

Phase Two Report

Memorandum of Understanding



Establishment of a Maine/New Brunswick Cultural Initiative

October 30, 2011

"Borders are crucibles, places where populations and countries collide; how they manage that collision says much about them....'In places, the border seems arbitrary,' James Laxer writes. It felt arbitrary because it was – and it still is. It began as a boundary of the imagination, a line drawn by politicians and diplomats, and then it became quite real. Yet even today it feels unresolved. That is why it tells us such a compelling story about ourselves."

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Phase Two Report

October 30, 2011

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.

The first report was a preliminary investigation undertaken to identify common principles that would guide improved cultural exchange. The Phase Two Report identifies steps taken since the first report. It explores the tangible initiatives being implemented or considered and provides conclusions reached from a year of a cross-border cultural partnership between Maine and New Brunswick.

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Executive Summary

The conclusion reached in this report reinforces the supposition that Maine and New Brunswick have growing, vibrant cultural sectors that will provide economic benefit as they continue to grow. The arts in Maine and New Brunswick reflect an industry with deep and lasting traditions, balanced by innovation and creativity. Significant economic and civic contributions have been made in the past by the arts in both regions, and there are strong indications that this will continue in the future if managed appropriately.

The international nature of the partnership between Maine and New Brunswick is both rewarding and a challenge. Navigating national policy and accommodating the added complications of international relationships can be daunting. However, cultural industries all over the world are looking beyond their borders to develop new markets and opportunities. Globalization is benefitting regions both economically and culturally, and collaborating with our neighbors creates momentum and possibilities. The Maine/New Brunswick cultural partnership allows for greater access into other international arenas.

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Initiative Overview

The economic and social indicators from the first report remain true. The facilitation of healthy creative exchange encourages the enrichment of communities, contributes to economic growth, educates, inspires and entertains.

In 2009, U.S. Regional Arts Organizations (RAOs) created a report titled "Global Positioning Strategy for the Arts: Recommitting America to International Cultural Exchange." In this report international cultural exchange was connected to improvements in educational opportunities for children, cultural acceptance, economic stability, business opportunities and the spread of democracy. The report recommended a national policy to encourage collaboration between RAOs and non-governmental organizations (NGOs) as well as closer connections between the cultural sector and the U.S. Department of State, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, and Library of Congress. This report was a bellwether of U.S. policy shifts relating to cultural exchange and remains an informative backdrop to the Maine/New Brunswick initiative which formally began in July 2010. In February 2011, the Beyond the Border declaration was presented by President Obama of the United States and Prime Minister Harper of Canada. The document focused on a shared vision for perimeter security and economic cooperation. This proclamation helped cement the efforts of the MOU task forces within a broader context. Beyond the MOU initiative making sense fiscally and culturally on the state level, it also aligns with initiatives in the national and global environment.

Having state and provincial governments recognize that the culture sector is a significant contributor to prosperity has aided this initiative. Likewise, having state and provincial leadership consider the arts as a positive asset for international relations has strengthened the progress made so far. The commitment to recognize these factors provides a backdrop to earnest discussions and meaningful collaborations. With continued support from the Maine Governor and the New Brunswick Premier, cultural collaborations will develop and grow, proving a benefit long into the future.



New Brunswick Minister of Wellness, Culture and Sport and Minister of Tourism and Parks, Honorable Trevor Holder (left) with President of the Maine Senate, Kevin Raye (at the computer), voting for the Bay of Fundy as one of the "New 7 Wonders of Nature."

The cross-border task force, which was in place at the time of the first report, has grown to accommodate increased input from the cultural industries.

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New Brunswick Arts Board (Arts NB)
New Brunswick Arts Board (Arts NB)
New Brunswick Museum
Artist, Deer Island. West Isles

NB Wellness, Culture & Sport



Print Exchange 2011, at Wolfe Editions Studio in Portland. From left to right, Martin Mazora, Charlie Hewitt, Mike Houston, David Wolfe, Herménégilde Chiasson, and Christian LePoul.

Strategy and Objectives

The Phase One Report for the Memorandum of Understanding cited five tasks as starting points to improve cultural collaborations: 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

These tasks were discussed by the task force, and a priority initiative was developed for each task. It was decided that these initiatives would be the foundation for reportage in the Phase Two Report.

