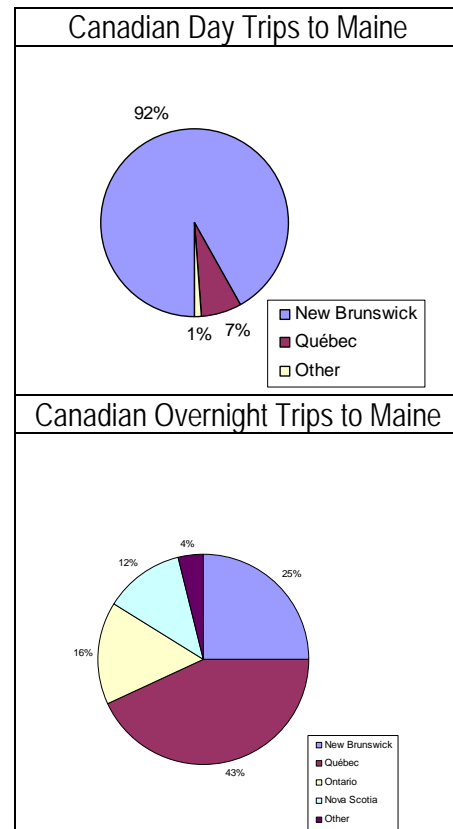
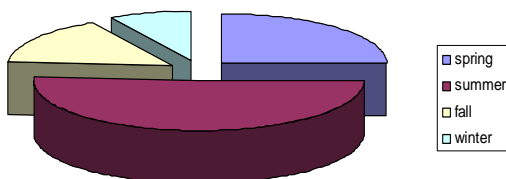
#### Travelers to Maine

Travel from April to June accounts for 25% of overnight tourist trips to Maine (spring).

Travel from July to September accounts for 52% of overnight tourist trips (summer).

Travel from October to December accounts for 16% of overnight tourist trips (fall).

Travel from January to March accounts for 8% of overnight tourist trips (winter).



Tourism Information from Calais, ME. Changing Borders Conference, 2007

## Task 2

**Explore the potential of enhancing the exchange of cultural information.**

### 2.1- Principals

There is a clear need to improve awareness of arts and culture initiatives between Maine and New Brunswick. An efficient, cost effective communication system to promote activities which have a cross-border dimension is of interest on both sides. Such improved communication would create greater awareness of common issues and keep stakeholders more informed.

The potential benefit from improved information channels reaches beyond the arts and culture sectors. Increased awareness of cultural activities leads to increased participation which would encourage cross-border travel. This has positive ramifications with agencies of tourism, transportation, economic development, taxation, labor and others.

### 2.2- Possibilities

A- Have state/provincial agencies set up a network to share information between leadership. This will help leaders keep aware of big-picture issues and become a resource in facilitating cross-border programs.

B- Have state/provincial agencies set up a resource to share cross-border events and opportunity information with the public.

C- Have state/provincial agencies encourage the sharing of cross-border events and opportunities between cultural organizations, with a mechanism to include the state/ provincial agencies with that information sharing.

D- Establish an annual summit between key cultural stakeholders to share information (possibly associate these meetings with the Conference of New England Governors & Eastern Canadian Premiers, or the New England - Canada Business Council events). This conference could also attach itself to an existing cultural conference (like the Atlantic Presenters Association Contact East conference or New England Foundation for the Arts Idea Swap).

E- Encourage local and regional authorities to integrate cultural initiatives in existing international meetings (the Conference of New England Governors & Eastern Canadian Premiers, or the New England - Canada Business Council events).

F- Create a travel fund for cultural ambassadors to participate in relevant cross-border conferences, showcases, events and meetings in order to get or receive information relating to cross-border cultural initiatives.

G- Improvements in signage and possible synchronization of a sign design to identify cultural destinations from roads and highways on both sides of the border.

H- Improve communication with consulates and embassies regarding international resources and mechanisms for promoting arts and culture.

## 2.3- Priorities/Initiatives

Due to the physical distance between stakeholders, Information sharing through online technology should be the focus of Task 2. Currently the communication on this initiative has primarily been between taskforce members and has consisted of meetings at conferences, telephone conversations and e-mails. The strength of this initiative will come from the strength of the participants. This includes governments, organizations and individuals. A communication structure that will allow a robust network should be created, grown and sustained.

Online technology will allow dynamic communication without much cost and can be designed to encourage communication within and between regions regarding this initiative. Clear and effective information networks will improve the likelihood of collaborative cultural projects as well as allowing other sectors, like business and tourism, to better understand and benefit from this initiative (part of task 3 and 4).

