

Running head: MOVEMENT, MIXTURE, MUSIC

Movement, Mixture, Music:

Stimulating Effective International Cultural Interaction
Through the Performing Arts

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University of Oregon
Winter, 2013

A MASTER'S CAPSTONE

Presented to the Arts and Administration Program of the University of Oregon in partial fulfillment of the requirements for the Degree of Master of Science in Arts Management

Approved by
University of Oregon
Arts and Administration Program

A handwritten signature in black ink, appearing to read 'Patricia Dewey', is written over a horizontal line. The signature is enclosed within a large, thin, hand-drawn oval shape.

Dr. Patricia Dewey, Advisor

March 12, 2013

Date

Acknowledgements

To the students, faculty and staff of the AAD community:

Every day I am inspired by the far-reaching evidence of your passion and vibrant enthusiasm. Specifically to Dr. Patricia Dewey, thank you for your clear yet flexible vision and guidance, on this project and throughout my University of Oregon experience.

To my friends and family:

Thank you for being such a wide and unshakable web of love and strength. I am honored and grateful to be among you.

To my husband Eric:

It is your unwavering support that has made this chapter of the journey possible. Now let's move on to the next one!

Abstract

The goal of this master's research capstone is to speculate how international performing arts touring and presenting in the United States might stimulate international understanding. It first introduces the context and impact of globalization and the resulting increasing importance of cross-cultural communication competence. It then explores the environments of and factors surrounding cultural diplomacy and the performing arts industry, considering whether one specific area of the performing arts industry—international performing arts touring and presenting—might also be effective if employed more intentionally as a cultural diplomacy tool, increasing cross-cultural communication competence and encouraging meaningful international cultural interaction. An exploratory paper, it raises some of the questions and issues that arise at the intersection of these broad conceptual areas and lays groundwork for future research that is focused on a specific location or situation.

Keywords: performing arts, cultural diplomacy, international cultural interaction, globalization, cross-cultural communication

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Chapter 1: Introduction and Context

Problem Statement

There are many factors involved in bringing an international performing artist to an audience in the United States. In addition to satisfying the needs of the artist, manager and presenter, significant time and money is devoted to completing the necessary immigration and taxation paperwork. Over the past 20 years, government requirements surrounding visas for international performing artists in the United States have intensified; since 9/11, the process has grown “increasingly labyrinthine, expensive and [seemingly] arbitrary” (Rohter, 2012, p. 1). As competition for audiences’ shrinking leisure time continues to increase, some on both sides—presenter and performer—have decided that the increased time, money and stress are not worth it, and have stopped booking groups/locations that require visa approval (Wyszomirski, 2000).

In contrast to the visa domain of strict regulations and impermeable boundaries, an increasingly globalized world means intensified connections throughout the globe. In a world “full of movement and mixture, contact and linkages” (Inda & Rosaldo, 2002, p. 2), interactions and exchanges between cultures are frequent. Effective interactions depend on the individuals involved and their competence in cross-cultural communication.

The subject of cultural diplomacy, or “the exchange of ideas, information, arts and other aspects of culture among nations and their people in order to foster a mutual understanding” (Cummings, 2003, p. 1), is currently one of much debate. A deeper look into the topic has identified numerous authors eager for dialogue (Brown, 2006; Cummings, 2003; Finn, 2003; Glade, 2009; Grincheva, 2010; Pwono, 2009; Wyszomirski, 2000). However, the arts’ place within cultural diplomacy has not been explored as rigorously. For example, international performing arts touring and presenting, primarily studied as a component of the performing arts

industry, also serves many of the same objectives as cultural diplomacy, but is not often intentionally employed or considered as a cultural diplomacy tool. Also, because the responsibility of cultural diplomacy has traditionally been assigned to the federal government (even though Americans do not, for a variety of reasons, necessarily support it there), the arts' role in cultural diplomacy remains "a subject which everyone in the wider political and economic world gives rhetorical support to but treats as a fringe issue" (Pwono, 2009, p. 303). This capstone research explores the role international performing arts touring and presenting can play within cultural diplomacy and speculates that it does not simply provide exposure to other cultures but might also stimulate meaningful cultural interactions.