MOU Item	Priority-initiative - Phase One (2010)	Initiative Update - Phase Two (2011)
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.	A study was conducted about border crossing issues. Based on this information, online resources were developed to assist artists and audiences in crossing the border.
Task 2 Enhance cultural information exchange.	Establish a communications structure that will allow a robust cultural network to develop, grow and be sustained.	Opportunities for cultural exchange are now shared between partners and disseminated to the field. Maine Arts Commission staff have been trained in international touring logistics, and a task force of 15 individuals now constitutes the people working on the initiative.
TASK 3 Collaborate in cross-border cultural projects.	Create or support a cross-border cultural project through the partnerships encouraged by the memorandum.	A Creative Residency Fund is being explored between the New Brunswick Arts Board (ArtsNB) and the Maine Arts Commission to encourage residency exchanges. Two visual arts exchanges have been co-sponsored, and the Portland Ballet has been sponsored to perform at the New Brunswick Imperial Theatre in 2012.
TASK 4 Encourage cultural business and tourism.	Build a network of cultural, business and tourism interests in a way that will encourage mutual benefit.	New Brunswick Arts Board (ArtsNB) and the Maine Arts Commission are developing initiatives modeled on existing successes like the Two Nation Vacation, CulturePass Network and Two Countries, One Bay Art Studio Tour.
Task 5 Exchange information on best practices.	Establish an annual meeting to connect cultural partners and share best practices information.	A meeting with stakeholders took place on November 4, 2011, in Camden, Maine. The meeting will coincide with the Juice Conference 3.0, Celebrating Risk.

In creating the second report, a clearer understanding of mission and capacity evolved leading to minor modifications of the outlined possibilities set in the first report. Some possibilities were added while others were moved or consolidated. These are detailed in the task summaries of this report.

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Task 1 – Progress in Improving Border-Crossing Process

Data collection from this initiative indicates that the cultural markets of Maine and New Brunswick are extremely compatible. Similarities in geography (Atlantic coastal areas), population demographics (NB = 750,000 people over 27,500 sq miles, ME = 1,310,000 people over 35,300 sq miles), per capita income (in 2009, \$33,664 CD for NB, \$26,850 USD for ME) and a shared cultural heritage (especially for Mainers living in the northern counties) translate into similarities in arts audiences, arts presenters and artists. Although these factors would suggest an environment conducive for exchange, these can be undermined by border crossing logistics. International border crossing creates barriers that impede economic and cultural development and negatively impact cultural vitality for communities that could otherwise capitalize on fluid cultural trade. This is especially true for communities in eastern and northern Maine.

Artists touring between Maine and New Brunswick encounter the barrier of needing additional money, time and effort to meet the legal requirements for working internationally. This restricts the employment opportunities for artists, which has ramifications for international, national, regional and local level artists and venues both large and small.

Neither Maine nor New Brunswick has a large enough cultural market to attract international artists with the kind of regularity they would like. International artists have the capacity to navigate international travel issues; however, the scale of the production often creates greater production costs which need to be offset with large audience numbers or more touring dates. A unified Maine/NB market could attract international artists through a better venue network. Bringing together currently divided audiences would increase numbers, making it more economically justifiable for international artists to tour within the region.

National artists travel into Maine from elsewhere in the U.S.; they travel into New Brunswick from elsewhere in Canada. Touring artists can find it prohibitive to cross the border due to logistics. The cost of the visa process and the often worrisome dynamics of border crossing are cited as top concerns. This makes Maine and New Brunswick the end of the line for many tours. This perception can mean U.S. tours stop traveling north of Massachusetts. The cluster of cities around Boston (Worcester, Springfield, Lowell and Cambridge) has similar markets to Portland, Maine, which is over 100 miles north and comparatively isolated.

Improving understanding of work permits and the border crossing processes would help national artists better justify touring internationally. Maine and New Brunswick have much to gain if their position at the “end of the line” were to change into a hub of cultural exchanges between the U.S. East Coast and Atlantic Canada. In this scenario, Maine/NB venues become more desirable as primary destinations, as well as secondary destinations for artists touring between places such as Boston and Halifax looking for extra performance dates to maximize tour profits.

Regional artists do not consider touring nationally or internationally, and focus their efforts on developing their skills and audience within their region. These artists often cannot justify the expense, time and complexity of getting an international work permit. At the regional level, engagements can be too small for the artist, or venue, to recoup the investment. If an artist's region happens to be along an international border, then their touring territory is essentially cut in half. Accommodation for regional touring artists is something that the U.S. federal government has been developing. The fees and logistics of being issued a work permit are becoming more streamlined and reliable, which helps artists and venues alike. Encouraging regional artists to tour internationally from the state/provincial level will grow an audience base for cross-border artists, and the overall market for the arts within both regions.

