



# Portraits of Understanding

**Evaluation of Going Global: Expanding  
Cultural Collaborations for the Ohio Arts Council**

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**Photo Credits, front cover (left to right):** (1) Elen Macari Trio, 2003 IMPACT Artists; (2) Artist Aminah Robinson during residency in Santiago, Chile. *Photographer: Pedro Sanchez*; (3) Community program, Eitetsu Hayashi residency in Dublin, Ohio. *Photographer: Sue Anne Holzworth, PhD*

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# Executive Summary

In a time when America faces formidable challenges in conveying its values to other nations and peoples, it is imperative to find ways to communicate, to build bridges, and to create bastions of shared understanding that will resist global strife and violence. A unique opportunity to build global understanding and create sustainable programs came in 2002, when the U. S. Department of Education (USED) provided a grant to the Ohio Arts Council.

This report summarizes the longitudinal evaluation of the resulting program, *Going Global: Expanding Cultural Collaborations*, whose outcomes were as follows:

- Ohio's rich arts and arts education resources are promoted in countries that have signed trade and cultural agreements with the State of Ohio.
- International and cross-cultural awareness and knowledge increases for all participating organizations and individuals.
- Arts and arts education professionals' abilities to thoughtfully and strategically engage in the cultures of selected countries are increased.
- All those involved in the International Program are prepared to design and implement effective cultural exchanges between the State of Ohio and selected countries.

During its four years, *Going Global* fostered or supported over 48 distinctive projects, crossed four continents and Pacific Oceania; involved eight nations; included partnerships among over 35 organizations; involved more than 180 artists, scholars, administrators, and educators as participants; and resulted in over 40 exhibitions, lectures, seminars, monographs, exhibition catalogs, books, articles, performances, media broadcasts, and public meetings.

In summarizing data from the evaluation, *Portraits of Understanding* seeks to answer the questions:

- To what extent was the program implemented as planned?
- What people, organizations, communities, and countries were affected by the program, and in what ways?
- Did participants value the program and their experiences in it?
- To what extent did the program develop knowledge, skills, and understanding that are important to international exchange? In what ways did new understandings change the potential and context for new work?

- To what extent and in what ways did the program build organizations' and countries' capacities to do international work?
- To what extent and in what ways has the program built sustainable structures for future international work?
- What are logical future steps for this kind of programming?

## Conclusions

*Portraits of Understanding* includes a number of key findings, arranged under four chapters. The chapters and findings are as follows:

**Chapter 1:** Knowledge is the essential raw material for international work. It is the first resource that is drawn upon and the first attribute that changes as a consequence of engagement in international cultural exchange. Programs nurture and build knowledge among participants, and the knowledge in turn strengthens the programs. This conclusion is elaborated via the following findings:

- Professional knowledge is simultaneously a resource, a commodity, and a tool in exchange. International programming draws upon, engages, and develops individual and group knowledge of artistic and scholarly processes, including art production, criticism, aesthetics, historiography, museum practices (such as curatorship and conservation), anthropology, arts administration, and arts education.
- Knowledge of culture, including language and customs, is increased through international participation.
- Participation in the program stimulates people to develop deeper and more reflective knowledge of communities—their own and those of others.
- The program increases knowledge of education, in terms of the conditions, needs, resources, and potentials of various countries and peoples.

**Chapter 2:** As knowledge in a program accumulates, it contributes to the construction of new frameworks, which condition how people think about their own knowledge and help them to use thinking more critically. This overall conclusion is articulated by several additional findings:

- Aesthetic understanding goes beyond the knowledge of arts processes to encompass a deeper engagement with the role of art in culture, enabling participants to understand that the role of the arts varies from one place and time to another.
- Perspective, which in turn consists of several components or strands, enables program participants to step out of their own conceptual frameworks and see how others perceive the world.

- Self-knowledge is knowledge of one's own mental acts, predispositions, and preferred ways of perceiving and understanding. Self-knowledge provides the freedom to control one's learning and to change actions based on learning.
- Empathy builds on perspective and self-knowledge to respond at a more personal level to the circumstances of others.
- Evaluation, by providing a process for continuously gauging the quality of what we know, how we know it, and how certain we are of our knowledge, builds on other facets of understanding to provide means for improving programs.
- Application builds on other forms of understanding to transform program knowledge into program action.

**Chapter 3:** As frameworks expand, both organizations and people experience an increased capacity to conceive and plan international cultural programs and to implement them on an ongoing basis. This overall conclusion is articulated by several additional findings:

- Infrastructure in terms of staffing and funding increase and diversify.
- The forging of relationships among people is a vital part of organizational capacity in international work. These organizations are made up of people: Staff members, board members, publics, and affiliate and resident artists and scholars all approach this work in terms of relationships.
- Communities are intrinsically bound up with capacity as a kind of mutual feedback loop. As organizations bring in international artists, various mechanisms work to ensure that relevant populations in the community are engaged. This alters the frameworks of individuals as well as the contexts in which new kinds of relationships between individuals, organizations, and communities can take place.
- Relationships and community engagement are mutually joined; that is, both increase together, and there seems to be a reciprocal influence between them.
- Communication and trust increase through the intersections among artists, organizations, and audiences. This improves capacity, as trust is both a precursor and result of relationships.
- The evolution of networks is a natural part of the maturation of interpersonal relationships. These networks comprise webs of people with mutual interests, affinities, and shared aspirations that transcend boundaries of geography and culture.
- Organizational culture and capacity change and grow together. As the organization develops the culture of using knowledge, of thinking in terms of international work, the capacity to take on such works increases at a corresponding rate.

**Chapter 4:** Over time, intense work in international cultural exchange builds sustainability. This quality transcends capacity to reflect an ongoing momentum and

commitment to continue the work. This overall conclusion is substantiated by several findings:

- Sustainable programs develop out of the growth of knowledge and the resulting transformation of worldviews and perceptions.
- Sustainable organizations and programs build supportive environments which enrich their range of choices in future work.
- Organizations that engage their communities in international work help them to become international communities in outlook and orientation.
- Effective programs incubate prototypes, which are ready-to-use models for broad-scale replication and use.

## Implications

This chapter returns to the research base on international cultural exchange and uses it as a context for broader consideration of the findings that have emerged in this evaluation. It is divided into four sections, based on what the evaluator concludes are the four overarching themes in the research literature:

- **Defining the purpose** of international cultural exchange.
- **Developing the programs** that will fulfill the identified purpose.
- **Measuring the success** of these programs.
- **Making the case** with policymakers and publics for these programs' support and expansion.

## Recommendations

This report provides a comprehensive set of recommendations, targeted to the major groups of stakeholders in the program:

### **National or Federal Agencies**

- Establish and support a national clearinghouse on international cultural exchange.
- Commission studies to measure the impact of international exchange.
- Include the value of international cultural exchange in Congressional testimony.

### **State/Regional Arts Agencies**

- Consider alignment of international exchange with strategic plans.
- Replicate the OAC model in other states.
- Conduct pilot studies of international cultural exchange.

- Develop supportive networks and educate media to bring about more effective coverage of programs.

### **Nonprofit Organizations**

- Convene dialogues to examine mission statements and strategic plans.
- *For organizations in Ohio:* Support OAC's existing investment.
- *For organizations in other states:* Examine funding categories for international support.
- Commission studies to measure the impact of international exchange.
- Disseminate findings from evaluation and research.



# Introduction

In a time when America faces formidable challenges in conveying its values to other nations and peoples, it is more than ever imperative to find ways to communicate, to build bridges, and to create bastions of shared understanding that will resist global strife and violence.<sup>1</sup> Recognizing this imperative, programs and initiatives of U.S. government agencies support citizen diplomacy through the exchange of professionals in artistic, cultural, and scholarly fields. Unfortunately, these efforts have often been scattered, random, and—particularly in recent years—subject to cutbacks and agency consolidations.

A unique opportunity to instill global understanding and to create a more systemic and ongoing effort for supporting such programs came in 2002, when the U. S. Department of Education (USED), through its Fund for the Improvement of Education (FIE),<sup>2</sup> provided a grant to one of the few ongoing programs of state governments that support cultural exchanges, the Ohio Arts Council's (OAC) International Partnerships Program. Begun in 1989, the OAC's program was dedicated to the support of international exchanges of artists and arts professionals between Ohio and other countries. Over the years, the OAC built upon this beginning via an increasingly complex and sophisticated series of exchanges and long-term partnerships in twelve countries. Almost a quarter-century of work entered a new era when the USED recognized the potential inherent in this remarkable state-level effort and awarded a \$1.2 million grant to the OAC to continue, expand, and conduct in-depth study of its international exchanges.

The projected outcomes for this grant were as follows:

- Ohio's rich arts and arts education resources are promoted in countries that have signed trade and cultural agreements with the state of Ohio.
- International and cross-cultural awareness and knowledge increases for all participating organizations and individuals.
- Arts and arts education professionals' abilities to thoughtfully and strategically engage in the cultures of selected countries are increased.

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<sup>1</sup> The U.S. Department of State (2005) notes: “[I]n the wake of the invasion of Iraq, the prisoner abuse scandal at Abu Ghraib, and the controversy over the handling of detainees at Bagram and Guantánamo Bay, America is viewed in much of the world less as a beacon of hope than as a dangerous force to be countered. This view diminishes our ability to champion freedom, democracy, and individual dignity—ideas that continue to fuel hope for oppressed peoples everywhere. The erosion of our trust and credibility within the international community must be reversed if we hope to use more than our military and economic might in the shaping of world opinion. Culture matters.”

<sup>2</sup> Although the USED's Fund for the Improvement of Postsecondary Education (FIPSE) was initially designated as the source, the funding was shifted to FIE prior to beginning the program.

- All those involved in the International Program are prepared to design and implement effective cultural exchanges between the state of Ohio and selected countries.

The result of this funding was *Going Global: Expanding Cultural Collaborations*, a four-year umbrella program that fostered or supported over 48 distinctive projects, crossed four continents and Pacific Oceania; involved eight nations; included partnerships among over 35 organizations; included more than 180 artists, scholars, administrators, and educators as participants; and resulted in over 40 exhibitions, lectures, seminars, monographs, exhibition catalogs, books, articles, performances, media broadcasts, and public meetings.

The story does not end with the conclusion of this grant in 2005. Building on the strength developed during *Going Global*, the OAC submitted a proposal to the U.S. Department of State for funding to continue much of its work with the nation of Chile. That proposal was awarded, ensuring a sustainable and expanding cultural interchange between the two countries.

Evaluation has increasingly been a part of the OAC's domestic programs, particularly its grants through the Office of Arts Learning. However, the agency's international work had not always had the benefit of systemic, longitudinal evaluation. Thus the OAC quickly recognized the USED funding as an opportunity to put such evaluation components into place. The program would support the study of both the overall program and specific components of it, providing information for a variety of stakeholders on the merit and value of international cultural exchange and on the most essential practices that bring about program effectiveness.

Over the four years of the program, a comprehensive evaluation plan provided for the ongoing collection, analysis, and reporting of data involving all components of and participants in the program. *Portraits of Understanding* reports the longitudinal evaluation of this program. It answers these questions:

- To what extent was the program implemented as planned?
- What people, organizations, communities, and countries were affected by the program, and in what ways?
- Did participants value the program and their experiences in it?
- To what extent did the program develop knowledge, skills, and understanding that are important to international exchange? In what ways did new understandings change the potential and context for new work?
- To what extent and in what ways did the program build organizations' and countries' capacities to do international work?
- To what extent and in what ways has the program built sustainable structures for future international work?
- What are logical future steps for this kind of programming?

## Scope and Purpose of this Report

This report encompasses the entire scope of the project, from inception to conclusion. However, it summarizes much data and key findings from several interim reports, previously delivered to the OAC, while adding extensive quantities of new data from later stages of the project.

## Intended Audiences for this Report

Primary audiences for this report include the Ohio Arts Council and its many partners, both domestically and in other lands, as well as the major supporter of *Going Global* over four years, the U.S. Department of Education. Moreover, all persons who contemplate the planning, implementation, or funding and support of international cultural exchange may find this evaluation of interest and use.

## A Review of the Literature

The evaluation of *Going Global* began with a review of the current research literature of the field. This review had two purposes:

1. To understand what is currently known about international cultural exchange, in order help guide and direct the evaluative research.
2. To uncover any tools or procedures that could be useful in the research.

This literature review was summarized in the form of an annotated bibliography developed for and delivered to the OAC. Although not publicly available via print or electronic means at the time of its report, copies might be requested via inquiry to the OAC. (See the sidebar, *Methodology: The Literature Review*.) The review identified the following key strands in the published research:

- International cultural exchange in the U.S. has a long history as a valued and useful tool of diplomacy. It has demonstrated its value in fostering understanding among nations and cultures.

### Methodology: The Literature Review

The evaluation of *Going Global* was accompanied by an extensive review of published books, articles, and other sources on international cultural exchange. The literature search used the following kinds of search terminology, derived from analyses of OAC's international project focus:

- Cultural diplomacy
- Cultural heritage preservation
- Cultural institutions and minorities
- Indigenous arts
- International cultural exchange
- International cultural policy
- Museums and education
- Multiculturalism
- Technology

A complete list of the search terms is included as an appendix.

- This tool has fallen into relative disuse and diminished capacity in the last decade, as the U.S. government has severed funding, combined programs, and reduced staff allocations for international exchange.
- Arguments for its future use are persuasive, supported by current conditions of instability and global discord.

## Overall Evaluation Approach

The evaluation consultant and the OAC evaluation liaison (Mary Campbell-Zopf, Director, OAC Office of Arts Learning) conducted extensive joint planning in 2002 to develop an evaluation logic model for planning and coordinating data collection and analysis. The resulting plan, in the form of a multi-page matrix, was extensively shared with program stakeholders, including program staff responsible for coordinating individual projects. The degree of involvement in reviewing and planning the scope of the evaluation seems to have helped bring about a strong shared sense of ownership of and support for the evaluation process. An excerpt of this plan is included as an appendix.

The evaluation of an international, multi-year program such as *Going Global* might utilize several alternative approaches. One approach is to isolate a few key outcomes, or even a single outcome, and seek to measure its change over time, using controlled conditions and comparison among groups that experience different amounts or kinds of program activities, inputs, or resources. Such a technique is referred to as an *educational experiment* or *randomized study*, because the participants are usually assigned randomly to the two groups. While such methods can help substantiate or weaken claims for the effectiveness of specific project activities, they are not without their problems. Generally, they rely too heavily on a single explanatory factor, when a complex realm of social interaction such as international cultural exchange may involve many colliding forces.

A second approach is to identify a wider range of program variables and outcomes and conduct extensive research at the end, primarily through a comprehensive written questionnaire. This is referred to as *survey research*. It is a very popular technique in large-scale evaluations because of its methodological simplicity. While surveys are often very useful (and in fact provide some of the data used in this evaluation), their narrow response options and short answers limit their capacity for exploring the deep pools of human understanding, values, and meaning that we call culture.

A third approach is to assume that in any complex social situation multiple variables, too many to identify completely, will mutually interact; to be open to these variables; to capture them; and to interpret their meaning. Such an approach uses multiple forms of data collection (such as observations, case histories, and interviews) to comprehend this complexity as completely as possible. This approach is usually referred to as *naturalistic inquiry* or *ethnography*. This evaluation has employed several methodologies but has largely relied on the third approach, based on the belief that ethnography is more fully able to comprehend the rich and subtle textures of human aspiration and the graded tones of human organizational evolution.

Ethnographic research is not without its drawbacks, however. Funders need to answer questions such as: *What did the program accomplish? What clients or stakeholders were impacted, and how?* The amount of data that an ethnographic study produces is too extensive for stakeholders to read or digest. The charge, then, for the ethnographic evaluator is to find ways to distil data, to reduce it to meaningful packages. The ethnographer uses processes of analysis, synthesis, and critical inquiry to condense hundreds of pages of data to a relatively brief report, one which presents the central tendencies, the themes that continue to weave throughout the program, and which answers the question: What few key ideas, concepts, or understandings best explain what has happened here?

This explanatory power, the author believes, distances ethnography from other methods. It can provide explanations and theories of the workings of a program, along with predictive power that can inform future program design. Such predictive power and regularity are essential to effective program design and improvement.

## Evaluation and Programming as Co-evolutionary

The evaluation process as a formal activity is normally thought to be separate from programming, something that happens after the program, or is conducted by outside persons. This view is particularly prevalent among researchers who employ the experimental approach. They are usually careful to isolate the program from any Hawthorne Effects (unintended impacts of the research process on the variables being studied).

But evaluation can have direct benefits as a learning aid to those involved in programming. A staff member of one of the partner organizations in Ohio describes how this happens:

It is through these evaluations (such as rubrics, or more extensive questions/forms) that I have come to realize what these exchanges have taught me. Initially, I had the sense that these relationships were important; now I am confident in my ability to articulate the reasons why, and to promote future growth of these critical exchanges.

## The Evaluation Process

This process has employed four broad stages, which were not sequential so much as overlapping and often simultaneous:

1. **Data collection.** This stage uses processes mentioned previously.
2. **Analysis.** Data are sorted based on categories, usually through a process of coding (see methodology sidebar). The categories emerge from the data, rather than being brought in from outside research or experience and imposed on the data as an extraneous structure.

3. **Synthesis.** Data are recombined based on central themes or dimensions into which the categories cluster. The term *dimensions* is especially apt, since it implies variation from very little of a quantity to a large amount of it. Some of the key ideas or dimensions that repeatedly emerge from this evaluation are *knowledge*, *understanding*, *capacity*, and *sustainability*. In fact, these terms run like fibers through most of the data. The various chapters of the report explore them in detail.
4. **Interpretation.** Relationships among the themes or dimensions are discerned, providing theories of action or logic models. These in turn provide a framework for comprehending the outcomes of the program, explaining its likely effects, and predicting the effects of similar programs in the future.

#### Methodology: Grounded Theory and Constant Comparison

Where does naturalistic research derive its categories for sorting data? The answer is that two techniques guide the sorting. The first is **Grounded Theory**, which seeks theoretical relationships in the data itself. In the same way that a natural scientist seeks order in nature, the researcher uses induction to detect regularity. The grounded theorist uses a whole series of coding schemes, including *in vivo codes* (literally, coding the data with some of the respondent's own words), *open codes* (a free search for categories based on unstructured data analysis), and *axial codes* (a search for codes using a single category as the framework). The second technique is **Constant Comparison**, in which the researcher examines individual instances of data against one another, instances against categories, and categories against categories—all in the pursuit of validation and certainty.

As much as possible, findings are presented in the words of program participants rather than being paraphrased. Quoted passages are presented in their full length, when possible, to reveal the contexts of statements. Quotes are unmodified, except that occasional minor changes have been made to participants' wording to improve clarity, when it was obvious to the evaluator that such changes would better reflect the speaker's intentions.