Research Questions

Based on an exploration of several broad conceptual areas—including the performing arts industry, cultural diplomacy and cross-cultural communication, all considered within the context of a globalizing world—this research aims to answer the following question:

- How might international performing arts touring and presenting stimulate effective international cultural interaction?

Related sub-questions include:

- What constitutes an "effective international cultural interaction?"
- What are the current trends in international performing arts touring and presenting, as well as some of the industry challenges (whether procedural, political, societal etc), if any, in either internal practices or external factors?
- Is it important to continue to bring international artists to the United States?

Conceptual Framework

The conceptual framework in Figure 1 identifies the broad conceptual areas examined by this research. As each term has a heartily debated definition and enough information to fuel a discussion of several days, it is essential to clarify these terms and their relationships for the purposes of this research. A more thorough discussion of each will follow in subsequent chapters.

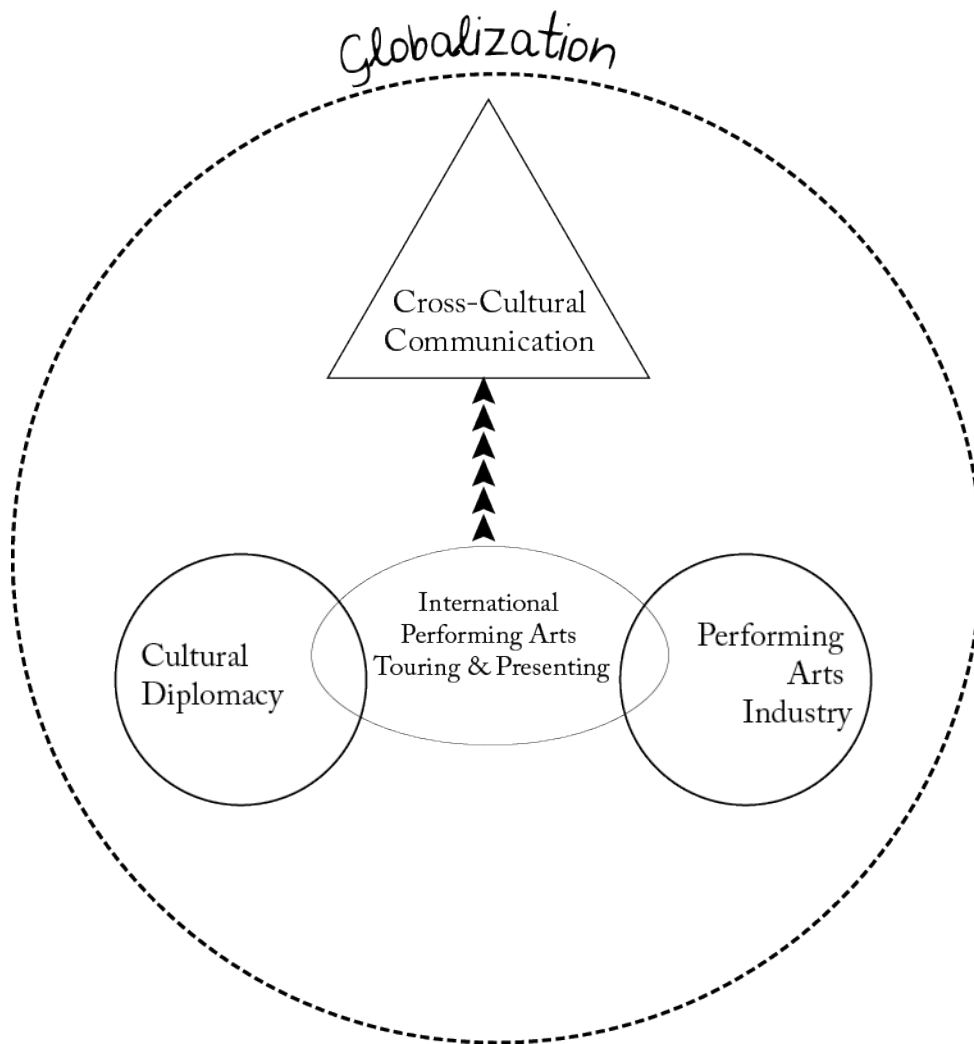


Figure 1: Conceptual Framework informing this inquiry

Globalization is really the broadest lens through which the rest of this research is viewed. Understood in this context simply as the “intensification of global interconnectedness” (Inda & Rosaldo, 2002, p. 2), a number of factors—including improved, more widely available and cheaper technology, and increased movement of people, capital, commodities, images and ideologies—have made cultural collisions in our world more frequent and also increased our interdependence.

Even before the effects of globalization became a popular topic, researchers began trying to figure out the dynamics of *cross-cultural communication* and the elements that make that communication successful. There are many reasons why cross-cultural communication competence is important to twenty-first century citizens, not least of which is the fact that interactions between cultures are essentially inescapable (Chen & Starosta, 2008). The question “what does cross-cultural communication competence look like?” really deserves its own research, but some central concepts will be discussed in Chapter 2.

One important term used throughout this research but not specifically outlined in the conceptual framework diagram is *international cultural interaction*. It is a rather broad term, encompassing everything from artist and scholar exchange to international trade and, of course, international touring and presenting (Wyszomirski, 2000). To some, it may even mean any kind of interaction whatsoever between people of different nations. However, for purposes of this research, we are interested in interactions that are primarily intentional, specifically those made possible by international performing arts touring and presenting. And although a positive, productive interaction is the goal, the focus of the diagram, and indeed much of the discussion, is the cross-cultural communication component of this interaction, since communication is the foundation of the interaction.

