BUILDING CULTURAL UNDERSTANDING THROUGH CULTURAL
EXCHANGE

DISSERTATION

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By

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ABSTRACT

This study is an extension of my master's research, in which I analyzed the impact of the Fulbright experience on the life, work and network of artists who participated in the Fulbright exchange program. My doctoral research aimed towards understanding the role of artists in building "Social Capital" across global communities. As it is difficult to measure and demonstrate the impact and value of exchanges or of cultural diplomacy in a short time, this study focuses on observing, analyzing, and understanding the effects of artistic exchange by measuring the social capital built in global communities. Through this research I propose that changes that occur in people on personal/individual levels in the global communities due to artistic exchanges facilitate public diplomacy at the micro level and international relations at the macro level.

The assumption is that when individuals who have influence over larger population change, their experience permeates to a wider population, thereby creating a more positive psychological environment for international relations. For the purpose of this research study parallels were drawn between the profiles of exchange artists, as identified from my master's degree research and 'global citizens' as defined by William Hitt (1998). Robert Putnam's concept of social capital was used to analyze how exchange

artists, as global citizens, contribute in building mutual trust, reciprocity and networks within global communities.

The International Exchange Programs of the Ohio Arts Council, executed during the years 1998 to 2004, were studied by analyzing:

- The impact of cultural exchange on participating artists and arts educators
- The impact of cultural exchange on the officials of Ohio Arts Council and the collaborating organizations who coordinate and execute the exchange program in participating countries
- The impact of cultural exchanges on audience members in the U.S.

The instruments of data collection included: open ended in person interviews and online surveys with the various stakeholders of the cultural exchange programs.

By measuring the social capital built by artists through the exchange program, this study aims to articulate the role of artists in building bridges of understanding across cultures and creating networks of global individuals and institutions, which can facilitate international cooperation and peace.

Dedicated to
Uday, Isha and my parents

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FIELDS OF STUDY

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CHAPTER 1

INTRODUCTION

As an immigrant in the United States I learned that being proficient in English language enabled me to communicate with everybody but it was not the only facilitating factor of cultural understanding. Acquiring cross-cultural knowledge, which comprises of cultural symbols, meanings, values, traditions and beliefs, are significant in developing cross-cultural understanding. Though knowing the local language facilitated my communication with people, learning about America's history, values and beliefs enabled cultural appreciation. By building this cultural knowledge, as a student I could coordinate with my teachers and colleagues in the classroom with ease, as an artist I could understand the needs of my audiences better, and as a member of this community I could celebrate and enjoy the festivities with my neighbors with fervor equal to theirs.

Martin Luther King, Jr. said, "Men hate each other because they fear each other, and they fear each other because they don't know each other, and they don't know each other because they are often separated from each other." Conflicts and misunderstanding stem from ignorance and the fear of the unfamiliar. The need for building cultural understanding is required now more than ever. Globalization and the ensuing rapid movement of people is making communities in many countries increasingly intercultural.

It is becoming important for nation states to introduce policies and tools that facilitate the process of cross-cultural understanding.

Senator William Fulbright's prophetic vision of the emerging multi polar world, had led him to establish the Fulbright Exchange Program in 1946. My master's research studied the impact of the Fulbright experience on the participants of the Fulbright Exchange Program. The findings of my master's research study and review of literature in the areas of globalization, cultural diplomacy, cultural exchange, cultural understanding, foreign policy, international affairs, and the Fulbright Cultural Exchange Program lead me to conclude that cultural exchange programs can be effective tools for facilitating cultural understanding.

Based on the understanding that artistic exchanges can propel cross-cultural understanding this study was designed to further examine how cultural exchanges can build social capital in global communities and how the exchange experience helps its participants to develop attributes of global citizens. My assumption is that with consistent implementation of cultural exchanges, there will be communities of global citizens who will with their increased ability in understanding cultural complexities, differences and similarities and be instrumental in influencing many more people in the community through their work at the micro level and assist in maintaining peace and cohesion and facilitate international relations at the macro level.

In the following chapters I have analyzed the opportunities and challenges of globalization and tried to explicate why there is a growing need for building cultural understanding. In chapter three I have reviewed the U.S. Cultural Diplomacy, the tools of cultural diplomacy, the Fulbright Exchange program, and discussed who should

participate in diplomacy, and emphasized why it is important for America to tell the world about its core values. I have also discussed how this study is different from other studies done in the same area.

After stating my research question in chapter 4, I have drawn parallels between exchange artists and global citizens and have explained how arts and artistic activities facilitate in building social capital. Analyzing the value of exchange programs by using the concept of social capital introduces a different dimension of measure. As it is difficult to measure the value of cultural exchange in numbers, the qualitative results drawn from reports, interviews and narratives have been inadequate in drawing the attention of policy makers. This study is an effort towards understanding and analyzing the value of cultural exchanges that can be articulated in terms of concepts that feed into policy making.

For lack of adequate statistical skills I have not been able to provide statistical evidence for the connection between cultural exchanges and building of social capital. However, my findings provide prima facie evidence for future students of public policy to investigate this relationship using statistical tools.

CHAPTER 2

STATEMENT OF THE PROBLEM

2.1 Globalization and Global Interdependence

History records time in the context of prevailing circumstances, e.g. the Great Depression, the Renaissance, the Cold War, the Space age and so on. Similarly, the current times have been described as ‘the era of globalization’. The Wikipedia encyclopedia uses the term Globalization to describe the changes in societies and the world economy, that are the result of dramatically increased trade and cultural exchange. Keith Porter, director of communication and outreach and executive radio producer for the Stanley Foundation describes globalization in this way:

People around the globe are more connected to each other than ever before. Information and money flow more quickly than ever. Goods and services produced in one part of the world are increasingly available in all parts of the world. International travel is more frequent. International communication is commonplace. [On-line]
Available:<http://globalization.about.com/cs/whatisit/a/whatisit.htm>

Drawing from the above definitions, globalization can be defined as the integration of the economic, political and cultural systems of the world due to increased mobility of people, goods, services, technology and capital. During this process business has expanded into world markets. Information access is easier and faster due to wireless, fiber optic and web

based technologies. Nations are becoming more and more dependent on each other for agricultural, financial, technological, human and informational resources and expertise to support their own progress.

Globalization has changed the political, economic and cultural atmosphere of the world. It has become the most debated topic of the recent times because economic and technological developments have led to new opportunities and unforeseen threats. While some scholars vehemently claim that globalization has been profitable for nations, others are of the view that globalization has had adverse effects. Supporters of globalization argue countries that have successfully integrated into the global trading system enjoy faster growth due to:

- The integration of global ideas and skills,
- Easier access to capital and technology resulting in higher productivity and improved living standards,
- Glocalism, where global norms or practices are interpreted differently according to local tradition, and
- Globalism, where political policies are made taking into account world issues.

The anti globalization groups argue and uphold that globalization has led to:

- Endorsement of a consumerist culture by multinational industries and corporations which standardize products promoted by global marketing campaigns,
- Escalating establishment of western ideals as universal and increasing Americanization,
- Homogenization followed by the closing down of indigenous industries,

- Increasing unemployment in developing countries,
- Rising disparity between the rich and the poor,
- Excessive nationalism and rising cultural conflicts.

A question that arises from this scenario is “Does globalization diminish cultural diversity?” On one hand review of literature indicates globalization fosters diversity, while on the other it undermines diversity. Instead of aligning oneself for or against the argument over globalization, it may be worthwhile to focus on real cultural changes caused by globalization and look for solutions to the emerging problems.

Samuel Huntington (1996), in his book “Clash of Civilizations” states that conflicts are inevitable because the world is “becoming a smaller place” and differences between cultures merely “basic”. These differences surface as people movement throughout the world increases. In other words, the increased mobility of people is making it necessary for nation states to manage diversity. It can be said that the changing pattern of society propels the need to create policies that encourage people globally and locally to understand cultural differences, build friendship and trust amongst the people of the world.

Charles Lowry and Ann S. Masnik (1998) in their article Diversity Is Not Easy - Encouraging Diversity in the Workplace and Libraries state:

At its core diversity is a two-way street. It stresses the importance of the individual and encourages individual expression while at the same time listening to and maintaining respect for others. [Online]
Available:<http://www.libraries.psu.edu/divers/conf/matters.htm>

Lowry and Masnik emphasize the need for individuals, organizations and nations to focus on encouraging self-expression alongside nurturing respect for each other. Developing a sense of connection, understanding culturally diverse expressions, building mutual adaptation, respect, trust and responsibility towards the global village are attributes of global citizens. Promoting these attributes can facilitate the creation of resilient, adaptive and tolerant communities of people who will have a sense of universal responsibility.

H.H. the Dalai Lama (2000), adds another perspective to this view in this following statement:

In this context of our new interdependence, taking care of the interests of others is the best form of selfishness...Individual organizations and nations are powerless. Unless we all work together, we will not find a solution. Here we see that our mother Earth is giving us a lesson of universal responsibility. [On-line]

Available: <http://www.global-vision.org/sacred/fundamentalism.html>

The H.H. Dalai Lama stresses the need for cultivating a sense of universal responsibility in people since the challenges of the globalized world are unlikely to be solved by any single nation or organization. Increasing exchange of knowledge and ideas among diverse individuals can assist people to working together towards a common goal with a spirit of universal responsibility.

Peter Singer (2002) in his book 'One World' adds another dimension to this thought, when he writes: "how well we come through the era of globalization (perhaps whether we come through it at all) will depend on how we respond ethically to the idea that we live in one world" (p.13). In this statement Singer brings out the importance of the "ways" or methods people and nations use to communicate. He lays emphasis on the approaches nations use for building international relations. Current unrest and conflicts in

different parts of the world are strong indicators that many nations have not been able to “come through” in a manner that has connected people. In order for nations to establish strategies to help overcome cultural divides and conflicts, it is important to understand and appraise the causes of the emerging challenges and opportunities of globalization. In the following diagram, I have tried to illustrate the emerging challenges and opportunities of globalization as discussed by various scholars.

2.2 Challenges and Opportunities of Globalization

Figure 1: Globalization: Challenges and Opportunities

The issues listed in this diagram are of critical concern to most countries around the world. Issues range from preserving self-identity to maintaining physical security and managing diversity within and between national boundaries. Globalization, in the words of Guy Garcia (2004), " is a change that cuts across corporations, institutions, and organizations and is putting a transnational spin on the increasingly global realms of business, politics, and media (p.xi). The growing mobility of people, information and capital has led to transnational business practices, transnational migration, transnational information flow, transnational culture, and transnational gangs and crime. The main challenge the world faces is how to manage and use the increasing diversity as a constructive force since a multicultural spin is evident in every front - from business and politics to entertainment and technology. In the following paragraphs, I have chosen to reflect upon four main challenges of globalization with a view to observe the perspectives presented by scholars on this subject and understand the causes of the problems.

2.2.1 Excessive Fundamentalism and Cultural Conflicts

Review of literature indicates that the economic interests of developed countries primarily drive globalization. Therefore globalization has not been profitable for every nation in the world. Low-income countries have not been able to integrate with the global economy as quickly as others, partly because of their chosen policies and partly because of factors outside their control. This has led to rising unemployment causing frustration in the minds of people. Besides, the rapid change and the inundation of western trends is giving way to the local goods and traditional lifestyles, thus creating a fear of loss of identity. Feelings of failure and dejection due to joblessness and rising insecurity of losing ones traditions and beliefs is translating into anger and unrest among people,

driving a nationalistic attitude and sense of deprivation along a cultural divide. There is a strong fear, especially among the economically weaker nations, that the process of globalization endangers their cultural identities. So cultural conflicts though are spread across a broad geographic region of the world are largely confined to the economically weaker countries.

A world map of cultural conflicts published by Initiative on Conflict Resolution and Ethnicity (INCORE) depicts a vivid picture of the countries that are undergoing ethnic conflicts.

Figure 2: Cultural Conflicts around the World.
Source: INCORE, 2000

The high numbers of countries going through conflicts as shown in this map lend credence to the argument that a co-relationship exists between the process of economic globalization and cultural conflicts. The question that arises from this scenario is whether focus on economic prosperity has kept certain governments from addressing the cultural needs of people. According to Michelle LeBaron (2000), an attorney, mediator, scholar and internationally acclaimed consultant,

Many of these conflicts are complicated by layers of miscommunication, cultural misunderstandings, and completely different ways of looking at the world. Goodwill or sincere intentions alone cannot solve these conflicts. In our multicultural world, we need new tools to address gaps in communication and understanding and the conflicts that flow from them.

Joseph Nye and Robert Keohane (2000) add to LeBaron's perspective when they write "while world trade grew twice as fast and foreign direct investment three times as fast as world output, in social terms, contacts among people with different beliefs and other deeply held values have often led to conflict" (p. 9). Scholars have reiterated that while there has been an emphasis on creating global connections in political and economic domains, little official effort is made on providing opportunities for people to establish positive cultural relations.

The statements of Nye, Keohane, and LeBaron, strongly suggest that cultural understanding does not happen automatically when people come together for trade nor does power or capital bring people together. There is a need for nation states to establish new tools and opportunities for fostering cultural understanding and cultivating cosmopolitan attitudes in people. As Jennifer Williams (1996) states "inadequate knowledge of a culture can lead to misunderstanding, mistrust and even fear" (p.9). The

present day conflicts may be manifestations of misunderstanding, fear and increasing cultural disconnect.

2.2.2 Increasing Americanization

The second challenge that confronts the world is the growing notion that America is the “great Satan”. Numerous scholars from the traditional political spectrum have argued that free markets destroy culture and diversity. Frederic Jameson (2000) writes, “the standardization of world culture, with local popular or traditional forms driven out or dumbed down to make way for American television, American music, food, clothes and films has been seen by many as the very heart of globalization” (p.51). Free markets are viewed as promoting domination and destroying indigenous cultural practices, products and taste. Scholars note that multinational companies project consumerist culture by publicizing American products, leading to “Coca-Colonization” and “McDonaldization”. In other words, transnational companies are taking over local markets and reorganizing them according to a liberal market economy. Due to easier access to information, advanced communication systems and media, people all over the world are being exposed to products and lifestyles that are emanating “from institutions or organizations which seek to exercise or correspondingly exercise global dominance” (Signe Howell, 2003, p.199). Thomas Freidman in his article, “*Commentary: Why those angry men want to kill America*”, published on Aug. 25, 1998 in the New York Times wrote:

globalization is in so many ways Americanization: globalization wears Mickey Mouse ears, it drinks Pepsi and Coke, eats Big Macs, does its computing on an IBM laptop with Windows 98. Many societies around the world can't get enough of it, but others see it as a fundamental threat.
[Online] Available:

<http://globalization.about.com/gi/dynamic/offsite.htm?zi=1/XJ&sdn=globalization&zu=http%3A%2F%2Fwww.chron.com%2Fcs%2FCDA%2Fstory.hts%2Fside2%2F1055642>

The statements made by Jameson, Friedman and Howell clearly indicate how people fear increasing westernization. The anxiety of losing their “source of identity” due to westernization as Huntington writes is resulting in excessive promotion of fundamentalism, which is becoming one of the main causes of cross border terrorism.

2.2.3 Cross Border Terrorism

The third daunting challenge that nations are facing is cross border terrorism. During the 1960's, 70's and 80's various liberation movements like the Palestine Liberation Organization (PLO), the Irish Republican Army (IRA), the Kurdish Workers' Party (PKK) erupted. These groups were made up of people from one region or territory seeking to form a sovereign nation state with or without support from other nations.

In the present times, the whereabouts and location of the terrorist groups is not known, their membership comprises of people residing in different parts of the world; they are funded by both state and non-state organizations; they possess the worlds best weapons and communication systems; and above all are people who are ready to give their lives in the name of their religion. Speaking about Islamic terrorists, Takeyh and Gvosdev (2002) in their article, “*Do Terrorist Networks Need a Home?*” state that these groups are:

'explicitly global' - in the sense that they have broadly anti-Western views rather than locally defined objectives, and their members hail from different states rather than from a distinct community with distinct interests. For these 'global' terrorists, territory is merely a place from which they can plot and are happy to 'move funds, men and material from one location to another' (p.1).

One such example of terrorists group is Al-Qaeda. It has no defined territory and moves its bases from one failed state to another, with members living in and trained in different parts of the world. Their war is against the interference of the western world in non-Western affairs. Al-Qaeda believes that western governments, and particularly the American government, interferes in the affairs of Islamic nations and is against the interests of Muslims. The principal stated aims of Al-Qaeda are to drive Americans and American influence out of all Muslim nations, especially Saudi Arabia; destroy Israel; and topple pro-Western dictatorships around the Middle East. This clearly reflects the cultural disconnect between America and the Muslim nations.