<b>Canada is Maine's top export market</b>	<b>New Brunswick is the primary province that trades with Maine at \$2.1 billion (2008)</b>
2009 report from the Consulate General of Canada in Boston	
Between 1993 and 2003 bilateral trade between the United States and Canada totaled, on average, \$1.4 billion United States dollars per day in goods, services, and investment income. This represents the most significant bilateral trade volume between any two countries in the entire world.	
US Department of State: Bureau of Western Hemisphere Affairs. February 2007	

## Task 3

**Explore the potential for collaborative cross-border cultural projects.**

### 3.1- Principals

Artists and cultural organizations are enthusiastic about forming partnerships for cross-border projects. For artists, the ability to tour provides the opportunity to grow their audience base; for organizations, the ability to book quality shows from a larger pool builds their good reputation and grows attendance at their venues. Performing arts organizations in New Brunswick and Maine have already started working together to create a touring region. Some collaboration already exist between Fundy Culture (NB Museum Network) and Tides Institute & Museum of Art which meet on a regular basis. When this network becomes established it will be a boon for local artists and organizations, as well as giving the entire area regional bargaining power to bring the best shows from all over the world.

Funding support will be necessary to make any sustained cross-border cultural initiative successful. Additional cross-border cultural projects may be able to attract special funding. Private foundations in both the U.S. and Canada, such as the Ford Foundation, may be more likely to

support applications that are strengthened through cross-border cultural activities than if the activity took place only in Maine or in New Brunswick. These private foundations should be identified and a strategy should be agreed upon in communicating with them about new cross-border initiatives.

It is also important to consider the current cross-border cultural activity that is happening and assess ways of encouraging and expanding the resources being delivered to those existing projects.

### **3.2- Possibilities**

A- It will be crucial to develop funding mechanism to help incentivize and sustain cross-border cultural projects. New Brunswick has more advantageous public funding for such projects; therefore, Maine will need to develop additional resources to be an equal fiscal partner offering fair reciprocity. Help from the Ford Foundation of New York and the Samuel and Saidye Bronfman Family Foundation of Montreal could be explored. McCain or Irving corporations could also be approached as they have substantial investments in both New Brunswick and Maine.

B- The Maine Arts Commission administers a program that brings the work of Maine artists into the state capitol building. This program has an insurance rider for the transport of the work that was used in 2008 to take a Bernard Langlais exhibit to Saint John. The interest and insurance support for exchanging artwork still exists and could be used to exchange visual artwork in the future.

C- There are several geographical assets that lend themselves to cross-border cultural projects. Roosevelt Campobello International Park is located across the Maine/New Brunswick border on Campobello Island. It is the only U.S./Canada park in existence. There is also the St. Croix Island International Site, located in the U.S. but situated immediately on the Maine/New Brunswick border near the mouth of the St. Croix River. The U.S. National Park Service maintains an interpretive area on the Maine side as does Parks Canada on the New Brunswick side.

D- There are opportunities in cross-border collaborative education partnerships involving institutes like the Maine College of Art in Portland, Maine, and the New Brunswick College of Craft and Design in Fredericton, New Brunswick. Design competitions focusing on cross-border collaboration could be built into university courses, helping students cultivate their appreciation for global connections and cultural understanding.

E- Exploring possibilities for establishing cross-border artists' residencies between Maine and New Brunswick utilizing existing artists' residency programs is worth examining. A readily available listing of artist residency programs in both Maine and New Brunswick could foster greater cross-border exchange.

F- A cross border concert tour with Maine and New Brunswick musicians has been discussed. Presenting organizations on either side of the border have expressed an interest in producing such an event and are willing to offer their knowledge, energy, and venues to make such a collaboration happen.

G- Museum exhibit exchanges. The exhibition, *Uncommon Threads: Wabanaki Textiles, Clothing, and Costume*, was organized and held at the Maine State Museum in 2010. The exhibition brought together, for the first time, the textile arts of the Native peoples of Maine, southeastern Quebec, and the Atlantic Provinces. Objects in the exhibition came from collections at Maine State Museum, other collections in the United States and collections in Canada (including the New Brunswick Museum). This kind of cooperation should continue.

H- Involving each other in cultural conferences such as the Contact East conference. Inviting Maine and New Brunswick artists to audition/showcase on the other side of the border could be explored.

I- The Tides Institute & Museum of Art of Eastport, Maine, has made a commitment to bring at least one exhibition each year from New Brunswick/Eastern Canada to its facility in Eastport. This could be used as a model for other communities and galleries.

J- The Tides Institute & Museum of Art will be sponsoring and organizing a fifth annual cross-border artist studio tour, *Two Countries/One Bay Art Studio Tour* ([www.twocountriesart.com](http://www.twocountriesart.com)), that features work by 50 artists from along the coastal Maine/New Brunswick border. The Maine Office of Tourism, Tourism New Brunswick, and the Maine Arts Commission are supporters of the studio tour. This could be expanded.