Cultural diplomacy has been one important tactic for facilitating and improving both communication and interactions. Again, the term means different things to different people, but I have chosen the description by political scientist and author Milton Cummings (2003), who defines cultural diplomacy as “the exchange of ideas, information, arts and other aspects of culture among nations and their people in order to foster a mutual understanding” (p. 1). Historically a function of the government, the field of cultural diplomacy has widened to include many players, including non-governmental organizations (NGOs). The tools of cultural diplomacy include everything from language courses, libraries and long-term educational exchanges to the comparatively brief performance of an international touring musician. As the economy globalizes and information spreads quickly between societies, people are increasingly aligning themselves along cultural lines that cut across national boundaries, making cultural diplomacy a strategy of growing importance (Huntington, 1996).

The last substantial concept area in the conceptual framework diagram is the *performing arts industry*. Throughout this research I have focused on the segment *international performing arts touring and presenting*, specifically that which takes place at organizations. International touring and presenting is a complex system of planning and negotiation between many players, including presenters, agents, producers, managers and artists. Although it is necessary to define the boundaries of this research, in many ways it is not practical to differentiate characteristics of the performing arts with those of the arts sector more broadly. So while certainly there is no claim that any of this information is universally applicable throughout the arts, it may also be productive to consider it more widely than it is presented here.

With a better understanding of each of these components and their context, the main research question could be reiterated (and expanded) as follows: “*How might international*

performing arts touring and presenting, primarily a component of the performing arts industry, also be intentionally employed as a tool to serve the objectives of cultural diplomacy, to stimulate effective cross-cultural communication and encourage productive international cultural interaction, considering all of these processes through the inescapable lens of a globalizing world?”

Methodological Paradigm

As a generally defined post-positivist researcher, I believe “there are no universals, and that things like truth, morals, and culture can only be understood in relation to their own socio-historic context” (O’Leary, 2012, p. 6). This research, an exploratory look at a number of different broad conceptual areas, is positioned within the interpretivist paradigm, in which reality is “socially constructed, complex, and ever changing” (Glesne, 2011, p. 8). Combining my own interpretations with those of others that I discovered through their writing, the following descriptive synthesis is more likely to raise questions and point out pieces of the puzzle than to provide definite answers. Independent of the perspective of any specific performing arts organization, this research provides a background and foundation from which longer-term field research could begin in the future.