Building positive cultural relations is an important dimension of international relations. Public diplomacy efforts include projecting nation's values, purposes and policies to the people in other countries while making efforts in understanding the values, interests and policies of others. Foreign policy cannot be executed by military methods only.

As the process of economic globalization generates a greater sense of deprivation among less developed countries, the resentment against developed countries, especially against America will grow. The mechanisms that help people think about the global village must first be put in place before a new generation of terrorists is added to a growing tribe of youth who see terrorism as the only way to express their sense of indignity. It is important for nations to communicate and understand the policy goals in ways that eliminate misunderstandings. The present day 'clash of civilizations' as Huntington writes, are fought by people who are bound together by common cultural traits. He recommends the West should make concerted effort to accommodate

non-western civilizations in the interest of peace. It would be appropriate to extend this recommendation further in the words of a senior at Upper Arlington High School, Ohio: “the value is in the proposal for a more tolerant world in which all civilizations must learn to co-exist” (Dandavate, 2005, p.2).

2.2.4 Mass Immigration

The other major fallout of globalization is mass immigration. The dream of living a comfortable life has attracted many people from developing countries to move beyond their national boundaries forming multicultural and multinational communities in developed countries. However, in the absence of integrative migration policies in receiving developed countries, multicultural and multinational societies are becoming a threat to native-born citizens of receiving countries, fostering strife and hatred between ethnic groups.

Influx of immigrants in America has changed cultural dimensions of the America’s population. Approximately 66 million immigrants settled in America between 1820 and 2000, making America a multiracial and multiethnic country. The following table illustrates the shift in the demographics of America between 1960 and 1996.

In 1960, immigrants were mainly of European origin, while in 1996 immigration from Latin America and Asia increased. Today, Asian Americans are one of the fastest-growing ethnic groups in America.

1960		1996	
Germany	990,000	Mexico	6,679,000
Canada	963,000	Philippines	1,164,000
Poland	748,000	China	801,000
Soviet Union	691,000	Cuba	772,000
Mexico	576,000	India	757,000
England	528,000	Vietnam	740,000
Ireland	339,000	El Salvador	701,000
Austria	305,000	Canada	660,000
Hungary	245,000	Korea	550,000
Czechoslovakia	228,000	Germany	523,000

Table 1: Data of Foreign-born Americans
Sources: U.S. Census Bureau, World Bank.

Mass immigration to America has had a profound impact on American culture. Initial European settlers of 1607, 1620, and 1630 practiced the Anglo American Protestant culture and made it the core culture of America. It comprised of the English language, Christian religion and protestant values and morals, British governing systems, a work ethic and a legacy of European art forms.

During seventeenth and eighteenth century, American culture was characterized as a "melting pot" in which each ingredient blended into a single dish. Policies and programs were formulated to force diverse populations to be assimilated into the "melting pot". With change in the immigration patterns in 1996, American culture became a "salad bowl" in which each ingredient reserved its own flavor and texture while contributing to the aggregate salad. President Jimmy Carter characterized the nature of the United States as, "We become not a melting pot but a beautiful mosaic. Different people, different beliefs, different yearnings, different hopes, different dreams."

The change in American demographics has encouraged immigrants to hold on to their language, culture and identity of their birth country resulting in:

- Increase in use of Spanish language in many states due to the increasing Hispanic immigration;
- Practice of other religions besides Christianity, namely Hinduism, Islam, Buddhism, Judaism, Animism and Sikhism;
- Teaching and celebrating diversity in public educational institutions;
- Ethnic preferences in employment in business sectors;
- Celebration of festivals like Chinese New Year, Cinco de Mayo, Kwanzaa with the same fervor as Christmas and Oktoberfest in intercultural communities;
- Increase in the number of ethnic restaurants and neighborhoods in many U.S. cities;
- Increasing interest in meditation, yoga and other Eastern spiritual practices;
- Renewed interest in homeopathy, acupressure, acupuncture and other non-traditional cures.

In many ways new patterns of immigration are transforming the once predominantly European-based American culture. According to some scholars, recent immigrants have brought new ideas, and skill sets which contribute to reshaping and invigorating American economy and ensuring growth. However, other group of scholars and citizens express a little different perspective. Richard D. Lamm, LLB, CPA Former Governor of Colorado writes in his paper ‘Mass Immigration: Vital Public Policy

Requires Vigorous Public Debate’, that “immigration has been good for America, but mass immigration during the Twenty-first Century brings America far more liabilities than assets”. Diane Hull, President of CAPS (Californians for Population Stabilization) expresses that mass immigration forces the nation to deal with issues of over population, dwindling natural resources and deterioration in the quality of life. Peter Gadiel, J.D., father of James Gadiel who was lost in the World Trade Center Disaster and now a Board Member of "9/11 Families for a Secure America", fears that mass immigration will affect the nation’s security and will open doors to more criminals. Peter Brimelow, author of *Alien Nation: Common Sense About America’s Immigration Disaster* states that in the field of education, “Per pupil expenditure rose from \$2,290 in 1980 to \$8,745 in 2002 due to the rising student population. K-12 education now costs \$415 by Gross Domestic Product”. He argues that mass immigration not only increases per student expenses but has affected the total cost of K-12 education.

Unemployment, rising cost of education, increasing terrorism, overcrowding, etc, are consequences of the migration of people into America. These concerns highlight the inadequacy of present policies on immigration. It becomes evident that changing dimensions of the American population call for new policy approaches that can address the economic and social requirements of both mainstream and the immigrant populations. Since we already are in the midst of globalization, the only alternative for policy makers is to use realistic case studies to deepen understanding of emerging issues and introduce multi- disciplinary programs, to ensure economic, and social security of both mainstream and immigrant population. Public policy is not written in stone, with the evolution of time, situations change and so does public policy.

Having discussed the major challenges of globalization, in the following section I will examine the perspectives presented by the supporters of globalization on how free trade and free markets have been beneficial.

2.2.5 Opportunities of Globalization

The four main aspects - easy access to information, faster travel systems, growing interconnectedness, and advanced technology, have led to drastic changes in the cultural and economical conditions of both developed and developing countries. The telecommunications infrastructure- the Internet and the world wide web, chat rooms, emails, text messaging, video conferencing, faxes has augmented possibilities in the remotest corners of the world to keep people connected and have allowed access to wealth of information and knowledge about events, people and goods around the world. It has led to an upsurge in transnational trade, travel and informational exchange facilitating business at all levels.

Secondly, increased mobility of people has made access to diverse ideas, practices, products and skills very easy. The rapid formations of multicultural communities lend opportunities for experiencing diverse cultures and understanding another perspective. Experiencing diverse expressions also forces people to delve into their own culture and appreciate what they practice and possess.

In workplaces, teamwork leads to the widening of human imagination and creativity and helps to develop and stretch human mind. In the words of G. Pascal Zachary (2003), "Technology and economics change the world, but mixing alters who we are. It turns us inside out" (p. 277). Mixing of people is more powerful than the

advancing technology and the changing economy because working together facilitates camaraderie and understanding while increasing efficiency and human productivity.

In some countries, the quality of life for people has improved because there are more jobs introduced by the foreign companies and new markets. Easy access to advanced scientific and medical technologies has enabled health care systems to provide quality medical aid.

For countries that have integrated into the global markets, free trade has proved to be beneficial because it does not have to produce all of the goods and services that its people need. Industries can specialize in manufacturing of certain goods and trade them for others. Allowing open markets and free trade has helped increase nation's overall level of goods and services, because specialized production improves efficiency (by exporting efficient goods and importing less efficient goods) and productivity gains eventually raise a nation's standard of living. The graph in the following page represents the opinions of people from the world on globalization.

Figure 3: Pew Global Attitudes Project: Views of a Changing World”, 2003.
Source: The Pew Research Center.

This survey was conducted across 25 countries, 14 of which were developing nations.

Though this chart shows the results of 17 countries only, overall 25,000 citizens participated in the study and a majority of the participants felt that globalization was good for them and their country.

From this brief review of the impact of globalization, it becomes obvious that there is no one answer to the question 'is globalization good or bad?' since the impact of globalization is looked upon differently in different places in the world by different people. However in the context of how globalization has impacted the social and cultural life of the people, it can be said that the ensuing cultural conflicts, excessive nationalism, the cultural divide and the increasing hatred towards developed countries indicates the loss of focus on cultural needs of people. It indicates that nations have not been able to address the cultural and social needs of people in the process of economic development. Federico Mayor, Director General of UNESCO, at the launching of the World Decade for Cultural Development, said:

Wherever a country has set itself the target of economic growth without reference to its cultural environment, grave economic and cultural imbalances have resulted and its creative potential has been seriously weakened.....the priorities, motivations, and objectives of development must be found in culture. (1988)

These words clearly spell out the importance of culture in the pursuit of economic advancement of a nation. Culture, as defined by UNESCO (2002), is "set of distinctive spiritual, material, intellectual and emotional features of society or a social group and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" [Online] Available:

http://www.unesco.org/education/imld_2002/universal_decla_shtml. As participants in

the process of globalization, it is necessary to observe, understand and connect with each other's culture. Understanding similarities and differences in each other's traditions, beliefs and values facilitate in building cultural sensitivity amongst people in intercultural communities. To create a culturally conducive environment and to conduct successful economic, political and academic activities it is important to foster cultural and social intelligence. According to David Thomas and Kerr Inksen (2004), cultural intelligence involves "understanding the fundamentals of intercultural interaction, developing a mindful approach to intercultural interactions and finally building adaptive skills and a repertoire of behaviors so that one is effective in different intercultural situations" (p.17). Understanding the diverse experiences in its original context through creative solutions assists in overcoming cultural differences, social categories and discrimination. Social Intelligence as defined by Karl Albrecht (2006) is "the ability to get along with others and to get them to cooperate with you" (p.3). In the absence of cultural and social intelligence, misunderstandings will further escalate cultural conflicts around the world, with dire consequences in economic and political fields.

Through this study, I would like to propose that amongst the various tools available for building cultural understanding and managing diversity, art and artists have the potential to enable people in preserving their cultural identities. Artistic expressions can:

- Be effective tools of self-expression and communication;
- Facilitate human understanding;
- Help connect people;
- Assist in understanding cultural differences.

In the midst of economic globalization, it is the responsibility of those who do not have a direct stake in the new economic world order, to help preserve the cultural identities of those countries that remain at the fringe of the emerging global economic order. Artists have the potential to bring people together and be effective ambassadors of their culture. Through their imagination, creativity and innovation they can contribute towards containing strife and fostering cultural understanding among people of the world.

In the following section, I will give examples of incidents and research studies, which explain and endorse how involvement in artistic activities have helped people in facilitating cultural understanding.

2.3 Role of Art and Artists in Building Cultural Understanding

Art has been an essential part of human life since prehistoric times. Even before language was introduced people communicated through the medium of art. They painted on the walls of caves, sculpted intricate designs and human figures on their monuments of worship, crafted weapons, decorated the walls of their dwellings with patterns from nature, sang and danced to express their emotions and ideas. The Indus Valley Civilization excavations, the Borobodur Temple complex in Java, and the Mayan ruins in Mexico are just a few examples of art and architecture that help us understand the well-developed life style and planned civilization of the people in these regions. Joost Smiers (2003) affirms this by stating, “the arts are important producers of our ideology” (p.17).

Stuart Hall defines ideology as “the mental framework - the languages, the concepts, categories, imagery of thought, and the systems of representation - which different classes and social groups deploy in order to make sense of, define, figure out, and render intelligible the way society works” (Morley and Chen 1996:26-7). Dance,

music, painting, architecture, sculpting, and the various modes of creative expressions are ways of expressing one's ideologies. Artistic expressions reflect the culture of its producers and are effective tools for human understanding.

Review of literature on the meaning of “understanding” led me to compile a grouping of various experience elements that are a part of the multi-dimensional and multi-sensory process of “understanding”.

Figure 4: Elements of Understanding

The experience elements illustrated in the diagram given above form the core characteristics of human understanding. The process of understanding involves explicit and tacit acts of internalizing information in the environment with the purpose of using it for personal and shared benefit. Personal benefit could be emotional (such as enhancing one's sense of self-esteem or a sense of joy) or cognitive (such as making sense of one's

surroundings with the purpose of acting on it). Shared benefits could involve the ability to achieve agreements or compatibility between self and other individuals, communities, institutions or objects and events from everyday life.

Understanding is the skill of the human mind that helps maintain comfort (internal) and balance (with the environment). Therefore, a person seeking understanding of an experience looks not only for a logical rationale or explanation of that experience at the explicit cognitive level but also a recognizable visual mental model and an enjoyable sensory perception of that experience at the emotional level. Arts provide both the cognitive and the emotional dimensions of understanding.

The arts tell a story in a manner that needs no language for understanding because it facilitates understanding by touching the soul through a multi-sensory and multi-dimensional experience. Participation in the arts help people feel a range of emotions such as enjoyment, curiosity, wonder, delight, frustration and sense of mystery, a desire for excellence and also derive a meaning.

I propose that participation in the arts has a very strong potential to evoke cognitive and emotional response in human experience, and leads to an implicit exchange of meaning between those who share the art experience. Creative expressions overcome language barriers and regional differences. I would like to support this statement with examples in the following paragraphs:

A group of Zivli dancers from Columbus, Ohio visited Serbia to perform for people in the refugee camps in Bosnia. On arrival they were told by one of the inhabitants of the camp that the refugees were angry because Americans were visiting them. After watching the group perform, the same woman who had expressed displeasure walked to

the performers and said “ Tell your government what happened to us today is better for us than bread. You have given us one happy day. You have fed our souls in a way that bread does not.”(1997). It becomes evident from this incident that the experience of watching the dance performance changed the woman’s perception of the American dancers and led her to appreciate the American effort of empathizing with them.

Similar examples in achieving improved mutual understanding have been cited by the former ambassador to the Netherlands and an expert in Dutch art and language, Cynthia Schneider (2003) in *Diplomacy That Works: Best Practices in Cultural Diplomacy*.

Musical performances of *Porgy and Bess* in the Soviet Union (1952) and Martha Graham in Vietnam (1975) gave artistic expression to the abstract ideals of liberty and equality.

Jazz musicians toured extensively in the Middle East, Africa, South America, Asia and Europe during the period of 1950-1975, and many African-American performers spoke honestly and directly with foreign audiences about their own experiences with inequality in America.

Schneider invited Dutch Chiefs of Staff and Embassy military officers to a screening of *Private Ryan* that generated an open dialogue among the guests, their families, and staff, and led Schneider to discover other areas of mutual cultural interests with her country hosts.

These examples indicate that experiencing art initiates dialogue among people. It helps people to share and exchange their views and perceptions and understand similarities and differences. Art activities can become opportunities for interaction and teamwork. It can also be said that art and artistic activities are effective in building intercultural understanding both domestically and internationally. The following incident is another example of this view:

Artist, Lily Yeh, a Chinese- American, moved into a tough North Philadelphia neighborhood in the mid 1980's. In a vacant lot near her studio, she began to build a sculpture garden. Eventually children and local people of all ages started to join her, resulting in not only a beautiful collaborative art work but also a center of focus and pride for the neighborhood (Williams, 1996).

This incident amply illustrates how the interactive process of creating facilitated inter-cultural understanding. Participating in a creative activity with an artist from a different ethnic origin led people to bring down the barriers of bias and differences and bound the community together. In the words of John Wilton, "perceptions of individuals are at the root of their bias. We cannot fight perceptions. They can be changed through slow and organized cultivation of minds". Teamwork, free association and the hands on experience build friendship.

To further substantiate my proposition that art can be an effective medium for building cultural understanding among people, I will quote the findings of my masters study in which a rating scale was used to provide a quantitative measure of the changes that occurred in the participants as a result of the Fulbright experience.

Figure 5: How did things change as a result of my Fulbright Experience?

It is observed from the results in the graph that the Fulbright experience led the participants to appreciate their own country more and they got an opportunity to look into their own selves and know more about their hidden skills and capabilities. While living in the host country they were also able to experience, understand and learn more about the host country, which led them to change their impressions about the host country.

Another research study I conducted in the Department of Dance at the Denison University in Granville, Ohio in the year 2001. This study aimed to understand student's experience in learning Odissi, a classical dance form from India offered under the World Dance Program.

The World Dance Program is offered in the Department of Dance at Denison with the objective of providing undergraduate students an opportunity to explore, experience and understand another world culture through dance forms from different countries. Two courses on Odissi dance were offered in the Spring of 2001. While one of the courses

focused on the technique of this classical dance form, the other (Honors) course was designed to help students understand the Indian culture through its dance forms. A majority of the students in both groups were non-dance majors. There were 14 students in the technique class and eight students in the Honors class. All 14 students from the technique class and five students from the Honors course participated in the assessment. Each student was given a scrapbook to record his or her feelings at different points during the semester.