K- Since 2007, the Schoodic International Sculpture Symposium has every other year brought a small group of sculptors from around the world to Winter Harbor, Maine, where they spend upwards of six weeks creating original large scale sculptures using Maine granite. Recently, there has been interest in developing a granite sculpture symposium in Saint John, New Brunswick. There have been discussions between those involved with the effort in Saint John with those heading up the Schoodic effort.

L- Establish a showcasing event for performing artists that would allow presenting organizations on both sides of the border to be better informed about the overall talent pool. There would be value in taking advantage of existing showcasing events such as *FrancoFête en Acadie* and *Contact East*.

M- Explore the feasibility of encouraging a cross-border show for craft artists and or traditional/native artists (Maine Crafts Association, Maine Crafts Guild, New Brunswick Crafts Council).

N- An "art boat" initiative is scheduled to occur during the summer of 2011. A cross-border "art boat" will be developed that will link communities and cultural events along the immediate coastal border region between Maine and New Brunswick. These communities, anchored by Eastport, Maine, and St. Andrews, New Brunswick, are separated by considerable distances by land, but are much closer to each other by water. The "art boat" will capitalize on this geographical situation to build audiences for cultural events.

O- Sunbury Shores Arts and Nature Centre in St. Andrews, New Brunswick, hosted an exhibit of photographs from the permanent collection of the Tides Institute and will be hosting an exhibit by Michael Chesley Johnson, an American painter who spends part of the year in Maine. Such programming could be enhanced and expanded to other arts centers in New Brunswick.

P- The Orchestre Symphonique du Haut-Saint-Jean in Saint-Basile New Brunswick is comprised of amateur and semi-professional musicians from Maine and New Brunswick under the direction of professional musician and conductor Daniel Finzi of Montreal. The orchestra performs one to two annual concerts every year.

Q- Symposium de peinture is held annually in July in Madawaska Maine and Canadian artists are invited to exhibit- both professional and amateur.

R- The following initiatives were coordinated between Peter Buckland Gallery, Saint John, and the Tides Institute, Maine, in an attempt to promote the arts between New Brunswick and Maine.

- Dan Steeves had an exhibition at the Tides Institute between August 23 and September 21, 2008.
- The Peter Buckland Gallery hosted an exhibition of works by artists from both Maine and New Brunswick titled "Across the Border" (Sept 15-Oct 3, 2009). Hugh French worked with the Peter Buckland Gallery to secure works from the Aucocisco Gallery in Portland Maine. The Gallery also hosted a luncheon for the New England Governors - East Coast Premiers during the time of this exhibition.

S- On the occasion of the 2009 New England Governor – East Coast Premiers Conference held in Saint John, New Brunswick, a Maine/New Brunswick visual arts exhibit entitled "Among Friends – a Entre amis" was presented from September 11 to October 4 in the foyer of the New Brunswick Museum. Providing more arts and cultural offerings during government and business conferences could be examined.

T- NEFA's National Dance Project (NDP) has been discussing with the Canada Council for the arts the creation of a hub site in Canada to help facilitate touring. NDP was created to encourage the creation of new work in dance through grant-making and other activities. The program supports dance in ways that enhance partnerships between artists and presenters with the equally important goals of engaging and expanding audiences for dance.

U - The tangible and not tangible cultural traditions such as folklore, genealogy, material culture and identity of the various cultural groups including all Acadian areas for New Brunswick and Maine could be promoted on the eve of the Congrès Mondial Acadien.

V - Place names (Toponymy) is a common element in both New Brunswick and Maine. Names and their stories could be shared through thematic approaches. As 2014 approaches, the Congrès Mondial Acadien is a privileged opportunity to produce a toponymic analysis to identify existing names, potential new names and promote the francophone origin of place names in both jurisdiction's cultural landscape.

W - Universities could also collaborate with research centers, museums, archives, galleries in generating educational opportunities to students and the public, through scientific articles, exhibits, conferences, etc.

### 3.3- Priorities/Initiatives

A majority of stakeholders interviewed were enthusiastic about doing a collaborative cross-border project. Performing arts organizations are already creating tours and block-booking shows and believe that taking a tour across the border is not too big a step. Manifesting a cross-border tour or block booking through a presenting organization collaborative could happen soon and should be encouraged. There is a concern that if too much time passes without a project coming to fruition that interest may wane in this initiative. One particular project that should be examined is a Maine/ New Brunswick Small Halls Festival modeled on the success of the Prince Edward Island festival of the same name. Lead by the Skye Theatre there has already been a successful pilot program in Maine in 2010 and they are looking to expand for a May / June 2011 tour.