Several personal and professional biases, such as a background in performing arts and a strong belief in the importance of international cultural interaction, have certainly impacted my research. The interpretivist approach does not discourage personal involvement—acknowledging that qualitative information is co-constructed—as long as biases are continuously monitored in order to ensure credibility and quality in the results. Also, despite my pre-existing opinions on the subject, it has been important to maintain an “exploratory, open mindset to the variety of perspectives and issues that may arise” (Glesne, 2011, p. 8) throughout the process.

Research Strategy

A thorough overview and critical analysis of three broad conceptual areas (components, development and environment of cultural diplomacy; the framework of the performing arts industry in the United States, its structure and current trends; and contributing factors of globalization and its effects on cross-cultural communication) not only provided a foundation and context for exploration of the connections between the concepts but also highlighted a need for such a discussion. The following two courses both provided a variety of perspectives for continued exploration of these topics and fulfilled the requirements for a capstone:

- **AAD 608 Performing Arts Industry**, including attendance of the Arts Northwest Conference (Fall 2011) and participation in the Performing Arts Manager's Conference, February 2012
This course provided a solid overview of the business of presenting performing arts events, including performing arts touring.
- **INTL 531 Cross-Cultural Communication** (Spring 2012)
An exploration of the development, education, politics and environment of interaction in a cross-cultural setting, this course presented diverse perspectives from students from a wide variety of disciplines.

Delimitations

The first way I delimited this research was by choosing to complete a capstone. Both as foundation before and a context afterward for the two capstone courses, I approached themes such as cultural diplomacy, international touring and presenting, and issues surrounding cross-cultural communication in a globalizing world. Other topics—for example cultural tourism, cultural policy, and issues surrounding cultural representation such as authenticity and identity—although mentioned in the research, were not explored in depth. Also, although examples of specific performing arts organizations or programs may have informed the research, it was my intention to approach the topics broadly rather than focusing on one particular performing arts organization or type of organization.

Limitations

As a capstone, this process did not include any field research. Although that excluded the viewpoints and valuable insight of individuals currently working in the field, it allowed a broad investigation of many factors, independent of a particular organization or situation, and encouraged a synthesis of themes across different disciplines as facilitated by the capstone courses. The “in-depth, long-term interactions” (Glesne, 2011, p. 8) often characteristic of extensive interpretivist-guided research are possible for future research. Instead, an “exploratory, open mindset to the variety of perspectives and issues that might arise” (p. 8) was more feasible within the scope and timeframe of this research.

Structure

The structure of this paper reflects the topics outlined earlier in the conceptual framework. Chapter 2, *Globalization, Movement and Mixture*, focuses on the context and characteristics of globalization and explores its influence on the need for and qualities of cross-cultural communication competence. Chapter 3 examines cultural diplomacy—its development and history in the United States, as well as some significant challenges and characteristics of future direction. The performing arts are center stage in Chapter 4, including the history and structure of international touring and presenting, an introduction to some of the challenges of bringing international artists to audiences in the United States, and an in-depth look at one example of an international cultural interaction. Finally, Chapter 5 summarizes and elaborates on some of the most prevalent issues and questions revealed through the exploration of these conceptual areas and concludes with suggestions for further research.

Chapter 2: Globalization, Movement and Mixture

Background

Since the 1980s, globalization has been a widely studied and extremely significant academic topic. Although there is really no commonly accepted definition of this very broad term, most meanings seem to find common ground in a couple of areas. Movement and mixture between cultures have increased, and as a result, we continue to become more and more interdependent—economically, politically, culturally and even ecologically (Inda & Rosaldo, 2002). The previously popular term “international,” implying nation-to-nation interaction, has been displaced by “global” or even “transnational,” suggesting something more fluid and bigger than the concept of individual nations (DeVereaux & Griffin, 2006).