Additional details on the evaluation method appear throughout this report as sidebars. They are presented in this format in order to unlock methodology as an interesting aspect of evaluative research, one which can stimulate the reader's curiosity and deepen the experience of learning more about *Going Global*.

Additionally, several of the chapters summarize and reflect on what we found about the use of evaluation in cultural exchange, and how it can be effectively applied in the future.

## Related Reading

*Portraits of Understanding* is one of several products to come out of *Going Global* and the OAC International Program. In addition to the annotated bibliography mentioned previously, the reader is referred to the OAC Web site, and especially to its multimedia

online brochure on the Program (in English and Spanish versions), which is available via a link at: <http://www.oac.state.oh.us/grantsprogs/InternationalPartnership.asp>.

Out of this program and the support of the USED has also come a guidebook for other organizations and individuals who are interested in designing, building, or sustaining their own program. Entitled *The Appreciative Journey: A Guide to Developing International Cultural Exchanges*, it was in prepress at the time of this report and will be available from the Ohio Arts Council.

## Organization of this Report

As noted above, each chapter of this report portrays a separate dimension of the program and its outcomes. The chapters are:

- **Knowledge.** Explores the role of knowledge and skills, including knowledge of professional practice, culture, communities, and education.
- **Understanding.** Explores understanding as a deeper layer of mental activity, characterized by ability or willingness to apply learning, consider alternative perspectives, and engage more deeply in shared work.
- **Capacity.** Explores the extent to which organizations involved in the program have built or increased their capacity for engaging in international exchange.
- **Sustainability.** Examines evidence demonstrating that the work of the program is likely to continue through internal momentum or the increased capacity to do international work.
- **Reflections.** Further explores the themes and ideas that emerge in the data and reflects on their meaning for the future of international cultural exchanges.
- **Recommendations.** Outlines future policy and program directions for varied stakeholders of *Going Global*.

These chapters are followed by two additional sections:

- **References.** Books, articles, and online sources that can further knowledge of international cultural exchange.
- **Appendices.** Instruments used in the evaluation.

*Going Global* has been a vast, diverse program playing out over several years and many places. It has encompassed numerous organizations and peoples. This extent has allowed for an evaluation characterized by depth and rigor. Consequently, its findings should have a high degree of external validity (the extent to which they can apply in other contexts). These findings are thus intended to be universal, as well as specific to *Going Global*, and are presented as such in the following chapters.

## Acknowledgments

This report draws upon the work of numerous researchers, evaluators, program officers, partners, and participants. The work of the following persons has been essential to the evaluation of *Going Global*:

- Mary Campbell-Zopf, Director, OAC Office of Arts Learning, who counseled and guided the evaluation process from within the agency; Wayne Lawson, OAC Executive Director; Julie S. Henahan, OAC Deputy Director; and Jami Goldstein, OAC Communications Manager.
- Kathy Signorino, Program Coordinator, OAC Office of Individual Creativity, who provided invaluable oversight and coordination of final reports and other evaluation materials.
- Scholars, including Sue Anne Holzworth, OAC consultant, who independently designed and conducted a study of the Hayashi residency; and Christine Ballengee-Morris, whose pioneering work in Chile paved the way for subsequent deeper engagement and long-term partnerships.
- The International Program Liaisons of the OAC, including Kevin Cary, Kathy Cain, Susan dePasquale, Ken Emerick, Mary Gray, Dan Katona, and Sally Winter, who coordinated the various projects that made up *Going Global*.
- The many confidants and “key informants” who shared their experiences of the program, often through lengthy interviews.

# Implementation

**To what extent was the program implemented as planned?**

**What people, organizations, communities, and countries were affected by the program, and in what ways?**

**Did participants value the program and their experiences in it?**

*Portraits of Understanding* is primarily a summative evaluation, whose focus is program outcomes. Other reports and documents provide detailed appraisals of the implementation of the program and thus serve as formative evaluations. In addition, a final report on implementation summarizes the immediate programmatic results of all of the collected projects encompassed within the program: *Final Grant Report to the U.S. Department of Education's Fund for the Improvement of Education on Going Global*.

Nonetheless, this report includes a brief summary of these implementation activities as a backdrop for the summative findings. This summary is in the form of a table (see next page).

## Implementation Effectiveness

Ample evidence exists that the program was effectively and ably administered. This evaluation culled hundreds of pages of final reports and narrative data. Not a single comment from any participant reflected a negative perception of their involvement in the program. Because of changes to the government in Argentina, projects there had to be canceled. However, these timely adjustments seem to have enabled the overall program to move on and concentrate resources where they could be most useful.

In addition, numerous testaments speak to the efficacy of the OAC in supporting, facilitating, and actualizing projects, of which the following is exemplary:

The Ohio Arts Council provided very effective technical support to OHS in this program. That consisted especially in assistance with contacting Mr. Baldassarre prior to his residency to gain information about his background and about his own personal and professional goals for the project. The Arts Council has also been very helpful in completing documents evaluating the impact of the project.

These concepts of capacity and sustainability will be revisited in the following chapters, which focus more on outcomes, and which consist largely of the words of those persons who lived the program, of what they know and learned through these lived experiences.

**Table 1: Summary of *Going Global* Projects**

1	SPACES Artist Residency Center
2	Dresden Artist Exchange
3	The Art of Aminah Brenda Lynn Robinson Exhibition
4	Passion Works & Cruz del Sur Exchange, Chile
5	Chilean Dance Conference Residency
6	Jeleni Studio Program, Prague
7	Budapest Residency Exchange and Budapest Art Criticism Research Project
8	Easter Island Traditional Arts Program
9	South American Museum Standards Project/Museum Residencies Project
10	Ohio Historical Society: Carlos Baldassarre Residency
11	Art Education in Museums Symposium
12	Columbus Museum of Art: Virginia Fabri Residency
13	Mercosur/Arts Administration Residency Project
14	Chilean Artist Residency at Kenyon College: Paola Vezzani
15	National Chilean Music Project
16	Ohio Northern University On Broadway Tour in Chile
17	Argentine Video Editing Residency
18	Grant from U.S. Department of State
19	Land of Latitudes—Contemporary Art From Chile Exhibition
20	The View From Here: Recent Pictures From Central Europe and the American Midwest Exhibition
21	Connections: Ohio Artists Abroad Exhibition
22	Quilt National '01 (Biennial) Exhibition
23	Instituto Superior de Arte (ISA) del Teatro Colon/Trinity Cathedral-Oberlin Conservatory Opera Co-production
24	International Music and Performing Arts in Communities Tour (IMPACT)
25	Arts Midwest & U.S. Japan Cultural Trade Network
26	Perth Theatre/Ohio Playwright Collaboration
27	Cyanide at Tea Time
28	Web Site Expansion
29	International Program Brochure
30	Dresden Artist Exchange Publication
31	Administrative Support
32	Equipment
33	Chile/Ohio Arts Administration Symposium
34	Arts Missions
35	A Vision for the Arts in the School Curriculum
36	Building Communities through the Arts
37	The Barnett Symposium 2003
38	The Summer Media Institute
39	The Andes Foundation Project
40	International Cultural Exchange Process Guide

It is important to understand that *Going Global* has achieved the remarkable, unexpected outcome of virtually 100 percent satisfaction among those who have been a part of it (virtual only in the sense that a true 100 percent is impossible to gauge). This satisfaction goes beyond positive affect—i.e., as in “enjoying” the experience that the program provided—to include reasoned, sensible positive judgments of the program’s merit, value, and worth. A few of the hundreds of testaments to this valuing should suffice:

Developing this exhibition was extraordinary in part because we saw the future of Israelis and Palestinians living together.

Working with Virginia, Silvia, Gabriela, and Andres was a great experience for the Art & Tech department. We all immediately “clicked” and learned a lot from each other. It was as much a cultural experience as it was a professional experience.

In looking at Aminah Robinson’s work, as presented in her solo exhibition “Symphonic Poem,” it is remarkable to see the powerful positive impact that the Ohio Arts Council’s International Program has had on her artistic sensibility and career. There are images from her residencies in Israel and Chile, from her time in Africa—her understanding of the role of the artist in a community has become global—and her perception of her own story, and her understanding of her own community in Columbus, has become richer and more multi-faceted, as a result of the time she has spent abroad, and looking towards home.

At first I was quite anxious to accept the huge responsibility for this kind of long-term project, which I have never taken on, even in Japan. I was not sure if I could take on this project and still continue with all of my concert engagements and touring. As a matter of fact, once the project started, I was overwhelmed by the amount of things that needed to be done... I was able to continue the project because Mr. Lawson was always there with big smiles and passionate words of encouragement, and because of the dedication, sincerity and commitment of the arts councils’ staff involved in the project.



# Building Knowledge

It was very helpful to know that we are on the same road, we are slower than you, but we have the same target.

—Chilean participant

**To what extent did the program develop knowledge, skills, and understanding that are important to international exchange?**

**Key Findings of Chapter 1:** Knowledge is the essential raw material for international work. It is the first resource that is drawn upon and the first attribute that changes as a consequence of engagement in international cultural exchange. Programs nurture and build knowledge among participants, and the knowledge in turn strengthens the programs. This conclusion is elaborated via the following findings:

- Professional knowledge is simultaneously a resource, a commodity, and a tool in exchange. International programming draws upon, engages, and develops individual and group knowledge of artistic and scholarly processes, including art production, criticism, aesthetics, historiography, museum practices (such as curatorship and conservation), anthropology, arts administration, and arts education.
- Knowledge of culture, including language and customs, is increased through international participation.
- Participation in the program stimulates people to develop deeper and more reflective knowledge of communities—their own and those of others.
- The program increases knowledge of education, in terms of the conditions, needs, resources, and potentials of various countries and peoples.

## Evidence

Knowledge is the explicit or tacit purpose behind every educational program. We speak of the intended purposes of such programs in terms of learning outcomes: knowledge, skills, values, and so on.

The evaluation sought to gauge the growth of knowledge by identifying important learning outcomes at the onset of the program and tracking their growth. The outcomes were put into rubrics, i.e., rating scales from 1 to 4 with descriptions of the different

levels. At an early stage of the evaluation, participants were asked to rate their knowledge and skills on each of these criteria, using the self-rating rubric. The list was finalized as follows:

**Table 2: List of Rubric Indicators, Staff Knowledge**

Understanding the value of international cultural exchanges
Knowledge of other countries
Communicating across cultures
Experience in administering international cultural exchanges
Knowledge of international cultural exchange processes
Communicating about international cultural exchanges
Applying knowledge of international cultural exchange to one's own work
Leading constituents to engage in international cultural exchange
Training others in international cultural exchange

The interim evaluation found a wide range among these skills at or near the beginning of the project, with Understanding the value of international cultural exchanges rated at 3.33 and Experience in administering international cultural exchanges rated at 1.58. These numerical ratings were substantiated and elaborated via qualitative data.

In the final phase of the evaluation (2005), the consultant tabulated results from all of the rubrics completed by participants. The results are summarized in the table:

**Table 3: Rubric Ratings, Staff Knowledge (ranked, high to low)**

Understanding the value of international cultural exchanges	3.48
Communicating about international cultural exchanges	3.01
Knowledge of international cultural exchange processes	2.78
Applying knowledge of international cultural exchange to one's own work	2.73
Knowledge of other countries	2.69
Leading constituents to engage in international cultural exchange	2.48
Training others in international cultural exchange	2.15
Communicating across cultures	2.13
Experience in administering international cultural exchanges	1.75

These findings largely align with the earlier ones, with minor variations in most of the statistics.

## Overall Trends

Results of the first and successive administrations were tabulated to detect any discernable trends in the data. Although they do not employ the experimental researcher's formal statistical tests of probability such as a T-Test or Analysis of Variance, these comparisons over time reveal gains that would seem unlikely to be random in nature. The total number of persons completing rubrics was 120.

Pre	Post	Net change	Percentage change
2.48	2.77	+.29	12%

In addition to a discernable increase in individual knowledge, the rubrics also captured upswings in perceived organizational capacity, discussed in Chapter 3.

In order to strengthen this overall finding, results were analyzed for several selected projects to detect trends. These projects were selected because they were involved in the program over the entire four years; thus, theoretically, the impact of the program on organizational and individual learning would presumably be stronger than with other projects whose participation was of less duration.

The first such example, designated Organization A (a community-based artist residency organization in a large Ohio city), manifested the following change in average ratings between the first (pre) and last (post) administrations of the rubric:

### Organization A

Pre	Post	Net change	Percentage change
2.94	3.56	+.61	21%

Particularly significant, perhaps, is that the change in individual learning is paralleled by a similar change in organizational capacity (see table on page 51). This is important both in itself and because the growth of individual knowledge and understanding may precede the development of organizational capacity essential for future international work.

Another participating organization with a similar history of ongoing involvement in the program also demonstrates a progression across successive administrations of the rubric:

### Organization B

Pre	Post	Net change	Percentage change
2.44	3.04	+.60	24%

In organization B, we also see a climb in self-ratings of individual knowledge. This increase, as it is with all three of the examples, is substantiated by qualitative data from in-depth interviews.

Finally, in Organization C, we see a lesser—yet still significant—change.

## Organization C

Pre	Post	Net change	Percentage change
2.11	2.33	+0.22	11%

The remainder of this chapter focuses on four sub-constructs of knowledge that emerged from the data: professional knowledge, knowledge of culture, knowledge of communities, and knowledge of education.

## Professional Knowledge

The hundreds of artists, administrators, curators, teachers, and citizens who engaged with *Going Global* over its four-year history each brought knowledge of arts and cultural disciplines. These realms of knowledge included arts production, arts criticism, aesthetics, historiography (the scholarly study of historical methods), museum practices such as curatorship and conservation, anthropology, arts administration, and arts education. In most cases, this knowledge expanded through the mutual interactions. As an example, the coordinator of residencies for Cleveland's Zygote Press explains how visiting and U.S. artists were connected in this kind of mutuality:

The artists utilized the staff for both instruction and editioning in order to make completely new bodies of work. By having a master printer, each artist was able to work on new plates without stopping to edition. Through this method, each artist is able to learn and experience more technical issues and problem-solving during their time here. The Zygote artists and staff, in turn, learn how different artists work. In addition to the physical artwork, theoretical and professional issues are often discussed. Both artists this year came to Ohio with a willingness and interest to explore future exhibition and residency options in the state and U.S. By talking to different dealers and gallery owners, the artists were able to make connections with other organizations. This type of activity is also very beneficial and inspiring to other artists to observe and experience through the foreign artists.

Another way to look at the degree of learning is to consider its potential usefulness. For example, numerous Chilean arts administrators participating in one of the early arts missions attested that they would find their learning experiences relevant to their work:

I am implementing the work and the change through the arts in my community.

Of course [I will apply my learning], tomorrow I will call my organization.

In the future on a community project.

Yes, I hope to apply them in my future job as a journalist. As soon as we have a meeting with the National Culture Council.

Later, after the meeting of National Culture, and if I receive information of this American institution through the local networks of culture.

Today! I am a delegate from a communal town council.

Yes, I hope to implement this knowledge, even with the obstacles that we face. I work in a school.

In addition to arts and cultural organizations and artists from abroad, Ohio higher education institutions were active participants. Several faculty explained how they or their students were affected by their experiences in the program:

This particular cultural exchange has aided the students, staff and university on the whole. The students gained experience in touring abroad and the staff learned valuable experience in how to hone their organizational skills whilst working in a foreign country. All of us gained an insight into a new culture and have grown from the experience immensely.

It was an extremely positive experience all round. The ONU contingency returned refreshed and wiser. Some students have even changed their plans for next year and are endeavoring to plan extensive trips abroad. This can only be a good thing!

These examples depict the kinds of new knowledge and skills that participants from a wide variety of places gained in working with the program. While valuable, however, these examples only partially explain the impact of *Going Global*. Many persons identified something that goes beyond knowledge. This extra dimension of learning is called understanding and is the subject of an extensive discussion in the next chapter.

## Culture

A second area in which the program has impacted its participants is their knowledge of culture, defined in its broad sense as the unique sets of symbol systems by which we manifest who we are and what we believe. Of course all of the preceding examples are of cultural knowledge, in the sense that the arts are coterminous with culture. But this evaluation assigns to the term *culture* this broader meaning, as the sum of all of our systems of objects, symbols, and rituals that we use to make and communicate meaning. Such systems vary, of course, from one people to another, so cultures also refer to the ways that these differences are manifest. Another way to view this is knowledge of how different places are different beyond geography.

Extensive knowledge about international and intercultural differences emerged in the program. Much of this knowledge is summarized in another OAC publication resulting from the program, *The Appreciative Journey*, which serves as a useful compendium of

### Methodology: Many Kinds of Data

The evaluation has relied upon a broad range of data, including the following:

- **Interviews**, which connect most directly to the fullest perceptions of program participants. This evaluation includes over 30 interviews, mostly open-ended, many of them long and often conducted via telephone. See a list of these in the appendices.
- **Surveys**, which also can capture rich perceptual data.
- **Self-assessment rubrics**, with open- and closed-ended responses.
- **Observations** of program components in actual implementation.
- **Documentation**, such as video and photography.
- **Program artifacts**, work samples, and other products generated during the normal course of the program.
- **Narrative evaluations** included in project final reports.

these findings. It details differences in customs, practices, and expectations whose awareness is important before any international exchange.

Under the overarching terminology of cultural difference, many perceptions emerged related to language. This is normal: Language is the cultural highway of most international exchange—of most any exchange among people—and apart, perhaps, from art itself, the dominant mode of communication in *Going Global*. This presents great opportunities and challenges. Many participants in the program provided extensive reflections on the importance of language as something to know and to be aware of in international exchange. For example, an Ohio participant recalled that her international educational experiences during college and her travel abroad had given her an extra level of linguistic skill and an appreciation for the importance of being bilingual:

My German has improved—it was nonexistent before. I'm one of the few people in the workshop who has had extensive travel experience. So, because I've spent a lot of time in Europe previous to running this program, it's very comfortable for me to work with these people and to communicate with them. I was away for a year when I was in college. The whole programmatic aspect of it, trying to find out what they need and what would work for them has been really great for me.

Language, another Ohioan related, is a key to unlocking many new things in a program, an art process, or a community one has never visited before:

We had started learning some German, because of our exchange artists, some of them have minimal English skills, some of them know the language very well. In the last few years we've hired an on-site translator. We had had volunteers and we are actually able to pay now on a more regular basis because the arts council (OAC) funds this program very generously. So we've been able to pay people to come and help when we have artists whose English skills are very minimal, and it has really helped to ease the transition for them. Sometimes it's very basic, like where things are around town; other times, it's really difficult to teach someone how to do something when you don't have—you can show them, but you need the language.

We all have heard of the lack of language skills and knowledge that Americans sometimes bring with them on trips to other countries. The converse of this notion is that many people in other lands will appreciate even a little effort by American visitors:

So those of us who've gone over and those who have been on this side of it have increased our language skills, and that's always a good thing. I think that Americans are somewhat frowned upon over in Europe because we generally just speak English and don't think it's important to learn another language. And people appreciate it if there is at least some attempt made. I think that there's a certain arrogance that says, "Well, how come you can't speak English, and why should I have to learn German, or some other language?"