It is an especially good time to engage in a cross-border cultural project, not only for the cultural good-will it will generate and the momentum it could give this initiative, but because it would likely be an economic success. Cross-border projects rely on cross-border partnerships as a key project element. These projects are an economic gain and create jobs or prolong existing employment. In the case of performing arts, the size of a touring region is very important, and a Maine/New Brunswick connection creates a touring region from Labrador to Connecticut. A larger touring region allows for artists to book more performances; it creates more opportunities for organizations to collaborate and produces a stronger 'collective bargaining' position when an organization wishes to book national shows.

#### Task 4

**Identify possible new and/or expanded cross-border business and/or cultural tourism opportunities.**

##### 4.1 - Principals

The cultural initiative between Maine and New Brunswick builds upon several earlier Maine and New Brunswick Memorandums of Understandings, including ones dealing with energy, tourism, and education. There are several existing and developing cross-border cultural frameworks and projects may be able to aid in the expansion of cross-border cultural exchanges.

Enhancement to business and tourism will be a byproduct from successful cross-border cultural projects. The line between a tourism initiative with cultural opportunities and a cultural initiative with tourism opportunities seems to be a matter of perspective in many cases. Regardless of this, it is important to be informed of what is happening in other sectors that have overlap with the arts and cultural fields.

##### 4.2- Possibilities

A- The Maine Office of Tourism and New Brunswick Tourism and Parks have developed a cross-border tourism initiative called Two Nation Vacation. A joint website ([www.two-nationvacation.com](http://www.two-nationvacation.com)) has been developed and it includes three vacation travel itineraries that link sites in Maine and New Brunswick. These include a Scenic Coastal Loop, an Acadia and River Valley Loop and a Fredericton and Bangor Loop that explores more of the interior sections of the regions. Additional cultural elements could be added to this.



B- An alliance of museums in Eastern Maine, Maine's Historic Bold Coast ([www.historiccoast.net](http://www.historiccoast.net)), have met with a counterpart alliance of museums in New Brunswick's southwestern coast, Fundy Culture ([www.fundyculture.ca](http://www.fundyculture.ca)). This museum consortium could be used to enhance cross-border cultural tourism.

C- There is a Sister City partnership between Bangor and Saint John. Such relationships should be inventoried and explored to find success stories that can serve as model initiatives.

D- Work with other cross-border tourism related industries (like sport) to develop cultural integration with existing cross-border exchanges.

E- Maine is looking at the Festival of Small Halls on Prince Edward Island as a potential partner/ example for a similar festival in Maine. It is in the early stages and perhaps New Brunswick involvement could be incorporated for greater impact. This would bring arts to community venues, stimulating tourism and business in those areas.

F- Involve international trade organizations into the conversation of cultural exchange (trade) using the MOU as a starting point. (Atlantica Group, Maine International Trade Center, Maine Department of Economic and Community Development, Finance Authority of Maine).

G- Hospitality industry partnerships could be strengthened if intelligent inclusion of cultural offerings from both sides of the border occurred in hotels, inns, restaurants, bars, etc.

H- Roads, busses, trains and other transportation systems can play a vital role in cultural connections; they can also make it problematic. Finding ways of including transportation officials in the MOU initiative could be explored.

I- Identify current businesses that are supporting the arts in substantial ways and include them in the MOU conversation on enhancing the arts through cultural trade. Perhaps support for international programs could be discussed in ways that will benefit these businesses.

J- There are discussions between Maine and New Brunswick involving commemoration of the War of 1812. A meeting on Tuesday, November 9, 2010, in Fredericton, New Brunswick, included presentations by representatives from the New Brunswick Museum and the Belfast (Maine) Historical Society along with an historian (Robert L. Dallison) writing a history of the conflict that will be published next year. It is unclear how much cross-border activity may occur related with this commemoration, but there will definitely be U.S./Canada cross-border content to any exhibition(s), which will also involve partnerships with archival offices.

K - Thematic approaches to building cooperation could also be used this purpose i.e. cultural groups or interest in the necessarily not the immediate border area (i.e. Wolastoqiyik, Acadian, Irish, Scottish, etc...)

L - Undertake discussions with New Brunswick universities (History, Folklore, Geography and Linguistics Departments) and their related research institutions with Maine universities. Develop short and long term collaborative projects to improve the knowledge and serve to support the Initiative.

### 4.3- Priorities/Initiatives

Vibrant cultural organizations can benefit businesses by bringing in tourists and dollars as well as being an attractor for a highly skilled workforce and enhancing quality of life. Involving municipalities, businesses and the hospitality sector with the cultural conversation is essential for a sustained cultural initiative. Many businesses, chambers of commerce and municipal leaders recognize the contribution cultural organizations provide and have built strong relationships with local arts organizations.