Reporting on how this experience will influence them in future, the students stated:

- Will open my mind to an unfamiliar experience/art form.
- Will be less hesitant/fearful of the new/unfamiliar experience.
- Will have a greater understanding of the Indian culture.
- Will have greater understanding of my own body and
- Will understand the value of working with others.

While describing the experience of learning an unfamiliar dance form like Odissi, one of the students said, “This experience will encourage me to not be afraid of new or unfamiliar in my future. Instead of disregarding things that are different from my usual life I will be curious about them and interested to learn about them” (Johnson E., 2001).

The overall value students derived from this experience appeared to be the ability to understand and accept the unfamiliar. Most students reported that they would be less hesitant in seeking unfamiliar experiences from other cultures in the future.

The findings of the research on students' experience in learning an unfamiliar art form and the garden experience of artist Lily Yeh suggest that art and artists can help break down stereotypes and prepare people to face and experience the unfamiliar without apprehension.

Increasing the number of artistic exchanges can contribute towards building a positive image of America in the rest of the world. Artistic activities developed with a view to communicate American values and beliefs can help clear misunderstandings towards America and its policies in the long run. Public opinion about the United States is at its lowest ebb. Opinion Polls indicate that favorable views in Europe of the US have dropped by 40 percentage points in the UK, France, Germany and Spain. Negative views held in the Middle East have spread to other Muslim nations such as in Indonesia and Nigeria (Schneider, 2005, p.160). In 2004 Hafez-Al-Mirazi, Bureau Chief of Aljazeera satellite channel commented, "80 percent of Arabs and Muslims disagree with your policy and not your values" (2005, p.160). It can be drawn from the falling public opinion about America that there has never been the challenge for America to connect with the world greater than in the present times.

2.4 Need for Reconnecting with the World in the wake of 911

The terrorists' attacks of September 11 changed America in many ways. On one hand, the event united American citizens in a fight against terrorism. On the other hand, the event evoked questions in the minds of people, "Why us? Why do people hate America? Where did we go wrong?" With a sense of growing fear, Americans wonder why people in some parts of the world are so angry at the United States. These questions

have made citizens think more deeply about decisions the American government chooses to make in foreign policy.

In the aftermath of 9/11, Thomas Friedman, New York Times columnist, in an article titled “America’s overwhelming global preeminence frustrates other people” (The Columbus Dispatch, dated June 3, 2003) invited readers to send their views on the question – “Why do they hate us?” Given below are some of the email responses Friedman received from readers:

Response 1:

Many of us in the world are frightened by the unopposed power of an administration that has total disregard for those who disagree with it and that threatens the future of this world with its indifference to anything outside of its own plans (and) that addresses the interests of a very, very small but exceedingly wealthy group of people and institutions.”

Response 2:

I think we’re generally right” wrote Mike, “ free markets are a good thing, free speech is a good thing, confronting evil is good and necessary thing. So we can’t give the rest of the world a veto on these things, but we can give them an ear. And we can respectfully make clear as day that we understand their worries, we feel their pain, and this is why we disagree...Ultimately, I think we’re right...these values will make other countries wealthy and powerful as well...But perhaps even more important than that is how we say it. Bush has been vulgar rap in this respect. If we put the same lyrics to the tunes of Beethoven and Gershwin then I think we could create greater harmony

Response 3:

“Me, I am a 280lb guitar player and part-time social scientist,” wrote another reader. “All I know is that you can be a large physical presence in a barroom, but you don’t have to make fun of people, be pushy, or respond to hostility with punch. You watch your back but treat people with respect.”

It is evident from these responses that many Americans, even those who endorse the government's initiative to stand up to the terrorist threat, are apprehensive about the process of American international relations and the long-term impact of American foreign policy. They are concerned that people in other countries perceive America as 'the big bully'. A cross-section of American society, including diplomats, academicians and ordinary citizens, express a dire need to reconnect with people of the world by understanding their perspectives thereby enabling them to understand our own.

Teddy Roosevelt once stated, "now that we Americans have a big stick, we should learn to speak softly". He suggests that enhancing using soft power techniques, the ability to attract, persuade and mold public opinion worldwide can make and provide a better solution to the problem rather than using coercive methods. While military issues may predominate as "hard power" mechanisms of implementing foreign policy, cultural understanding may be both a long-term solution to the current problems of terrorism, cultural conflicts, misunderstanding and hatred as well as a means of avoiding future problems in international relations. Public diplomacy efforts of a nation project its values, purposes, interests and policies to the people in other countries while making efforts to understand the values, purposes, interests and policies of the people in other countries. It is a two way process.

Besides using soft power strategies, it also becomes necessary to be aware of who participates in diplomacy. Traditionally, nation states and kings, princes or the politicians who led the nation conducted international relations and public diplomacy. International relations were mainly between the political, economic or cultural elite's of the nation. However, in the present day scenario, where communication, access of information and

travel has become faster and broader the reach of diplomacy has become more public. According to Tony Andrews (2002), Director, British Council, Germany, public diplomacy is described as “on behalf of and with the involvement of ordinary people” (Online). The challenge before nations is to involve the ordinary man in the process of public diplomacy. It is essential for governments to provide timely and accurate information and build cultural understanding and awareness among the general public across cultures by evolving programs and initiatives through mutual agreement and partnerships.

The tragedy of 9/11 exemplifies the need to reinforce cultural diplomacy efforts. Programs of information dissemination, educational and cultural exchanges are approaches that have been helpful in the past to build the intellectual connection with people in other countries. It might be worthwhile to extend beyond the international coalition against terrorism by prioritizing resources for programs, which foster cultural understanding and can help to disperse the hostility and hatred formed in the minds of people. Robert Nolan (2003), in his article *The Superpower's Dilemma: Building Peace and Fighting Wars*, describes what a balanced approach can be like in the following words:

“Like the eagle on the dollar bill, which clutches an olive branch in one talon and arrows in the other, we must learn to strike the balance between building peace and fighting wars -- and not sacrifice one at the expense of the other” (Global Views, March 7, 2003).

A balanced approach, according to Nolan, should include maintaining healthy cultural relations with people from the world alongside fighting the war on terrorism. Focus on fighting the war against terrorism should not impede the process of building cultural

relations. According to Ariel Cohen, a research fellow at the Heritage Foundation, “this struggle must be fought as a war of ideas, not just a battle of military tactics and equipment” [Online] Available:

<http://www.nationalreview.com/cohen/cohen031203.asp>).

In the following chapter I will review the history of cultural diplomacy and the use of cultural exchange programs as tools for building mutual understanding.

CHAPTER 3

BACKGROUND OF THE PROBLEM

3.1 Review of U.S. Cultural Diplomacy

The objective of this review is to understand how and when cultural exchanges were used as a tool for conducting U.S. cultural diplomacy and why cultural exchange programs should be retained as one of the core ‘soft power’ diplomacy initiatives in the U.S. Globalization and the ensuing cultural changes is making it essential for the U.S. to restore their cultural diplomacy initiatives in order to accommodate the needs of the increasingly interdependent world.

Historically nation states established cultural exchange programs as one of the tools of cultural diplomacy because they held that exchanges would facilitate information dissemination and promote understanding of their cultural values, principles and beliefs in other countries. Considering that the process of building cultural understanding is gradual and time consuming, countries allocated large budgets to sustain the cultural exchange program consistently because they believed that the program assured a long-term effect of building cultural understanding across diverse cultures and among people belonging to different strata of the society. Literature review indicates that France, Germany and Britain were the leaders in establishing cultural exchanges in their cultural diplomacy efforts. In comparison to these nations, the priorities of U.S. cultural

diplomacy changed frequently and so cultural exchanges were introduced from time to time in response to the needs of situational policies. Cultural exchange was not a consistently used initiative of U.S. diplomacy. In a recent survey of cultural diplomacy in nine countries, United States ranked last in the per capita spending. The total amount spent on cultural diplomacy varied depending on the what activities were included.

U.S. cultural diplomacy followed a “start and stop approach” (Sablosky, 1999) from the very beginning. Change in administrations and their priorities led to frequent alterations in the diplomatic administration policies and practices and so the focus of initiatives in cultural diplomacy varied from time to time. Sometimes the programs and activities focused on achieving a particular foreign policy objective, sometimes to improve America’s image in other countries or to build mutual understanding and at other times to improve the international competence of Americans living abroad. Programs were subordinated to whatever foreign policy was important at a particular point in time.

In the article “Reinvention, Reorganization, Retreat: American Cultural Diplomacy at Century's End 1978-1998”, Sablosky (1999) states that " American cultural diplomacy has been marked by a degree of policy incoherence, organizational instability, popular indifference and political vulnerability unusual even in the generally turbulent sphere of foreign affairs" (p.31). The following table, which illustrates the organizational history of the State Department’s Bureau of Educational and Cultural Affairs, substantiates Sablosky’s statement about organizational instability.

Year	Event
1938-44	Division of Cultural Relations
1944-46	Division of Cultural Cooperation
1946-47	Office of International Information and Cultural Affairs
1947-48	Office of International Information and Educational Exchange Passage of Smith-Mundt Act
1948-	Office of Educational Exchange
1952-53	International Information Administration
1953	Creation of United States Information Agency
1953-58	International Educational Exchange Service
1958-61	Bureau of International Cultural Relations
1961	Passage of Fulbright-Hays Act
1961	Appointment of Assistant Secretary for Educational Cultural Affairs
1961-78-	Bureau of Educational and Cultural Affairs
1978	Creation of the United States International Communication Agency
1982	Reestablishment of USIA.
1999-06	USIA is merged into the Department of State

Table 2: Organizational History of the State Department Bureau of Educational and Cultural Affairs.

Source: Adapted from J. Manuel Espinosa, Landmark Events in the History of CU (Washington, D.C. Department of State, Bureau of Educational and Cultural Affairs, 1973), pp.15-18.

America took the first step towards building international relations in the year 1938 during the Convention for the promotion of Inter-American Cultural Relations at the Pan American Conference for the Maintenance of Peace in Buenos Aires. The Division of Cultural Relations in the Department of State was created in 1938 and exchange programs were established with decided political overtones. The American government's objective in creating a framework for cultural diplomacy was to counter Germany's propaganda activities and in response to Nazi Germany's "cultural offensive" in Latin America during the 1930's. It was assumed that the exchange of university professors, graduate students, and teachers under joint governmental sponsorship would build cultural relations and intellectual cooperation between the United States and other countries, improve the American image abroad and consolidate the country's international political objectives.

In 1939, with the break of World War II, the Office of the Coordinator for Inter-American Affairs was formed to enhance focus on cultural programs under the initiative and leadership of Nelson Rockefeller. An Office of War Information was also created to explain the American goals. However, soon after the end of World War II and with the start of the Cold War, focus from cultural exchanges moved to educational exchanges, and on establishing information dissemination centers e.g. libraries and cultural centers in Western Europe. However during 1945-1954 additional educational and cultural exchanges between Germany and America, were introduced again as a part of an

educational campaign. The objective was to re educate and re orient the German people in the values of a democratic system. In 1945, the two wartime agencies, Office of War Information and Office of the Coordinator of Inter-American Affairs and their functions were merged into Division of Cultural Relations to form the Office of International Information and Cultural Affairs.

The other landmark events in the U.S. cultural diplomacy efforts were Senator Fulbright's 1946 amendment to the Surplus Property Act of 1944, the passing of the Smith-Mundt Act in 1948 and the Fulbright-Hays Act in 1961 and the establishment of the Fulbright Exchange Program. These legislations consolidated the U.S. International educational and cultural activities making the concept of fostering mutual understanding as one of the goals of U.S. cultural diplomacy.

In 1953 the USIA was created to be a public relations agency independent of the State Department and was designated the responsibility to administer libraries and information centers abroad. The exchange activities, which initially remained in the State department, were later assigned to the USIA. Between the years 1953-1961, exchange programs continued to expand and in 1958 the International Cultural Exchange and Trade Fair Participation Act was passed, which laid renewed emphasis on the cultural programs.

In 1978, during the Carter administration, the Bureau of Educational and Cultural Affairs and USIA were consolidated and called the U.S. International Communications Agency (USICA). In 1982, in the Reagan administration USICA was renamed as USIA and with the completion of the Cold War USIA's budget was cut by 33% and its staff by 29%. Finally, after twenty-five years of its existence, in 1999 USIA was abolished and its

functions were merged into the Department of State. And ironically the tragic events of 9/11 have again aroused a renewed thrust on cultural diplomacy and cultural exchange.

This brief overview of the organizational history explains the ebb and flow in U.S. cultural diplomacy. Organizational reorganizations, intermittent introduction and pulling back of cultural, educational and informational programs to support situational policies, frequent changes in the budget allocations and staff cuts, and the abolishing of USIA and the transferring of American Resource Centers and Libraries from easily accessible locations to rooms in fortress like U.S. Embassies to reduce foreign operations expenditures projects, leads one to infer that the U.S. government had little policy consensus and coherence on the long term goal of cultural diplomacy and the role of cultural relations in foreign policy and international relations.

Richard Arndt (1996), diplomat and author of innumerable books on this subject, in his paper "Cultural Diplomacy- A Functional Theory" states that American policy is not made "it gets made by the powerful pressures of the private sector. And therefore the way diplomacy happens depends on foreign policy and situational policies". This statement also affirms the lack of a long- term goal for cultural diplomacy. Political trends, events and the whims and fancies of the administrators led to frequent changes making the process of conducting diplomacy episodic. At times cultural and educational exchange seemed to be important, other times it was information and propaganda activities, which took the forefront.

In the words of Sir William Hayter (1960), a British diplomat, " the factors lowering the ratio of American diplomatic successes to failures were historical, constitutional and psychological".

George Washington's views on anti-colonialism guided him to keep America detached from Europe. This attitude also became a part of the early American's characteristic that inhibited the free play of U.S. diplomacy. Constitutionally, the doctrine of the separation of powers in foreign affairs also limited executive control in making appropriate decisions (e.g., of appointing officials abroad). In addition, the necessity of Senate confirmation often became an obstacle because some senators were not fully aware of the need or the situation and their biased opinions led to non-approval and non-confirmation. Finally a psychological impediment was the disdain and distrust Americans had for foreigners. According to Hayter (1960):

The disdain in the American mind arose from the feeling that the foreigners represented that part of the world which they repudiated and their distrust came from the suspicion that the foreigners were after their dollars and that they may be smart enough to get them.

To conclude, it can be said that various factors -views of anti colonialism of the fore fathers, their guarded attitude, distrust for foreigners, and lack of clarity in the long run goal of cultural diplomacy, kept the U.S. from developing consistent long term initiatives for conducting cultural diplomacy. Cultural diplomacy mostly evolved as a reaction to political events rather than developing as a socio-political behavior rooted in the cultural history of the nation.

Cultural diplomacy was often misunderstood as an instrument of “propaganda”. Kevin Mulcahy (1982) in his essay “Cultural Diplomacy: Foreign Policy and The Exchange Programs”, explains:

What the exchange programs seek to facilitate is a better understanding of American society by exposing other nationals to the diversity of cultural activities found here. In this sense, cultural programs (faculty and student

exchanges, performing arts productions, museum shows, book exhibits, lectures) should be distinguished from those activities designed to explain and defend American political objectives abroad or to counteract communist propaganda. The exchange programs represent "cultural diplomacy" while the later activities are a part of "informational diplomacy" (p.269).

Mulcahy by clarifying the objectives of cultural exchange programs, explains how the process of cultural diplomacy needs to give equal emphasis on informational and cultural programs. While informational diplomacy is necessary to share information on a nation's goal and policies, cultural exchanges should focus on communicating the values and ideals of society rather than being used as tools of propaganda.

Speaking about the process of cultural diplomacy, George Schultz (1997), former Secretary of State, compared cultural diplomacy to gardening and said: "you get the weeds out when they are small. You also build confidence and understanding. Then, when a crisis arises, you have a solid base from which you work" (p.9). Building cultural relations through cultural diplomacy initiatives, as he appropriately described is like gardening, which is time consuming and requires a consistent ongoing effort. Like the weeds in the garden, misunderstandings must be cleared earlier on. Left to grow misunderstandings erupt in unimaginable forms of destruction and create impairments like the unwanted overgrown weeds. Especially in the context of this increasingly interconnected world building mutual understanding between people through cultural diplomacy becomes imperative because inadequate cultural understanding lead to conflicts. Cultural exchanges have the potential to help people build mutual understanding and should continue to be a permanent initiative of cultural diplomacy.