Local artists face problems similar to those of regional artists if their community is divided by a border, such as Calais and St. Stephen. Their opportunities can be diminished due to permit restrictions relating to border crossing. Subsidizing the touring of local artists will produce benefits, but it would be most effective if done on the local level as opposed to the state/provincial level. If such a system were in place, then local artists could serve as effective cultural ambassadors, growing their audience base and the overall market for the arts.

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Research by the Maine Arts Commission and the New Brunswick Department of Wellness, Culture and Sport in March 2011 found that there were many shared concerns by artists about crossing the U.S.-Canadian border.

Issues that artists in the U.S. and Canada share include:

- Identifying and acquiring the proper work permit(s)
- Who applies for work permits and applications (artist, manager, venue or union)
- Difficulties in the consistency around permit approval
- Difficulties in legally selling work on the other side of the border
- The fear that minor criminal records will cause entry to be denied
- Artists with instruments but traveling for leisure will be denied entry
- Properly filing (and recouping) withholdings for taxes
- Getting searched at the border and having property seized

The findings indicated that some issues identified were perceived to be unique to Canadian artists and presenters, or were thought to be shared between U.S and Canadian arts entities. The study did not discover any issues thought to be unique to the U.S. creative sector. This perception about who is enduring the most inconvenience is viewed as a problem in developing collaborations; parity is central to equitable cultural exchange.

One chief discrepancy occurs in fees Canadians encounter. When entering Canada, an American artist needs only to present themselves at the border with their contract in hand. The standard entry permit fee is \$150. Canadian artists entering the U.S., however, need to obtain a P-2 visa at least two months prior to entry and pay a permit fee of approximately \$450. If the visa needs to be expedited, the cost can double. The P-2 visa also requires degree of specificity around the port of entry that restricts flexibility in travel.

Most issues that were identified require remedies at the federal level and need federal resources to reconcile. The study revealed a number of problems arising from a lack of understanding about the process and protocols which could be addressed at the state and provincial level. These include improvements in information sharing and better state involvement in creating incentives for regions that would best benefit from the practice. These practices have been initiated.

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Website resources created to promote international cultural exchanges include:

- Introduction – Information about the cultural Memorandum of Understanding
- Travel – Information about traveling between Maine and New Brunswick
- Border Crossing – Information about points of entry and customs
- Visa Overview – Information about permits required to work internationally
- Performing Arts Timeline – Overview of process for performing artists
- Taxes and Withholdings – Overview of process for taxes
- Resources – Links to organization wishing to encourage cultural exchange
- Exchanges – A list of cultural projects between Maine and New Brunswick

Pages can be found at: http://mainearts.maine.gov/services_international.aspx



Saint. John River Valley, Northern Aroostook County, Maine, and Madawaska & Victoria Counties, New Brunswick

Task 1 – Summary of Improving Border Crossing Process

Complete  Ongoing  Pending  Removed 

Short-Range

Mid-Range

Long-Range

-B- (Complete)
Create a standardized letter
of invitation

-C- (Pending)
Meet with U.S. and CA
brokerage firms

-D- (Pending)
Have stakeholders involved
with Integrated Border
Enforcement Team

-E- (Ongoing)
Recruit stakeholders with international
experience

-F- (Ongoing)
Encourage regional authorities to promote
national border crossing reform

-G- (Complete)
Develop list of contacts for
when border issues arise



Donna McNeil of the Maine Arts Commission, talks about the agency at the 2010 Strathbutler Symposium on New Brunswick Visual Arts in Saint John.

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Task 2 – Progress in Enhancing the Exchange of Cultural Information

The communication channels between the Maine Arts Commission and New Brunswick Department of Wellness, Culture and Sport have been strengthened by working on this initiative. The partnership process has led to improved lists of resources and a clearer understanding of the procedures to follow when handling international issues. Discussions with leaders of local agencies, state agencies and national agencies have improved the ability of the Maine Arts Commission and the New Brunswick Department of Wellness, Culture and Sport to champion this initiative.

New web pages that list opportunities for cultural exchange have been created on the Maine Arts Commission and NB Department of Wellness, Culture and Sport websites. Informational resources about traveling between Maine and New Brunswick have also been collected and put online.

Maine Arts Commission:

http://mainearts.maine.gov/international_exchange.aspx

New Brunswick Department of Wellness, Culture and Sport:

<http://www.qnb.ca/0131/index-e.asp>

Staff of the Maine Arts Commission have been trained to answer questions about international touring and border crossing. Staff is now better equipped to assist foreign artists and/or audiences stopped at the border or encountering problems within the state.