An effort should be made to include business and tourism interests with this international initiative, to share what the cultural sector is doing, and to see how mutually beneficial projects can be initiated. Guidance and information should be provided to interested parties and support should be provided when innovative initiatives germinate from these other sectors.



Petunia – The opening act of the 2010 Contact East Performing Arts Conference

## Task 5

**Explore the differences and similarities between approaches to the creative economy and creative communities in Maine and New Brunswick to assess how successes may be mirrored.**

### 5.1- Principals

There are some important differences between Maine and New Brunswick arts-funding on the state and provincial governmental levels. The Maine Arts Commission supports institutions, organizations and individual artists. The New Brunswick Arts Development Branch of the Department of Wellness, Culture and Sport generally only supports institutions and organizations. The New Brunswick Arts Board supports individual professional artists. In general, New Brunswick

Government arts funding, such as a fellowship, can more readily cross the border. The New Brunswick Heritage Branch – Museum Services support a Museum Network Outreach Program for marketing initiatives. Maine Government arts funding more likely must remain in the state. It is also important to keep in mind that New Brunswick is officially bilingual (French and English) Maine has only one official language (English).

However, one cannot help but recognize the existing cross-border frameworks and stakeholders. Building upon existing infrastructure can be cost effective and more efficient than creating new systems or initiating new programs that may prove unsustainable.

## 5.2- Possibilities

A- It is a supposition that Maine arts organizations have more experience leveraging private dollars for cultural initiatives. With centralized funding sources diminishing this may be a good area for information exchange. New Brunswick is part of several strong cultural networks in Atlantic Canada, learning how they are built and maintained would be useful for Maine organizations and New England.

B- In 2011, the Juice Conference will be having its third biennial creative economy conference in Camden, Maine. The Maine Arts Commission is an important partner in this conference that involves arts, business and governmental entrepreneurship. This may be something in which Maine and New Brunswick could collaborate.

C- In New Brunswick, several cities have been designated as “Cultural Capitals of Canada.” The designation is part of a Canadian federal government program designed to recognize and support investment by a city in arts and culture. Most recently in 2010, Saint John earned this distinction. This has ties to the Quality of Place initiative in Maine. Steve Carson CEO of Enterprise Saint John will be the keynote speaker at the Quality of Place Dialogue meeting on December 6 in Augusta, Maine. More can be made from this.

D- Canada’s Creative City Network held its eighth annual conference in September, 2009, in Fredericton, New Brunswick. Many francophone municipalities in New Brunswick are members of the sister francophone organization of Creative City Network, Les arts et la ville. A corresponding mechanism on the Maine side could be explored.

E- Since 1973, annual Conferences of New England Governors and Eastern Canadian Premiers have taken place. The Conferences focus on topics like expansion of economic ties; the fostering of energy exchanges; environmental issues and the coordination of numerous policies and programs in such areas as transportation, forest management and tourism. Arts and culture should be made conference focus and cultural issues should be identified as agenda items.

F- Private corporations working in both Maine and New Brunswick might have added interest about funding support if they knew cultural activities were taking place in both Maine and New Brunswick. Business could include Irving oil, McCain’s potato processing, Hospitals, lumber industry, etc.

G- New Brunswick has a book policy for literature that recognizes cultural identity through literature. This could serve as the basis for writer exchanges or other literary collaborations.

H- The state of Maine has a public art program that is successfully administered by the Maine Arts Commission. Some municipalities in New Brunswick also have developed such programs but there is no provincial public art program. The Maine Arts Commission could advise New Brunswick in establishing their own provincial public art program and share their expertise. The possibility of including New Brunswick artists into some Maine public art calls could also prove to be positive.

I- In New Brunswick, a very comprehensive blueprint on arts and culture has been developed following a thorough study called the *États généraux des arts et de la culture dans la société acadienne au Nouveau-Brunswick*. In August 2009, the *Stratégie globale pour l'intégration des arts et de la culture dans la société acadienne au Nouveau-Brunswick* was published and will soon be available in English. Although developed by stakeholders in the francophone community, this strategy provides relevant insight to strengthen the arts and culture sector in all of New Brunswick. Maine might be interested in following the implementation of this strategy in New Brunswick and learning from it.

### 5.3- Priorities/Initiatives

Establishing an annual meeting to connect with our cultural partners will allow the depth and breadth of information sharing necessary for making this initiative a success. While electronic networks are good at many things, they are not a substitute for face-to face-meeting and in-person information exchange. An annual event would also provide a tool for promotion and recruitment. These meetings would be for sharing best practices and exchanging stories about unfortunate mistakes from the previous year. It would be a time to strategize for the following year and evaluate the health of the initiatives being pursued.