Cultural diplomacy, a vital part of public diplomacy includes information dissemination, language study and cultural exchange. In the following paragraphs I will discuss why cultural exchange programs can be one of the effective tools of cultural diplomacy.

3.2 Tools of cultural diplomacy

Cultural diplomacy initiatives of the U.S. comprised of radio services, the American Cultural and Information centers, libraries, and exchange programs. While, radio services, publications, cultural centers and libraries fulfilled the function of providing information, the exchange programs, cultural presentations, conferences, symposiums and language schools provided platforms for face to face dialogue, interaction and discourse which is integral to building cultural understanding. The exchange artists through their work created a multiplier effect in cross cultural information transfer, and increase communication amongst its various stakeholders.

One such expansive cultural exchange program is the Fulbright exchange program. Established under legislation introduced by former Senator J. William Fulbright of Arkansas in 1946, the Fulbright program has exchanged 255,000 "Fulbrighters", 96,400 from the United States and 158,600 from other countries. It is a global enterprise with different components, each with its own focus. The program awards approximately 4,500 new grants annually. Until the year 1999, the United States Information Agency (USIA) was the principal administrator of the program worldwide and the Institute of International Education (IIE), an independent non-profit organization, assisted the USIA in conducting the program at both pre-doctoral and postdoctoral levels in conjunction with the bi-national commissions.

The Executive Director of the Fulbright Commission in Colombia described it to be, “ a pleasant and useful two-way route to understanding another culture." It facilitates the creation of a new and enlightening prism to view the world (Fulbright Voices).

Review of impact studies, reports and other research studies conducted by the Bureau in the past and present, suggests that the Program brings together communities of people from different parts of the world who practice and share similar professions, aspirations and passions. New associations and different cultural experiences help them to build bridges of understanding across cultures. Gunnar Adler-Karlsson (1993), one Fulbright exchange scholar, expresses his 'Fulbright Kick' in the following words:

What culture can do seems more stochastic, influential but in a random way. During a long train ride, for example, one may chance to meet an interesting person so stimulating that it changes one's behavior in a lasting manner, provoking us to exert innate abilities more than before, perhaps even giving a new direction to one's life and work. In the strongest case, it can be something like a religious conversion. What culture can do, at it's best, is give us a kick. I see the Fullbright Program as a systematic attempt to provide such kicks, perhaps in both senses of the word.

The Fulbright experience besides being an exploration of another culture enables the Fulbright scholars to broaden their perspectives and encourages them to look deeper into their own traditions and beliefs. The Fulbright Exchange Program presents the opportunity to explore beyond one's own boundaries. Another Fullbright scholar, Dr Tavares da Silva, one of Portugal's leading fighter's for women's rights said that during her stay at a small U.S. college studying American Literature in the early sixties, she encountered two unexpected forces which left a mark on her: a) the New Frontier and b) the beginnings of the American feminist movement. After the seed was planted, she never remained the same. Upon the death of the Salazar when liberalization began, she

was ready to step into a major role, the first in Portugal, as a leading player in the politics of equality for women. In the words of Professor Tiziano Bonazzi, (1993) an Italian historian:

...the Fulbright Program, as a tool of cultural diplomacy, put Italian grantees directly in touch with American society and provided access to its deeper levels of meaning. It gave them the possibility of reacting freely, negatively if necessary, to their perceptions of a diverse and complex society. The program has helped create the possibility for the American past to become relevant to the self-analysis of another culture.

Professor Tiziano Bonazzi describes the Fulbright experience as an exceptional opportunity, which enabled him to meet the American people face to face, understand their perspectives and expand boundaries in every facet of life. As envisioned by Senator Fulbright the Fulbright Exchange program enables people “to breakdown the barrier of ignorance, nationalism and xenophobia” (Woods, 1995). The Fulbright exchange program in the last 60 years has exchanged many scholars, teachers, professionals, academicians, and experts in the disciplines of economics, politics and the sciences. However a review of the Fulbright Awards distribution indicates that the number of artists exchanged under this program has been lesser than those from other academic disciplines. With a view to make a case for an increase in artist exchange under the program I analyzed the effectiveness of artist exchange by measuring the impact of the Fulbright experience of artists, as a part of my master’s thesis. Given below is a brief on the findings of this study.

3.3 Fulbright Exchange Program: A Case Study

My masters research study aimed to understand how artistic exchanges can contribute to building cultural understanding. Findings of my research revealed that the

Fulbright experience helped participants develop a mindset that has greater empathy and respect for cultural diversity of the world. Involvement in artistic expressions facilitated artists in reaching out to the general public and sharing their values and beliefs. The findings of my study are suggestive that cultural exchange programs:

- have a wider reach because participation in an cultural activity does not always need previous preparation or understanding of language
- team work, interaction and face to face dialogue in promotion, creation and viewing of artistic events helps in bringing people (artists, officials and audience members) closer.

The findings of my master's study, review of other research studies and literature on cultural exchanges indicate that art and artists can help break down stereotypes and prepare people to face and experience the unfamiliar without apprehension. It is observed that artistic exchange can help build understanding amongst people from diverse backgrounds both at the cognitive and the emotional levels. In this background I propose that to build a positive image of America in the rest of the world, the U.S. State Department can increase the number of artistic exchanges to share American values and beliefs through their art.

In a recent survey conducted by the European Commission in 2003, on "What the world thinks of America", sixty five percent of those polled throughout the world described America as arrogant, 33 percent said Americans were antagonistic, 23 percent of those surveyed thought American policies should be copied, and 18 percent spoke favorably of American popular culture. These results portray that the people of the world have misbeliefs about America and Americans. Their feelings and views became even more apparent after September 11 and the launching of the war on terrorism. In the words of Professor Samer Shehata of Georgetown University, "America has spent billions in

fighting the war with Iraq but very little has been done to win the war of ideas”(CNN, 2004,Dec 8). It is evident that there is a dire need to promote artist exchanges to help people understand the true American ideals through imagination and creativity.

American culture has been enriched by the values and belief systems of virtually every part of the world. The question that arises from this scenario, is what are the American values and ideals? It might not have a simple answer, because of its diverse population and their contribution in the making of America. However, I will attempt to define the core values of the Americans by exploring the desires of the founding fathers and the founding documents of this nation.

3.4 Core Values of America

The Encarta World English Dictionary defines the word ‘values’ as the accepted principles or standards of an individual or a group of people. Values, ideals and beliefs of a group of people originate in their aspirations and desires. The values of American people originated in the experiences, ideas and vision of the initial settlers and were defined and incorporated in the governing documents of the country e.g. the Declaration of Independence and the American Constitution by the founding fathers. The core American ideals were justice, freedom and equality. Jacob Needleman(2003) in his book ‘The American Soul’ states:

America is a nation formed by philosophical ideals that have been thought through by human beings- it is the only nation in the world that is so constituted. America is not a tribal, ethnic or racial identity. It is a philosophical identity composed of ideas of freedom, liberty, independent thought, independent conscience, self reliance, hard work, justice (p.39).

As Needleman points out in this quote, American values did not evolve from the land and its environment and was not inherited either. Instead its premises were rooted in the residual ideas the European Americans brought with them. These ideas became a decisive part of who they wanted to be and how they wanted to live. Robert Frost in his poem “The Gift Outright,” wrote Americans imposed their ideals and mind upon the geography of the American continent. (Needleman 2003,p. 40). The American dream was to “hold fast to life, liberty and pursuit of happiness”(Cullen 2003 P4). The early settlers believed that every human being should be able to chart his /her own life actions as every “human being is his own authority, only because he has within him the inner Christ, the inner divinity” (Needleman, 2003 p.43) and not because every individual has the right to say or do whatever one wants.

Americans value individuality, privacy, achievement and hard work, respect for time, informality, directness and assertiveness. These values are taught, learned and lived. Children are prepared and encouraged to be independent and responsible. Competition and the motivation to be the best drive the American people towards hard work. With an unpretentious approach in life, American people are casual, direct and assertive in communication. As Cullen (2003) states, “explicit allegiance and not involuntary inheritance is the theoretical basis for the American identity” (p.6). American values were not hereditary. New standards of life, liberty and happiness were established. Though the past remains implicit in the present, the success of America lies in the fact that they are in the process of making it up as they move along with time.

With the passage of time the core values and ideals of the people add new meanings and interpretations depending on the changes that take place in the people,

environment and their circumstances. This process can be seen in the way the ideal of diversity was reinterpreted with the changing times and how new laws were established to adapt to changing requirements of people.

Segregation, forced assimilation, dispersion, and selective immigration led to affirmative action, which resulted in policies geared towards facilitating understanding differences and fostering the room for all attitude. The changing immigration patterns and the rising contribution of the diverse people in the success of America, led to devising policies, which intended to facilitate mutual understanding and adaptation. The old melting pot theory, where the immigrants were forced to assimilate changed to become the salad bowl doctrine, which allowed diverse people to practice their own values, traditions and religious beliefs while contributing to the growth and development of America.

The altering and adapting meaning of the concept of diversity demonstrates that the Americans are continually in the process of developing and inventing themselves as a people, always retaining their core values. In the words of Peter Jennings and Todd Brewster, in the audio program 'In Search of America', "over the years America's principles have been shaken, molded, adapted and assaulted but remarkably they endure"(2002).

President Bill Clinton in one of his speeches aptly summed America's core values. He said:

We hold these truths to be self evident: that all men are created equal: that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty and the pursuit of happiness. Our whole

history can be seen first as an effort to preserve these rights and then as an effort to make them real in the lives of all our citizens”(Halamandaris, 2004,p. xvii).

This statement highlights that the ideals of equality, liberty and pursuit of happiness form the foundation of democracy in America, and defines the American identity. The American people strive to practice and preserve these interconnected ideals in their lives. However, the views of people in other countries about the American people and the American policies are influenced and distracted by the popular media, sidelining the core values that makes America successful. Despite the immense economic success of America and the resourcefulness of the American people, the image of America is tarnished due to the lack of strategic attention to public diplomacy. The closing down of the USIA in 1999 and cutting the funds for public diplomacy and downplaying the public diplomacy activities a few years before 9/11 shows how the U.S. gives less importance to public diplomacy in comparison to other political and military activity.

History records that the kings, princes, heads of the nation states and politicians who led the nation understood the importance of public diplomacy and therefore it was given high priority in the administration of the nation. However, in the past it was mainly between the political, economic or cultural elite of the nation who was involved in the process then. The present context of globalization has changed as to who participates in diplomacy. Due to the rapid communication systems, easier access of information and faster travel the reach of diplomacy has

become more public making it even more necessary to reflect upon who participates in public diplomacy and provide accurate and timely information.

3.5 Who participates in public diplomacy?

The present challenge before the nations is to involve the ordinary man in the process of public diplomacy. Tony Andrews, Director, British Council, Germany, comments that the process of public diplomacy is “on behalf of and with the involvement of ordinary people” (2002, Online). This century has changed the cast of actors in public diplomacy. It is no more the domain of diplomats and politicians only. The communications revolution is making it essential for governments to evolve programs and initiatives that provide timely and accurate information amongst the ordinary people across cultures. The Department of State now defines “public diplomacy” as “government-sponsored programs intended to inform or influence public opinion in other countries” (Wolfe, Charles, 2004). The programs of public diplomacy that propagate the American story need promotion. The present need calls for programs that help people to connect at both the emotional and the cognitive levels.

Programs of information, education and culture contribute in building intellectual connections between its people and the people in other countries. Reinforcing cultural diplomacy initiatives and extending beyond the international coalition against terrorism by prioritizing resources for such programs will foster mutual understanding and long-term relationships with people of other cultures. Cultural exchange programs can be effective tools for dispersing the hostility and hatred formed in the minds of people.

In 1954, at the height of the Cold War, many great artists namely Jose Limon, Martha Graham, Alvin Ailey, Duke Ellington, traveled to many countries as cultural ambassadors of America. Cynthia Schneider recalls in her article ‘Diplomacy that Works: The Best Practices in Cultural Diplomacy’,

Performances of Porgy and Bess (1952) in the Soviet Union and Martha Graham in Vietnam (1975) brought the abstract ideals of liberty and equality to life. When Duke Ellington demanded that the public clamouring outside the concert hall be allowed in, he introduced the American concept of equality into the Soviet system, into the lives of the Soviet citizens. (2003, P. 4)

The artistic expressions of these great artists demonstrated and well reflected the ideals of liberty, freedom of speech, equality, diversity and tolerance. Pop music concerts attended by millions of Germans on the two sides of the Brandenburg Gate in Berlin, was an annual ritual in the divided Germany. These concerts helped keep alive the dream for freedom and unification in the hearts of the German people. The same people who swayed to the tunes of music on the two sides of the Berlin Wall eventually tore down the wall that separated freedom from the tyranny. These are all examples from the past of how cultural exchanges and artistic endeavors were successful in propagating the American values and influencing people’s perceptions in other countries.

Learning from the past, the American government should focus on harnessing “soft power” through programs and policies, which strengthen international relations rather than using “hard power” as the solution to every crisis. Joseph Nye, US’s wellknown soft power analyst and dean of Harvard's Kennedy School, defines the concept of soft power as "co-opting people rather than coercing them"(p. 5, 2004).

For Nye the essence of soft power lies in values — "in our culture and in the way we handle ourselves internationally". It's about creating a sense of legitimacy for a nation's international aims.

Cultural Exchange Programs form an important part in the process of cultural diplomacy conducted by other nation states and I propose that increasing artistic exchanges will help build an ongoing dialogue and exchange of views between the American people and the people in the rest of the world. In the following paragraphs I will present a comparative scenario on the extent of emphasis countries lay on using cultural exchanges as a tool for cultural diplomacy with a view to provide strong evidence and be persuasive on why the U.S. needs to increase artistic exchanges.

3.6 Comparing the Exchange Activities of Nine Countries

The following table illustrates the money spent and the numbers of cultural exchanges undertaken by nine countries and during the year 2001 -2002.

Countries	Cultural exchanges	Funding for Exchanges
France	36,300 international exchanges 5500 film showings 1300 exhibits 3700 cultural events,	\$667,406,000
United Kingdom	Incoming individuals for the Arts 3000 outgoing Arts events and 16000 individuals	\$442,860 \$443,000(additional support for incoming international exchange from the Foreign office)
Canada	Exchanges under International promotions, international programs and touring	\$75,389,204
Japan	Exchanges: international, performances and individual	\$62,046,790
Australia	3296 Individual and group	\$43,257,056
Sweden	1172 scholarships for Individual exchanges of Swedish Institute, 180 performance and exhibit related projects and 44 youth projects Netherlands Culture Funds	\$16,751,030
Netherlands	Netherlands Culture Funds	\$12,167,000
Singapore	120 National Arts Council Artists and Arts Management Exchanges, Arts festivals, tourism, NHB Exhibits	\$7,446,684
Austria	Individual exchanges and cultural exchanges-4500	\$783,772

Table 3:
Adapted from International Cultural Relations: A Multi-Country Comparison.
Wyszomirski (2003)
Available Online: www.artsinternational.org & www.culturalpolicy.org

It is observed from this table, that most countries do not separate educational exchanges from the cultural exchanges. Exchanges are mainly conducted between individual artists, educators, art administrators, events, exhibits or performing groups, film showing, festivals, youth projects and touring programs. Though the numbers presented in this table do not follow or specify a defined system of information collection, they are

suggestive of the magnitude of the exchange programs in each of these countries. France has the maximum funding available for exchange program while Austria has the least. Youth exchanges occur more in France, Austria and Sweden. In United Kingdom an additional amount of \$443,000 was allocated by the Foreign office for incoming exchanges, while the British Council funded the outgoing exchanges. Singapore's National Arts Council focused upon art exhibits, artist and arts management exchanges. The Japan Foundation, the coordinating organization for Japan exchanged performance groups and individual artists. Overall this table gives an overview of the extent and expanse of cultural exchange programs conducted by these countries.

With purposes of comparing, I have given below another table, which illustrates the number of exchanges executed and the moneys allocated under the Fulbright Exchange Program during 2001. This information does not include many other exchanges conducted informally or formally by other non-government organizations in the U.S. The data in this table gives an idea of the scale of the Fulbright exchange program in comparison to the other nine countries. This information was extrapolated from the Fulbright Annual Report, 2001.