By leading through example on the state/provincial level, communication between organizations on either side of the border has increased. Awareness by the field of this international cultural initiative has resulted in collaborative projects developing (See Task 3.). The occurrence of initiatives on the state/province level has encouraged other regional and local organizations to develop their networks and undertake projects. Coordinating these projects has resulted in a better understanding by the field and has improved the lateral and horizontal sharing of information.

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An example of growing communication channels is the Contact East Conference. The 2010 Contact East Conference held an international summit and included Maine artists and presenters. Delegates from New England were offered scholarships to attend the event. From this, a stronger network began forming across the border. A result from this meeting was a formal understanding between the Atlantic Presenters Association, New England Presenters, and the Arts Presenters of Northern New England to share information in block-booking performers. The 2011 Contact East Conference has invited Maine performers to audition and Maine presenters to attend as part of an ongoing discussion of creating better cultural connections on the international stage. Scholarships were again offered, and conversations have started about developing a cross-border showcasing opportunity for performing artists.

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Two visual arts exchanges have been sponsored, one in Eastport, Maine, and one in Portland, Maine. The exchanges involved printmakers and master printers from New Brunswick and Maine.

In September 2010 an artist and master printer from Canada met an artist and master printer from the United States at The Tides Institute and Museum of Art in Eastport, Maine. The meeting was hosted by Hugh French. As a result two editions of prints were produced. A video documentary about the exchange was created by New Brunswick filmmaker, Greg Hemmings of Hemmings House Pictures. The video can be viewed online at <http://vimeo.com/16350465>.

Artist Participants Included:

Charlie Hewitt	artist/host
Allison Hildreth	artist
Anna Hepler	artist
Herménégilde Chiasson	artist
Eric Edson	artist
Kaitlin Reardon	printer
Christian LePoul	printer
David Wolfe	printer/host
Isak Applin	artist/printer
Crystal Cawley	artist
David Umholtz	artist



On February 4–6, 2011, a second international printmaking meeting in Portland, Maine, occurred. The meeting was hosted by Charlie Hewitt of Spitbite Press and David Wolfe of Wolfe Editions. Numerous opportunities for communication and collaboration were built into the schedule.

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Shortly after the Phase One Report was completed, the Maine Arts Commission provided support for cultural festivals produced at the February 2011 Biathlon World Cup in Presque Isle and Fort Kent. The Biathlon World Cup welcomed over 35,000 visitors to the Olympic trial of skiing and shooting. Along with the sporting events, there were exhibitions of Maine arts, live music and other cultural offerings.

The strategy around agency engagement in these events was threefold. The first was to serve the cultural needs of Maine's northern county. The second was to research hospitality conditions in Aroostook County and build networks that could be used for the 2014 World Acadian Congress/Congrès mondial acadien 2014. The third was to encourage the event planners to invite New Brunswick artists to participate in the cultural offerings of the international event.

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A Creative Residency Fund is being explored to establish annual residency exchanges between ArtsNB and the Maine Arts Commission. A ME/NB Creative Residency Fund would establish an annual exchange program providing professional artists with opportunities for creation and professional development residencies in both Maine and New Brunswick. Participants in the program would apply for up to \$10,000 to cover a one- to three-month residency for a creation-based or professional development project in New Brunswick, Canada. Artists from New Brunswick would be able to apply for similar funds for a proposed residency in Maine.

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Maine task force representative Jude Valentine, director of programs at the Tides Institute, will be meeting with members of the Canadian art education community during the October 2011 National Art Education conference held in Fredericton, NB, and sponsored by CSEA (Canadian Society for Education through Art /Société Canadienne d'éducation par l'art). She will exchange information on the MOU and hold organizational meetings for a joint NB/ME arts/educators symposium featuring training in Visual Thinking Strategies to be held at the Tides Institute in the spring of 2012. At the conference, Jude will be presenting "An Introduction to Visual Thinking Strategies: A Tool for Teaching with Visual Art."

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Portland Ballet Company (PBC) has been sponsored to perform at the New Brunswick Imperial Theatre in Saint John, NB, in 2012. Portland Ballet is a 30-year-old Maine arts organization that brings dance to Maine and New Hampshire. PBC boasts a roster of twelve paid professional adult dancers and eight paid professional dancers who perform on an as-needed basis. The artists who call Portland Ballet home make their living as dance performers, instructors and choreographers throughout New England.

In May 2011, PBC was able to confirm date of performance from Peter Smith at the Imperial Theatre in Saint John, New Brunswick. PBC's production of *Giselle* will perform in Canada on March 31, 2012. The tour will include teaching opportunities and educational forums for the company at local venues and schools.