Issues of language, of course, work both ways across the Atlantic, or whatever boundary area one crosses. As one host recounted, the addition of a translator significantly helped the artists to learn and to maximize their time in Ohio:

While communicating via e-mail is a great way to initially start a dialogue with the Dresden artists, it does not necessarily reveal their proficiency or lack thereof of the

English language. Our ability to incorporate a regularly scheduled translator for the first time was a huge improvement to the program. While Jean was able to communicate in English quite well, Volker had very little English-speaking skills and only basic comprehension. Without Christian to translate, it would have been a very difficult residency period (we have actually had this experience in the past, and it is very frustrating for everyone involved). Thanks to Christian, both artists were able to take a workshop class with Bellamy Printz in ImagOn etching, Kelly Novak in Paper Litho, and Wendy Sorin in Waterless Litho. In addition, the artists were both able to communicate clearly to Kelly, who was the master printer for both artists when editioning their prints. In addition, Christian interpreted a lecture by Volker at Kent State for undergraduate and graduate printmaking students, assisted in communicating during public events such as their exhibition opening, and translated at social events.

## Knowledge of Local Communities

Another construct that emerged frequently in the data was the knowledge of where people live. This is particularly important in artists' exchanges. When foreign visitors come to the U.S. for an extended stay, they rely upon their hosts to help them learn about their new community. This reliance has in turn encouraged many Ohioans involved in the program to learn more about where they live, so they can share this knowledge with their visitors:

I'm not from Ohio, so one of the things that it [the exchange program] has done is to actually make me think about where I am. And it has probably helped me to engage with the community here in Cleveland and Northeast Ohio more, because I have to introduce these people, so I have to know it somewhat. I probably had a bit more of a crash course in knowing where I was in terms of a new place. Because I was here only about a year or two before we started the program. That's been kind of nice. I love taking them around and showing them where they can go. It has actually made me like Cleveland more.

Also, those persons who work to make the exchanges happen, sometimes on a day-to-day basis, need to have extensive knowledge of their own communities, knowledge that unlocks the ability to go beyond present capacity:

Being able to know the area of Northeast Ohio really well is very helpful because a lot of the artists need materials or want to go places. They need to tap into resources that aren't necessarily the arts-related kinds of resources. So you're finding stores and industrial places, and technicians and expertise outside of our realm. And we build on that contact list every time we have someone here in the program. We also find different places for getting resources that aren't necessarily in Cleveland or Cuyahoga County. But we also realized that we need certain materials that we don't have in our office. We learned that for the international program it's best instead of sending someone overseas to have a Web cam. So we do the Web cam from Poland. So it was a matter of borrowing a Web cam, but now we're thinking about buying a Web cam. Our technology has changed. Another thing we've discovered is that a lot of our international artists want to do video and video editing, and we don't have those resources here. We had to borrow or beg for those kinds of resources. So now we are looking into possibly having those resources here.

## Knowledge of Education

The field of education is built upon a body of extensive and growing knowledge encompassing how people learn, the most essential content matter, effective instructional practices, and various factors—many of them outside of the school day—that impact the effectiveness of schools. An important component of this knowledge is the comprehension of local needs, resources, and conditions. The following excerpt from one of the interim reports of *Going Global* illustrate the application of such knowledge:<sup>3</sup>

We met with Christian Andrews, Director Ejecutivo; Eliana Guastavino C., Directora Académica; and Daniela Muller to tour the facilities and learn about some of the institute's activities with an eye toward identifying future collaborations and projects. The highlight of the tour was the opportunity to view exhibitions by the artist Marcelo Duarte (*Detalles de una Reflexion Habitual, Oleos sobre Tela*) and Sammy Liberman Zelonka (*Rios de Vida, pinturas acrilicas*). The institute seems to have the resources necessary to create and support long-term arts partnerships. We suggested that the institute could strengthen its curriculum by making more connections between the exhibits, performances, and events that take place under its auspices. Perhaps the curriculum could be developed in collaboration with the Ministry of Education in order to make it more accessible to the schools. Their interest in printing reports about this educational exchange could be a good beginning of this collaborative partnership. (Campbell-Zopf, Restrepo-Hamilton, and Sikes, 2003)

In looking more closely at education as a knowledge area, we should understand that this umbrella topic encompasses several subtopics, each of which is vital to the future of education, and each of which emerged in the data:

### Education Reform and Standards

Arts professionals in the United States have a deep and recent involvement in the standards-setting process, since the development of national and state standards in the arts over the last ten years. While in Chile, a team of Ohio educators met with the Ministry of Education in Santiago and presented to the teachers of the arts school in Temuco. Chilean educators are very interested in the standards movement, seeing it as a possible path for attaining educational parity and equity throughout their nation.

### Curriculum and Assessment

The 2003 educational exchange with Chile provided ample opportunity for the two nations to learn about each other. The final report of that visit notes:

One approach receiving a great deal of attention is interdisciplinary teaching. Many Chilean educators share a belief in the natural connectivity of many disciplines, both arts and non-arts. Many primary educators are certified in multiple areas, which will be an

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<sup>3</sup> This section draws heavily on the experiences of the technical assistance mission to Chile as a case study. Many of its findings, however, should be equally applicable to other countries.

asset for widespread use of interdisciplinary teaching. Also, the *Enlaces* Network and other reform initiatives are providing evidence that constructivist pedagogy is beginning to emerge as educators examine different approaches to teaching and learning. (Campbell-Zopf, Restrepo-Hamilton, and Sikes, 2003)

Teachers at the arts school in Temuco had the opportunity to learn about processes for developing curriculum and tying it to instruction. In addition, they received hands-on instruction in developing and applying authentic assessments.

## Professional Development

The entire project is about professional development of teachers, artists, scholars, and administrators. By simultaneously developing and modeling processes and methodologies, the project has vastly increased knowledge of professional development as an important component of education reform.

## Technology and other Delivery Systems

Technology plays a central role in almost every vision for education reform. Its promise has been vast, even before the computer, in the early days of instructional television. With the advent of the Internet and wireless, its potential seems even more promising. For Chile and other similar countries, the Internet seems especially propitious. Lacking a traditional communications infrastructure on a par with some other industrialized nations and faced with great geographic barriers, Chile can tap the power of telecommunications as a quantum leap into the 21<sup>st</sup> century.

In Chile, considerable investment of capital, including human intellectual capital, has gone into the development of *Enlaces*, the country's educational Web portal. We found:

The *Enlaces* Network is an integral and critical component in the reform effort. The network is an aggressive attempt to position the national education system in a "Knowledge Society," to foster "communities of practice" among teachers and students, and to overcome some of the geographical obstacles faced by the education system. *Enlaces* already has led to significant changes in how schools, teachers, students and community members think about schooling, and community development and their roles within those two activities. (Campbell-Zopf, Restrepo-Hamilton, and Sikes, 2003)

By meeting with directors and pioneers of *Enlaces* at the Universidad de la Frontera in Temuco, Ohio visitors gained a clearer and more detailed knowledge of the role of technology in Chile's educational future. For more on *Enlaces*, see: <http://www.enlaces.cl/>.

## Community Partnerships

One of the most potent forces for arts learning, particularly where the infrastructure for school-based arts instruction is not strong, is the use of community partnerships. Chilean

hosts of the educational mission in Temuco were very engaged in the Ohio presenters' overview of an innovative Cleveland, Ohio, community partnership program:

ICARE is a program that supports long term, arts-focused educational partnerships between the Cleveland Municipal School District (CMSD) and the Northeast Ohio cultural community. ICARE seeks to improve student achievement in both the arts and academic subjects. In ICARE partnerships, the arts become part of the daily education of students, both as distinct disciplines and in combination with other subjects. The arts are a way of learning and a way to motivate students and expand their world. Maria's description of ICARE illustrated several important benefits of arts partnerships:

- Arts partnerships provide a unique opportunity for students to explore the arts and to engage in various art forms. They bring both creativity and new excitement to learning.
- Successful partnerships cause instructional changes in the classroom.
- Arts partnerships increase parental and community involvement in the schools, thus bringing about a new level of communication and understanding.
- Arts partnerships create opportunities for arts organizations and artists to share their art. (Campbell-Zopf, Restrepo-Hamilton, and Sikes, 2003)

## Education and Culture

One area of broad mutual interest in the educational exchange to Chile was the role of cultural minorities in a nation's educational system. It is an issue that both the United States and Chile face. In Chile, the focus is on the Mapuche, whose culture has partially extinguished through lack of educational opportunities to pass on knowledge of language and traditions. In the U.S., the focus is more on providing universal access to high levels of achievement in challenging universal content.

An important precedent to the 2003 visit of the technical assistance team to Chile was the work of Christine Ballengee-Morris, Associate Professor in The Ohio State University Department of Art Education. Dr. Ballengee-Morris visited Chile in 2001. Following her visit, she provided a detailed report to the OAC. The following excerpt from this study displays the level of understanding that began to emerge in this visit:

The students were reintroduced to the project. Representatives from fourth through seventh chose to be a part of a workshop, held in the teachers' lounge. The idea of multiple identities was introduced and then the floor was open for discussion. The students were very quiet. Ms. Melo asked the students why they were so shy. One student responded that she was afraid to say something stupid. Another said that they were afraid I would not understand since I was from another place. Later, we recognized that having it in the teacher's lounge was also a problem but due to lack of space it was the only place. Ms. Melo shared that she was often scared but with a healthy self-esteem one is able to conquer those fears. I shared that for me to leave my hotel room required courage and confidence since my language skills in Spanish was limited. I told them about how many times I was surprised when I received the food I ordered. They laughed and the exploration began. Many issues were discussed such as: Mapuche protests, no identifiable identities, stereotyping, racism, and discrimination. For a closing with the students, each expressed their concerns, comments, and farewells to me. One girl decided to share the fact that she was Mapuche. Two Mapuche children who were very active in the conversation stated they were very happy for this opportunity to explore their culture.

They all felt it was an important topic and relevant to their world.

At the heart of all knowledge of educational practice is a philosophy that guides and conditions what one can or cannot believe and understand about how people learn. Knowledge of how people learn and perceive ideas leads in turn to shifting frameworks and epistemologies—a key ingredient in the changes discussed in Chapter 2.

This chapter has broached knowledge as one level of learning that took place during *Going Global*. It portrays the various strands of declarative knowledge (knowing facts) and procedural knowledge (knowing how to do things) that participants learned or strengthened through the program.

Analyses of qualitative data suggest the possibility that many of the perceptions of participants refer to knowledge, *per se*, and others to a different category, which we will call understanding. Although the division is somewhat arbitrary, a main or axial code for understanding explains several key dimensions that emerge in the following chapter.



# Building Understanding

I really want to stress the value of this program to me, as an individual artist, but also the importance of such a program in our world today—in understanding, in peacekeeping, in getting the bigger picture...not through business and commerce...but through art and culture. The value of this residency is ongoing and beyond compare.

—Ohio Resident Artist

**In what ways did new understandings change the potential and context for new work?**

**Key Findings of Chapter 2:** As knowledge in a program accumulates, it builds or contributes to the construction of new frameworks. These frameworks condition how people think about their own knowledge and help them to use thinking more critically. This overall conclusion is articulated by several additional findings:

- Aesthetic understanding goes beyond the knowledge of arts processes to encompass a deeper engagement with the role of art in culture, enabling participants to understand that the role of the arts varies from one place and time to another.
- Perspective, which in turn consists of several components or strands, enables program participants to step out of their own conceptual frameworks and see how others perceive the world.
- Self-knowledge is knowledge of one's own mental acts, predispositions, and preferred ways of perceiving and understanding. Self-knowledge provides the freedom to control one's learning and to change actions based on learning.
- Empathy builds on perspective and self-knowledge to respond at a more personal level to the circumstances of others.
- Evaluation, by providing a process for continuously gauging the quality of what we know, how we know it, and how certain we are of our knowledge, builds on other facets of understanding to provide means for improving programs.
- Application builds on other forms of understanding to transform program knowledge into program action.

## The Nature of Understanding

Beyond knowledge—or perhaps beneath it—comes understanding. What does it mean to say that we “understand” as opposed to simply knowing something? Understanding literally “stands under” knowledge as a foundation, one that supports it and provides it with a critical mirror. It helps us to build a dynamic organizing framework that enables new facts to enter our consciousness or prevents them from making a home there, depending on how receptive the understanding and how consonant the new facts.

Aspects of understanding include the six facets proposed by Wiggins and McTighe (1998): application, explanation, empathy, interpretation, perspective, and self knowledge. Understandings may also include values such as aesthetic appreciation.

### Evidence

This is a powerful theme because it enables future action and thus builds capacity. A wealth of evidence from *Going Global* portrays the growth of understanding, and this chapter explores the wealth. For example, in the following story an Ohio host reflects on an extraordinary encounter:

We had the opening for *Foreign Affairs*. One artist who was there—a printmaker who was also a musician—decided to do a performance piece with his printer who was printing for him. She played cello and he played violin, and in the middle of the opening they had this performance, and it was great, because a lot of people didn’t know who he was. And it was just wonderful—he was really going for it—it was really great!

Or consider the reflection of an Ohio music student, whose international experiences had taught her a different way of approaching her craft:

I can tell there is a difference in the way the Argentine singers interpret music. There’s something, maybe emotional, passion, that they have in their music. It might have to do with cultural differences. They are more physically expressive in terms of the way they communicate with each other. Part of that translates to music. I’m excited to go to Argentina, and experience those differences more. I think that we are more reserved with each other. I noticed something in their way of singing and I said to myself, I want that!

#### Methodology: Data Analysis

The evaluator used categories that emerged during the interim evaluation as a framework to analyze new data. The list of categories, or themes, was refined over time to account for the new data (a process known in naturalistic research as “constant comparison”). The following are the major categories that emerged:

1. **Knowledge**
2. **Understanding**
3. **Capacity**
4. **Sustainability**

See Appendix C for a detailed list of these categories.

In many of the following narratives, project participants display a high degree of explanation (relating what has happened in their projects, unpacking how things work) and interpretation (searching for the meaning that underlies daily occurrences). This chapter uses the remaining aspects described by Wiggins and McTighe and adds three others to create a new framework, based on the data. The different aspects of understanding are:

- Application
- Perspective
- Self-knowledge
- Empathy
- Aesthetic valuing
- Evaluation

## Application

When we exercise application, we are taking abstract knowledge and putting it to work in often challenging real-world situations. Examples of application may include: learning a new printmaking process and putting it into practice back home; being taught a new vocal technique and applying it in an opera; or acquiring museum skills in Argentina and putting them into practice in Ohio.

One of the participants in *Going Global* explains how she applied her knowledge across several related disciplines:

After traveling to Argentina, I now have a better and broader knowledge of vocal teaching and learning styles in South America. I am able to apply this knowledge to my own singing and compare the Argentine style to the American and European style of singing in teaching. I also increased my local and international vocabulary to be able to better discuss, more deeply the issues, advantages and disadvantages of traveling to other countries to sing.

## Perspective

Perspective, whose Latin origin suggests *seeing through or around* in order to place objects and events in their proper relationships, is what artists do when they accurately depict curved space on a flat plane. It is also what people do when they give appropriate weight and meaning to things that happen. In the early stages of *Going Global*, perspective emerged as a frequent theme; however, it was largely a matter of recognizing that there are differences among cultures. Through the four years of the project, this recognition has evolved into a deeper understanding that includes the following:

## International and Intercultural Understanding

In many ways, *Going Global* has taught those involved in it to be constantly and consciously aware of intercultural differences and to understand how strongly these differences condition possibilities for action. The following from an organization staff member is a good summary of this learning:

The ability to work with a large number of project participants by partnering with key organizations including state and municipal arts agencies; the trust and relationship I had nurtured with the master artists and his manager; respect and commitment between key individuals who lead their teams; understanding of Japanese language and cultures and the different way of communications and working; contextualization as part of ongoing “translations.”

Another example shows how the understanding of other cultures can be dynamic, as the conditions in other countries change over time:

During the course of the exhibition, over the last two years, we’ve had the resident artists from Europe give a talk, either with a translator or not. Now it’s becoming more and more that their English is better and better, because this program is about to be in its eighth year. So as the artists get younger, their English is better, because most of them are from Dresden, which was Eastern bloc, East Germany, so they were speaking Russian, they learned Russian in school, but now we are getting a lot of English speakers who give talks about their work.

For American artists abroad, it is equally critical that they understand the dynamic contexts of life in contemporary societies and how change may impact their own visits to these places:

It is important to know where you are going before you go there. You need to know about contemporary issues affecting that culture. I was in Dresden shortly after the fall of the Berlin wall and was sensitive to the dramatic changes taking place. It is preferable if you speak the language. We in the United States are fortunate that so many in other countries speak our language, but it is a matter of common courtesy to know the language of your host country. Also, know the culture. Be curious. This is a major reason for participating in an exchange.

International and intercultural understanding is of particular importance in education, as recounted in the following excerpt of the report on a mission to Chile:

Although the staff at one school was not expecting us—nor were they interested in showing us their school—the other school had prepared an entire program for us. The school at Budi Lake, whose approximately 80 students were between 6 and 12 years old, showed a video of a play written by one of the students (in Mapuche language). The students also demonstrated the use of some manipulative learning materials and showed us some traditional games. Those demonstrations were powerful examples of how the school balances the language differences among its students. (Some are proficient in the Mapuche language and others are not.) It was interesting to see the influence of the Mapuche culture and heritage, as well as the effort of the teachers to maintain that culture

while also preparing students for a future in which they will need to function in a different culture that may not understand theirs. (Campbell-Zopf, Restrepo-Hamilton, and Sikes, 2003)

## Recognition of Alternative Worldviews

Cultural differences are reflected in different views and interpretations of a given event. An Ohio artist recounts her discovery of this important fact in a striking series of encounters in Germany:

Here in the Midwest, when we walk past someone on the sidewalk, we smile, we nod, we say “Hello, how are you?” I didn’t realize when I walked the streets of Dresden, somebody was staring at me because I was an outsider, and when I smiled and said “Guten tag,” they thought I was soliciting. Any of the women who go over, I say, “Don’t say anything.” There’s a huge cultural awareness that needs to be understood—some real basic stuff that could make a big difference.

In a sense, cultures represent differentiated responses to common needs. So underneath the differences, many similarities unite people from very different places. An Ohio host describes an example of this principle in action:

Our resident Vladimir Merta from the Czech Republic...was very interested in prehistoric cultures that had lived in his area. He did a lot of research and study of that, and a lot of walking in the woods and looking for evidence of prehistoric cultures, which he would—incredibly—find sometimes. And he had always carried with him this prehistoric stone knife that he had found—it was just about two inches long, a thin piece of stone that had been chipped to be sharp on one side. He always carried it in his pocket. And we put him in touch here with a Czech-American man, who also studies prehistoric cultures of this area. And the first time they met, they found that they both carried a similar kind of knife. But the Czech-American found his here and Vladimir found his in the Czech Republic. It was an incredible connection across a huge expanse of distance and time and cultures, and it indicated that we all have similar origins in some ways.