Country	# of grantees to the US in 2001	# of U.S. grantees in 2001	U.S. dollars in 2001	Host Country dollars	Funds from other sources
U.S.	289	147	\$11,380,000	1,618,000	963,000

Table 4: The Scope of the Fulbright Program in 2001
Source: Adapted from the Fulbright Annual Report 2001

Comparing the data in both the tables it is observed that while the numbers of exchange in France and UK are in thousands, the total numbers of exchanges in the U.S. is four hundred and thirty six only. Another noticeable aspect is that the dollar amount spent by the host country is more than the moneys allocated by the U.S. The low numbers of exchanges and the amounts of moneys spent highlight the that the exchange program, unlike France and U.K. is not used extensively. According to the Coalition for American Leadership Abroad (COLEAD), the number of international educational and cultural exchanges in America has dropped from 45,000 to 29,000 since 1995 (Global Factoids on America and the World, COLEAD, [Online] Available: www.colead.org/globalfactoids.html). Resources for cultural diplomacy have been cut from Cold War levels and the office administering cultural citizen exchanges has dropped from a staff of 30 to a staff of 6 of all. These figures reflect the neglect of the U.S. government in building international relations. The table also shows that only 149 people from the U.S. visited another country. This low number of Americans visiting another country also symbolizes the low priority given to understanding perspectives of the people in the rest of the world.

Overall the information in the two tables provide indicators of how cultural exchange is a priority and permanent tool in conducting cultural diplomacy in other countries. The U.S. efforts show a decline in the investment and promotion of cultural exchanges.

Educational and cultural exchange programs are those initiatives of cultural diplomacy which place value on incorporating a better understanding of other cultures and also enable foreigners to discover the wealth of the host culture. In the words of Baroness Helena Kennedy of France,

Culture is what distinguishes us as nations, one from the other, but it is also through culture that we can understand each other, as individuals. It enables us to break down the borders - both real and imagined - that keep us apart (2001).

Understanding cultural perspectives helps in overcoming bias and building friendships. Therefore, in the present times, sharing of the universalistic U.S. culture and helping people in understanding the goals of the U.S. Foreign policy through cultural initiatives is not an option anymore. Renowned anthropologist, Clifford Geertz states, “there is no such thing as a human nature independent of culture” (Geertz, 1973:49). Growth and development of the human mind cannot happen outside the cultural arena. Traditions, beliefs and the lifestyle of a community play a large role in molding, influencing and nurturing the human mind. Therefore face to face dialogue, interaction, and persuasion through innovative cultural expressions is the key in leading people to change preferences, dislikes and lessen hatred. J P Singh of Georgetown University emphasizes that “the meta-power of cultural exchanges” cannot be overlooked. He defines the concept of meta-power in his paper *Managing Cultural Diplomacy: Framing and Coalition Building in the Cultural Industry Disputes between the United States and Europe* as “the change in identities and preferences as a result of international interactions” (2005).

The statements of these scholars and the information in both the tables support my proposal that increasing cultural exchange will contribute in building international relations.

To further support my proposal I will discuss the types of impact studies that are conducted on understanding the effectiveness of cultural exchange programs. I will also explain how this research study differs in its approach to analyzing the effectiveness of cultural exchanges in the following chapter.

CHAPTER 4

THEORETICAL FRAMEWORK

4.1 How this study is different?

As mentioned earlier, the Fulbright program is the most expansive international exchange program. Its objectives, implementation and impact have been widely researched, analyzed and documented. The focus of these studies have been on analyzing the impact of the student, scholar and visitors exchange programs. Assessment is generally aimed towards understanding the effects of the program against the goals, as a means of evaluating the successes and failures of the program and how it could be improved in future. Case studies method are used, with multi methods like survey research, open ended interviews, ethnography, focus groups, narrative analysis and participant analysis with the objective of identifying causal influences and interaction effects through description, explanation and understanding. Case studies enable to derive a holistic portrayal of the exchange experience and study the results of the experience.

One such example is the Outcome Assessment of the Fulbright Scholar Program conducted in May 2002, where in quantitative and qualitative measures were used to ascertain if the outcome was in sync with its goals. The following effects were studied:

- How the U.S. Fulbright Scholar Program serves the National Interest and promotes mutual understanding
- How diverse where the scholars' grant activities
- Whether scholars build knowledge and long-term relationship with host institutions and foreign colleagues
- If exchange scholars made U.S. campuses and Communities more international
- If the exchange experience enriched and inspired scholars
- If the scholars were satisfied with the Fulbright program

Review of literature indicates that in the field of the arts, economic impact studies are conducted with the view to provide clear economic outcomes so that comparisons could be made with projects in other sectors. The main goal of the economic impact studies is:

- To be able to sustain programs successively and
- To persuade policy makers to continue to allocate funding

However, it may be said that it is difficult to ascertain an exact economic value of the cultural exchange due to the intrinsic value of the cultural activity, the number of stakeholders involved in and outside the country and the time factor. Hence research studies have focused on understanding how people participating in cultural exchanges are influenced by the exchange experience by assessing how they feel, how they are transformed by the experience and how the pattern of their lives change or improve due to the experience with time. In the larger context there is an effort to understand how the exchange process helps people in the community to understand and appreciate each other's culture and build friendships in the long run. An alternate model of assessing the

impact of cultural exchanges that produces results that are convincing to the economically oriented minds of the policy makers is required. In my study, I have proposed using the concept of Social Capital to evaluate the contribution of cultural exchange in building social capital.

In my masters thesis I analyzed the impact of the Fulbright exchange experience on artists from the U.S. who visited another country by understanding the:

1. changes in their attitudes
2. changes in their work
3. changes in their involvement with other people (e.g. professional colleagues) and organizations (e.g. professional, academic or philanthropic institutions) from the visiting country and in the U.S.

The measures of impact were drawn from the strategic plan of the USIA and Howard Gardner's core elements of creativity. The types of data sources described in the strategic plan of the USIA were as follows:

- Number, duration quality and value of personal and institutional linkages (e.g. government, business, academic) created or enhanced as a result of international exchange and training activities.
- Quality and quantity of subsequent activities and achievements of USIA program participants and their audiences in applying knowledge and perspectives gained during program.
- Degree of change in the knowledge, opinions and attitudes of USIA program participants and their audiences following their participation in an exchange or training program determined through post debriefings and participant surveys.

The study of creative minds by Howard Gardner (1993) also influenced the design of the framework for understanding the impact of the Fulbright experience. Gardner's work on Multiple Intelligence is acclaimed as a breakthrough in understanding of human psychology, In his book, *Creating Minds* (1993), Gardner studied the anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Martha Graham and Mahatma Gandhi. He suggested three core elements underpin creativity: a) a creating human being, b) an object or project on which that individual is working, and c) the other individuals who inhabit the world of the creative individual (Gardner, 1993,p.8). According to Gardner (1993), the superstructure needed to account for creative activity is based on these three core elements and on the relationships among them. A distinct parallel is observed between the data sources defined in the USIA strategic plan and the elements of framework suggested by Howard Gardner. If the Fulbright program is about bringing individuals with potential for influencing the global experience, then the model of study suggested by Howard Gardner seems very relevant to the study.

Therefore it was decided to conduct research to understand the changes that occur in an artist's life, work and network as a result of his/her participation in the Fulbright Exchange Program. It was assumed that by developing understanding of the impact of the Fulbright experience on the individual participant, we would be able to infer the influence of that individual on the domain, community or the nation to which he/she belongs.

A research tool-kit consisting of a scrapbook was designed to document participants' memories of the Fulbright experience. A collage exercise was developed to understand the emotional changes that participants experienced, and a request for photo-essay was included which allowed participants to pictorially narrate the changes in their life, work and network.

The research study was conducted in the U.S. Fulbright artists were from U.S. and were visiting another country. A group of seven artists participated in the research. Two participants were from the disciplines of dance and theatre, and three from music. The host countries were Finland, Ghana, Germany, Lithuania, Hong Kong, and Taiwan. With the exception of one artist who received her Fulbright scholarship in the year 1994, the other six artists received their Fulbright scholarship during the years 1998-99. The number of research participants being small and also because all the participants were from the U.S. only I decided to extend this study to my doctoral research.

My doctoral study focuses on observing, analyzing, and understanding the effects of artistic exchange by measuring the social capital built in global communities. My doctoral study aims to understand how exchange of artists contribute to building social capital and facilitate in building mutual trust, reciprocity and networks between people across nations. I analyzed:

- the impact of cultural exchange on participating artists,
- the impact of cultural exchange on the officials of Ohio Arts Council in the U.S. and the officials of the coordinating organizations in participating countries.
- The impact of cultural exchanges on the audiences in the U.S.

For the purpose of this research parallels were between the attributes of global citizen's (as defined by William Hitt, 1998) and exchange artists (findings of my master's research). Robert Putnam's measures of Social Capital are used to measure the impact of cultural exchange on artists, officials and members of the audience. The assumption is that when individuals (artists) who have influence over larger population change, their experience permeates to a wider population (officials and members of audience) through their work, thereby building social capital (trust, reciprocity and network) in global communities and creating a more positive psychological environment for intercultural relations.

The conceptual framework of this study is illustrated in the diagram given below.

It includes:

- Three measures of understanding impact of exchange experience used in master's study
- William Hitt's concept of global citizen and
- Robert Putnam's measures of social capital

Figure 6: The Role of Exchange Artists in Building Social Capital in Global Communities

This framework was developed using three concepts (concept of social capital, the concept of cultivating global mindsets and the measurable attributes of cultural exchange experience), which are relevant to the process to making of public policy. I propose that when the impact of exchange experience is measured against each of the attributes within the three concepts, a convergent understanding of the impact of exchange experience can be derived. The model does not suggest a linearity of relationship between the three concepts.

The diagram does however suggest that the outcome of each of these measures overlap in terms of the benefit derived as a result of the exchange experience. My attempt through this research is to develop a tool that can be used by policy makers.

In the following paragraphs I will explain how this study is different from the other research studies on cultural exchanges.

4.2 Exchange artists as global citizens

It was observed from the findings of my master's research that the Fulbright experience led to changes in the participants, which are similar to the profile of William Hitt's global citizen. The participants (artists) perspective of life and world changed and the experience transformed them into empathizers of other cultures rather than promoters of their own. Teaching, learning and sharing art helped participants:

- To understand different perspectives
- Develop greater tolerance for cultural differences,
- Connect with people from the host country and build relationships
- Identify similarities and differences, and find common ground.

Hitt (1998), describes a global citizen as a “cosmopolitan patriot” who has or develops the following:

- sense of oneness- with the human family which includes people of all nationalities, all races, and all religions
- systems thinking- which helps in developing a comprehensive view of world affairs
- personal mastery – which aids in learning about the world
- mental models- which help develop respect for human diversity
- dialogue to find common ground with persons of diverse backgrounds and orientations
- shared vision-to help build a world that is characterized by unity in diversity(p.16)

A global citizen is “ a person who has a sense of oneness with the human family, has mastered specific core learning disciplines, and is able to translate these core learning disciplines into daily practice” (Hitt, p.15). Hitt borrows the idea of the five core learning disciplines from Peter Senge’s book, “*The Fifth Discipline: The Art and Practice of the Learning Organization*”(1990) and builds on it. Senge’s five core learning disciplines Systems thinking, Personal Mastery, Mental Models, Dialogue and Shared Visions are exactly the competencies that need to be developed by persons who desire to become a global citizens. The following diagram illustrates the internal disposition of a global citizen as defined by William Hitt (1998).

Fig.7: Internal Disposition of a Global Citizen

These skills can create exemplary global citizens who, “ will help build a world that is a community of communities”. The Fulbright Exchange program, since its inception has continued to contribute in creating a community of citizens who are very similar to Hitt’s global citizens.

The commonalities drawn between Hitt's global citizen and exchange artist are given in the following table:

Attributes of Global Citizen	Impact of Fulbright Experience
Viewing earth from above	Increased awareness and sensitivity towards world
Learning about the world	Understand cultural similarities & differences
Respecting diversity	Develop greater tolerance for cultural differences
Finding Common Ground	Found common ground for working together
Achieving Unity in Diversity	Developed feeling of connection to wider world Enhanced comfort with a culturally diverse network of people.

Table 5: Hitt's Global citizen and Fulbright Exchange Artist

The Fulbright Program provided the artist an opportunity to widen their view of the world, experience, understand and respect diversity while finding a common ground to achieve a shared goal. The exchange experience also helped the artist increase self-understanding. One of the artists in my master's research study summarized her Fulbright experience in the following words:

The Fulbright experience was like a mirror that helped me reflect over my own life, culture and country. It was like shining a strong light on yourself, your teaching, your artistry and your own culture- you got to see that which had been obscured- it makes you grow in every way (Jeannie Woods, 1999).

This description is testimonial to how the Fulbright experience provides an opportunity to understand, explore an unfamiliar culture and expands one's boundaries in every facet of

life. Having drawn these parallels, this research attempts to demonstrate how artists as ambassadors of their culture can build social capital in global communities.

Social capital has been defined and measured in different ways. In the following paragraphs I will explore various definitions of social capital with an objective to extrapolate what constitutes social capital and understand how artists and their artistic expressions facilitate in building social capital.

4.3 Arts and Social Capital

Social capital, as Robert Putnam defines, “refers to connections among individuals - social networks and the norms of reciprocity and trustworthiness that arise from them”. According to him, people connect with each other and build trust when they participate in a common activity for mutual benefit. Drawing from this definition it can be said that cultural exchange programs offer opportunities for participants of the host country to involve in a common artistic activity. This interactivity leads the group of people to learn and understand each other’s perspectives. Francis Fukuyama states that, “Social capital constitutes the cultural component of modern societies” (1999) and is an “instantiated informal norm that promotes cooperation between two or more individuals” (1999). The components Fukuyama emphasizes in this definition is the how social capital includes culture related understanding, it is an informal process of getting connected and thirdly it generates cooperative action. Cultural exchange programs are about transmitting cultural values, the exchange activity promotes cooperation between, artists, officials of participating countries and audience members and though it is a formal program it allows informal interaction and dialogue.

Will Allen, Margaret Kilvington and Chrys Horn, in the development and organizational learning literature, define social capital as “these networks, norms, exchanges and trust facilitate cooperation for enlightened self interest.”(p.19). Allen, Kilvington and Horn add another dimension to the definition by saying that social capital is created when there is “enlightened self interest”. During the exchange experience, interactivity, dialogue and discourse enables artists, officials, hosts and other participants to reinforce respect and appreciation for diversity. It bolsters an appreciation for one’s own country and people from the host country.

Findings from my master’s research are suggestive that the Fulbright experience enables the stakeholders to connect and build networks, promote cooperation, build trust and enlighten oneself with information and knowledge of diverse cultures. The exchange experience is similar to Fukuyama’s definition of social capital wherein “activity that is a circle of people among whom cooperative norms are operative, embodies a certain radius of trust and produces positive externalities” (Fukuyama, 1999). Numerous reports written by Fulbright scholars testify how exchange experience was like an informal session of education wherein people developed an understanding of diverse cultural perspectives, respect and appreciation for members of the group. It will be appropriate to conclude by saying that the exchange experience is a “school of citizenship” (Fukuyama, 1999) where people come together to learn “the habits of cooperation” that eventually contribute in public life.

This study is distinct because it focuses neither on measuring the effectiveness of the program nor on the economic gains of the program but on understanding and presenting how trust, reciprocity, understanding, and social networks are built in the

process of cultural exchange. At present, cultural conflicts are a root cause of wars in many parts of the world. The war in Bosnia, ethnic strife in Indonesia, revolt by Tamils in Jaffna, Sri Lanka and Hindu Muslim conflicts in India are all examples of cultural conflicts with grave social and economic impact on national economies. I believe that building cultural understanding can be the key to overcoming the hate and conflicts.

The hypothesis of this study is that increased exchange of artists will enable America in building social capital, which will gradually eliminate the envy and dislike people have developed in the present times. I also believe that by introducing the concept of social capital in the realm of evaluation of cultural exchanges, I will be able to better explain and present the value of cultural exchanges and the value of including artists.

CHAPTER 5

RESEARCH QUESTION

My doctoral research focused on understanding how exchanges of artists contribute to building social capital in global communities. The International Exchange Programs of the Ohio Arts Council, executed during the years 1998 to 2004, were studied by analyzing:

- The impact of cultural exchange on participating artists and arts educators
- The impact of cultural exchange on the officials of Ohio Arts Council and the collaborating organizations who coordinate and execute the exchange program in participating countries
- The impact of artistic activity on audience members in the U.S.

For the purpose of this research parallels were drawn between the attributes of global citizen's (as defined by William Hitt, 1998) and exchange artists (findings of my master's research). Robert Putnam's measures of Social Capital (p.27) were used to measure the impact of cultural exchange on artists, officials and members of the audience.