The tour is one of the results of the Maine Arts Commission 2009 Over the Edge Conference, which created networking opportunities to cultivate cross-border opportunities for artists. It aligned with the PBC's plans to expand their touring region into Canada.

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The *Beyond the Northern Border* exhibition of the Portland Museum of Art is scheduled to open in October 2013. The exhibit will be based on the research of Donna M. Cassidy and focus on American Artists in Quebec and Atlantic Canada from 1880 to 1940. The Portland Museum of Art is seeking a Canadian partner to extend the duration of the exhibit.

A release from Donna Cassidy states, "In the early twentieth century, increasing numbers of painters and photographers followed [Winslow] Homer's path from upstate New York and Maine into Quebec and Atlantic Canada—to Baie Saint-Paul, Quebec City and the Gaspé Peninsula in the Province of Quebec and to New Brunswick, Nova Scotia and Newfoundland—seeking out ever

more sublime, untouched terrains that seemed rare in the context of modernization and a growing tourist industry. These artists included major figures like Milton Avery, William Glackens, Marsden Hartley, Gertrude Käsebier, Rockwell Kent, Ernest Lawson, George Luks, Georgia O’Keeffe and Paul Strand, as well as dozens of regional painters, photographers, printmakers and illustrators.

“While monographs on individual artists sometimes note their travels to eastern Canada, and several exhibitions from the 1980s examined the Canadian work of select artists (Avery, Hartley, Kent) along with parallels between the art of the United States and Canada during this period, *Beyond the Northern Border* is the first study and exhibition to investigate the widespread artistic migration and exchanges between the northeastern United States and eastern Canada in the late nineteenth and early twentieth centuries and to establish the significance of this region in modern U.S. art. It will not only document which artists traveled to eastern Canada, but analyze how they imagined this locale and what cultural and personal values it held for them. In *Beyond the Northern Border*, I am particularly concerned with how these artists identified shared cultures, traditions and landscapes between the two countries thereby re-mapping the boundaries of region and nation in the northeastern United States and Canada—their efforts advancing a Pan-Americanism that sought to foster hemispheric unity and establish a mutual heritage for the nations of North America in the early twentieth century. *Beyond the Northern Border* will thus contribute to the new scholarship on the art and culture of the United States in an international context; its focus on Canada comes at an important historical moment when the northern border is becoming more distinctly marked and when Canada is assuming a more powerful political and economic position on the global stage.”

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The Maine Arts Commission is collaborating with the 2014 World Acadian Congress (WAC)/Congrès mondial acadien (CMA) planners. The WAC/CMA is an event held every five years in different regions of the world that have Acadian populations. The 2014 event will take place in northern Maine, northwestern New Brunswick and the Témiscouata region of Quebec. The event will last from August 8 to August 24. This is the first time the event will be hosted by two countries and is scheduled to start in New Brunswick, travel to Maine and end in Quebec.

Past WAC/CMAs have attracted more than 50,000 visitors to the festivities that include more than 300 events and activities. The economic impact from past gatherings has topped \$50 million for hotels, restaurants, stores and other businesses in the host region.



New Brunswick artist Thaddeus Holownia conducting a view camera workshop at the Tides Institute in Eastport, Maine.

On September 6, 2011, Toponymy Services of the New Brunswick Heritage Branch met with the WAC/CMA Organizing Committee. The discussion centered on place names and their cultural significance for the general area and a possible analysis of official and local usage names in both northwestern NB and northeastern Maine.

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Portland Museum of Art has applied to Revenue Canada to create a Canadian Friends of the Portland Museum of Art group. The goal of the Canadian Friends is to strengthen the relationship between the two countries' cultures by allowing the Canadian citizens to make tax deductible gifts to projects of Canadian importance. Currently, this involves the Northern Borders exhibition and the Winslow Homer Studio project, but is anticipated to be a useful tool in the future in supporting cross-border collaborations.

Task 3 – Explore collaborative cross-border cultural projects

Complete  Ongoing  Pending  Removed 

Short-Range

Mid-Range

Long-Range

-C- (Removed)
Find geographical assets suited for cross-border cultural projects

-A- (Pending)
Develop new funding mechanism for cross-border cultural projects

-B- (Ongoing)
Examine art exchange on the state/provincial level

-D- (Ongoing)
Examine opportunities in cross-border collaborative education partnerships

-E- (Complete)
Explore possibilities for establishing cross-border artists' residencies