It is recommended that such a conference be associated with an already existing cultural conference or event and that it alternate so each side hosts it every other year.

- New Brunswick is Canada's only officially bilingual province (French and English).
- French is the second most-spoken language in Maine and Maine is second only to New Hampshire in the percentage of Franco-Americans within U.S. states.

2000 U.S. census figures

### Major Meetings with cultural industry stakeholders

Over the Edge Conference on International Presenting and Touring, August 4-6, 2010 – Orono Maine

The Over the Edge conference brought together U.S. and Canadian performing arts presenters with an aim to improve the international cultural landscape in three ways:

- 1 - To create time and space for operators of presenting organizations to meet, build partnerships and share information about booking and operations practices;

- 2 - To create time and space for cultural stakeholders to discuss methods of bringing arts and culture into business and trade practices in both the U.S. and Canada;
- 3 - To provide a platform that would inform the national conversation around problems involving artist work visas and international travel and form strategies to solve them.

The conference featured several panel discussions which produced action items that served as the foundation for the International Networks Conference the following month. The conference also featured live performance showcases featuring artists from Maine, Canada and New England.

#### Bold Coast/Fundy Culture Museum Collaboration, August 12, 2010 Ellsworth, Maine

An alliance of museums in eastern Maine, Maine's Historic Bold Coast ([www.historiccoast.net](http://www.historiccoast.net)), is building a partnership with a counterpart alliance of museums in New Brunswick's southwestern coast, Fundy Culture ([www.fundyculture.ca](http://www.fundyculture.ca)). In 2009 a joint meeting was held at the Roosevelt Campobello International Park, a second meeting in August 2010 has held at the Woodlawn Museum in Ellsworth, Maine. At the second meeting museum representatives were joined by representatives from the Maine Office of Tourism and New Brunswick Tourism as well as representatives from the New Brunswick Heritage Branch, Museum Services. This growing consortium is looking for successful ways that the museum alliance can partner and how to gain the most benefit from such collaborations. A joint meeting between the two sectors will occur each year and that additional partners are being invited to this initiative. In 2011, the Maine Humanities Council will be participating.

#### International Cultural Network Summit, September 22, 2010 (Associated with the Contact East Conference Sept 23-26) - Antigonish Nova Scotia

The International Cultural Network Summit continued the conversation that began at the Over the Edge Conference. The meeting was as an excellent front-line introduction of key players in international cultural exchange and block booking. Goals, challenges and broader ideas were discussed in depth. Items explored during the course of this meeting included:

- Examination of performing arts organization booking practices within the networks represented, i.e. New England versus Atlantic block booking process and an exploration how differences can be overcome to promote cross-border touring.
- Looking at cross border block booking for possible 'add on' engagements on the other side of the border, after a tour is established, as well as overall planning of international touring.
- Feasibility of creating a standardized database and artist spreadsheet to be shared among presenting networks.
- Finding support from organizations, agencies and individuals that could fund cross border initiatives.
- Promoting cross border showcase opportunities, e.g. U.S. artists at Contact East and Canadian artists at the Ideas Swap.
- Exploration of possible festival exchange of artists and examine models in specific regions, e.g. Celtic Colors, Festival of Small Halls, etc.

At the conclusion of the International Networking Summit an agreement was made between the Atlantic Presenters Association, New England Presenters and Arts Presenters of Northern New England to share information among membership to better facilitate cross border touring of the performing arts. In addition to this, booking collaborations were initiated between organizations in Maine and New Brunswick, as well some artist hires that involved cross-border touring.

Strathbutler Symposium New Brunswick Visual Arts, November 29-30, 2010 held in Saint John.

A two day symposium to explore the state of the visual arts; sponsored by The Sheila Hugh Mackay Foundation, in partnership with the New Brunswick Museum, and The New Brunswick Arts Board. The Symposium provided an opportunity for artists, organizations, public and private funders, and stakeholders to reflect on the visual arts sector and to contribute towards building the Foundation's strategic plan. Sessions included: A Survey of Visual Arts Infrastructure, Dialogue with Cultural Support Organization, How to Get, Keep and Lose Copyright and Why It Matters, Edgy and Emerging - A Networking Session for Up and Coming Artists and a Professional Artists' Roundtable Discussion.



Some of the participants in the 2010 Cultural Networking Summit

### Phone conference meetings between task force members

Sep 01, 1pm - 2pm est.

Sep 29, 1pm - 2pm est.

Oct 27, 10am - 11am est.

Nov 15, 10am - 11am est.