The assumption is that when individuals (artists) who have influence over larger population change, their experience permeates to a wider population (officials and members of audience) through their work, thereby building social capital (trust, friendship and solidarity) in global communities and creating a more positive psychological environment for intercultural relations. By measuring the social capital built by artists through the exchange program, this study aims to articulate the role of artists in building bridges of understanding across cultures and creating networks of global individuals and institutions, which can facilitate international cooperation and peace.

CHAPTER 6

METHODOLOGY

6.1 Design of the Study

The International Program of the Ohio Arts Council (OAC) was studied for my research. The objective of the International Programs of OAC is to encourage Ohio artists and arts organizations to form partnerships with arts professionals in other countries. The OAC provides grants to assist nonprofit educational, cultural and arts organizations, as well as individual artists, performers, educators, arts managers and administrators, to develop international arts projects and innovative partnerships that increase Ohioans' access to international arts activities. OAC cultural exchanges take place in the following formats:

International Partnerships: Trade agreements are signed to establish a framework for successful partnerships. There are trade agreements between Ohio and Brazil, Chile, India, Israel, Japan and Mexico. There are other partnership projects with Canada, Czech Republic, Germany and Hungary. These alliances help the Ohio Arts Council further the international goals of Ohio artists, performers, educators, administrators and organizations.

Collaborative Projects: Financial support is provided to artists or organizations for projects, which involve working with an artist or an organization in Central or Eastern Europe. The collaborative project should enhance their work or create new work that draws inspiration from the international experience.

Arts Missions: Periodically, the OAC sponsors a business development mission for Ohio academic and cultural arts administrators, performers and artists. They travel abroad to meet with their counterparts to discuss partnerships and collaborative artists projects and exchanges. OAC missions have traveled to Argentina, Chile, Czech Republic, Hungary, Israel, Japan, Mexico and the former USSR.

Support for Museums and Visual Arts: This support is directed toward individual or collective exhibitions of painting, photography, sculpture, graphic arts and textiles that address reciprocal influences between two cultures in the visual arts.

The OAC cultural exchanges:

- Involve two-way learning and communication;
- Are developed in an collaborative manner;
- Are conceived as steps in building long term relationships between countries and participants.

As described by one of the OAC official “The International Program is committed to bringing together individuals from diverse cultural backgrounds in a shared effort to develop understanding of each other's cultures”.

My research aims to understand how the OAC international exchanges facilitate cultural understanding and learning, and contribute in building long lasting relationships. A survey was devised for participants of the various international programs of the OAC (conducted during the years 2000 to 2004) with questions focused on understanding how

exchange experience influenced the participants, the challenges faced and how their experience could be improved.

The purpose of my research was to understand and investigate how cultural exchange experience leads to cultivation of a sense of belonging to a global village. Therefore case study methodology was selected. Case study research method as defined by Robert K. Yin (1984) is “an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used” (p. 23). Arch Woodside, Professor of Marketing at Boston College and Elizabeth Wilson, Associate Professor of Marketing at Sawyer School of Management at Suffolk University, suggests that “deep understanding of the actors, interactions, sentiments, and behaviors occurring for a specific process through time should be seen as the principal objective by the case study researcher” (2003, Online). A survey followed by personal interviews, in some cases, motivated the participants of this research to narrate the stories of their experience with unfamiliar arts and cultural exchange events deeply.

6.2 Participants /Location of Research

This research study was conducted via email, telephone and personal interviews within the United States, except one participant who was interviewed in India. Artists, art educators and arts administrators from Ohio who participated in the International Exchange Program of the Ohio Arts Council participated. Officials of the Ohio Arts Council and the sponsoring institutions in the U.S. and in other partnering countries, in charge of coordinating the exchange also participated in this study. There were 40

participants in this research study - six arts administrators of OAC in Columbus, eleven curators and officials from partnering countries, four officials of partnering institutions in the U.S., three audience members from the U.S., and 16 artists and educators from Ohio. The three audience members who participated in the study visited the exhibits of artists of other countries at the Riffe Gallery in Columbus, Ohio.

Participants in this study were associated with the following projects as artists, administrators or educators:

1. Estonian Dance Residency: 9/15/2001 – 10/31/2001. This residency conducted by Joan Megget, the Director of Antaeus Dance based in Cleveland Heights, Ohio. She traveled to Tallinn in Estonia and presented performances, lecture-demonstrations, and conducted residencies and open rehearsals in The English College and the Viljandi College of Culture.
2. Chilean Arts Education Dance Residency: 11/3/2002-11/15/2002. The Ohio State University dance professor Jeanine Thompson conducted a two-week residency in Concepcion, Chile working with dance students ages 6-18 in Juanita Toro's Dance Academy. Thompson focused her teaching to Laban Movement Qualities, Ann Bogart's Viewpoints training and mime training for students and professional actors. At the end of the residency there was a "Sharing" where about 400 students, parents and people from the community attended. The students performed and shared what they learned. Thompson shared her teaching techniques and performed as well. The Ministry of Education, Chile, invited Thompson for this residency
3. Chilean National Music Project: 10/1/2002-10/22/2002. Five Chilean music students, Monica Moran, Paloma Maldonado, Juan Acuna, Nassim Gazhale and

Herman Morales, participated in a three week residency at Baldwin Wallace College Conservatory of Music in Berea, Ohio. Chilean educator Raimundo Garrido accompanied the students as chaperone. The residency was made possible by a partnership grant from the Ohio Arts Council to Baldwin Wallace College. The Ministry of Education in Chile was the coordinating host agency. Laura Joss and Denise Reading, were the coordinating art educators from Baldwin Wallace College.

4. Chilean National Music Project: Arts Education Residency for Ohio Musicians – 8/1/2002- 9/30/2002. Music educators Doug and Lori Wright spent two weeks in Copiapo and La Serena, Chile working with students and teachers of the La Serena School of Music. They shared systems of teaching, tools and methods. This project is produced in partnership with the Ohio Art Council's International Program with support from the U.S. Department of Education and the International Host Organization was Ministry of Education in Chile.
5. Chilean Music Educators Residency in Ohio: 1/22/2002- 2/9/2002. Chilean educators Raimundo Garrido, Rodrigo Tapia and Andres King participated in a two week residency at Baldwin-Wallace College in Berea, Ohio where they spent several weeks on campus observing classrooms, teaching in private studios and performing short recitals. Garrido, Tapia and King also attended the Ohio Music Educators Association's Conference in Cincinnati, OH. Council funds were used for outside fees, travel (in-state), registration fees, per diem and remaining operating expenses.
6. Chilean Music Education Residency for Baldwin Wallace College Professors: 5/1/2003- 8/31/2003. A Three-week residency for Baldwin Wallace College professors Laura Joss, Josh Ryan and Maria Marin was at the Liceo de Música in

Copiapó, a rural area in northern Chile. The goal of this residency was to focus on providing standards for and helping to develop the music curriculum for the school, which in turn became a model for other schools. The host agency was the Ministry of Education, Chile.

7. Jeleni Studio Individual Artist Residency in Prague: 5/1/2003 – 8/31/2003. Ohio artists Laila Voss, Diana Duncan Holmes and Timothy Riordan participated in a residency program at the Jeleni Studio, administrated by the Center for Contemporary Art Prague, Czech Republic. The Jeleni Studio Program encourages independent artistic creation and the open exchange of ideas and experiences. Located in the historical center of Prague, the Jeleni Studio hosts a wide range of foreign artists and art scholars from abroad who are encouraged to develop cooperative projects with local artists and institutions. Installation artist Laila Voss was in residence May 1 through July 1, 2003. Writer Timothy Riordan and Diana Duncan Holmes were in residence July 1 through August 31, 2003. This project is produced in partnership with the Ohio Art Council's International Program with support from the U.S. Department of Education.
8. Argentine Museum Administration Residency in Ohio- Ohio Historical Society: 10/20/2002 – 11/2/2002. In 2002, three museum professionals from Argentina traveled to Ohio for residencies in Ohio institutions. Virginia Fabri of Centro Cultural Borges went to the Columbus Museum of Art. Fernando Brizuela, preparator for the Museum of Latin American Art in Buenos Aires (MALBA) went to the Butler Institute of American Art. And Carlos Baldassarre, director of the Historical Municipal Museum in the City of Rio Grande went to the Ohio Historical

Society. The Argentine Museums Administration Residency was a collaboration between the Ohio Arts Council and the Secretary of Culture, Presidency of the Nation, National Division of Cultural Policy and International Cooperation, Argentina. The International exchange program was designed to offer opportunities for artist, technicians and professionals working in culture in the public and private sector to undertake professional training residencies at cultural institutions abroad. The initiative was based on the conviction that cooperation and international cultural exchanges are optimal channels for the transfer of knowledge and useful experiences for national development. The residencies were an introductory step toward ongoing long-term exchanges between Argentina and Ohio museums in the areas of professional development and exhibition programming. This project was produced in partnership with the Ohio Art Council's International Program with support from the U.S. Department of Education. The Participating Artists/Administrators were Carlos Baldassarre-Director of the Historical Municipal Museum in the City of Rio Grande, Jim Strider-Ohio Historical Society, Janet Cole-Ohio Historical Society.

9. Summer Media Institute 2003- Argentine Education Residency: 7/20/2003 – 7/26/2003. The Summer Media Institute is offered to teachers and school administrators and was held for one week at Ohio University. Workshops were offered in computer animation, digital imaging, photography and video. There was an emphasis on creative writing and criticism in each of the four workshops. Each year at least one international guest is invited. Maria Lia Munilla Lacasa from the Education Department at MALBA (Museum of Latin American Art in Buenos Aires, Argentina) attended the workshops. This project is produced in partnership with the

Ohio Art Council's International Program with support from the U.S. Department of Education. The Participating Artists/Administrators were María Lía Munilla Lacasa, Andrea Sanseverino Galan, representative in Argentina.

10. Residency for Argentine teacher at the Ohio Arts Council's Summer Media Institute: 7/21/2001- 7/29/2001. Argentine teacher Stella Maris Kugel participated in the Ohio Arts Council's Summer Media Institute, an intensive two-week, multi-media and creative workshop for arts education teachers at Ohio University in Athens, Ohio.
11. Argentine Museum Administrator Residency at the Ohio Historical Society: 3/7/2004- 3/20/2004. During the 2004 residency, Dr. Carlos Baldassarre built on his experience from his initial visit to the Ohio Historical Society. He focused on prehistoric human adaptations to the Ohio environment, especially that of the Lake Erie coast. The Participating Artists/Administrators: Carlos Baldassarre, artist, James Strider, director, historical preservation and statewide outreach services, Michael Harsh, asst. director of curatorial/collections services, museum collections division, Martha Potter Otto, curator, Bradley Lepper, curator, William Pickard, technical specialist, Linda Pansing, technical specialist, Nancy Schmidt, secretary, admin/financial asst., collections/curatorial division.
12. Art Education Seminar in Chile: 3/24/2003 - 3/28/2003. The Ministry of Education, Division of Culture hosted Mary Campbell Zopf, Ohio Arts Council Arts in Education Program director, Maria Restrepo-Hamilton, independent arts consultant and former cultural manager, Cleveland Municipal School District, and Michael Sikes, PhD, independent consultant and researcher, at Visions of Arts in the School Curriculum, a professional development seminar in Temuco, Chile. The purpose of

the weeklong seminar for approximately 30 Chilean educators was to help improve arts education in the school setting. This project is produced in partnership with the Ohio Art Council's International Program with support from the U.S. Department of Education. The Participating Artists/Administrator were: Mary Campbell Zopf, Arts in Education Program Director, Ohio Arts Council, Maria Restrepo Hamilton, Independent Arts Consultant and Former Cultural Arts Manager, Cleveland Municipal School District, Michael Sikes, Independent Consultant and Researcher.

13. Havana/Remedios Cultural Tour: 12/1/2001 - 12/31/2001. Ohio artist Robin VanLear presented a program about Cleveland's Parade the Circle to members of the Ministry of Culture in Havana, Cuba and to other representatives of various cultural organizations. The presentation included an exhibition of photographs of the parade, a video presentation, a lecture and discussion. Council funds were used for travel and lodging expenses. At the same time Ohio artist Carl Johnson worked with a team of Cuban artists on the creation of floats for Parandas. Considered the oldest festivities in Cuba, the "parandas" were initially promoted by Father Francisco Vigil de Quiñones, who used to officiate at the Church of the Village of San Juan de los Remedios. During the "parrandas", a "fierce" competition takes place between the neighborhoods of San Salvador, represented by the colors red and blue, and a rooster as a symbol, and El Carmen, represented by the color brown and a globe. Floaters, lamps, fireworks and traditional music are combined to exhibit the elements each neighborhood designed and built in secret during the whole year.
14. Chilean Theatre Residency with Tony Dallas: 10/10/2001 - 12/20/2001. In Chile Tony Dallas produced a Spanish adaptation of the Greek of the Greek tragedy

"Medea". The production was in conjunction with the Ministry of Education, Chile and school representatives. Students were involved in all aspects of the production- scenic design, costuming, acting and providing a well-rounded theatre experience. Council funds were used for outside fees and services. The Ministry of Education, Chile, coordinated this project.

15. Chilean arts education residency for Ohio State University Arts Education Professor: - 8/1/2001 - 9/1/2001. Three week residency for Christine Ballangee Morris, an OSU professor of art education, at School Armand Carrera Gonzalez in Temuco, Chile, a rural area in southern Chile. The US Host Organization was The Ohio State University and the International Host Organization was Ministry of Education, Chile.
16. Gretchen Stevens Cochran Residency in Sanskriti, India: 11/30/1999-12/18/1999. Gretchen Stevens Cochran completed a residency in Sanskriti, India and then traveled to Jaipur and Jodpur, India to study artifacts as "windows to culture." While in Sanskriti, Cochran spoke about founding the Education Center at the Wexner Center.
17. Jeleni Studio Individual Artist Residency, Prague: 7/1/2002 - 8/30/2002. Ohio crafts artist Mark Soppeland of Akron participated in an exchange with the Foundation and Center for Contemporary Art at the Jeleni Studio in Prague, Czech Republic. The Jeleni Studio Program encourages independent artistic creation and the open exchange of ideas and experiences. Located in the historical center of Prague, the Jeleni Studio hosts a wide range of foreign artists and art scholars from abroad who are encouraged to develop cooperative projects with local artists and institution.

18. Havana/Remedios Cultural Tour: 12/1/2001 - 12/31/2001 Ohio crafts artist Carl

Johnson visited cultural institutions in Havana, Cuba and then traveled to Remedios to work with a team of Cuban artists on the creation of floats for Parandas.

Considered the oldest festivities in Cuba, the "parrandas" were initially promoted by Father Francisco Vigil de Quiñones, who used to officiate at the Church of the Village of San Juan de los Remedios. During the "parrandas", a "fierce" competition takes place between the neighborhoods of San Salvador, represented by the colors red and blue, and a rooster as a symbol, and El Carmen, represented by the color brown and a globe. Floaters, lamps, fireworks and traditional music are combined to exhibit the elements each neighborhood designed and built in secret during the whole year. Council funds were used for travel.

6.3 Method of Data Collection

The instruments of data collection include: open ended interviews, and online surveys with the stakeholders of the cultural exchange programs. The subject of my study has a continuous dimension. The impact of the exchange experience begins with the preparation and continues thereafter for the entire life of the artist, administrator and educator. As much as it shapes discrete opinions of the people touched by the experience, the core impact of the cultural experience, as discovered from my master's research, is the manner in which the mind is cultivated to respond to a variety of issues of personal, institutional and international nature. It is contextual. It is important that the data collection tools used in this research capture discrete opinions from the contextual information collected using qualitative tools. The survey was in the form of a scrapbook,

with 21 questions focusing on understanding the exchange experience on artists, administrators and audience members. The questions focused on ascertaining:

- How exposure to the arts from a different culture or country influenced them and what were the changes that occurred within them and around them as a result of that experience
- The changes that they observed around them in the people and organizations they were associated with, during this experience
- The challenges faced in understanding, accessing, promoting, collaborating or communicating about the art form from another culture or country.
- How they wished to improve their experience of understanding, accessing, promoting, collaborating or communicating about the art form from another culture or country

The group of administrators in the sample group in addition to the above questions were asked to respond to the following:

- What purpose or goals does “organizing art events from another culture/ country” serve?
- How do you determine if the purpose or goals have been served?
- What activities have helped you make an art event from a different culture/ country more effective?
- What follow up activities have helped you consolidate the gains of organizing an art event from another culture/ country?

The survey is given in Appendix A.