How we perceive events, our perspective on them, varies not only with culture and geography but with generations and time, as one Ohioan describes:

We would sit down for lunch or tea or dinner or to socialize. There would be a real interest on both sides toward the social, political, and cultural differences. Dresden, as you know, was in the former GDR (German Democratic Republic). It was a huge revelation for me. I grew up in the fifties and we used to hide under our desks during air raid drills. We were sure all the bad guys were going to come and bomb us. And I thought, “Oh my god, all those terrible communists,” only to find out that people my age who grew up under communism, except for the last 16 years, said, “We liked it better then.” “How could you like it better? I grew up thinking you guys wanted to be like us.” A typical American, right? There are these kinds of wonderful open exchanges that I wish could be done on a much broader scale. I think that if there were more cultural exchanges, we’d all be in a lot better shape.

Now, having established that perspectives play important roles, and that perspectives change with place and time, what examples are there of these changes that resulted from the program? One answer is that artists change in response to their experiences in different cultures. They change their work, for example, in response to a residency environment. One resident artist describes this effect: “The content of my work has changed quite dramatically during my participation in the program, especially in response to the environment of Dresden, and how I have picked up on things there.” This effect can be long-term, and it works on both sides of the Atlantic:

The first thing is the change that artists undergo when they interact with a culture that is foreign to their own, over a period of time, and making art that reflects experiences that are unique to their location. Especially for me, seeing the differences in the artists from the beginning when I interview them, seeing their work, learning about their perceptions of the United States. And then after six weeks, they create works, they meet people, and they learn about not only Cleveland, but also the United States—if it’s their first visit to the United States. And they meet people from all different kinds of communities. So they’re changed, we’re changed, the barriers are broken down, the stereotypes are broken down.

Another changing perspective is the view of what artists do, in relation to technical skills and aesthetic perceptions:

When the artists from here go over there, it’s sort of a different situation, because the people who are working in the workshops over there are skilled craftsmen, and they are actually paid by the government to work there. It’s really a nine-to-five kind of job. So there is some fabulous collaboration that occurs and some wonderful kinds of relationships that happen there. But it is a very different sort of situation because we don’t have any timelines at our place. When the artists come, they are given keys to the workshop, and they are given a studio, and they can come and go as they please. So rather than being set to the parameters of the timeline, to our schedule, they can come and go, and they can set up time with printers. We really encourage them to work independently, and that also allows for a lot of self-discovery for them.

And now so many people have been sent back and forth from Dresden, a lot of people in the Dresden community are talking to each other, and then they come to us and say, “We hear that you teach paperless lithography. We’ve never done that before. How do you do it?” And so we’ll teach them, and then their work will move toward that, when they hadn’t done it before. We work both traditionally and experimentally, and we really invite that kind of collaboration between the printer and the artist. If you talk to a German printer, they’ll say, “I’m not an artist.” And we say, “Well, we are artists, but we’re working with you, and you’re in charge.”

Another view of this change process relates how it causes artists to reflect on their own beliefs:

In 2001, I was the curator for *Connections: Ohio Artists Abroad*, an exhibition produced by the Ohio Arts Council for which I selected 13 Ohio artists who had participated in the Council's international program through residencies or special projects in other countries. This project gave me great insight into how the Ohio artists were changed by their varied experiences with other cultures, and especially how they reexamined their own, in light of these experiences.

The interchanges that take place in the international work, both personally and artistically, are mutual and interactive. Consider the following perspectives of two participants, American and Argentine, respectively, in the opera residency:

The best part, as an Oberlin student, is having a totally different school of singing and singers coming to our university. In Oberlin we don't have much outside influence, and to exchange experience with singers that are a little bit older than us is really nice. They have a different type of school, different artist training, I guess, bringing more passion than we usually use here, and it's really great, it is really inspiring. They have a different standard, a different kind of expectation.... that makes a different kind of opera which I think that everybody is enjoying.

The best I like about this project is seeing the different way of working of people from another country. In Oberlin they are very organized, rigorous and very strict in their manner of working, I think that we have to learn about that. It's a great experience to live for a month in a university town that is so different to ours and having the opportunity to focus only on our music and the artistic development.

From this, it is apparent that the growth of understanding is a two-way process. Moreover, changes in the perceptions and perspectives of individuals are mirrored by corresponding changes in the organizations where they work or with which they interact. Change affects not only ways of working but the underlying cultural perspectives that guide work:

Zygote is a pretty small organization, and we're still in a growth period even though we are almost about ready to celebrate the tenth anniversary of our incorporation. But we have an extremely small staff and only recently has it been a paid staff. And so this program [*Going Global*] has been a really important part of our annual programming, because it has been an annual program. And what happens is that each year before the Germans arrive, we say "The Germans are coming!" And it's a way to rally, and it's great because a lot of the people who are printing in the workshop don't get the opportunity to talk to the artists from other countries all the time. And because this is a crossover between the technical and skilled craftsmen and artisans, there are some really interesting philosophical conversations, and the different ways that people approach the work.

Thus, what begins to emerge is that the self-perception of an organization, its relation to its work, and the meaning that people derive from being there are all dynamically interconnected over time. These perceptions also guide how the organization may interact with its community:

The people who get involved with the program, beyond just the administrators but also the people who are working in the workshop and come to the galleries to

see the shows, really find it interesting and talk about it all year. And this is part of what Zygote does; we are an international place.

It was remarkable for me to reflect on the differences between the exchanges that took place in Cleveland and Rapa Nui. Differences were due to the distinct cultural norms and expectations in each country, and exacerbated by drastically different levels of access to funding and resources.

Lastly, it seems that these changes at the organizational level can bring about improved practices:

We appreciated the flexibility and the patience that the Chileans demonstrated for our benefit. It is difficult to make suggestions and give new instructional ideas without ruffling a few feathers along the way. There are always those who cling to tradition or are stubborn in their approach.

This leads us into another aspect of understanding, self-knowledge.

## **Self-knowledge**

Related to perspective is self-knowledge, the intrapersonal intelligence. It is knowledge of one's beliefs, motives, and emotions. It enables individuals to understand their own preferred means of learning and knowing about the world. Self-knowledge is related to creative thinking dispositions such as flexibility and adaptability. An Ohio administrator illuminates these connections and the willingness to constantly examine practices and habits of thought that may not be shared by foreign visitors:

One of the main issues that we didn't fully appreciate is how big of a factor Cleveland itself was going to be in the experiences of these artists. And being able to look at yourself, understand yourself, your group, your institution, your city, your country enough to imagine how it is going to be perceived by this person who has never been here before, is very helpful. And I think at first it was a big learning curve to see that they're not going to understand the public transportation and how it works around here, unless you really do a good job of explaining that part. So I think that it is the understanding of our own situation that is most valuable.

International understanding, the kind needed to successfully work with people from different cultures, is often a matter of awareness of very subtle differences:

In terms of structuring the program, I've learned that each artist is different, and what works for one person may not work for another. And again that may seem obvious, but when it comes down to it, it can be difficult and wonderful, and helps SPACES and myself grow.

The differences in expectations, which often arise because of variations in experience and education, can be a source of great and sudden angst:

It is very typical here in the states for an artist to be expected to give a lecture about his or her work or advocate for his or her work. And I think that we have discovered that that is not necessarily the case in other places. We, of course, are just curious and excited to see

an artist and hear about his work. But for him it might be the scariest thing ever; it's just not part of the education of an artist there.

So it would seem that in international exchange, it is important to clearly communicate, explain thoroughly, and take no understanding for granted. In another example, it becomes clear that it is equally essential to be patient and take time:

As an interpreter and participant, my background in percussion, Japanese, and *taiko* were valuable in connecting and communicating with the Train the Trainers group, students, audiences, and media interviewees. Patience, understanding the need for additional time in crossing of cultural barriers, and the desire to facilitate a successful conclusion to meetings were also valuable during the residency. As relationships were being developed in the early stages of the residency planning, it became clear that making the international connection was going to take time to facilitate. Residency planning meetings with administrators and faculty took more time to develop and accomplish goals at hand.

The arts seem to play a role in helping inculcate this openness to the unanticipated and often inexplicable vagaries of international exchange:

You hear a lot of talk about how tricky it is to work with different cultures, or how different cultures approach things differently, but you hear less often how those differences translate into frustration or difficulty in carrying out a project. For me, it was having to sit on my hands and wait that was so hard. Things moved slower in this project than in others, so you had to be patient. There wasn't really any alternative, you just had to do it. Strong planning skills and flexibility were the most useful. Being able to see the problems before they happened, or react quickly when you didn't see them coming, was critical. All while smiling! Having the confidence in the arts as a medium that can create this kind of effect and impact was important, so I think my knowledge of the arts and of music was critical to keeping the faith as we went along.

Communication naturally plays an important role in uncovering, understanding, and working with these differences in expectations and meanings:

I wasn't able to interview the artists in person all the time. Every time I did, it made a difference. Talking to them first, learning what their interests are—because each artist is different and each residency is different, and what the artists want to do is quite often different, and we can't treat them all the same way. There are always surprises, but I think that it was important to have some kind of face-to-face. The last one we did with Poland was done on a videocam because that was the only way. So at least they got to see us face-to-face, and we were people and they were people.

Technology can be a tremendous ally in bridging distances. However, it, too, is subject to global differences that can defy easy solutions:

Another thing is translations for the brochures. Not all languages translate in Microsoft Word with all of the correct pronunciations. And so we've looked into getting proper programs for doing the accent marks over the words. So, each time we learn something different. One way that an artist is used to doing something in another country is different from the way we do it here. We're used to doing slides in America; they are used to doing CDs and DVDs, and burning things a lot, and that is something we've had to work on and enhance the program, and learn the difference between Macs and PCs even more.

Beyond communication as a natural social process, however, one needs to be open, to negotiate, and to exercise diplomacy in order to navigate the tensions that resonate between the normal human need for some degree of predictability and the complexity that often defies human needs and expectations:

It took 18 times, but eventually I learned that there are certain things that just aren't going to happen quickly, so there's no reason to worry about it. Ditto the speed at which they sometimes wanted responses. There was a much higher degree of cultural diplomacy necessary than I usually have "inter-office diplomacy" when dealing with these issues, and I learned to be careful how I reacted and choose my battles more carefully as we went along. The knowledge of the arts and musical underpinnings of the residency obviously grew by leaps and bounds! The planning skill grew, too, I think, just by doing. EH [the visiting artist] and the guys seemed to thrive on predictability, so planning ahead was doubly important.

Much of the difference goes back to language, which can both reveal and conceal meaning:

We learned pretty early to bring a real open-mindedness to the whole experience, and sort of take whatever notion we had—you know, we sort of thought it would be like—and throw those out, and be very receptive to what the different residents were saying, what they wanted to do, why they were here, what their work was about. Especially when it came to communication, because there had been varying levels of facility with English. Some had been excellent and others had really been a challenge to communicate. And so we had to develop other communication skills beyond just words. We had to look at body language and intonation and to realize that what they were saying may not have been what they really meant because it was not their native language, and I think for all of us, staff members and board members, it really made us sensitive to our communication skills.

Self-knowledge opens the individual to examination of previous patterns and often a willingness to change. Doubts about this capacity—and particularly the power of the arts to unleash it—should be allayed by this one story:

The Argentine conductor had never set foot in U.S. soil because of his dislike and suspicion of American troops stationed in Italy during WWII. His village was traumatized by the actions of a few soldiers and he never forgot. When he finally agreed to come to the U.S. for this project, it was with great reluctance. During the rehearsal process that involved singers and piano, he kept his distance from the Ohioans, interacting only when needed, but not on a social level. The first rehearsal with the Ohio orchestra was an epiphany for him. When he heard the orchestra play his beloved Italian opera with such passion and caring, he was very moved. When the musicians agreed to stay beyond the normal rehearsal hours (at no extra pay) so that he would be entirely comfortable with the music, his decades old bitterness melted away and he wept as he told us this story.

## **Empathy**

Empathy, the ability to walk in someone else's shoes, is the next form of understanding that gives much form and meaning to these data. Examples of this facility emerge in the following reflections of participants:

The teaching staff at the school in Copiapo were anxious to showcase their student ensembles and demonstrate their playing abilities. The staff is a very hard-working group who accomplish a great deal with limited resources. One staff member took offense at the term “limited resources,” stating that we should give him money to build a new school and new equipment. We were, in fact, in awe of what they were doing in this small town in northern Chile.

The string staff spends a lot of time working to overcome the challenges they face every day. The staff has had to learn instrument repair from basic to as extensive as replacing endpins, rebuilding bridges, fixing cracked tops, and bow repair. This is due to two reasons: there is no repair shop available to them, and money is too tight to spend on repairs when instructional supplies are a top priority.

One way they can be helped is if the Chilean government re-examines their policy on taxing purchases made by schools. The government gives funds to the schools to be spent on books, sheet music, instruments, equipment, and consumable supplies. However, those same funds are returned to the government through taxes on these purchases. The result is that the schools are left with less money than is allocated.

The people in Caldera believe that this program provides hope for a better education and a better life for their children. To illustrate this point, as we began a rehearsal with Davis's ensemble, the first thing we did was have students adjust their music stands so they could better respond to our conducting. Two of the children's stands were broken and not adjustable. Their father, seeing this, took the laces out of his shoes and tied the music stand up to correct their heights. We cannot begin to tell you how touched we were by this gesture, and by how the parents and community felt about the string program and the opportunity it represents.

## Aesthetic Valuing

Another important dimension of understanding is that of aesthetics, which is the understanding of the meanings, values, and uses of art within one's culture as well as the cultures of others. It may involve simply knowing that these meanings, values, and uses often differ from one culture to another:

During the time we spent in both Copiapo and La Serena, we learned a great deal about the culture, their system of teaching instrumental music, and how important music is as a part of their culture. We also shared with them our system of teaching, and tools and methods we use to achieve success in our orchestra programs in Worthington, Ohio.

A participant provides vivid testimony to the vast differences, both geographic and aesthetic, that the program is helping to bridge:

The two artists involved in this project will come from the most isolated part of the far south Pacific from an island that is world-renowned for the ancient and mystical Moai statues. Easter Island is located 2,000 miles west of Chile in the Pacific Ocean. Rapa Nui, which means Big Island in English, is actually very small, with an area of just 65 square miles. The population of the island is a mere 3,500, with an indigenous population of only 2,500 remaining.

This project will provide face-to-face contact with a culture that most Ohioans are

unlikely to experience in their travels, due to the location of the island in the distant south Pacific Ocean. This cultural exchange will go both ways. The once-in-a-lifetime experiences of the performers with the Ohio community will be brought back to the people of Rapa Nui and will touch lives that are far from our own in unique ways. The experiences of the visiting artists in Ohio may ultimately have an influence on the creation of an Easter Island Performing Arts Center on the home island of Pakomio and Huke.

This understanding of aesthetic difference can be particularly powerful in the context of higher education, as students learn to comprehend both the powerful and subtle differences between artists of other countries and themselves and their domestic colleagues:

I teach at a college in Columbus, close to the OAC. I've been able to take advantage of the residencies with my school. We were able to bring in an artist, to look at her portfolio and talk with her. What a fantastic experience it was for our students to talk with a young artist who was about their age, but with a different culture and sensibilities. We went with another artist to visit students in Cleveland, and we were able to show a video of her work.

Students and other participants have come to understand that both the societal roles and work conditions of artists in others countries often differ from those of American artists:

There are several aspects to it. First of all are the technical aspects: The print shop in Dresden is different from our print shop here at Zygote in Cleveland. They do contract printing, which means that people come to them with projects, posters, and limited editions, and they make their money by printing for other people, sometimes for other artists. We teach, we have classes, we have a gallery. We rent studio spaces to artists here in Cleveland, and that's how we raise our funds. So there is a different structure to the workshop. They do some print processes that we don't do, and we do things, especially some of the newer experimental techniques that they don't do over there.

So when artists come over, they're very interested to learn not only these new processes, but often how to print for themselves. There is a separation in Europe which never really caught on over here; and that is, there's the artist who does the drawings and there is the craftsman who does the printing. Here in American art schools, artists are taught how to print their own stuff. So some of them [European artists] are somewhat intimidated about doing their own, and some of them go back home not only learning a new process but learning how to actually print the work they've been doing all these years. When I went to Dresden I showed the printers over there—I do a particular process called waterless lithography—and some of the artists who have come here have specifically asked to learn how to do this. So I do workshops when they're here if they're interested. And when I was over there, I showed the printers who run the shop—not the artists but the actual craftsmen—the mechanics of how it's done, the chemistry.

These residencies are capable of going beyond “art for art's sake” to addressing social concerns. However, in some cultures, this difference is not as important, since the role of the artist is seen to be deeply involved in social activism:

Our first resident was Carlos Navarrete from Chile. We learned so much about Latin American culture. The differences were fascinating, as well as the similarities. A lot of it was about the art world, but a lot of it went beyond that to bigger cultural issues. He shared that with some Hispanic high school students here in Cleveland several times, and

he talked more about life in general than about, “Here’s my art and here’s what I do,” because he felt that that would relate to them better in their situations, because they were inner-city kids, they were facing a lot of challenges. He said, “They don’t need to hear about what my art is. They need to hear about what it means to be an artist, how an artist fits into culture in general—the sort of larger issues.”

In the United States, we assume that artists are free to work in the way that their aesthetic calling dictates. They are free to accept or reject the support of governments and simultaneously free to criticize public policies to which they object. It is natural for us to believe that this is the right way and to take it for granted. However, as we engage in exchanges with other countries, we may find that this is not always so. One Ohioan reflects on this valuable learning:

Another thing is understanding the political situations in their countries in an entirely different way, learning about the difficult times that they have had to live through, what the role of an artist is in countries that have been under communistic rule, and how the change in regimes has informed their work and changed their life. Because until right now, we don’t have a change in the nature of our freedoms. So that was very important to me.

An educational disequilibrium separates Americans from others, with the others often knowing a lot about our society, while we know comparatively little about theirs. Notwithstanding this generalization, many international visitors soon discover the complexities of American life, as related in the following:

Having lived abroad made me sensitive about being an American, given our reputation, and also let me know that most Europeans and South Americans know a great deal about our politics and are really involved in politics, in some ways more so than we are. And realizing that we are naïve in the world of politics, in a way. So going into my discussions with them, I try to be sensitive about being an American and try to break down the stereotypes. Although trying to describe what America is like, trying to explain Cleveland to them, we all try from the very beginning, showing them photographs, writing them information, it still doesn’t do it. When they get here—it’s difficult to imagine. Cleveland is a wide-open place where you have to drive from place to place.