Nov 22, 10am - 11am est.





Old Man Luedecke performing at the Over The Edge Conference, Printmakers at the Tides Institute cross-border exchange, A crowd at the Contact East conference media room, Emilia Dahlin who has an upcoming Canadian tour, Panelists Bruce Morel, Anthony Derosby, Julia Kennedy discussing border crossing legal issue, Abbe Museum part of the cross-border museum partnership.

### Accomplishments so far

A- There was an exhibition held at Sunbury Shores Arts and Nature Centre in St. Andrews, New Brunswick from October 8 to November 3, 2010 of 20 photographs (period prints) taken by the noted American photographer, George Daniell, of the herring fisheries of Grand Manan Island, New Brunswick in 1938. The exhibited photographs were on loan from the collections of the Tides Institute & Museum of Art in Eastport, Maine.

B- A second U.S./Canada artist exchange has been scheduled to take place in Portland, Maine on Feb. 4-6, 2011. The artists and master printers involved in the first exchange (Charlie Hewitt and David Wolfe from Maine, Hermenegilde Chiasson from New Brunswick and Christian Le Poul from Quebec) will participate along with a master printer from New Hampshire, one or more additional artists from Maine (Alison Hildreth and possibly Anna Hepler) and a second additional artist from Canada (still to be determined).

C- Greg Hemmings, produced and directed the short documentary film "Bon à tirer" on the first U.S./Canada artist exchange held in mid-September, 2010.

D- This initiative is already creating opportunities for artists and organizations across the border:

*"I've thought about performing in the Canadian Maritimes for the greater part of my 10-year touring career, pulled by the allure of a culture that's different and shared, and its geographical proximity. Discouraged by stories from fellow musicians about the difficulties of customs, taxes, and permits, I've focused in other locations in the U.S.*

*I was absolutely thrilled to be invited to Over the Edge 2010 to learn more about the recently signed M.O.U. between Baldacci and the New Brunswick Premier addressing how the exchange of culture might flow more freely between our borders. The opportunity to sit down with Canadian and Northeastern arts presenters opened an entirely new world of*



*possibility for my career and future focus. Most excitingly, I received an invitation to perform at the stunning Imperial Theater in Saint John in May of 2011, providing me with a strong anchor date for my first Canadian tour. I'll be focusing on performing arts organizations and making my way through Maine on the way. Through the years, I've met and heard many talented Canadian musicians who are so close, yet are seemingly too far away. I believe that Maine artists have a lot to offer and that more cross-fertilization between Maine and the Maritime provinces would be very healthy for our creative economy.” – Emilia Dahlin*

E- Presenting organizations in Maine and New Brunswick are currently partnering to book the Black Family - Ireland (via Celtic Colours) in a cross border collaboration.

F- Presenting organizations in Maine and New Brunswick are currently partnering to book the Vancouver Chamber Choir in a cross border collaboration.



32<sup>nd</sup> Conference of The New England Governors and The Eastern Canadian Premiers, September 2008. (l. to r.) Gov. Donald Carcieri, RI; Gov. Jodi Rell, CT; Premier Jean Charest, QC; Gov. Jim Douglas, VT; Gov. Deval Patrick, MA; Gov. John Baldacci, ME; Premier Shawn Graham, NB; Gov. John Lynch, NH; Premier Danny Williams, NL; Premier Rodney MacDonald, NS; and George Webster, Minister of the Environment, PEI, representing Premier Robert Ghiz.

## Cultural Stakeholders

Major stakeholders in the Maine / New Brunswick cultural initiative should be consulted for their ideas and interest. It would also be wise to include both New Hampshire and Quebec in some way, as they have had a cross border cultural arrangement for several years. The following individuals have been identified as either active or interested in cross-border cultural exchanges. This list will be expanded to include more stakeholders and refined bases on the interest of the stakeholders.

Heather McCarthy	American Folk Festival	ME
Heather Clow	Arts Presenters of Northern New England	ME
Andres Verzosa	Aucocisco Gallery Portland	ME
Shirar Patterson	Bangor Arts	ME
Seth Warner	Bates College – Olin Arts Center	ME
Kerry Hadley	Camden Opera House	ME
Stephen Hornsby	Canadian-American Center University of Maine	ME
John Patches	Collins Center for the Arts - University of Maine	ME
Adele Adkins	Collins Center for the Arts - University of Maine	ME
Sheila Jans	CultureWorth	ME
Rita Dube	Franco-American Heritage Center	ME
Stu Kestenbaum	Haystack Mountain School of Crafts	ME
Amber Heffner	Juice Conference/ Midcoast Magnet	ME
Donna McNeil	Maine Arts Commission	ME
Kerstin Gilg	Maine Arts Commission	ME
Donald Tuski	Maine College of Art	ME
Tracy Stutzman	Maine Craft Association	ME
Roxanne Eflin	Maine Development Foundation	ME
Earle Shettleworth Jr	Maine Historic Preservation Commission	ME
Erik Jorgensen	Maine Humanities Council	ME
Carolann Ouellette	Maine Office of Tourism	ME
Frank Ferrel	Maine Public Broadcasting	ME
Joseph Phillips	Maine State Museum – Augusta	ME
Hugh French	Maines Historic Bold Coast	ME
Mary Chapin-Durling	New England Presenters	ME
David Farmer	Office of the Governor	ME