-F- (Removed)
Support a cross-border tour with Maine and New Brunswick musicians

-H- (Removed)
Involve local populations in cross-border cultural conferences

-G- (Removed)
Encourage museum exhibit exchanges

-J- (Complete)
Examine Tides Institute model of cross-border studio tours

-I- (Ongoing)
Examine Tides Institute model of programming Canadian content

-N- (Pending)
Examine "Art Boat" model of audience sharing

-K- (Ongoing)
Develop opportunities from the Schoodic Sculpture Symposium (Last symposium scheduled for 2015)

-L- (Ongoing)
Improve cross-border showcasing opportunities for performing artists

-M- (Pending)
Improve cross-border opportunities for craft and/or traditional artists/artisans

-P- (Pending)
Examine the Orchestre Symphonique du Haut-Saint-Jean model of performance

-R- (Removed)
Model collaborations like ones of Peter Buckland, Saint John and Tides Institute

-Q- (Pending)
Develop opportunities around annual Symposium de Peinture, in Madawaska, Maine

-S- (Pending)
Provide arts and cultural offerings during government and business conferences

-T- (Removed)
Encourage National Dance Project and Canada Council touring partnership

-W- (Pending)
Assist in developing cross-border university collaborations

-U- (Ongoing)
2014 World Acadian Congress (WAC)/Congrès mondial acadien (CMA)

-V- (Ongoing)
Develop collaborative initiatives around geography and place names

-O- (Pending)
Examine Sunbury Shores Arts and Nature Centre in St. Andrews as a model

Task 4 – Progress in Encouraging Cultural Business and Tourism

There are currently many gatherings in both Maine and New Brunswick that focus on encouraging business and tourism projects. The cultural exchange task force concluded that before developing a new independent initiative with an arts focus, the study of existing models would be prudent. It was decided that integrating arts and culture into existing programs would be more effective than building a new one due to existing capacity of the arts agencies.

The Maine Quality of Place Council is a group that engages in dialogue to generate ideas to inform other policy makers on the steps to create jobs from Maine's place-based assets. The Maine Arts Commission is represented on the council, and on December 6, 2010, Stephen Carson, CEO of Enterprise Saint John, was the keynote speaker at the gathering. Carson shared the strategies that were used in vitalizing Saint John over the past 15 years. These included the True Growth philosophy, which balances economic goals with social, cultural and environmental priorities. On June 2, 2011, the Maine Quality of Place Council invited Dr. Constantine Passaris, Chair of the Population Growth Secretariat in New Brunswick, to speak.

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The Culture Pass Network, which is organized by the Tides Institute and Museum of Art, is designed to encourage tourism through greater understanding of the cultural heritage and artistic life of the greater Passamaquoddy region. Art is used in this initiative as a tool to encourage greater understanding of the cultural heritage and artistic life of the greater Passamaquoddy region. This area includes Cobscook Bay, Passamaquoddy Bay, northwest section of the Bay of Fundy, the St. Croix River and the convergence of cultures from Canadian, American and Passamaquoddy people. Communities within the Culture Pass Network include Beaver Harbor, Blacks Harbor, Calais, Campobello, Charlotte, Deer Island, Dennysville, Eastport, Edmunds, Grand Manan, Letete, Lubec, Pembroke, Perry, Robbinston, St. Andrews, St. George, St. Stephen, Sipayik, Trescott, and Whiting.

People participating in the CulturePass Network seek to document the cultural, historic, folk, traditional, fine arts and craft practices of the region for an open-access website. The website includes a directory of arts and culture resources in the area, an events listing section, images, folklore and a weekly e-mail service to notify people directly about local cultural opportunities. <http://culturepass.net/>

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On September 1, 2011, Trevor Holder, New Brunswick Minister of Tourism and Parks as well as Minister of Wellness, Culture and Sport, met with Kevin Raye, President of the Maine State Senate, and George Gervais from Maine's Department of Economic and Community Development Commission to discuss cross-border tourism and cultural issues. The meeting was held in Eastport, Maine, and discussions centered on cooperating with the 2014 World Acadian Congress, and recommitting to the Maine/New Brunswick Two-Nation Vacation partnership.

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New Brunswick artist Jim Boyd was accepted in the 2011 Schoodic International Sculpture Symposium. His granite sculpture, "Nature's Grace," will be installed right off the Maine side of the Maine/New Brunswick border in Eastport. The location provides a sweeping backdrop of nearby New Brunswick. Jesse Salisbury, symposium director, has expressed an interest in developing a closer relationship with New Brunswick artists and organizations and has consulted for a granite sculpture symposium in Saint John, New Brunswick, that was modeled on Schoodic. The event has been scheduled for the summer of 2012 and will invite six international sculptors to create permanent works of art from New Brunswick granite.