6.4 Method of Data Analysis

The following method was used to analyze the participant responses:

- The responses of all the participants were entered in Excel spreadsheets.
- The answers to each of the questions were categorized based on similarity of content.
- Each category of answers was summarized to best represent the essence of the answers within each group. The summarized answers are listed in Appendix A.
- Each of the summarized answer was put on an index card then all the index cards (the answers) were mixed without consideration to the questions they were associated with.
- The cards that referred to the benefit of sharing arts across cultures were brought together in distinct categories.
- The learning from this categorization exercise is summarized in chapter 7, Figure 8 in the form of a visual summary of the impact of the exchange experience.

CHAPTER 7

CONCLUSIONS

Figure 8: Summary of the Impact of the Exchange Programs

7.1 Findings

This diagram summarizes the changes reported by the participants due to the exchange experience. The spiral form in this diagram was selected to symbolize the overall impact of the exchange experience as expressed by the artists, art educators and the art administrators. The participants indicated that the exchange experience enhanced their ability and desire to step out of the familiar environment and explore an ever-expanding space of unfamiliar and diverse cultural experiences, without the fear of compromising their sense of identity, security and comfort.

It was drawn from survey responses that the exchange experience provides participants experiences that are diverse (being inspired by the richness of diversity), expansive (continually expanding the boundaries of their imagination and opportunities), and collaborative (creating more opportunities for working together). It enabled building long lasting, enduring (managing relationships in a manner that can better endure the challenges of cultural differences) and positive (discovering unity or harmony in diversity or discord) relationships. The exchange experience helped develop universal (being able to notice, appreciate and respect similarities between people and cultures) and unbiased (being able to see beyond stereotypes) perspectives. The artists and the art administrators expressed similar views when they articulated the benefits they derived from working (making, experiencing or organizing art with people of diverse cultures) in the new environment.

The exchange programs led to lifelong friendships and enhanced mutual respect. It made the participants of the exchange program (the artists, the art administrators and the audience) more curious and eager to explore and embrace diversity. Exposure to

diverse cultures inevitably led to reflection (about their own cultures) and comparison (between the two cultures) resulting in enhanced sense of identity (connection to one's own culture) and humanity (association with the concept of a global village). Most participants of my study, especially the art administrators, emphasized the fact that as a result of the exchange experience they had developed greater tolerance to people, institutions and procedures that were different from their own. Most participants said they experienced a sense of freedom due to the mutually enjoyable experience of exploring the world beyond their own. (A summary of the responses received from the artists, administrators and audience members is attached in Annexure 1). These findings provide indicators of how cultural exchanges initiate change in the people involved directly and indirectly. It helped participants develop a mindset of greater empathy and respect for cultural diversity of the world.

In the following paragraphs I would like to provide examples of the impact of cultural exchanges by citing some of the responses received from the participants.

What struck me the most was the commonalities between the artists in Ohio and those I met in Israel and the similarities in issues and themes within their art. (Administrator).

This quote represents the view that the exchange experience encouraged comparison between the two cultures, resulting in realization of the commonalities. It provided opportunities to create a sense of a shared space for those who practiced art in totally different cultural contexts.

I thought that everything would look “ethnic”. This was a naïve and silly notion. What I found were well-trained artists who loved their craft and were highly proficient. I also realized that in countries other than the US, art was an important part of everyday

life. It was not something that you did at the end of the day or not at all. It was woven into the daily routine. Music and art were there at the dinner table, in the streets and shops, the churches and the schools. (Administrator).

The realization that art was a part of everyday life in another culture, helped this administrator tide over the stereotypical notion of art as an ethnic expression and gain respect for a more dynamic role art played in the everyday life of people in another country.

Getting to know other cultures has been the road to understanding them a little better and respecting them for what they are. It has been mind opening and has broadened my vision, perception and understanding of the world I live in. It has enriched my personal and professional life in every way. (Administrator)

Clearly, the exchange experience helped this administrator think beyond the field of art and reflect over the issue of understanding people and their culture.

I think it has led me to appreciate the differences and uniqueness each offers while seeing the underlying commonalities.
(Administrator)

This administrator began to experience and gain greater appreciation for the richness of diversity.

A better understanding of what the culture went through during WWII, or in Chile I became much more aware of their struggles during their civil war. (Artist)

This artist gained greater respect for the suffering of the country during the world war, providing additional evidence of the fact that the exchange experience helps understand people beyond the immediate context within which their art is made.

I think all my work as a theatre artist—playwright, director and actor—has been directly and intentionally influenced by my experience in Chile—an effort to make my work politically meaningful (Artist)

This artist gained a greater sensitivity to the interconnection between politics and art.

I have noticed a significant change in how I think and plan instruction as a result of my experiences in South America. I am always thinking about how I can collaborate with others to make the educational and artistic experiences more meaningful for my students... I designed a teaching partnership with the Cleveland Orchestra and the Cleveland Public Schools in which my students and I started a string program three years ago at an inner city school where they didn't have one. My college students teach the kids three days a week. I started an adult BEGINNING Band for people age fifty and older! I have planned and executed intergenerational performances and master classes. My cultural exchange experiences lead me to realize how important it is for ALL people to reach out to each other as we are ALL stronger as a result. (Educator).

This quote from an educator, brings into focus the potential of an art experience to trigger a chain reaction where the person who has benefited from an exchange experience, encourages other people within his sphere of influence to broaden their outlook of the world by creating opportunities for them to experience and respect cultural differences through art.

These case study responses, though anecdotal, clearly illustrate a pattern in how the exchange experience helped the participants to learn about differences and similarities between each other, understand the importance of art in another culture, break down stereotypes, understand the social, political and economic circumstances of the country they visited, achieve inspiration in their work and have an opportunity to share their own. The exchange program became a tool for initiating communication, interaction, dialogue and building long lasting friendships. Though this survey might not be adequate to assess the overall success of the exchange projects I would like to quote two responses which reflect first on how creativity and imagination can aid in understanding and second on

how the exchange accomplishes the objective of two way learning, communication and collaboration. The responses are as follows:

Yes. We need a broad and active artist exchange. Through theatre we need to articulate the global village. The 9/11 Commission found fault with the current administration's "lack of imagination". That is true for us. Theatre needs to bridge the understanding of events in Bosnia, in Afghanistan, Iraq. Theatre needs to activate our collective imagination that we can better understand ourselves and the world. (Artist & Educator)

What I particularly like about the Estonia project was that it was an exchange; Estonia hosted us and then we hosted an Estonian student, so the project had a sense of wholeness. (Educator)

The responses are clear pointers to understanding the successes of the program. The findings of the study reflect a clear pattern that the international exchange programs of OAC were effective in facilitation of building mutual understanding between people of different nationalities and cultures and in cultivating a sense of belonging to the global village.

Due to the limitation of time, this research study was focused more on understanding how cultural understanding happened during the exchange experience and so the survey did not include questions or specific measure that would help quantify the factors of trust, reciprocity and social networks. This survey helped in identifying problem areas and how they can be improved upon from the suggestions of the participants.

While discussing their exchange experience the participants mentioned the following challenges:

- Gender bias in other countries: Culture specific gender bias can become a challenge in understanding the intended portrayal or role of a woman in that artistic creation.

- Language barriers: While much of the art experience is non verbal, some critical aspects, of the art might be missed completely if the ideas and inspiration behind the art is not understood due to language barriers. Even at the level of administering exchange programs, it can become a challenge for administrators to gain cultural sensitivity without the help of culturally sensitive translators.
- Lack of fluency to approach another culture: Interacting with people of another culture is a learning process that takes time. It is only through extended relationship, willingness and opportunities to understand how to interact with culturally different people can enhance efficiencies and fluencies in communication.
- Difficult to understand the administrative processes in another culture: Especially with regard to time (deadlines) and money, the administrators face frustrations in dealing with people of another country. Dealing with travel regulations (visa procedures and restrictions) can also pose hurdles in effective implementation of an exchange programs.
- Lack of effort in figuring out ways to look at a viewers interest and connect work to their experience and culture: Audience development in an unfamiliar culture must happen with close coordination between the two countries participating in the exchange program. Without consideration to the needs of the audience it would be difficult to make a desired impact on the audience.
- Lack of institutional bridges (with organizations in U.S.): There is a dearth of institutions that have the mandate and the resources to sustain a flow of people and information that can enrich and strengthen cultural exchange.

- Insular attitude of Americans and isolation to the main art circuits (in reference to schools and general public): The mainstream audience in America is not as interested in diverse cultural experiences. This can become a barrier in creating participatory events that have greater reach beyond smaller groups of individuals who have interest in cultural diversity. The challenge is to expand the interest in diversity, and not to just serve the existing small base of people who already have the appreciation and respect for unfamiliar art and culture.
- Lack of information on artists (local resources) from another country: There is a lack of availability of authentic information resource on artists from other cultures.
- Events presenting unfamiliar art forms are not adequately understood and not valued in the U.S.: Institutions, communities and individuals do not adequately understand the broader benefits of exposure to unfamiliar art and therefore, it is a bigger challenge to attract resources to make such events a success and attract audiences.
- Lack of avenues of communicating about another culture (in schools in U.S.): There is a greater need to create more opportunities to share the value of understanding diverse cultures within institutions of learning.
- Lack of monetary support (in schools in U.S.): Schools lack funding to support exposure to diverse cultures, even if they desire to make it a part of the curriculum. There is a need to increase exposure to authentic experience of cultural diversity through schools, and not let them depend on locally available resources.

Overall, it was observed from this survey that language became a big barrier in communicating and understanding for both artists and officials. Administrators reported that though translators were of help, not being able to speak/understand the local language affected the process. It was suggested that it was necessary to include learning a foreign language in the regular educational system to overcome this barrier in the long run. An administrator from a partnering country commented that establishing links between arts organizations and artists and exchanging of arts related resources on a regular basis would be useful and time saving in the long run. In the absence of such links and exchange of information on a regular basis made access difficult when required. A couple of teachers stated that increasing cultural awareness in schools through information on bulletin boards, websites, art showing, cultural events, guest speakers, artist visits, involvement of local talent, and building of informational resources in school libraries about art from other cultures would facilitate in educating children about world cultures. This was not given enough attention in the schools. A couple of respondents spoke about the American disinterest in knowing about the art forms of other world cultures.

It was not possible to connect with a representative number of audience members within the time frame of this study.

7.2 Implications

The learning from this study provides the necessary policy perspective and rationale for increasing artistic exchange programs as a part of the cultural diplomacy efforts. This study has provided enough empirical evidence to believe that when groups of global

citizens, exchange ideas through constant communication, interaction and teamwork, they will be able to permeate their own sense of global citizenship to wider populations.

In the context of this study, it is observed that the participants of exchange programs facilitated formation of clusters of global mindsets and communities with global outlook through the influence of their work during and after the exchange experience. They formed linkages and networks within and between their own country and the host country. These networks, through their collaborative work and relationships provide solid rationale for government support for artistic exchanges.

There is no doubt that amidst rapid economic growth gaps in cultural understanding have led to unrest in different parts of the world, specially in nations which have not directly benefited from the process of globalization. For achieving sustainable development across international borders and to maintain world peace it is necessary to focus on the challenge of cultural compatibilities between people, communities and nations.

The need for the United States to promote greater cross-cultural awareness and cultural understanding is now more than ever before. American neighborhoods are becoming increasingly intercultural and the challenge the American government faces in this rapidly changing scenario is to manage cultural diversity within the country and also use that experience to build healthy relations with people in other parts of the world.

The gruesome tragedy of September 11 and the declining image of the U.S. in the world are indicators of how the American government may have been inadequate in building bridges of friendship, trust and understanding with people in other cultures of the world. The emphasis on hard power strategies to muster support from other nations

may offer short-term solution to the threats to from across the borders, but the need for long-term soft power techniques is imperative in order to ensure sustainable understanding between the United States and other nations. We must look into the past to build our future. Soft power tools like the cultural exchange programs have been successful in building connections and boosting the image of America in the past. In addition to the various impact studies, this study reaffirms that cultural exchange programs can be effective tools because art centered activities build social capital. Cultural exchanges help strengthen the three pillars of social capital: trust, reciprocity and social networks within emerging global communities. Artistic activities educate and inform people about themselves and the world, inspire and mobilize individuals and groups, nurture and heal people and communities and build and improve community capacity and infrastructure for social discourse. The exchange experience helps build social capital in global communities, which in turn strengthens international relations. To strengthen the social and cultural links in and outside the country it would be meaningful to draw upon diverse traditions, values, and knowledge to help create a conducive environment in which development and trade can be effective and sustainable.

The major stumbling blocks in the exchange experiences as reported by participants of this study are: depleting funds, inadequate institutional connections, insular attitude of Americans resulting in lack of avenues of learning about other cultures and languages and lack of interest in presenting and experiencing diverse art forms. These limitations lead me to infer that to build effective cultural relations the government needs to commit resources for developing and implementing policies, programs, regulations and public infrastructure which fosters pluralism and amplifies values and

traditions across cultures. Such a committed support will help perpetuate a sense of human dignity, preserve local identities, promote partnerships and collaborations, and build institutional connections, and networks, besides creating operational and infrastructural support, and channels for regular informational exchange. I propose the following actions:

- Cultural exchanges can be tailored to the needs and interests of participating individuals and communities and with a view to promote U.S. culture and ideas
- Cultural exchanges should involve reciprocal exchange of artwork, hosting a cultural exhibition or performance tour, or visits between artists or arts administrators.
- Policies for visa granting and cargo can be made easier
- Maintain continuous exchange of resource material by create resource centers in state arts councils, libraries and community centers.
- Organize visits for arts administrators and art educators to experience diverse cultures and build long term connections and linkages
- Increase opportunities for arts administrators to attend workshops with diverse artists to learn about diverse art forms
- Include courses in educational curriculums, which focus on understanding global cultures. Festival formats or art fairs do not provide complete experience of diverse cultures, they are windows for exposure. Cross cultural learning happens more through immersion and experience
- Inclusion of Foreign language learning from elementary levels in schools

- Build connections and involve diverse people from one's own community in decision making
- Increase funding opportunities for presentation of diverse art forms. Classifying art forms from diverse cultures as minority arts or traditional arts limits the possibilities of experiencing and understanding art forms from other countries.
- Promote presentations/ informal discussion sessions, and exhibitions on diverse art forms in public libraries, schools, universities, and city community centers.
- Increase funding and staffing in the U.S. embassies.
- Encourage bureaucrats to learn about world cultures through appropriate training programs.
- Help exchange artists to present work both in large and small cities.

These proposed actions if implemented consistently, will in the long run contribute towards building strong cultural understanding and cultural relations. The following diagram, adapted from Dr Wyszomirski's diagram on Public Purpose: From Values to Actions, 1998, provides a metaphorical illustration of the process of cultivating social capital in communities of global citizens resulting from cultural exchange programs.

Figure 9: Serving the Public Purpose: From Values to Actions
Adapted from: Dr. M.J. Wyszomirski (1998)

A public policy made to achieve a particular public purpose can be compared to a tree. A tree symbolizes strength, growth, development and prosperity. Governments chose to taken certain actions to achieve long term goals (public purpose) by using strategies and tools that facilitate the process of growth and prosperity.

In the present scenario of globalization the need is to create clusters or communities of global citizens who can influence people through their artistic work. Cultural exchange programs as tools for diplomatic action can contribute in achieving the long-term goal of building cultural understanding, cultural relations and for fostering mutual respect for the values people of the world hold dear. Increasing cultural exchange programs will in the long run restore America's standing in the world. Continuous implementation of exchange programs will facilitate people to see the world through multiple perspectives of diverse people through local/global connections. The process will help people recognize the commonalities all humans share, and develop a psychological environment where national borders do not pose cultural barriers for cross-cultural transactions. Overall, the exchange experience in many ways will challenge ethnocentrism, national chauvinism and cultural relativism, which today pose greatest danger to world peace.

I propose using the conceptual framework represented in Figure 6 of this document as a guideline for measuring specific attributes of the exchange experience to demonstrate the value of cultural exchanges with reference to broader policy perspective. This framework was developed from three concepts (concept of social capital, the concept of cultivating global mindsets and measurable attributes of cultural exchange experience), which can be directly related to making of public policy. While two of the

three concepts (social capital and global mindsets) have been used in other contexts by public policy researchers, the third one (attributes of cultural exchange experience) was a result of my master's research. This study has provided a theoretical rationale for the existence of a clear relationship between the three concepts within a framework for assessment of the impact of cultural exchange programs. By proposing that these three concepts belong to a convergent model I have created a tool for demonstrating the value of including artists in cultural exchange programs. I believe that this framework and its attributes for measurement will provide a familiar medium of communication with public policy experts.