## Approaches to Arts Education

The previous chapter illuminated the role of *Going Global* in developing knowledge of education. This thread re-emerges in the following section, which explores some of the ways that participants have learned about the teaching of arts in other countries. One participant recounts how this learning comes about through observation and critique of practice:

Students need to learn to become critical thinkers and should be given tools to help them help themselves. Many times if a student played a passage of music with incorrect fingerings or rhythms, the teacher would immediately tell the student what the mistake was and what to do to fix it. An alternative to this would be to ask the student one or two general questions followed up by applying the answers given to the problem in the music. For example, a student plays “Mary Had A Little Lamb,” which is written in quarter and half notes, as though all of the notes were quarter notes. The student has already been taught in an earlier lesson that half notes get two beats while quarter notes get one beat. A

teaching strategy would be to help the student help himself through a series of questions. An example of this would be:

“Teacher: ‘How many beats are in a half note?’  
 “Student: ‘Two.’  
 “Teacher: ‘Are there half notes in “Mary Had A Little Lamb?”’  
 “Student: ‘Yes.’  
 “Teacher: ‘When you played the half notes, how many beats did you hold them for?’  
 “Student: ‘One! I need to hold them for two beats.’

Students should be taught to be problem solvers so that when they are older, they are not having to rely on someone else to provide the answers they need.

As another observation demonstrates, the differences among countries (Chile and the U.S.) underscore significant variations in pedagogy:

The teaching staff is divided into two areas: the private teachers and the large ensemble directors. The private teachers work one-on-one with the students on technique, rhythms, note-reading, and musicianship. The ensemble directors focus primarily on musicianship with some emphasis on rhythms and note-reading. This is an amazing situation to have since all students benefit from both individualized instruction and orchestral experiences. Very few, if any, music students in the United States have this opportunity unless they go to a special private arts school. In the U.S. students must go outside of the school to find a private teacher and pay for lessons. The organization in Copiapo and La Serena is enviable to many instrumental music teachers in the United States.

#### **Methodology: Analysis**

Many of the quotations in this report are excerpts from extended responses. Usually these quotes are selected because they convey specific meanings. Not all data, however, can be broken up into brief discrete passages. In some narrative responses to surveys or interviews, multiple meanings may be conveyed or juxtaposed. Through processes of analysis, the text is broken down into smaller units that have discrete and specific meanings. These text portions are then coded for meaning.

## **Evaluation**

In a final look at understanding, this report considers the question: How did participants learn to use their new perspectives, empathy, and so on, to evaluate the effectiveness of their own programs and actions? An observer describes using observation and reflection to reframe actions:

In La Serena, we were clinicians at an instrumental music teachers conference. We were not aware of this going in, so we were not as prepared as we would have liked. Handouts for the participants would have been very useful, as well as more hands-on work. However, after a few adjustments, we settled into a routine of teaching various aspects that was comfortable for everyone. We do not like the “lecture” format, and much prefer modeling and student demonstration when covering a topic. For example, we had participants conducting a young string orchestra when working on conducting techniques. This was useful in some ways, since not everyone had conducted in front of a music ensemble prior to the conference. The primary drawback to this was that the children had

to play the same piece many times and were quite bored by the time the last participants had their turn at the podium.

Sometimes, the travel can be sufficient to gain the depth of understanding needed to provide better programming in the future:

We left Chile feeling that we accomplished much that will be of use to them in the short-term. Teaching students helps the students that are there now, but they will be replaced with new students in a couple of years. When we went, we knew that we were going to do a lot of information-gathering and help organize objectives for future visits by Ohio educators.

Creating a community-based practice guided by reconstructivist principles requires a qualitative transformation of every aspect of teaching. The development, initial experience, and evaluation are the first steps. One of the understandings for school reformation through collaboration and integration is that this is, for many, a new concept. Instead of concentrating on technique and strategy by trying to keep up with the latest trends, the new pedagogy means developing an attitude of lifelong learning and inquiry about classroom process. There is no end product but rather a new question or issue that leads to further investigation, growth, and change. For those who are willing to face the doubts, frustrations, and uncertainties inherent in a practice based on reconstructivism, collaboration, integration, and the arts that path is filled with rewards and satisfactions. Cultural diversity reform depends on community-based involvement, which requires people to renegotiate and reconstruct the ways in which reform will occur and put into practice the reformation policies.

In addition to learning, international travelers may come back to the U.S. and share what they have learned with colleagues:

We were very much impressed with what we saw and heard. It inspired us to come back to Ohio and share our experiences with our colleagues and students. We certainly do not have all of the answers to problems in programs here in Ohio and abroad, but continued collaboration with others who share our passion for teaching music will make it better for everyone, especially the students. This first visit to Chile was a life-changing experience. It took some time to truly digest the entire event and to move to the point of being able to build a vision, manageable, for future collaborations.

In another example, an Ohio host talks about the actions that resulted from this kind of learning.

We feel that this addition [providing translation] to the program is imperative—even if the artists have some English skills. This way the visiting artists have a way to both communicate more easily with their American colleagues and have their questions and native language conversation circle expand beyond that of their co-resident artist. The new schedule for the residencies has allowed for the German artists to meet their American equivalents in Dresden before their visit to Ohio. This is very advantageous, as it initiates contact with the Germans and gives both parties an opportunity to communicate with an artist familiar with Zygoté, in order to answer questions and find out information about issues that may arise like living situations, interpretation needs, and technical interests.

The ability to closely examine practices and make revisions on the spot is critical in education, as the Chilean education mission report illustrates:

Wednesday evening, we had discussed what was working, what was not, and what we needed to do on Thursday, the last day of direct instruction. Broadly, we had identified the following problems:

- Although we had presented much information, we were not sure that it was useful to our audience.
- We had not sufficiently made the connections that link standards, curriculum, assessment, and student learning.
- We had no way to know whether our audience was learning.

What resulted from our discussion was an interactive session in which small groups selected standards, identified instructional strategies, and, when possible, selected appropriate assessment tools. This session proved extremely engaging and productive. Each of the teams was able to develop a clear plan or schematic that traced standards to their manifestation in curricula, assessments, and student learning. The facilitators were able to walk around and work with the groups, making suggestions and noting some of the most productive ideas and approaches. (Campbell-Zopf, Restrepo-Hamilton, and Sikes, 2003)

The result of this change is summarized by one of the Chilean participants:

This has been a very interesting experience. Last year we learned something similar, but very basic. This has been very different, involving walking around with groups, working together on the floor.

## **From Understanding to Capacity**

There is undoubtedly an even greater wealth of understanding yet to be uncovered in this program, one which might reflect more subtle categories and distinctions. These diverse perceptions seem to fully support that the program has built understanding.

At this point, however, it is appropriate for this report to move from the individual level to the organizational level, to assess impacts there. The following chapter begins this exploration with a discussion of capacity.

# Building Capacity

The most important thing about a project like this is the human communication. Without sensibility it is not possible.

—Program participant

**To what extent and in what ways did the program build organizations' and countries' capacities to do international work?**

**Key Findings of Chapter 3:** As frameworks expand, both organizations and people experience an increased capacity to conceive and plan international cultural programs and to implement them on an ongoing basis. This overall conclusion is articulated by several additional findings:

- Infrastructure in terms of staffing and funding increase and diversify.
- The forging of relationships among people is a vital part of organizational capacity in international work. These organizations are made up of people: Staff members, board members, publics, and affiliate and resident artists and scholars all approach this work in terms of relationships.
- Communities are intrinsically bound up with capacity as a kind of mutual feedback loop. As organizations bring in international artists, various mechanisms work to ensure that relevant populations in the community are engaged. This alters the frameworks of individuals, as well as the contexts in which new kinds of relationships between individuals, organizations, and communities can take place.
- Relationships and community engagement are mutually joined; that is, both increase together, and there seems to be a reciprocal influence between them.
- Communication and trust increase through the intersections among artists, organizations, and audiences. This improves capacity, as trust is both a precursor and result of relationships.
- The evolution of networks is a natural part of the maturation of interpersonal relationships. These networks comprise webs of people with mutual interests, affinities, and shared aspirations that transcend boundaries of geography and culture.
- Organizational culture and capacity change and grow together. As the organization develops the culture of using knowledge, of thinking in terms of international work, the capacity to take on such work increases at a corresponding rate.

## Evidence for Findings

These separate findings are expanded and illustrated in the following sections. The first evidence comes from the rubrics administered throughout the program. In a previous chapter we looked at these rubrics in terms of participants' self-ratings of their own knowledge. An additional set of scales, administered simultaneously, measured organizational capacity. The following characteristics or indicators were measured:

**Table 4: List of Rubric Indicators, Capacity**

Inclusion of international cultural exchange as an organizational purpose
Staffing
Staff experience in other countries
Staff knowledge of languages
Board and stakeholder understanding of and support for international cultural exchange
Using volunteers and community resources
Funding international cultural exchange
Extent and diversity of international cultural exchange programming
Number, extent, and depth of key partnerships in other countries
Evaluating international cultural exchange
Outreach to local cultural communities
Inclusion of artists and administrators in international cultural exchange
Using collections to further international cultural exchange
Sharing/touring works internationally
Developing and using educational materials related to international exhibits
Developing and using multilingual print and visual materials

The interim evaluation found a wide range among these dimensions near the beginning of the project, with *board and stakeholder understanding of and support for international cultural exchange* rated at 3.26 and *developing and using multilingual print and visual materials* rated at 1.43. These numerical ratings were substantiated and elaborated via qualitative data.

In the final phase of the evaluation (2005), the consultant tabulated results from all of the rubrics completed by participants. The results are summarized in the table:

**Table 5: Rubric Ratings, Organizational Capacity**

Board and stakeholder understanding of and support for international cultural exchange	3.03
Staff experience in other countries	2.72
Using collections to further international cultural exchange	2.69
Staff knowledge of languages	2.54
Using volunteers and community resources	2.48
Evaluating international cultural exchange	2.46
Developing and using educational materials related to international exhibits	2.38
Number, extent, and depth of key partnerships in other countries	2.30
Inclusion of artists and administrators in international cultural exchange	2.27
Inclusion of international cultural exchange as an organizational purpose	2.23
Funding international cultural exchange	2.21
Staffing	2.20
Extent and diversity of international cultural exchange programming	2.19
Outreach to local cultural communities	2.19
Sharing/touring works internationally	2.11
Developing and using multilingual print and visual materials	1.55

### Overall Trends

As with knowledge (Chapter 1) results of the first and successive administrations were tabulated to detect any discernable trends in the data. The same caveats as above apply; nonetheless, gains seem notable.

<b>Pre</b>	<b>Post</b>	<b>Net change</b>	<b>Percentage change</b>
<b>2.23</b>	<b>2.49</b>	<b>+.26</b>	<b>12%</b>

As above, results were analyzed for several selected projects:

Organization A manifested the following change in average ratings between the first (pre) and last (post) administrations of the rubric:

### Organization A

<b>Pre</b>	<b>Post</b>	<b>Net change</b>	<b>Percentage change</b>
<b>2.41</b>	<b>2.78</b>	<b>+.38</b>	<b>16%</b>

Recall that for Organization A, the change in capacity parallels and is exceeded by a change in individual learning. This is important both in itself and because the growth of individual knowledge and understanding may precede the development of organizational capacity essential for future international work.

Organization B also demonstrates a progression across successive administrations of the rubric:

### Organization B

Pre	Post	Net change	Percentage change
2.49	3.07	+.58	23%

In organization B, we see an even higher climb in organizational capacity, as we did with individual knowledge.

Finally, in Organization C, we see a lesser—yet still significant—change. Important in this data is that the visiting artist rated his own organization back home, rather than the host organization:

### Organization C

Pre	Post	Net change	Percentage change
2.08	2.29	+.20	10%

Now we examine some of the components of capacity, as reflected in the qualitative data.

## Infrastructure

The basic capacity of organizations to do international work, in terms of infrastructure, resources, and capital, increases through participation in international exchange:

We received major funding from two sources to begin an international residency program; the first resident will arrive on August 11th. We developed a job description, interviewed candidates, and hired a residency coordinator in May, 2002, who was not able to begin work until August 9th. Other staff members have performed the residency coordinator's regular duties until she arrives next week.

## Forging Relationships

Ultimately, organizations and programs are about people. Capacity is built upon many pillars, one of which is the strong interrelationship among the partners. Many brief comments attest to the permanence of relationships forged through the program. For example, as the evaluator interviewed an organization officer, she commented, "The guy who translated Carlos' talk into English and was part of Sarah's committee just came in to say hello to her, so the relationships do last, and I think that is so important. It's not just a one-shot deal or a one-time thing." A story from an Ohio host regarding a visiting Czech vividly portrays the formation of relationships, often through circuitous and unexpected channels:

Vladimir Merta was our rep from the Czech Republic. It was a challenging trip for him coming in the Winter to Ohio. He had imagined that his work would be about ancient artifacts and the land, but everything was covered with snow and it was miserably cold. So he had to rethink everything that he was going to try to do while he was here. But I introduced him to a couple who lived in the country outside Cleveland, who had an amazing artifact collection of arrowheads and tools. And I didn't know them, they didn't know me, they didn't know Vladimir, but by the end of the visit they were like old friends. And not only did he feel really grateful to have met them and to form a kinship with someone during this strange visit, but also they didn't know the gallery where I worked until then. They not only experienced Vladimir's work but have been back ever since to almost every show, and they're very faithful supporters of ours. And it's kind of a small thing, but a moment when you felt that a couple of human beings from across the globe really connected and kind of maintain a connection after the fact.

Art is a part of the common language that builds strong relationships, as one Ohioan explained: "A lot of the peak stuff has to do with the collaborations and relationships that are forged in the course of the time that they are here, that has not a lot to do with the art." This tells us that the channels through which people connect are unpredictable—as is the artistic process. A final note shows the power of the resulting commitment:

The curator of the exhibition, which came to SPACES, was struggling with cancer at that time. She came to the opening and got to see our artist-in-residence from Slovakia, whom she had really connected with and chosen for the exhibition. To see the warmth between them and to be a part of something beyond the individual residency, which this was across Europe, this ongoing project that she had taken on, and to be able to bring him to see her, felt very powerful to me.

## Relationships and Community Engagement

Previously, we examined the concept of community engagement. It would seem logical that this concept is strongly related to the capacity of organizations to conduct more and better work. Evidence supports this connection:

I recently got an email from an artist who was here in 2003, and he sent some photographs of a show he had in Dresden in a major venue. He had some of the pieces that he did here in that show, and those pieces were not actually printed at Zygoté, they were printed by someone that we collaborate with. And we were able to make the tie even further out into the community here, so that he was working not only with the Zygoté community, but also with Pangaea Press to do these Iris prints, and they were working very closely. His English wasn't very good, and Jacob doesn't speak any German, but they made this work together, and that was really great.

This capacity works as well in overseas contexts as in American communities:

We learned after each residency that we need to be really specific about our expectations before the artist arrives. And after the first couple, we ask them all to prepare a talk before they leave so they don't worry about it when they get here, about their work and about the political situation and their lives there. Because people here just don't know. Working with the different ethnic communities, we've gone beyond the traditional involvement with them. We've really created ongoing relationships. Some of our artists

are still in touch with us and with some of the people they've met. Actually, the Czech artist invited one of the artists from SPACES back for a residency in the Czech Republic.

Another instance shows how these community connections transcend the local context to broader communities of people beyond a limited geographic area:

The Slovak photographer...thought he had trouble with English. And he wanted to give his gallery talk in Slovak. So instead of doing it in SPACES, we said, we need to reach out into the community. So he gave it at the Slovak Institute in Cleveland, which is hidden in a monastery. And he gave it in Slovak, it was translated into English, and there weren't as many SPACES people there as there were monks and other people—young people as well as middle-aged and older people who spoke Slovak. Because they could understand what he was saying, they all came to the opening of the exhibition here, and they met him again. Because of one of the connections that was made, he was invited to have the exhibition he presented here travel to the Slovakian Embassy in Washington, DC, later on. He was able to come back to the United States again through the embassy.

Then it emerges that the local knowledge cited earlier is important to forming these connections:

Cleveland is a community of smaller ethnic communities, and their ties go way, way back. Our Czech artist, they asked him in the Czech Republic, do you want to do something with the Czech community, and he said, "No, they'd just be a bunch of old people." But when this new group met, they were younger, they wanted to get away from what the older people did. And they've started this arts and culture group.

The residencies often afford the opportunity to travel beyond the host sites so that the artists can learn more about other American communities:

Usually we take them down to Columbus to meet the OAC people. We also encourage some travel. One year my husband and I happened to be going to Chicago, so we took two of the artists along. The relationships that are forged are really great. And there are also professional relationships that have come out of it. There's one artist who has a letterpress facility in Germany, in Dresden. He and our interpreter published a book, and the art in the book was actually from artists in Dresden and artists in Northeast Ohio.

Sometimes the respondents speak of community engagement, but in a deeper sense, as in the formation of permanent connections:

I've often found that it's not necessarily one peak moment but sort of a continuing relationship when I or SPACES dealt with the artist. For example, we had one artist from Chile, with whom I visited a large committee of Hispanic people in the area, who were working on a convention here. I became a part of that committee. So through his initial involvement and my continued involvement, we built this amazing relationship between the art community, SPACES Gallery, and the Hispanic community. And it's because of this initial contact with the artist. And I have to add that through that committee, I ended up spearheading the arts and culture segment of this convention that they were putting together. And one of their resolutions is to return to SPACES. They hold events and meetings, and hopefully one of their continuing events will start taking place in the Gallery. And we really owe it all to this artist.

As the following reinforces, multiple strands connect participants over time:

I've worked on both sides. I've had the opportunity to be a part of this Dresden residency exchange, and I've been a host, because the artists who come from Germany work at Zygoté Press and I have a studio space there. So I've had the opportunity to socialize with them, work with them, be with them at their openings, get to know them over the course of a few weeks. I was also five years ago one of the exchange artists who went over to Dresden. So I spent 5½ weeks there. The opportunity then was the other way around—I was being hosted. And that was one of the major highlights of my life in terms of how it has changed how I think about the world and what I do. And then a couple of years ago I was asked by Ken Emerick to be the project director for an exhibition and catalogue. It was my job to coordinate all of the artists—most of whom are in Ohio, a few in Germany, and one in the United Arab Emirate. My experience was contacting all of these artists that I knew both here and there [Germany] and tap into the friendships that had been formed over the years, and having a much easier time of communication and exchange, and to hear “it is so good to hear from you again.” A sort of family has grown up over these last eight years, of almost 30 artists who have exchanged back and forth.