<http://schoodicsculpture.org/>



New Brunswick artist/sculptor Jim Boyd (third from left), with three of his assistants, in front of his completed granite sculpture "Nature's Grace." The sculpture was created out of Maine granite while Jim was participating in the 2011 Schoodic International Sculpture Symposium. The sculpture will be located in historic downtown Eastport at the new Sutherland Park Amphitheater overlooking the harbor and Maine/New Brunswick international border.

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The Art Boat is an initiative designed to explore ways of increasing water-based transportation in the greater Passamaquoddy Bay region. Through the 19th to the mid-20th century, ferries crossed the Bay and linked the various seaside communities. Since the early 1960s, a bridge has linked Campobello Island with Lubec, Maine, resulting in much less water-based traffic. In the summer season, a ferry links Deer Island with Eastport and Deer Island with Campobello. A New Brunswick government ferry links Deer Island to mainland New Brunswick. In the recent past, the Eastport Arts Center has run a passenger boat to Lubec for the weekly concerts by SummerKeys. The Tides Institute has chartered schooners to run between Eastport and St. Andrews and has explored the development of several Art Boat demonstration voyages between communities on the Bay during the summer of 2012.

<http://www.tidesinstitute.org/creativeboat.html>

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The Maine Office of Tourism and New Brunswick Wellness, Culture and Sport and Tourism and Parks have developed a cross-border tourism initiative called Two Nation Vacation. Web resources have been developed that suggest vacation travel itineraries that link sites in Maine and New Brunswick at www.two-nationvacation.com. These include a Scenic Coastal Loop, an Acadia and River Valley Loop and a Fredericton and Bangor Loop. Additional cultural elements could be added to travel itineraries to enrich the offerings.

Discussions are in progress to include more arts and culture. An alliance of museums in eastern Maine met twice in August 2011 with museum counterparts in southwestern New Brunswick to identify possible new cross-border cultural tourism opportunities.

<http://www.visitmaine.com/group-tour/itinerary/two-nation-vacation/>

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The *Oh, Canada* exhibit, May 27, 2012–Apr 1, 2013, at Mass MoCA in North Adams, Massachusetts, will be the largest survey of contemporary Canadian art ever produced outside Canada. The Maine Arts Commission is exploring ways to capitalize on this event, which aligns well with the MOU initiative. Three contemporary artists from New Brunswick will be featured in the exhibit.

"The exhibition, titled *Oh, Canada*, features work by more than 60 artists who hail from every province and nearly every territory in the country, spanning multiple generations and working in all media. MASS MoCA's curator Denise Markonish spent the last three years crisscrossing Canada to view hundreds of exhibitions in museums and galleries, visiting over 400 artists' studios, and making connections with a full range of artists working in Canada today.

Markonish's extensive research brings this project the fresh perspective of an informed and curious outsider. While *Oh, Canada* will ask questions such as, "What are some of the distinguishing characteristics of art made in the country? its aim is not to present a merely nationalistic show. Rather, the goal is to encourage a dialogue about contemporary art made in Canada (one touching on issues of craft/making, conceptualism, humor and identity), a dialogue that will resonate just as deeply for Canadians as for outsiders."

http://www.massmoca.org/event_details.php?id=663

The Maine Arts Commission has formed a task force to assist with the cultural programming and will be seeking funding to support Maine's contribution to the WAC. In New Brunswick, the Department of Intergovernmental Affairs will coordinate the province's participation in the event.



The Acadian Coast, New Brunswick

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The St. John River Society hosted a meeting in September 2011 to review initiatives currently being planned to commemorate the War of 1812. Representatives of institutions and organizations from New Brunswick, Maine, and Quebec participated in the discussions. Partnership activities with several institutions in New Brunswick and Maine were discussed.

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On February 04, 2011, the Beyond the Border declaration was presented by President Obama of the United States and Prime Minister Harper of Canada. The document focused on a shared vision for perimeter security and economic cooperation between nations.

Many of the issues identified as essential for security align with issues for cultural exchange and artists working abroad. Some key areas of cooperation were identified as:

- Promoting mobility between the two countries and working towards an integrated U.S./Canada entry-exit system.
- Pursuing creative and effective solutions to manage the flow of traffic between the United States and Canada.
- Ensuring that border crossings have the capacity to support the volume of commercial and passenger traffic inherent to economic growth and job creation on both sides of the border.
- Expanding trusted traveler and trader programs, harmonizing existing programs and automating processes to increase efficiency.
- Reducing the cost of conducting legitimate business across the border by streamlining procedures for customs processing.