7.3 Limitations of the Study

This research presents important clues to the view that exchange programs are beneficial to the participants' personal and professional development. Participation in international exchange programs provides participants with valuable learning opportunities, which promote the advancement of intercultural relations and the expansion of international networks. The methodological approach used was considered to be the most effective in light of the time and resources available. However, on reflection the following limitations and experiences should be taken into consideration when looking at the findings or repeating the work.

- The small sample number of audience member participation in this research study hinders the generalization of findings with regard to audience.

- Another limitation of this study was the researcher's inability to speak, read and write in Spanish. Use of translator service during personal interviews and in translating the survey responses allowed a possibility of bringing in the translators point of view.
- The findings of this study are based on questionnaire and personal interviews. The qualitative data would have been richer if I had access to more contextual information such as travel journals, video and audio recordings, photo albums and scrapbooks.
- Lack of statistical skills kept me from conducting quantitative research with a large sample to provide generalizable and extendable findings.

Overall, if this study can prompt a more rigorous research leading to statistical evidence of my findings I would consider this study successful.

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APPENDIX A

Highlights of answers to the survey and interviews

1. What was your first exposure to art from another country?

- Early childhood experience at school or during outings with parents was often cited as first exposure.
- Museums were also cited as important venues for their first exposure.
- Visiting artists and teachers were also mentioned.
- Other less frequently cited places were church, Girl Scout events and cultural festivals in the community and travel for work (for those who were exposed to art from another country later in life).

2. What makes art memorable?

- Vicarious experiencing of another a space, emotion and culture
- Experiencing the Passion feelings and energy of the artist.
- Active participation.
- Sense of connection to something that is remote.
- Power of transcending the barrier of language.
- Feeling the magic in a culture/ tradition.

- Music
- Discipline and perfection
- Opportunity to compare one's own context with the other.
- Simplicity and elegance.

3. Changes in me, as a result of exposure to art from another country

- Greater sense of my own identity and connection to my roots.
- A sense of belonging to a wider world.
- Freedom from my context
- Freedom from the fear of the unfamiliar.
- More tolerance
- I became more friendly
- Greater sense of appreciation for the role of art in everyday life.
- Appreciation for the richness of diversity
- Enhanced ability to understand people from another culture
- I have become a better listener and take better notes.

4. Any changes in my work, as a result of exposure to art from another country

- Greater ease in collaborating with people from other cultures
- Improved my skills in negotiating and in following administrative practices of different countries.

- Gained greater depth in understanding other cultures.
- Enhanced sensitivity to presenting unfamiliar art to our audiences.
- Enhanced desire to make my art more universal and accessible.
- Made my work more collaborative
- Source of my work became more diverse.
- Made teaching more enjoyable for me.
- I was able to bring an element of wonder in my teaching.
- Greater appreciation for political issues influencing art.
- Greater ease in transcending language barriers.

5. Any change in the people and organizations I like to network with

- I am eager to take the first step in networking.
- I am able to have stronger one on one relationships
- My network has expanded to people interested in international art events.
- The relationship between people and institutions is more respectful of each other.
- It has created lifelong relationships that are wholesome due to exchanges (as opposed to one way).
- I receive more invitations to international art events.
- More people know of my interest in foreign artists

6. Changes I have observed in the professional relationships, alliances and collaborations

I was associated with

- Internet enables instant communication across cultures.
- There is a greater awareness to let unfamiliar art be as it is, rather than try to manipulate it to fit an organization's requirements.
- Increasing emphasis on information professional interactions for meaningful exchange of ideas
- Art provides a valuable starting point for open interactions in non-art fields as well.
- Universality of art experience provides a new foundation for learning relationships across cultures.
- Brings people closer.

7. Noticed any changes in my impressions about other cultures, countries, organizations, or people

- I have acquired greater respect for other cultures and work ethic.
- Amazed at discovering the similarities of needs and desires between people of different cultures.
- I am more curious, accepting and open to other countries.
- Have developed the ability to see beyond stereotypes.
- Greater appreciation for the political influence on artists' work.

8.changes have I noticed if any, in my response to people and events from another culture/country.

- Greater awareness of, patience for and willingness to understand the influence of context on art.
- Enhanced respect for differences.
- Art evokes questions and generates conversations.

9.changes have I noticed, if any, in how people or organizations from other countries respond to people, cultures, and organizations of my country,

- They develop greater liking for Americans, and are able to separate things that they do not like about America.
- More people have greater interest in and are more open to American culture.
- They have a more positive image of America
- Personally, we receive greater respect and appreciation from others.

10.Challenges in understanding an art form from another culture or country

- The biggest barrier is spoken language.
- Meanings associated with the rituals and ceremonies around art from a different culture.
- Inadequate availability of background information about the art.
- Knowing how to hook a viewer's interest and connect the work to their experience and culture.

- Relying on senses other than language to better understand and appreciate the art and the artists.
- Provide access to people who know the art, in order to discuss and better understand it.

11.Challenges in communicating an art form from another culture or country

- Getting people to see beyond stereotypes.
- Getting people to understand the information expressed in a foreign language.
- Making the unknown attractive to new audiences
- Competition for audience's time and attention.
- Audience participation is critical from the perspective of experiencing the art.
- Understanding the gender bias reflected in an art expression from another culture that is representative of the gender bias of that culture.

12.Challenges in collaborating, organizing or making art form from another culture or country.

- Agreeing to the vision and mission of the project in the beginning.
- Maintaining discipline in "time" and "planning" with regard to rehearsals and programs starting on time, things working, Unions, division of roles, etc.
- Community involvement.
- Reaching interested audience.
- Bridges to reach out to other cultures.

- Understanding negotiation styles

13.Challenges in promoting an art form from another culture or country

- Helping people experience the art, people, food, clothing, etc. of another culture in a non-threatening environment.
- Developing fluent communication between organizers
- There is a need for an international circuit/ network to connect us permanently with other cultures.
- There are too many choices, how do we choose?
- Sharing same concepts and goals.
- “America is Best” attitude.
- Lack of easy access to information about the art.

14.Wish for better understanding art form from another culture or country

- Ensuring extended exposure to the art through one extended event or repeated events.
- Making sure that familiarity and comfort with one culture does not lead to complacency in exploring and exposing diverse cultures.
- Keeping up with increasing yearning for knowing more about different cultures.
- Having access to people or sources that can provide authentic stories about the art and its culture.

- The exchange must be focused on human interactions and benefits, not just exchange of art objects.
- Spirit of exchange must involve reciprocal events rather than one-way traffic of art and artists.
- More preparation is needed to ensure that the art, the artist and the culture are well understood by the audience.
- Exchange of artists must involve events that encourage conversations between people belonging to the two cultures.
- Video library of people explaining their art and culture would be a great resource.

15. Wish for better communicating art form from another culture or country

- New and intuitive ways, other than translators to overcome the language barrier are needed.
- Improved teamwork involving the artist, the organizers and the media can enhance the effectiveness of communication.
- More opportunities (events) and venues for sharing cross-cultural art events are needed.
- Audiovisual media, and effective use of Internet can create reciprocal exchange of information between various art centers around the world.
- There is a need to avoid being too self centered. It is important to stay focused on mutual benefits while planning and executing an exchange event.

- The language barrier creates an impression that one is missing a part of the experience. It is important to know how much one is missing and find ways of filling the gap in understanding and enjoying the art.
- There is a need for creating new resources to enhance understanding of the art.

16. Wish for improving collaboration for organizing art events from another culture or country.

- True collaboration should lead to a benefit to all stakeholders, the artists, the community (audience) and the participating organizations.
- There must be increased funding for groundwork.
- In order to gain trust in the people they are dealing with it is important for organizers to gain familiarity with the culture through first hand exposure (travel) and learn local ways of doing things.
- There is a need to ensure high quality and authenticity in selecting art events from a different culture.
- Increased contact with embassies, cultural institutions and international foundations, which promote cultural exchange, is needed.
- It is important to recognize that the benefits of exchanges, especially forming of relationships, accrue over a period of time. The exchange efforts must allow for continued efforts to maximize the benefits of exchanges.
- Knowing the expectations of the visit from the hosting country in advance would make a significant difference in the focus of the visit

- It is important to overcome federal and state restrictions of payment of money to individuals without significant permits and forms, travel expenses.
- It is utmost important that we devote extra attention to help visitors in feel comfortable in our culture.

17. My wish for better promoting art forms from another culture or country

- More funding for increasing awareness about the value of exchanges and cultural diversity amongst the community and media.
- Increase efforts to attract the interest of the media.
- By putting a face to a country, the possibility for understanding is greatly increased.
- There is a need to develop attractive promotional material for timely distribution to local sponsors, printed press and critics.
- Greater exposure needs to be given to the results of the exchanges.
- The art event must activate and articulate the collective imagination of the global village.

18. What purpose or goals does “organizing art events from another culture/ country” serve?

- Helping create a social understanding and appreciation of other cultures.
- Creating an enhanced understanding of one’s own culture.
- Sparking creativity through exposure to diverse sources of inspiration.

- Helping people understand and respect similarities between people belonging to different cultures.
- Educating audience about the importance of gaining sensitivity to culture in interacting with people from unfamiliar cultures.
- Enhancing the understanding of global community.
- Creating opportunities for collaboration across cultures.
- Fostering a friendly and non threatening psychological space for promoting one's culture and country
- Helping experience the richness of diversity.
- Encourage reflection and comparison between two cultures.
- Bringing people together.

19.How do you determine if the purpose or goals have been served?

- Capturing the process
- Communicating with the artists and the audience
- Continually answering and sharing the answer to the question, “So What?”
- Audience research to understand the influence of the exchange event by documenting people's response before, after and periodically.
- Compiling anecdotal stories.
- Talking to the people who were exposed to the art event.

- Finding out if people's attitudes have changed over a period of time. That is a big challenge.
- Observing quality and quantity of cultural diffusion through media.
- Student participation

20. What activities have helped you make an art event from a different culture/ country more effective?

- Workshops, planning sessions, extensive communication before and afterwards
- Making sure every involved party knows what his/her responsibilities are in making the event occur successfully.
- Educational activities such as lectures, art projects for children
- Organizing Social interactions such as receptions, dinners, etc.
- Home stays.
- Planning with the artists and not for them.
- Taking the art event to different communities by involving the communities in planning and execution.
- Early residencies that help promote the event
- Gatherings with specialized press.
- Gatherings with local artists
- Explanatory information.

- Administration of the exchange by people who have high professional and personal skills in managing cultural diversity.
- Cultural orientation for everyone involved.

21. What follow up activities have helped you consolidate the gains of organizing an art event from another culture/ country?

- Longitudinal tracking of an exchange relationship and associated events.
- Stakeholder research involving audience, artists and people involved in organization.
- Databases.
- Archival documentation of the promotional materials and the art event.
- Continued contacts with host/visiting organizations for follow up events.
- Continued contact with local sponsors for future possibilities.
- Attending other events organized by the local sponsors.
- Informal gatherings with local participants to discuss their impressions.
- Looking for new opportunities for new art events from the same culture.
- Dialogue about the themes from the art event.
- Activities such as music, photography/ design exhibits, and theater that provides additional exposure to the culture.
- An immersive, interactive and educational experience for children.

- Establishing a reference library of intercultural resources.
- Assessment meetings to improve future projects.

APPENDIX B

QUESTIONNAIRE (SCRAP BOOK)

On the following pages, I have provided the scrapbook sent to each of the English speaking participants. While some participants emailed the answers back to me, others mailed the paper copy.

My exposure to global cultures through art

A survey conducted by Rohini Dandavate

Graduate Student in Arts Policy and Administration
The Ohio State University

Introduction

I want to thank you for agreeing to respond to this survey. I am a doctoral student in the 'Arts Policy and Administration' program at The Ohio State University, in Columbus, Ohio. I am studying how the experience of global cultures through exposure to arts influences individuals, communities and organizations.

For the purpose of this study, art includes but is not limited to fine arts, performing arts, public art, sculpture, photography, textile printing etc.

I am requesting your input because you have explored, experienced or had the opportunity to see art from other cultures/countries as an artist, administrator, teacher or audience.

If you have any questions about this survey, please feel free to contact me on (614) 457 4678 or via email at Dandavate.2@osu.edu.

You may respond to this survey electronically or if you choose to print this booklet you may mail it to: 1285 Trentwood Road, Upper Arlington OH 43221. I would appreciate if you would please send your response no later than January 30, 2005

Thanks

Rohini Dandavate

About Me

Name

>>*Please type here..*

Occupation

>>*Please type here..*

Phone number/email address

>>*Please type here..*

Address:

>>*Please type here..*

My exposure to art has been primarily from:

Please name the cultures/countries

>>*Please type here..*

My role

I have been exposed to arts from different cultures/countries in the role of:

Please insert an "X" in one or more:

- ☐ an artist interacting with artists from other cultures/countries,
- ☐ an arts administrator or an official of sponsoring agency
- ☐ a member of audience
- ☐ a teacher sponsoring world art for the benefit of students
- ☐ other (please specify)

My memories

In this section please describe your memories of early exposure to an art form from a different culture or country.

My first exposure to an art from a culture other than my own was:

Please provide information about the type of art, you were exposed to and in what capacity (e.g. as an audience, teacher, administrator or as an artist interacting with another artist)

>>Please type here.

My memories

Some of the **most memorable experiences of an art form from a different culture or country** I have had in the past were.

Please describe what was memorable about those experiences. You may describe one or more experiences from your past.

Experience 1

>>Please type here..

Experience 2

>>Please type here..

Changes

In this section please write about how exposure to the arts from a different culture or country influenced you and the changes that occurred within you and around you as a result of that experience.

Changes

*Please write about what changes occurred **within you** as a result of exposure to or participation in art from another culture/country.*

Have I experienced any change in **me**, as a result of exposure to art from another country and if so what?

>>Please type here..

Have I experienced any changes in my **work**, as a result of exposure to art from another country, and if so how?

>>Please type here..

Have I experienced any change in the people and organizations I like to **network** with as a result of exposure to art from another country, and if so how?

>>Please type here..

Changes

Please write about the changes that you have observed around you, in the people and organizations you are associated with, as a result of exposure to art from another culture/country.

Some of these changes may have been a reaction to changes in you or as a direct result of the exposure these people and the organization have had to art from another culture.

Changes I have observed in the **professional relationships, alliances and collaborations** I was associated with as a result of exposure to art from another country?

>>Please type here..

Changes

Have I noticed any changes in **my impressions about other cultures, countries, organizations, or people** due to exposure to art from other cultures/ countries?

>>*Please type here.*

Changes

What changes have I noticed if any, in **my response to people and events** from another culture/country, which I would attribute to my exposure to art from that culture/country?

>>Please type here..

What changes have I noticed, if any, in **how people or organizations from other countries respond to people, cultures, and organizations of my country**, which I would attribute to exposure to art from our culture/ country?

>>Please type here..

Challenges

In this section I would like to know more about the challenges you faced in understanding, accessing, promoting, collaborating or communicating about the art form from another culture or country.

Challenges in understanding an art form from another culture or country
--

>> <i>Please type here..</i>

Challenges in communicating an art form from another culture or country
--

>> <i>Please type here..</i>

Challenges

Challenges in collaborating, organizing or making art form from another culture or country

>>Please type here..

Challenges in promoting an art form from another culture or country
--

>>Please type here..

I wish

In this section please describe how you wish to improve your experience of understanding, accessing, promoting, collaborating or communicating about the art form from another culture or country.

My wish for better understanding art form from another culture or country
>>Please type here..
My wish for better communicating art form from another culture or country
>>Please type here..

I wish

My wish for **improving collaboration** for organizing art events from another culture or country.

>>Please type here..

My wish for better **promoting** art forms from another culture or country

>>Please type here..

Questions for organizers of art events

Please complete this part of the survey, only if you have been responsible for organizing an art event from another culture/ country either in an official or volunteer capacity.

What **purpose or goals** does "organizing art events from another culture/ country" serve?

>>Please type here..

How do you determine if the **purpose or goals have been served?**

>>Please type here..

Questions for organizers of art events

What activities have helped you **make** an art event from a different culture/ country **more effective**?

>>Please type here..

What **follow up activities** have helped you **consolidate the gains** of organizing an art event from another culture/ country?

>>Please type here..

Thank you

Thank you for your time. I would request you to send me your response to this survey by October 30th.

Also, I would appreciate if you would please indicate your willingness to be approached for follow-up activities, as a part of my doctoral research. Please type an x mark next to appropriate responses below.

() Yes, I am willing to be interviewed on phone.

() Yes, I am willing to answer questions via email.

() Yes, I am willing to be interviewed in person.

() Maybe, please contact me later.

() No, thank you. I will not be available for further research.

Thanks

Rohini Dandavate

Graduate Student in Arts Policy and Administration

The Ohio State University