Thomas Friedman (2005) proposes that there have been three stages of globalization throughout the history of the United States. From 1492, with Columbus’s journey from Spain, to about 1800, what he calls Globalization 1.0 was driven by the brawn of nations and governments—how much they had and how “creatively [they] could deploy it” (p. 9). The forces of Globalization 2.0, continuing until about 2000, were multinational companies and their breakthroughs in hardware: railroads, telephones, and finally computers. The current period, Globalization 3.0, has been characterized by a dramatic increase in the power of *individuals*. Changes of this period have been faster and further reaching than the other two, amplified by the technological advancements of this electronic age. As Friedman puts it, “the playing field is being leveled” (p. 7).

Components

As mentioned in Chapter 1, it is broadly the “intensification of global interconnectedness” (Inda & Rosaldo, 2002, p. 2) that provides the foundation for understanding globalization for the purposes of this research. Many of the indicators of globalization discussed in the literature seem to fall into three general categories:

1. Technology – new and cheaper communication technology (as both a contributor to and a consequence of globalization)
2. Mobility – increased movement of people, capital, commodities, images and ideologies (Inda & Rosaldo, 2002) as well as new “patterns of migration” (DeVereaux & Griffin, 2006, p. 8)
3. Identity – personal and group identity with a nation state replace by new sub- and supranational identities (Chen & Starosta, 2008)

This combination of factors gives individuals increasing ability to collaborate and communicate all over the world. It also potentially encourages the decentralization of power, in theory fostering environments that are more horizontal and collaborative.

Just as there is no unanimous agreement about the definition of globalization, neither is there concurrence about whether it is entirely productive or destructive. There are certainly some downsides to this intensive movement and mixture. First, it puts people and cultures in contact with one another whether they like it or not, and possibly before they are ready or have had time to prepare for it (Friedman, 2005). Also, although certainly widespread, globalization does not affect everyone evenly or in the same way. At its worst, it amplifies power imbalance and resource inequity. At the very least, one must remember that it is a “multi-faceted, multi-local process that may be experienced in many different ways, by different individuals and groups...”

(DeVereaux & Griffin, 2006, p. 6). Finally, the environment of globalization promotes a movement towards total efficiency, an ideal not shared by (or at least not feasible for) the performing arts.

Mobility

While the performing arts are impacted by many components of globalization, one that deserves special mention is mobility. Because of the increase of mobility, both actual and virtual, artists, audiences and even the art itself enjoy potentially freer and further impact. And while technology has facilitated easier and more extensive collaboration, face-to-face interaction—a lamented lost art in the globalizing world—is still the norm in the performing arts. DeVereaux and Griffin describe the ideal of this mobile world with more porous boundaries.

Organizations and individuals engage in the exchange of ideas, participate in cultural acts—as artists and/or as audience—[and] move from place to place at will, taking advantage of loosened borders and barriers, in order to benefit from, and contribute to, the flourishing of arts and culture. (DeVereaux & Griffin, 2006, p. 4)

Of course, as we will see in Chapter 4, this is not necessarily the case in practice.

Identity

As cultures collide with increasing frequency, issues of personal and cultural identity become both less straightforward and more important. Individuals try to navigate the multiple categories in which they find themselves—consumer, citizen, employee, taxpayer etc—while learning not just about others but *from* them (Jones & Jenkins, 2008). Nations and groups, their identity once so closely tied to place, want to present a coherent identity to the rest of the world,

but struggle with the conflict between preserving a well-defined cultural identity and embracing the fluidity of a globalized world.

Issues surrounding identity are pervasive in discussions of the performing arts. Art is one important way in which identity is expressed and shared, but when that art is exported outside of its original cultural environment, for example as in cultural tourism, there are apprehensions about “commodification and the loss of authenticity” (Wyszomirski, 2000, p. 1). The fear is that globalization, in its quest for the elimination of waste and inefficiency, can have a homogenizing effect if left to its own devices. Some of the frictions and hurdles it would level are actually sources of identity and affiliation that should be protected.