The local knowledge of communities again becomes relevant in this context, as these deep, longitudinal relationships are formed:

I speak Spanish, which for Carlos was pretty critical. I translated for him for about a month and a half. A big part of my job is facilitating meetings and friendships. And one of the amazing things I've learned about these exchanges is that they really take place on a personal level. It's not just about having artists come and meet other artists and talk about art. It's about bonding over those shared interests and then sharing your life together. Also, my knowledge of Cleveland comes in really handy. And I kind of have to have that knowledge, not only about Cleveland, but about how people from other countries might experience the United States, and how I can provide that information in forms that are really palatable.

## Communities

In surveys and interviews, respondents mentioned community engagement as a pervasive concept. So pervasive and compelling were these testaments that the concept of community might well be treated in a separate chapter of this report. Community is related to understanding as well as to capacity, so it touches many of the other themes of this discussion. However, the community-based missions of most arts organizations argue for its inclusion here. It is critical that the residencies and other program components have a strong reach to communities in order to improve capacity and broaden the work. An Ohio participant describes how this has happened in Cleveland:

Some of those people [in the community] have continued to come back for all of the international talks, even though the artists are not Czech artists, and a couple of them have become members of SPACES. They would never have done that without this exposure to our wonderful Czech artist. It was fabulous....Then, we keep finding on our bulletin board a card that says, “Learn Slovak. Courses taught.” So we know that the Slovakian people are still coming back to gallery.

Organizations involved in the program recognize the imperative to move beyond the studio work to the larger community:

We really feel that hosting is more than just providing the facilities, and that our role is to provide as much of a cultural experience as possible. So not only is it in terms of production, which we are very focused on in terms of what the artists are producing when they're here and how that's working, their sources, and that kind of thing, but also we are very interested in making sure that they engage with the community as much as possible.

A number of techniques can help organizations break through the barriers that separate communities:

Initially when we started we were talking about trying to get them to engage with the German community here, but it's pretty difficult to make segues or entries into these cultural organizations. And the other thing is, they know German. They don't have to meet Germans. So really we just sort of open up the doors and have our staff, board members, and people involved with our organization host some for various things. Some of the exchange people have gone to people's homes for Thanksgiving. I generally, if they are here during Halloween, have them come to my house for Halloween because I live in a neighborhood where there are lots of kids and they don't have Halloween in Germany. We also try to make connections with other institutions and so we make sure they are meeting other artists from other institutions and other administrators.

One of the peaks has been having them engage with as much of the community as possible. So we formed this exhibition that now happens every year. The first year it was sort of an aside—like, oh it would be a good idea—but now it has actually become a standard practice that we have this exhibition. And they're usually here for six weeks. So after a month of their being here they will have an exhibition and it will be up for two weeks.

This is more effective in some cases than in others. The effectiveness seems to depend on many things, including the artist:

Sometimes there's an opening up for the artist, sometimes there's not. Sometimes the artists don't make a lot of work at Zygote. In the first year, Roland Bodin came in and he spent most of his residency taking photographs of this post-industrial landscape here. And that's fine. We encourage that, too. We really have very slim guidelines for what they have to do. And then we just encourage them to make the time work for them. We expect them to be at Zygote, we expect them to make at least one piece. But beyond that, we just want them to engage with the community, engage with Ohio, and to experience the exchange.

But success stories reaffirm the overall tendency to build new bridges among cultures and communities:

I also enjoy that my students, my work-study interns and volunteers are international, and sometimes talk to them about their experiences overseas and maybe make a connection there. I like the fact that we are connecting with other cultures in Cleveland, and those connections continue to keep coming back for each artist. We've connected with the Budapest community a few times, and Hungarian, and also Slovakian, and some of those people who come just for that artist are coming back to SPACES for other shows. That's always interesting to see. And they stay involved. They want to know when the next person is coming no matter what nationality they are.

Our Czech artist came, and there's a new organization called the Society for Czechoslovakian Arts and Sciences. And they held their first meeting here at our Czech

artist's talk. It was wonderful to have Czechs in the audience, because they could add to the discussion, and the Americans were just blown away, because the Czech artist talked about not just his work, but the political situation in Czechoslovakia and the Czech Republic.

Since they are vital parts of communities, K-12 schools provide a key entry point for community interaction and engagement. It would stand to reason that if organizations increase the extent and depth of their work with schools, they are experiencing a concomitant expansion of capacity for community engagement. A remarkable example of this increased capacity is the Hayashi residency, which boosted the strength of the OAC, Arts Midwest, and a local arts council to be able to expand this kind of work. This residency is vividly captured in the following text provided by consultant Sue Anne Holzworth from her independent study of the Hayashi residency, presented here with minimal interpretation:

The scope and duration of the residency with Eitetsu brought forth strong bonds in the development of relationships with students and a connection with the artist's life experience. One of the peak moments in the residency was the closing assembly at Davis Middle School. The evidence of each grade and subject's work in tying in Japan with their curricular goals was displayed. It was overwhelming, the level of connection. The staff embraced this as an opportunity for the school to further connect with the artist's cultural experience and perspective. The presentation of the semba tsuru, one thousand cranes, made by the students after reading the story of Sadako, was a moving and memorable moment. Eitetsu is from the Hiroshima area and it is the students' wish that the semba tsuru be placed at the Hiroshima Peace Memorial.

The power of the arts emerged in the performance at a local school, again attesting to the ability of arts experiences to tap hidden channels of students engagement and ability:

The final concert at Davis—seeing kids from all over the school validate the project by displaying their own related work—was a real highlight. They spoke about it, were proud of it, wanted to show it off. Lots of kids other than the 20 we all came to know were involved and invested in this....The end of the final concert – nothing summed up the emotional investment in the project like all the kids crying while the parents clapped. There was nothing held back in this—that speaks to the power of the arts—and I just don't think there's any way that could have happened without the international aspect.

The impact on the students, parents, and other adults was dramatic and emotional:

[The] April 30 concert in which 30 "sushi students" consisting of junior high school and college students who had studied with Eitetsu for 11 months, participated and shared the stage with Eitetsu and Fuun no Kai. Many of the sushi students had tears in their eyes before, during and after the concert, overwhelmed by strong emotions... Numerous and varied stories and words came from the sushi students, their parents, teachers, and the members of the community whose life were touched by the residency project. Such stories and words clearly showed that the impact of their experience was such that it had changed their lives.... How the Japanese master artist, Eitetsu Hayashi, came to care and love his students in Ohio. When we started this project, we hoped and believed that this will not only benefit the community in which Eitetsu Hayashi will be in residence, but also that the master artist will regain energy interacting with the community, and that hopefully, the community will become Eitetsu's second hometown where he can always come back. We knew that it all came true.

Finally, a local arts council staff member vividly recalls how the partnership changed everything, including the internal dynamics of the school:

While my job as Education Director for Dublin Arts Council allows me to work closely with teachers in the local school district, until this project, I had not worked with teachers in quite the same way. My first meeting with Davis Middle School in the spring of 2004 introduced me to the reluctance and apprehension many of the teachers were feeling as a result of their school participating in this residency. Because I was excited about “what could be,” I, of course, expected everyone to feel the same way. Now, as I look back, I recognize that I was a bit naïve...I took this meeting to heart, and began to listen more to what the teachers were thinking and feeling, and also began to distinguish myself as a resource—a person who could help them as they planned the year ahead. One teacher needed to know how to fold a paper crane—this is a skill I have. Another wanted resources on Japanese festivals—again, information I had readily available and was willing to share. I stopped assuming the teachers were going to know just what to do and began helping if I could, and this changed our relationship. I was no longer adversarial, but a partner in the process. I could feel the temperature of the school change with every visit I made. The result was that excitement grew and resentment lessened and the end result was, I’m sure, as impressive to the teachers at that school as it was to us. I think the overall lesson is just getting better at working with people in general. This project almost forced one to get better at this. So many people of different levels of participation, interest, backgrounds and cultures were involved in the planning—each and everyone with their own agenda in the way they thought things should happen. It was challenging! The key for me, was to remain focused on the prize—what was happening, why it was happening, and what was going to be the result...the process was extremely interesting, but, geez, the product was unbelievable.

## Communication and Trust

Elsewhere, the data have revealed numerous references to communication. We may conclude that effective communication and trusting relationships also emerge with improved capacity. Several examples demonstrate this idea:

With a clearer understanding of the artist’s perspective, and the level of trust solidified with the artist, transmission and reinforcement of technical information and cultural context became smoother to communicate.

At the beginning of the project, I suggested to create and distribute a master “roles & responsibilities” contact sheet and each time we met in person we further developed trust and respect by providing the best services to each other as possible. Throughout the project, I supervised the translation and bilingual communications of multitude of e-mails, contextualizing, elaborating, clarifying, and suggesting the solutions/next steps. We continue to learn and strive for the diligence and patience for each step to keep the integrity of this long-term project.

## The Evolution of Networks

As we explore these data at a deeper level, what seems to be emerging is the evolution or development of international, interpersonal networks. Some comments support this theory:

The exhibition traveled to Otterbein, so when we had the opening here in January, over a year ago in a snowstorm, we had the director of the Cultural Arts Department of Dresden, who came here for the opening along with his wife, and then when it opened in Otterbein, the woman who runs one of the galleries that is connected with the artists-in-residence in Dresden came in, so it was an opportunity for these people to meet all of the players, especially in the administration of the arts council, whom they'd only known through email before. It has really become a very large and close-knit network of administrators and artists and translators who have built this bridge between the two cities.

The networks also encompass academic programs of universities and colleges:

The Freed Center for the Performing Arts at Ohio Northern University is an exceptional Communication Arts Department. As the Chair of the Department is Estonian, the Managing Director Scottish and a great number of the staff, including technical staff, are fairly well traveled, cultural exchanges, participation in international festivals, and inter-cultural collaborations are the norm.

Evidence suggests that these networks help build sustainable capacity:

Our policy has not changed since the previous evaluation. The trip to Chile, however, has helped with student development, recruitment and allowed staff members to gain experience.

Exchanges such as this also aid our recruitment. As we have such strong international connections, opportunities and experience, students are drawn to our unusual program and its philosophy. The "On Broadway—on Tour" Company tour to Chile has generated much interest from prospective students.

The development of capacity among Ohio organizations seems to mirror a similar development among organizations and agencies in other countries:

Zygote is a young artist-run organization (founded in 1996) without a paid staff or a large financial budget. By offering this type of programming to a smaller institution, the connection to the partnering country is on a more collegial level—where artists are working together more directly and thereby enhancing possibilities for more varied types of partnerships through different types of organizations rather than only through major cultural institutions.

By sending accomplished artists abroad, Zygote has been able to reveal the high level of art making that takes place in Ohio and at our workshop in particular. By having an exhibition of Ohio artists in Dresden, the artistic product of Ohio is experienced in a public forum. Also, by teaching visiting artist's techniques in Ohio, they return to their home country with new skills that are desirable to other artists. Often the arriving artists ask to learn something that they saw in a past visiting artist's work (many of them are exposed to each other's work in Dresden).

## Organizational Culture and Capacity

Much has been written about organizational culture (Schein, 1992; Senge, 1990). These writings usually refer to culture in the broadest sense, beyond the arts, to comprise rituals, ways of knowing, and systems of signification. Through changes in culture, organizations can become more adaptable, as explained by an Ohio administrator:

In terms of international programming, could we take another international artist and do another program like this in addition to the Dresden program? I think we could, but it would have to be at a different time of year. Because when we had the Chilean artist, he would cross over. And one of the things that happens when these people come over is that everyone has a different agenda and everybody has a different working style. And we sort of each year, have to find out who these people are and what they want, and then we mold ourselves accordingly into their needs. And when we had Alfonso there, who was like this total workhorse who just took over the workshop and made a gazillion prints and then these other two guys arrived, and that was very difficult for us. We just don't have the capacity for that, to have it be active in that way with programs overlapping. But in terms of having another program, I think that we could support it, and I think the mission of Zygote is to act like a resource and to provide these facilities and this education for artists as well as people who are interested in prints. So it's definitely part of our mission to do this kind of work and to have these kinds of programs.

In previous chapters, we learned about the knowledge of artistic processes and the understanding of aesthetic principles and how they can impact programming. We may conclude that artistic and aesthetic ways of knowing are a primary component of culture and thus of capacity. This is reaffirmed in the following:

My basic knowledge of taiko was valuable throughout this experience. I felt I was ahead in terms of basic terminology, history of taiko, etc. My already established and strong relationship with the Dublin City Schools was extremely important to this project. It would not have been the same without their partnership. I attribute this to long, hard work and my ability to communicate well about the project—the expectations and hopes, and what the results would be at the end. It also required me to utilize and continue to cultivate my skills in patience, creative problem-solving, my ability to work with a variety of people, and utilize my time management skills.

Perceptions such as this highlight the important link between knowledge, understanding, and capacity, a theme that is echoed throughout the data. The next chapter turns to the issue of sustainability and the long-term impacts of the program.

# Achieving Sustainability

**To what extent and in what ways has the program built sustainable structures for future international work?**

**Key Findings of Chapter 4:** Over time, intense work in international cultural exchange builds sustainability. This quality transcends capacity to reflect an ongoing momentum and commitment to continue the work. This overall conclusion is substantiated by several findings:

- Sustainable programs develop out of the growth of knowledge and the resulting transformation of worldviews and perceptions.
- Sustainable organizations and programs build supportive environments which enrich their range of choices in future work.
- Organizations that engage their communities in international work help them to become international communities in outlook and orientation.
- Effective programs incubate prototypes, which are ready-to-use models for broad-scale replication and use.

Programs come and go. The priorities of funders and agency officials change over time. Given that these outside influences are relatively ephemeral in the life of civilization, how can we assure that international cultural exchanges continue on, even if the forces that originally drove them do not?

We need to take the long view, the kind that is summarized by OAC Executive Director Wayne Lawson in the following story:

There are two families in Japan that make taiko drums. One family has been in the business for 300 years. An artist tells this story about how his family has just bought the side of this other mountain to grow the trees to make the taiko drums. And someone asked, “When will the trees be ready for the drums?” He replied, “In 200 years.”

## Knowledge and Understanding

In the previous chapter, we noted that organizational capacity improves with knowledge and understanding. These same factors impact sustainability, as well:

I think that knowledge has created the capacity, 100%. In a psychological sense, just being able to believe that it's possible and that it's going to work with all of the unique red tape and stresses of each residence trip—and once you know that it can happen, you just go with the flow and figure out how it's going to work. And it's early yet, but I think it's also starting to be the case that people we've worked with through this program have helped spread the work about us, and we find out about other artists and institutions that we otherwise wouldn't have known about. So even outside the residency program, it has connected us to the rest of the world in a new way.

As another participant explained, the residencies help build this understanding, and consequently help bring about sustainability:

I think it is very important to use the residencies to find as many connections as we can, so that they can transcend the one-time experience. We build on individual experiences to form ongoing relationships. The residencies are a huge investment, so we try to get as much as possible from them. The individual relationships and the organizational relationships build on each other.

One of the most interesting laboratories for studying the impact of international exchange is higher education. Here, too, the sustainability effect is felt:

The residency with Eitetsu and Fuun-No-Kai gave Capital University Conservatory and the World Music Lab the opportunity to bring our students in a working relationship of collaboration with a performing artist of world renown. Our school could not have funded this program at such a significant level without the support of the Ohio Arts Council, Dublin Arts Council, Arts Midwest, and the National Endowment for the Arts. And the students would not have had this powerful experience. The students grew to understand the artist's compositional process and perspective to a level not possible without such sustained repeated contact with the artist. Students have been discussing an interest in traveling to Japan to sustain their study of taiko or to immerse in Japanese culture at a deeper level.

The growth of organizational capacity and the growth of individual learning seem to be related and to move in tandem:

From where I was sitting, this was one of the trickier international projects the OAC has taken on in recent years. Its size, its duration, the sheer number of folks involved, the communities involved, the amount of dollars being spent, the potential for long-term change—all were on a scale markedly higher than I feel like I've seen in other recent projects. From that standpoint, the OAC has benefited not just by carrying out the project, but by having me sitting so close to the center and helping move things along; I've become a reasonably skilled international exchange person along the way and now feel more empowered than I ever thought I would to take something like this on again. That helps the organization as well.

Another example comes from the residency of an anthropologist/historian from South America:

Mr. Baldassarre gained much from his experience with the Ohio Historical Society, Ohio, and the United States. As OHS staff gained professionally and personally, Mr. Baldassarre did as well. Mr. Baldassarre holds a significant position in the Argentina museum and cultural community that should enable him to use his experiences to

encourage and equip other museums and museum professionals from Argentina to establish cultural partnerships.

So it seems possible that one of the major components of sustainability is a dynamic interaction of organizational capacity and individual learning, a theory that will be explored in Chapter 5.

Sometimes infrastructural components are involved in sustainable capacity:

Each time it grows, and our knowledge grows every time. We realize what we are missing or lacking, and we try to find different ways to find resources that we can borrow, or if it is more beneficial to purchase, technology products. We've had to increase our number of DVD players in the office; sometimes, we'll have three DVD players going at the same time. Everything changes, and each time we get someone in here, it's a total learning experience. Also, being able to talk to a person, often the language barrier is strong and you have to figure out different ways to communicate with someone. And sometimes it's drawing, and sometimes it's communicating in words that they can visualize. But each person is totally different, and we've learned more and more every time.

Another aspect of sustainability is the kind of organizational learning that comes from evaluating and reflecting on results:

There's a steep learning curve, because we were sort of inventing this as we were going along. And each year our artists would come back and we would get some feedback from Dresden—what worked and what didn't, and how we could improve or change it from year to year. So over the first three years there were huge changes, and some communication that needed to be had that wasn't had early on. But in a project of this scale, there is really nothing to go on but trying to imagine what would work best. The same year I was in Dresden, we hosted an artist from Chile, and I'm certain we would not have to start from square one if we were asked to do another program, or change programs, or if the Dresden program was halted and another country was brought in; we could certainly bring a lot to the table in terms of how to start again and some of the pitfalls to avoid. That's probably true of anything, you get better at it as time goes on.

## **Building Supportive Environments**

The environment in which an organization functions is a key to its sustainability. One of the characteristics of environments is partnerships. For organizations, especially those not accustomed to this kind of work, the internal growth and the growth of partnerships mirror each other. One participant explained: "During the course of the project, we cultivated a new network of interests and resources for Japan-U.S. arts exchange and business." Another commented:

While [the local arts council] had much experience in developing residency programs, this was the first attempt at international work. And, while I believed we could do the work that was necessary for success, the success has solidified for me that position. The most challenging aspects for [the arts council] were the cost involved and getting the board's support. I think both will be easier if a "next time" comes around. More importantly, this project allowed us to work closely with partners/collaborators in a real way for the very first time. I would be reluctant to take on an international project of this

magnitude without good partners.

For a more experienced organization, the buildup of capacity seems equally significant:

I believe the Dresden program is the longest running program of its kind in Ohio. Considering we were a one-year startup organization when we were asked to start this program, we were just getting ourselves on our feet and this opportunity came up, so it has really given Zygote a high profile in a short time. But that's due to the hard work of the people, not only in the arts council who believed in us and said this is something worth funding and that we could do it, but there's an extraordinary team of volunteers that have really worked hard to make it happen.