<http://www.whitehouse.gov/the-press-office/2011/02/04/declaration-president-obama-and-prime-minister-harper-canada-beyond-bord>



President of the United States Barack Obama and Prime Minister of Canada Stephen Harper

Task 4 – Expanded cross-border cultural opportunities

Complete  Ongoing  Pending  Removed 

Short-Range

-A- (Complete)
Involve culture in existing ME/NB tourism initiatives

Mid-Range

-C- (Pending)
Develop “sister” city partnership between Bangor and Saint John

Long-Range

-D- (Pending)
Develop cultural integration with existing cross-border exchanges

-B- (Ongoing)
Encourage stronger alliances between ME/NB museums

-E- (Removed)
Support state/province-wide cross-border arts festival

-J- (Pending)
Collaborate with the planners of the commemoration of the War of 1812

-F- (Pending)
Involve international trade groups in the conversation of cultural exchange

-G- (Pending)
Strengthen hospitality industry/culture sector partnerships

-I- (Pending)
Involve businesses that support the arts in cultural exchange conversation

-H- (Removed)
Include transportation officials in cultural exchange initiative

-K- (Pending)
Include interested cultural groups (e.g., Wolastoqiyik, Acadian, Irish, etc.)

-L- (Removed)
Help research alliances between universities

Task 5 Progress – On Exchanging Information on Best Practices

The past year has been primarily a discovery phase by the collaborating agencies who have focused on what practices might best be shared. Defining agencies' assets in relation to international initiatives required a different way of thinking about existing structures and context. Only recently did the task force feel informed enough to know how internal operational structures will translate to entities across the border.

There is consensus between the task force members that refining the exchanging of best practices would be a valuable endeavor. There is a commitment to continue the direct conversation between the Maine Arts Commission and the New Brunswick Department of Wellness, Culture and Sport, and for these agencies to promote discussions in the field.

There is a meeting between the Maine-New Brunswick task force scheduled during the November 4, 2011, Juice 3.0 Conference in Camden, Maine. Interested stakeholders from Maine and New Brunswick have been invited to share their ideas and experience with the task forces and hear about the information gathered within the two MOU reports. There is a willingness on the part of the New Brunswick Department of Wellness, Culture and Sport to host a meeting in 2012.

Task 5 – Assess best practices and share successful strategies

Complete  Ongoing  Pending  Removed 

Short-Range

Mid-Range

Long-Range

-B- (Ongoing) Involve organizations in creative economy conferences		
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-J- (Complete) Establish an annual summit to share information
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-A- (Pending) Share strategies about managing diminished centralized funds
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-C- (Pending) Share national models (e.g., Cultural Capitals of Canada, Culture Days/Fête de la culture)
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-D- (Pending) Explore the development of "sister" conferences

-E- (Removed) Have cultural topics included in regional government conferences
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-F- (Removed) Involve private corporations operating in both ME/NB
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-G- (Pending) Discuss ME/NB literary support practices
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-H- (Pending) Share practices around public art support

-I- (Pending) Share practices around diversity and global integration

Phase Two Report – Conclusion

Creating resources that address both general border crossing issues and issues specific for cultural exchanges between Maine and New Brunswick has improved the sharing of culture between the two regions. The greatest impact has been in the support and recognition of the exchanges taking place between private sector organizations.

Agency collaborations between the Maine Arts Commission and the New Brunswick Department of Wellness, Culture and Sport have proven to be a success. The formalized structures that have been established in exploring cultural exchange are effective, and the information networks continue to grow and produce opportunities for artists and venues alike.

As this initiative continues, it is expected that investigation efforts will decline in place of efforts for the promotion and development of specific cross-border programs. Contacts on the national level, regional level and local level have become more aware of the larger initiative, and their support in moving forward will prove invaluable for the continuation of this work.

Issue resolutions relating to the regulations and processes around international cultural exchange are expected to evolve, with the most important changes expected to happen on the national level. Local and state/provincial entities that have an interest in cultural exchange should continue with the understanding that national policies are shifting and that regional interests are most effective with strong partnerships. A consolidation of interested parties will have a better platform by which to voice their opinions, network, and share information.

It is recommended that leadership in Maine and New Brunswick continue to support the cultural exchange initiative through a recommitment of intent.

Crediting the Images:

All the images were provided by Hugh French (Artist Thaddeus Holownia, Premier Trevor Holder and Senate President Kevin Raye voting, sculptor Jim Boyd), except for the image of Donna McNeil which was provided by Kathryn McCarroll, Sheila Hugh MacKay Foundation, and the image of Prime Minister Harper and President Obama which comes from the website noted in the document.