Mark Bessire	Portland Museum of Art	ME
Aimee Petrin	Portland Ovations	ME
Ron Beckwith	Roosevelt Campobello International Park	ME
Jesse Salisbury	Schoodic International Sculpture Symposium	ME
Phil McIntyre	Skye Theatre	ME
Meg Sheid	St. Croix Island International Site	ME
Hugh French	Tides Institute & Museum of Art	ME
Lise Pelletier	UMFK Acadian Archives	ME
Michael Alpert	University of Maine Press	ME
Donald Cyr	Voice of the Valley	ME
Sheila Jans	Voice of the Valley	ME
John Rohman	WBRC Architects	ME
Michael Michaud	Maine State Congressman	ME, National
Chellie Pingree	Maine State Congresswoman	ME, National
Susan Collins	Maine State Senator	ME, National
Olympia Snowe	Maine State Senator	ME, National
Mario Garcia Durham	National Endowment for the Arts	ME, National
Julia Kennedy	US Citizenship and Immigration	ME, National
Perry Newman	Atlantica Group	ME, Regional
Brian Bozik	Maine International Trade Center	ME, Regional
Rebecca Blunk	New England Foundation for the Arts	ME, Regional
E.A.(Sandy) MacKay	ArtsLink NB	NB
Huguette Desjardins	Association culturelle du Haut-St-Jean	NB
Michel Têtu	Atlantic Canada Opportunities Agency - Moncton	NB
Bernard Riordon	Beaverbrook Art Gallery – Fredericton	NB
X	Canadian Border Services Agency - Fredericton Office	NB
Marc Jacques	Canadian Consulate General in Boston	NB

Marc Chouinard	Capitol Theatre - Moncton	NB
Renée Légère	Centre culturelle Aberdeen - Moncton	NB
Robert Richard	Centre d'études acadiennes Anselme- Chiasson - Université de Moncton	NB
Christl Verduyn	Centre for Canadian Studies	NB
Ronald Labelle	Chaire de recherche McCain en ethnologie acadienne	NB
Penny Ericson	Charlotte Street Art Centre - Fredericton	NB
Angela Watson	Community and Culture Office City of Fredericton	NB
Bernard Cormier	Cultural Affairs Office City of Saint John	NB
X	Department of Foreign Affairs and International Trade	NB
Lynn MacKay	Department of Intergovernmental Affairs	NB
Helen Newman	Department of Tourism and Parks	NB
Nathalie Dubois	Department of Wellness, Culture and Sport, Arts Development Branch	NB
Guy Tremblay	Department of Wellness, Culture and Sport, Heritage Branch/Museum Services	NB
Bill Hicks	Department of Wellness, Culture and Sport, Heritage Branch/Museum Services	NB
John Leroux	Fredericton New Brunswick	NB
Carol Baker	FundyCulture	NB
Nisk Imbeault	Galerie Louise et Ruben-Cohen	NB
Meredith Snider	Gallery Connexions - Fredericton	NB
Susanne Alexander	Goose Lane Editions	NB
Peter Smith	Imperial Theatre - Saint John	NB
Ingrid Mueller	Ingrid Mueller - Art & Concepts Fredericton	NB

Carmen Gibbs	L'Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick	NB
Jeanne Mance Cormier	Musée Acadien de l'Université de Moncton	NB
Luc Charrette	New Brunswick Arts Board	NB
Michael Maynard	New Brunswick College of Craft and Design	NB
Marc Milner	New Brunswick Military Heritage Project (NBMHP) - Military and Strategic Studies Program, University of New Brunswick	NB
Jane Fullerton	New Brunswick Museum - Saint John	NB
Gemey Kelly	Owens Art Gallery	NB
Peter Buckland	Peter Buckland Gallery - Saint John	NB
John Murchie	Struts Gallery & Faucet Media Arts Centre - Sackville	NB
Tim Yerxa	The Playhouse - Fredericton	NB
Sue Urquhart	Atlantic Presenters Association	NB Regional
X	Citizenship and Immigration Canada	NB National