Public culture has often been invisible in the United States. The exchanges put a public face on the arts. This is an invaluable contribution to both the internal cultural life of the United States and the global understanding of the arts. The growth of community perception as to the value of international work—as well as the importance of this perception to the sustainability of the work—is another unexpected finding which emerges repeatedly from the data:

It really began our capacity, because it was something new for us three years ago, and I think it began it with a really good foundation. We always thought that we had total support from the arts council [OAC], and we really needed the structure that they could provide to start the program, because it was such a big undertaking and there are so many factors involved because we are dealing with so many different countries. And it was just a wonderful way for us to begin it. And I think that we have a lot of capacity now, and we've made a lot of connections with communities here in our area that different residents have met with, because Cleveland is fairly international in a lot of ways. And it has been great to see how those communities have been so supportive of the artists that we've brought in. Even if they are not in tune with contemporary or challenging or political artwork, they've always supported the concept of cultural exchange, the fact that the artist is an important part of society, and they have been proud and excited to have the artists here from their own home country.

All of these elements—internal capacity, partnerships, community understanding, and organizational learning—coalesce in the most successful projects:

It's been amazing. And it is not only through our residency program but through all of the international programs that the Ohio Arts Council supports, which have kind of come together, and the different factions are talking. So it's creating cyclical relationships, for example with Cleveland and Budapest, but also with the Cleveland Institute of the Arts, and Cleveland Public Art. And all of those things coming together are creating a continuous movement, wherein people keep learning, and institutional memory is not lost because we maintain these relationships. And I maintain ties with nearly all of the artists. For example, we just had a national resident from San Francisco who is part Hungarian. And it hit me on the last day, when I was driving him to the airport: *You know, we have this resident artist from Hungary and a critic from Hungary, and they would really get along.* And we started talking. So now I've introduced them over email, and hopefully Renee will get to go to Hungary, or there will be some sort of other exchange that goes on. So I think it's just setting up the ground work and preparing everyone for what could be.

Moreover, this growth encompasses international perception, so the communities are international in their worldview. This is another major theoretical connect that will receive further investigation in the next chapter:

We've come a long ways. It has greatly increased our ability to collaborate in a meaningful way with different communities and other arts organizations to present some of the artists' talks. So many more people are involved in this now—on our board, our staff members, our volunteers, community members. They know that this program is happening, and they are so happy to provide hospitality for the artists, or to learn about them, come to their gallery talks. So many more people are involved and aware that it's happening, that we're really moving ahead. I think setting up exchanges with the same partner organization is really helpful because we get to know each other very well, and each subsequent residency from the host organization is informed by the previous one. And the artists who go back, to either Poland or Hungary or Czech Republic, the Czech artists talk to the other Czech artists; the Chilean artist talks to the Chilean artist who is coming and can give a real idea of what SPACES is like, what Cleveland is like. And the fact that we have a dedicated staff person to work with all of these people is very important.

This conclusion is reinforced by another comment, from a different organization, whose meaning is similar to the previous:

A number of the artists have done separate collaborations as spin-offs from meeting each other and working with each other, both over there and over here. I have stayed in touch with one of the Dresden artists and from time to time he sends me an update on what he's doing. There have been other bonds formed, separate bonds and friendships. So I think that on a personal level it has been extremely gratifying. Having the *Foreign Affairs* show, not in our own Zygote gallery—it was at the Cleveland State University gallery—we've had a much higher profile, and brought in a whole audience that otherwise wouldn't have known about us, wouldn't have seen it....People were at least looking at them, asking questions. We had wall text to talk about this program and the importance of cultural and artist exchange, and I hope these things make an impact, sometimes it's hard to know. We always wish we could do more for more people. Unfortunately, sometimes the arts have too small of an audience. It's amazing that 80,000 people will pack into a stadium to see a football game. Some of them should have been in that gallery.

## International Communities

Initially, as we saw, the concept of community, referenced repeatedly in interviews and surveys, seemed like a subcategory of either capacity or sustainability. However, based on continued analysis, it emerged as possibly a separate category. This analysis then placed it as a subset of understanding. Now its true significance emerges in the concept of international communities:

Partnerships such as this give staff an opportunity to explore common interests in new ways and from different perspectives. This partnership was an outgrowth of the residency and was not part of the planning process. The Museum believes such an exhibition would appeal to a very wide audience with particular emphasis on Hispanics.

Zygote is always trying to find new ways to incorporate the Dresden Program into the

larger community. In the past we have had school groups visit Zygote during the residencies in order to see the work that the visiting artists are making. This year Zygote's gallery was rented by the State Representative Annie Keys for an event. This brought several people from the immediate community who rarely enter Zygote's door to come up and see the workshop while the Dresden artists were working and had their art in the gallery. We are hoping that next year we will be able to connect a planned community program with the Dresden residency period that would potentially impact a broader cross-section of Cleveland's population than the regular art audience.

## Prototypes

Effective programs incubate prototypes, which are ready-to-use models for broad-scale replication and use. *Going Global* has resulted in the development of several such prototypes, including the assessment rubrics and final report forms developed for evaluating *Going Global*. Many of these are found in OAC's process guide for international cultural exchange, *The Appreciative Journey*. In addition, many worksheets, tools, templates, and other instruments used in the arts missions to Chile are included on OAC's Web site: <http://www.oac.state.oh.us/grantsprogs/2003seminarsintro.asp>.

# Implications

In order to make up our minds we must know how we feel about things; and to know how we feel about things we need the public images of sentiment that only ritual, myth, and art can provide.

—Clifford Geertz

As noted in the introduction, one of the first steps in the evaluation of *Going Global* was a thorough review of the research literature on international cultural exchange. This step was important because it provided both a foundation and a context through which further research can take place. This chapter returns to the research base on international cultural exchange and uses it as a context for broader consideration of the findings that have emerged in this evaluation. It is divided into four sections, based on what the evaluator concludes are the four overarching themes in the research literature:

- **Defining the purpose** of international cultural exchange.
- **Developing the programs** that will fulfill the identified purpose.
- **Measuring the success** of these programs.
- **Making the case** with policymakers and publics for these programs' support and expansion.

## Defining our Purpose

Of the published journal articles, research reports, and scholarly presentations reviewed for this project, the overwhelming majority concern themselves, at least in part, with the purpose of international cultural exchange. It seems that there is no broad public consensus on the value of cultural exchange, mainly because there is no consensus in our country on the public value of culture. It is imperative that this value become a part of the national debate. Only through such visibility can we become clear and articulate about its value.

In looking at purposes, there is a natural human tendency to be shortsighted, to plan for the immediate future, rather than the long term. However, we need to transcend the short-term view and ask: What is the long-range purpose of international cultural exchange? If we could use this tool to its maximum potential, what kind of world might we leave for future generations? This evaluation suggests five answers, and thus five broad purposes:

## Exploring a Separate Use of Power

Historically, some countries seem to be destined to play roles of power on the world stage. The United States appears to be one of these. While it is tempting to engage in a debate, either applauding the U.S. as the guardian of democracy or decrying its global presence as imperialism, it might be more useful to accept a powerful role for our country as destiny, with one caveat: the U.S. should increasingly use its cultural richness and monetary affluence to leverage and promulgate cultural exchange as an alternative to military or economic hegemony. The legacy of success in the OAC's work with Chile is evidence that this is possible.

The research on international exchange repeatedly cites its value as a countervailing power, one that works through engagement rather than coercion. Data from the program support this value and show how it works on the ground.

## Moving toward Enlightenment

The capacity of organizations to do international work and the sustainability of their programs depend ultimately on the developing knowledge, skills, and understanding of the people that constitute these organizations. The data consistently provide evidence of this linkage. Even where a specific project lacks a formal education component (e.g., there is no seminar, training, or K-12 contact), the learning is extensive and useful, as the data has attested. This suggests that learning is the vital link in the exchange process that translates program inputs into improved capacity.

If we accept this proposition that education leads to capacity and sustainability, then education and knowledge are the keys to solving most economic and social problems. Although even a program as vast as *Going Global* did not touch every one of its participants equally, this is probably a case where the old maxim is true that “a rising tide lifts all boats.” International cultural exchange can have the purpose of generally raising the level of learning, and thus prosperity and liberty, across many parts of the world.

## Humanizing Globalization

In *Going Global*, there was no imbalance of trade. Each country benefited beyond measure. While the globalization of trade and world monetary policies often have the effects of disenfranchising the poor of non-Western countries, cultural trade seems to soften these effects and benefit everyone involved.

As we have seen, the evolution of networks of practitioners is a critical component of international cultural exchange and understanding. These networks unite people based on common interests and affinities. There is no way to quantify or assign numerical value to these relationships, except in the much longer term. People in the business world already understand that marketing and public relations have payoffs that are beyond the radar of the near-term balance sheet. Realizing that the most important work of any program is

about helping people to make wise choices, develop their innate skills, and apply their skills and knowledge to work that is socially beneficial and personally affirming is a prelude to designing programs in which the personal and human dimension is uppermost.

Some negative side effects are possible. Some scholars worry about the global hegemony of American popular culture, while others express concerns about the loss of indigenous cultural knowledge in countries that are affected by outside forces. It is likely that these two negative effects are valid concerns whether or not there are formal exchange programs. Such programs, in fact, might prevent such loss or homogenization, Chile again providing good examples of this process.

## Creating the Global Village

It is axiomatic that understanding can lead to global cooperation and peaceful coexistence. An example is the Ohio administrator who changed her own Cold-War-era understanding to realize that East Germans who had grown up under Communism viewed the world and the events post-1989 through a different lens. The realization that art is a universal impulse of our shared humanity goes a long way toward inculcating a broader perspective and empathy for other peoples.

Time and again, the program has demonstrated the truth of Geertz's observation that "Culture, the accumulated totality of such patterns [of significant symbol systems], is not just an ornament of human existence but...an essential condition for it." Though we are the hardwired products of biological evolution, our individual natures are programmed by cultural evolution and its ensuing, amazing diversity. Cultural artifacts and activities and the artistic and scholarly disciplines surrounding them are keys to understanding and utilizing this diversity.

As evidence of this claim, we cite the memoir of a curator who traveled from Ohio to Chile. Prior to leaving, she reflected as follows on her expectations:

I have almost no knowledge about contemporary Chilean art. I have only the vaguest preconception about what I will find or what the show might ultimately look like. I think it possible that we will find art which has (1) evolved from time-honored craft traditions and motifs and/or which is (2) a generation or two behind contemporary art development in the United States as a result of the repressive Pinochet regime.

After her visit, her perspective had changed to this:

A new awareness began to dawn during a visit to Taller 99, Santiago's cooperative printmaking studio, when the director brought out a set of 36 prints by 36 different Chilean printmakers on the theme of "Children's Games." He spoke Spanish and we didn't. Print titles were in Spanish and we couldn't read them. But translations would have been redundant. The images leapt over the language barriers as one after another appeared the same tops, hoops, kites, paper dolls, and balls that had filled our childhoods in the United States. The Chilean printmakers and the Ohio curators had grown up on opposite sides of the equator in different cultures with different histories, but we were children of the same time on the same planet, playing the same games with the same toys. It was an emotional moment and the first dawning that I was not just a curator on a

narrow mission in another country but a fellow passenger on a much more universal voyage.

Awareness that a profound cultural exchange had occurred reached full flower months later when the works from Santiago were installed in Columbus and the reality of explaining the choices, illuminating the work for Ohio eyes, and especially responding to the ultimate question, “What makes this work Chilean?” came into sharp focus. It was a personal joy to see all the works together for the first time, of course, but the very public role of interpreting them in the cultural context of their “country of origin” was both daunting and humbling. The cumulative experience of performing the role of cultural translator brought me to the heart of international exchange. Naturally there were exciting, notable, invigorating differences to discuss...but the power of the gallery experience lay in the unexpected, surprising familiarity of the artworks. They quietly communicated...a shared humanity that transcends the uniqueness of nationality.

From this perspective we can see ways in which art is truly a global language, not because it shares a universal content or even a common syntax, but because the imperative to make art seems to be true of all peoples everywhere.

## A Sustainable World

Ultimately, the purpose of international exchange may be to improve the chances for future generations to enjoy the benefits of prosperity, liberty, and opportunity. Those future generations will want to use their own gifts of intelligence, ingenuity, and artistry to solve problems of their own time. They will only be able to do this if we strive to solve the problems of our own time. International cultural exchange may be one of the most important tools we have for doing this.

The preceding are five broad categories of purpose. There are certainly others. Reflecting on the purpose of international cultural exchange is a dialog that could infuse the work of people in programs across the country, and the world.

## Developing the Programs

Having reflected on the purposes of cultural exchange, we must next ask: How can we create the conditions so that people can meet these and other identified purposes? The data from *Going Global* and the research literature suggest several answers:

**Programs must be needs based.** Preliminary research should be used to identify the most critical gaps in programming and services—areas where essential needs are not being met by activities or inputs appropriately designed to meet these needs.

**Programs must build on existing initiatives.** *Going Global* achieved its widespread success by taking advantage of the ongoing work of the OAC and some of its community partners like Zygote Press and SPACES. Where such programs are already in place, additional funding can move them to the next level. Some existing programs may have

reached the “tipping point,” where one agency or organization has the ability to leverage extensive change through relatively limited additional investment.

**Pilot programs must lead to full implementation.** *Going Global* demonstrates the power of piloting programs and scaling them up. This should be a focus of all programming. In this way, programs can take advantage of emerging infrastructures of knowledge. *Going Global*, for example, has generated a critical mass of knowledge and ideas that sets the stage for future action, without which the preceding investment would constitute a partial waste of resources.

Central to the use of pilots is the emergence of the *program prototype*. The program has resulted in the formation of a prototype or “turnkey” model that can be readily adopted by other agencies or organizations at other sites with minimal retrofitting. The following are the characteristics of a prototype:

- It is intrinsically practice based, not an abstraction.
- It is a working model, not a blueprint. It is substantially ready to be put into practice.
- It includes methods for evaluation.
- It has been tested to the point that it works, but not universally. It must be tested within the system.

**Programs must have diversified funding.** For international exchange to be viable, it must have support at all levels—national, state, and local governments—and from all sectors of public and private funding.

## Measuring the Success

Another area that is prominently mentioned in research is the need for better ways of knowing when and how programs are succeeding. This also has several strands:

**Ensuring good program evaluation.** The field needs more programs that design and use evaluation throughout; more evaluators who are trained in the areas of culture and international programming; and more and better evaluation plans that reflect the actual needs and aspirations of the people who develop, implement, or benefit from programs.

**Understanding data.** The search term “data-driven” yields about 2.8 million hits on Google, so it is safe to say that it is a current mantra, more often spoken than understood. Its use often focuses on collecting data without reflecting very deeply on its meaning or how to use it. More effective use of data will necessitate the following from program people, evaluators, and audiences:

- **Consider data broadly.** Data is more than numbers, a point this report has already made. Select a variety of data sources that complement one another.
- **Choose the right data tools.** Data collection tools should have validity; that is, they should substantially relate to the questions identified for guiding the evaluation.

- **Interpret data.** Continuous analysis is imperative in order to judge both the quality and meaning of data.

**Taking time for scholarship.** Not all research has to be in the service of programs. The field also needs the kind of pure research whose sole purpose is to build the base of our knowledge.

**Sharing knowledge.** Information can become knowledge, and knowledge can become more useful, when they are shared by convening seminars and forums of practitioners and scholars who have experienced international exchange and by making time for professional gatherings for researchers, evaluators and practitioners to discuss what they have learned.

## Making the Case

This is the final link in the chain. In order for programs to continue, policymakers must understand their value and be able to articulate it. This, too, is an area of research and practice with several strands.

**Multiple impacts.** Programs such as *Going Global* exert multiple, complex impacts on the various organizations and individuals engaged in them. Often these impacts transcend direct monetary aid and constitute systemic relationships. While funding directly helps increase international cultural exchange by increasing knowledge and capacity, it also brings about more intangible effects. It places attention, and thus additional value, on the work of those involved. The Czech photographer, the Ohio printmaker, the Argentine historian, the people who journey to Chile and teach music teachers to repair their stringed instruments, the Cuban painters, the American education reformers, the curators, opera singers, taiko drummers and sushi students—all work within traditions and channels of practice that often have limited public visibility. *Going Global* has magnified this work by bringing the spotlight to it. Consequently, those doing the work are increasingly conscious that it is understood and valued.

This is partly why the public dimension of the work is so vital. The Ohio residency organization insists that its European artists prepare a gallery talk. Work between master artists and students moves inevitably toward a performance. Traveling exhibitions are the common currency of visual arts exchange. By understanding these multiple channels or interrelationship, we can better predict the likely effects of programs and make a better case for the value of international cultural programs.

**Communicating value.** The results of research, programming, and evaluation must get to those persons who can use them for policy formation. Evaluation reports that collect dust on funders' bookshelves are not acceptable. Rather, policymakers, publics, and funders should be engaged in public dialogs that explore the value of international cultural exchange on an ongoing basis.

**Finding community forums.** An example of an often neglected forum for this value is the public school. The extraordinary examples from the Hayashi residency demonstrate the power of international exchange at a school site.

**Engaging leadership.** The ultimate champions of cultural exchange should be those persons who make policy. It is incumbent upon those who work in this field to develop boards, legislators, and grant panels that see and can lead others to see its value.

Finally, making the case completes a cycle that returns us to defining our purpose. If as a nation we can begin to agree that extraordinary benefits are accruing from our international work, we will also see the fulfillment of important social aims implicit in these values. Thus our work will become at once more purposeful and more value laden.

In the next chapter, each of these areas provides the context for recommendations directed toward stakeholder groups involved in the program.



# Recommendations

*What are logical future steps for this kind of programming?*

This evaluation concludes with a series of recommendations based on the implications discussed in the preceding section. Because these recommendations cover the entire field of players and set a high bar for excellence, this report spells them out in some detail. As an introduction, they are summarized in the table below. This table lists them as a matrix, with the rows representing the different categories in the previous chapter (such as Defining the Purpose, Developing the Programs, etc.) and the columns listing the different types of agencies or organizations to whom these recommendations are made.

**Figure 5: Summary of Recommendations**

	<b>National or Federal Agencies</b>	<b>State/Regional Arts Agencies<sup>4</sup></b>	<b>Nonprofit Organizations<sup>5</sup></b>
<b>Defining Purpose</b>	Establish a national clearinghouse on international cultural exchange.	Bring about alignment of international exchange with strategic plans.	Convene dialogues to examine mission statements and strategic plans.
<b>Developing Programs</b>	Support the national clearinghouse on international cultural exchange through dedicated funding.	Ohio: Continue leadership in international programming. Other states: Replicate the OAC model.	Ohio: Support OAC's existing investment. Other states: Examine funding categories for international support.
<b>Measuring Success</b>	Commission studies to measure the impact of international exchange and conduct pure research.	Conduct pilot studies.	Commission studies to measure the impact of international exchange.
<b>Making the Case</b>	Include the value of international cultural exchange in Congressional testimony.	Develop supportive networks; educate media for coverage.	Disseminate findings from evaluation and research.

These recommendations are offered to these varied stakeholder groups both in the U.S. and in other countries; however, in some cases recommendations reference specific American entities.

<sup>4</sup> These might include local arts councils, or in other countries, municipal agencies or departments.

<sup>5</sup> Including nonprofits, foundations, and charitable trusts

In some cases these recommendations are calls for specific policy directions or agency actions, although there is no way to predict the winds of future change, both in philosophical direction and in funding power. In other cases, they are proposed as general programmatic directions that will be needed if the various program stakeholders are to reap the full benefits of what people have uncovered in *Going Global*, and if, indeed, the world is to reap the benefit of the U.S. in the role of an enlightened global citizen.

## Defining Purpose

### Federal Agencies

#### *Establish a national clearinghouse on international cultural exchange.*

Currently, many federal agencies and programs support some form of international cultural exchange. These include the U.S. Department of State through its Bureau of Educational and Cultural Affairs, the U.S. Department of Education through its Fund for the Improvement of Postsecondary Education (FIPSE) Comprehensive Program, and the National Endowment for the Arts (NEA) through its International Partnerships Program. While each of these programs is worthy and accomplishes much (*Going Global* being one prominent example), their failure to bring about a national consensus on the importance of international cultural exchange demonstrates a lack of focus at the federal level.

A clearinghouse would function in many ways like the cultural observatories of many European countries and states. However, its primary mandate would be to explore and establish the broad streams of consensus among all Americans that they are global citizens, that culture and heritage are everyone's birthright, and that we should use culture to communicate and build bridges to the future.<sup>6</sup>

This umbrella agency might include representatives of the Departments of State and Education, the federal cultural agencies (the National Endowments for the Arts and the Humanities, the Institute for Museum and Library Services, the Smithsonian Institution, and the Library of Congress), the National Gallery, the U.S. Agency for International Development, and others. It could also serve as a nucleus for numerous nongovernmental institutions, including major universities and scholarly entities such as the Center for Cultural Policy.

Beyond agencies whose purview is culture, the clearinghouse could work with other agencies and NGOs to ensure that cultural exchange is an integral part of global

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<sup>6</sup> Such a clearinghouse, at least in principle, is also recommended in the U.S. Department of State report, *Cultural diplomacy: The linchpin of public diplomacy*. The report advocates in part: "To create an independent clearinghouse, in the manner of the British Council, to promote the national interest; support missions in their efforts to bring the best artists, writers, and other cultural figures to their audiences; develop public-private partnerships; and raise funds, with separate housing from the embassies so that cultural events can attract wider audiences."

economic development, thus ensuring the more widespread benefits of human intellectual and artistic capital wherever and whenever economic capital flows.

Among its initial actions might be the convening of a series of forums of world leaders to discuss the purposes of international cultural exchange. Such a dialog can unlock potential programs and help energize the world's people around them.

## **State and Regional Arts Agencies**

***Bring about alignment of international exchange with existing strategic plans.***

*Going Global* has demonstrated that international exchanges help support the arts communities of a state, by creating markets for their cultural products and for bringing in new ideas and influences. So even if the mission or strategic plan of an agency does not specify international activities, such activities might be implicit in the organization's mission and goals.

## **Nonprofit Organizations**

***Convene dialogues to examine mission statements and strategic plans.***

Foundations and other private funders should convene dialogues with various stakeholders, including current and future grantees, to examine adding possible international components to mission statements and strategic plans.

## **Developing the Programs**

### **Federal Agencies**

***Support the national clearinghouse on international exchange through dedicated funding.***

The USED has invested \$1.2 million in international exchange through its support of *Going Global*. This represents a critical mass of knowledge. The department continues to support various other initiatives on a much smaller scale. Many of these are oriented toward foreign language, area studies, and international business. Few or none of them have an arts focus; thus, they do not represent an expansion of the directions of *Going Global*. The knowledge base for continuing this work exists; however, like all knowledge, it may become weak or diffuse over time if it is not used. Thus the USED and other agencies should build upon what has been learned through *Going Global* by instituting an ongoing program for supporting international cultural exchanges. The national clearinghouse previously proposed would be the logical channel for this funding. The tools, templates, and effective practices that have emanated from the Ohio International Program can provide significant intellectual capital for this program.

Agencies and organizations in other countries should proactively research, seek, and form partnerships with agencies and organizations in the U.S. to support international cultural

exchange. The demonstrated benefits of these exchanges to organizations, individuals, schools, and communities apply not only in the U.S. but in the countries that partner with the U.S.

## State Arts Agencies

### **Ohio: *Continue leadership in international programming.***

This recommendation reflects the principle articulated earlier that some agencies develop extraordinary capacity. The OAC can use the experience of *Going Global* to leverage a greater effort from the state of Ohio to further its clear leadership role among U.S. states in international cultural exchange. This combined effort should encompass other state agencies, foundations, and corporations, with the leadership of the OAC. Together, there is sufficient cultural, human, and monetary capital in Ohio to perpetuate this work.

### **Other states: *Replicate the OAC model.***

Other state and regional arts councils should follow and replicate the international work pioneered by Ohio. This recommendation ensues from both the strong program prototype of Ohio and the critical gaps among other states or regions. Few state arts councils are heavily involved in any kind of international work. Examples of this critical gap are that—other than the OAC—apparently little involvement is taking place among councils and Europe or the former Soviet states. This is also true in regard to most of Latin America, other than Chile and Mexico (with which California works on a limited basis), and Asia. Critically, no states appear to be working with Africa.

With the demonstrated need, an apparent availability of funding, and an abundance of models from the Ohio International Program upon which to draw, it makes total sense for other state and regional arts councils to take up this work. Conventional wisdom suggests that those organizations in the Western states have significant potential for working with Asia and the Pacific Rim, those in the East might work with the European Union, and those in the South or Southwest with Latin America. But in an age of global communications and intercontinental rapid transit, geographic proximity may be less important. For example, in respect of Boise's large Basque population, Idaho might well partner with France or Spain.

## Nonprofit Organizations

### **Nonprofit funders in Ohio: *Support and further the state's investment in international programming.***

As noted above, the OAC has built a solid infrastructure for future international programming. The previous recommendation urged the OAC to take a leadership role in Ohio to ensure that this work continues. Organizations in Ohio can realize significant benefits for their communities, constituencies, and missions by responding to OAC's leadership role.

**Non-governmental organizations in other states and countries: *Examine funding categories for international support.***

The success of *Going Global* demonstrates that many different organizations can have roles in international work. In Ohio, these organizations included universities, a state historic society, museums, and faith-based institutions. By interpreting their mission statements in broad terms, many organizations might find opportunities to re-examine funding categories and seek opportunities to support international programs.

## Measuring the Success

### Federal Agencies

***Commission studies to measure the impact of international exchange and conduct pure research.***

This might be another function of the proposed clearinghouse. A unified mission of consensus-seeking, programming, and evaluation/research would make a great deal of sense in its potential for holistic institutional knowledge. In pursuit of this purpose, the following guiding questions are recommended for current and future scholars:

- What are the long-term impacts of international cultural exchange on the relationships between countries? (This is the focus of the Andes Partnership, a joint Ohio-Chile program that the OAC is launching.)
- How does exchange alter the cultural organizations of participating countries?
- What are the relationships between international cultural exchange and the development of more opportunities for exhibition, publication, performance, and other dissemination of artistic works as expressions of democracy and democratic values?
- What are the relationships between international cultural exchange and the forms and qualities of teaching and learning in the partnering countries?
- What are the relationships between international cultural exchange and the fostering of greater appreciation for diversity?
- What roles does international cultural exchange play in cultural diplomacy and the fostering of international understanding, accord, and peace?

**The Need for Qualitative Methods.** This report strongly urges the use of qualitative methods as the preferred way to answer such questions. At least three reasons argue for the more extensive use of qualitative research in international exchange:

The first reason is that the field of international cultural exchange is one of the most complex spheres of human interaction. It is inherently complex because it traverses geographic and cultural boundaries and involves multiple and profoundly important systems of signification. It is made more complex by our times, arguably the most

dynamic and turbulent in recent history. A dynamic system gives up meaning only to research techniques that probe the deepest layers of human experience and perception.

The second reason is that we simply do not know enough about how cultural exchange works. Although the research literature includes many claims for the value of international exchange based on informal and anecdotal evidence, it does not include a rigorous and systematic theoretical base. Theory can be generated only through systematic collection of rich data—including direct observation, documentation, and interviewing—and such analytical techniques as data coding and constant comparison of accumulating data and evolving coding frameworks, including the continuous validation of the latter.

The third reason is that until we have a developed theoretical framework, we will not be able to identify and isolate particular variables that are of sufficient interest to merit testing through other methods, such as experimentation and quantitative analysis.

**Convening Forums for Scholarship.** Central to the enterprise of research is an active network of scholars continuously engaged in research. The clearinghouse should be a vital hub for sharing research methodologies and findings. Conferences, symposia, and a peer-reviewed journal are all appropriate components of such a network.

## State and Regional Arts Agencies

### *Conduct pilot studies.*

State and regional arts councils should conduct pilot studies of nascent international projects and use the data from these studies to design more long-term programs.

## Nonprofit Organizations

### *Commission studies to measure the impact of international exchange.*

The recommendation for NGOs is the same as that to federal agencies, to commission studies to measure the impact of international exchange and to investigate more questions of a pure research nature.

## Making the Case

### Federal Agencies

#### *Include the value of international cultural exchange in Congressional testimony.*

The various federal agencies that are involved in international cultural exchange should include its value in Congressional testimony and otherwise provide a continuous flow of information to Congress regarding the findings of research and scholarship.

## State and Regional Arts Agencies

### *Develop supportive networks; educate media for coverage.*

State and regional arts councils should develop networks of supportive legislators, including caucuses dedicated to international exchange. They should also work with news media to educate writers and reporters to understand and report on international cultural issues.

## Nonprofit Organizations

### *Disseminate findings from evaluation and research.*

Organizations should broadly disseminate findings from evaluation and research to varied policymakers and publics, in order to broaden understanding of the value of international cultural exchange.

## Stories on the Web

A final recommendation, offered to every organization that engages in and experiences international cultural exchange, is to freely share the stories of the people who have lived them. No power is greater than that of the stories we tell each other. Empowering people to tell their stories is our best strategy for making the programs come alive, building community consensus for their value, and giving them sustainability.

We possess powerful new tools for this purpose. In only a decade, the internet has transformed from primarily a text-only medium to a media-rich environment. Advances in processor speed and bandwidth have brought us real-time (“streaming”) audio and video. Given these powers, the Web provides an unprecedented venue for sharing people’s stories. The OAC, for example has the current capacity to create a Web site with photographs of persons who have engaged in international exchange, linked to streaming audio or video of the persons recounting their experiences in cultural exchange. This site would convey first-hand human experiences to people anywhere.

As this example demonstrates, the world’s people are fundamentally less isolated than they were ten years ago. We live in a time of vast potential. That is why the learning from *Going Global* is so important. It is freely shared with anyone who might use these tools to help bring about more enlightened discourse and more sustainable interactions.

There seems to be little question that sending artists, teachers, scholars, and administrators abroad provides a chance for ushering in a more civil global society and a more sustainable future. In this age when the globe often seems like a small place, whose domestic relations are ridden with discord and violence, such a venture would seem worthy in any national, regional, or local context.



# References

## Related Documents

The following reports provide interim evaluations of key components or otherwise present intellectual products resulting from *Going Global* and are available in PDF form from the OAC or the author.

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<sup>7</sup> As should be standard practice with all Web addresses, this citation is provided with the caveat that links expire and change over time. If the URL is no longer valid, the reader is advised to use a public search engine or perhaps that of the Department of State to locate this document.

# Appendices

**Appendix A. Literature Review Search Terms**

**Appendix B. Evaluation Plan Matrix (excerpt)**

**Appendix C. List of Interviews**

**Appendix D. Interview Guide**

**Appendix E. Coding Framework**

## Appendix A. Literature Review Search Terms

Arts administration - training  
Arts administration - international  
Cultural diplomacy  
Cultural diplomacy - effect on international understanding  
Cultural heritage preservation  
Cultural institutions and minorities  
Curatorship - training  
Distance learning  
Education – cultural contexts  
Indigenous arts  
International cultural exchange  
International cultural exchange - support and funding  
International cultural exchange - advantages or benefits  
International cultural exchange - capacity  
International cultural exchange - definitions  
International cultural exchange - government cultural policy  
International cultural policy  
International cultural programming - design of  
International cultural programming - effective practices and models  
International cultural programming - evaluation  
International cultural programming - marketing  
Knowledge transfer  
Museums and education  
Multiculturalism  
Schools of the arts  
Technology

## Appendix B. Evaluation Plan Matrix (excerpt)

Key Questions	Indicators	Data Sources	Due Date	Personnel	Analysis & Reporting
In what ways and to what extent does the program increase the future capacity of Ohio arts organizations and other key partners (e.g., colleges and universities) for cultural exchange?	(1) Baseline and subsequent self-ratings of organizational personnel on rubrics of key indicators <sup>8</sup>	Rubrics developed in working groups, based on consensus identification of criteria for capacity	Baseline: Sept. 2002; subsequent: yearly	Evaluator facilitates; staff member records	Tabulations, means, and frequency distributions; longitudinal graphs
	(2) Increased activities and rates of service delivery, as reported in narrative form	Interviews, focus groups	Yearly	Evaluator conducts interviews and focus groups.	Narrative summaries
	(3) Observed increase in activities and rates of service delivery	Open-ended observations (initially, to develop checklist), followed by observations using checklist as guide	At least twice a year at each program site	Evaluator	Initial narrative summary outlining dimensions of service, followed by checklist computations
In what ways and to what extent does the program increase the future capacity of other countries for cultural partnerships?	(1) Baseline and subsequent self-ratings of contacts in other countries on rubrics of key indicators	Rubrics developed in working groups, based on consensus identification of criteria for capacity	Baseline: first year as available; subsequent: yearly	Evaluator facilitates; staff member records.	Tabulations, means, and frequency distributions; longitudinal graphs
	(2) Increased activities and rates of service delivery, as reported via scales and narrative	Interviews, surveys	Final quarter of project	Evaluator conducts interviews; develops surveys; staff administers.	Narrative summaries
	(3) Observed increase in activities and rates of service delivery	Site visits and observations	Intermittent	Evaluator	Narrative summaries and checklist tabulations

<sup>8</sup> Pre=individually at start; post=with final report

In what ways and to what extent does the program market Ohio’s arts and arts education resources abroad?	(1) Increase in marketing activities of Ohio arts and arts education resources	Analysis of reports of marketing activities in project final reports	End of each year of project <sup>9</sup>	Evaluator	Summary of narrative sections of final reports and quantitative analysis of reported statistics
	(2) Increase in visibility and effectiveness of Ohio arts/AE marketing among foreign markets	Surveys administered to samples of clients in various countries	Final quarter of project	Evaluator	Quantitative analysis of completed and returned surveys
In what ways and to what extent does the program enhance local/ regional understanding of international cultures?	Changes in perception of international cultures among Ohio residents	Interviews and surveys of visitors and audiences	At least one administration of survey and interview for each project	Evaluator conducts interviews, designs surveys; staff administer surveys	Content analysis of interviews and survey responses
To what extent and in what ways does international cultural exchange facilitate or enhance international economic exchange and growth?	Relationships and correlations exist between international cultural exchange and international economic exchange in the form of cultural tourism and sales of cultural goods and services.	Methods: interviews, surveys, in-depth analysis of data	Final quarter of project	Evaluator	Narrative summaries

<sup>9</sup> If interim and final reports will be requested; otherwise, only at end of project

## Appendix C. List of Interviews

Chilean partner	March 2003
Chilean partner	March 2003
Chilean partner	March 2003
Ohio Governmental Liaison	October 2004
Ohio Partner	October 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	July 2004
Ohio Partner	August 2004
OAC Program Staff	October 2004
OAC Senior Staff	October 2004
OAC Senior Staff	October 2004
OAC Staff Focus Group	October 2004
OAC Staff Focus Group	October 2004
OAC Staff Focus Group	October 2004
Ohio Riffe Gallery Focus Group	October 2004

## **Appendix D. Interview Guide**

What are some peak moments that you experienced in the program—moments or events that affirm for you the value of the arts and culture, of international exchange, or of other aspects of the program?

What knowledge, skills, or dispositions did you find most valuable during your participation?

How did this knowledge or skill grow? Please cite examples of things that you learned or of learning that you applied during the program.

How did participation in the program change or improve your organization's capacity in international work?

## Appendix E. Coding Framework

### 1. Learning

- 1.1. Knowledge and skills: language
- 1.2. Language skills related to technical knowledge
- 1.3. Language skills, others appreciate
- 1.4. Knowledge of customs (2)
- 1.5. Local knowledge, by Americans, of their own community

### 2. Understanding

#### 2.1. International and intercultural understanding

- 2.1.1. Knowledge of customs
- 2.1.2. Understanding that culture is a differentiated response to common needs

#### 2.2. Habits of Mind

- 2.2.1. Habits of mind: flexibility and adaptability
- 2.2.2. Perspectives—how other cultures differ or are similar
- 2.2.3. Openness to change
- 2.2.4. Understanding significance of community festivals and rituals

#### 2.3. Aesthetic understanding

- 2.3.1. Varied perspectives on technical skills
- 2.3.2. Beyond art for art's sake to social concerns
- 2.3.3. Arts and democracy
- 2.3.4. Artist's learning/change in response to residency environment
- 2.3.5. Profound epiphanies due to emotional impact
- 2.3.6. Differences in artists' jobs and work conditions in different countries
- 2.3.7. Changing organizational culture
- 2.3.8. Changing organizational culture through adaptability

### 3. Capacity

- 3.1. Impact on K12 education
- 3.2. Knowledge of arts helping to meet challenges in programming
- 3.3. Changing organizational culture through adaptability

### 4. Relationships

- 4.1. Community engagement
- 4.2. Growth in trust related to technical communication
- 4.3. Forging strong and lasting interpersonal relationships
- 4.4. Community engagement leading to relationships
- 4.5. Community engagement, but deeper, as in permanent connections
- 4.6. Deepening interpersonal communications and relationships
- 4.7. Deepening interpersonal relationships, but more like an international network

### 5. Sustainability

- 5.1. Impact on varied staff of organizations

- 5.2. Changing capacity through improved networking and relationships
- 5.3. Higher education feedback loop, students interested in international travel
- 5.4. Organizational and individual growth and learning move in tandem
- 5.5. Systemic and environmental aspects of organizational capacity and sustainability