Cross-Cultural Communication

Years before globalization started thrusting cultures into constant connection, many have been trying to figure out the dynamics of cross-cultural (also known as intercultural) communication and the elements that make that communication successful. Considerable research has been compiled since the 1950s (although nearly all, it should be noted, from a Eurocentric point of view). Also, the field is, in some ways, fairly fragmented; for example, there is no consensus about whether cross-cultural communication competence is learned or inherent (Chen & Starosta, 2008). However, there is certainly agreement that contact between cultures is occurring with increased frequency, and also that globalization is a strong contributor to both its growth and diversification.

As mentioned in Chapter 1, this research is most concerned with cross-cultural communication between individuals of different nations, specifically that which takes place during one particular kind of international cultural interaction: international performing arts touring and presenting. However, it should be noted that in general, “culture” is broad and does

not refer just to “nationality” even though many use it that way when referring to different cultures. Culture can certainly be place based although it may also be grounded in language, custom, ideology or any of the other numerous factors that contribute to identity.

There are many reasons why twenty-first century citizens really must improve their communication competence, or in other words “learn to see through the eyes, hearts, and minds of people from cultures other than their own” (Chen & Starosta, 2008, p. 215). Most importantly, international cultural interaction is inescapable. As we saw in the overview of globalization, we continue to become more interdependent in many ways, so adjusting to each other’s identities is critical if we are to be good global citizens. Another reason is quite simply the idea that “if you don’t visit a bad neighborhood, it might visit you” (Friedman, 2005, p. 468). As we will explore in the following chapter on cultural diplomacy, achieving individual or national goals depends on building relationships, of which communication competence is the foundation.

So what does cross-cultural communication competence look like? Although definitions are varied and often more elaborate than is feasible for the purpose of this research, two broad concepts are most prevalent. The first significant factor in communication competence is *effectiveness*, or being able to produce one’s desired results in an environment. In order to accomplish this, one must understand, among other things, not only one’s own goal but also the expectation of the other person and the factors that would likely influence that person’s response. The second concept is *appropriateness*. In other words, one communicates in a way that is suitable, considering the verbal, relationship and environmental elements at hand (Chen & Starosta, 2008).

This simplified explanation of communication competence highlights the importance of difference and explores the boundaries between “Self” and the “Other.” One measure of cross-

cultural communication competence is the satisfaction of both parties involved, parties whose relationship is based on the “tension of difference, not on its erasure” (Jones & Jenkins, 2008, p. 473). In other words, it is not the differences themselves that necessarily cause the tension between cultures, but the misunderstanding about these differences and the various ways in which each side processes data. We should be open to learning not just *about* the Other but *from* her—about difference and also about ourselves.

This brings the discussion back to the earlier topic of identity. Chen and Starosta (2008) claim that “the need to learn who we are is one of the reasons we communicate with others” (p. 226). Indeed, communication with others can help us sort through the multiple identities we have taken on in this twenty-first century world. Being comfortable with who we are, self-awareness, is also one factor in making our communication more effective. It also may help us tackle, both as individuals and societies, the challenge of balancing the discord of “strong identity vs. global fluidity.” Another way of looking at that same issue in the context of communication is the friction between looking outward—or being open to external or foreign influences and ideas—and looking inward, developing trust for collaboration within a society and a sense of “national solidarity” (Friedman, 2005, p. 324). Balance is important, and it seems cross-cultural communication is both a key contributor to and consequence of that process.

Chapter 3: Cultural Diplomacy

Introduction and Framework

What is known in the United States and examined in this research as cultural diplomacy is referred to in other parts of the world as international cultural policy, international cultural relations or even cultural exchange (Wyszomirski, 2003). It is surely no surprise that each author has a slightly different way of thinking about cultural diplomacy. The definition most appropriate for the discussion of this research is one by political scientist and author Milton Cummings, who defines cultural diplomacy as “the exchange of ideas, information, arts and other aspects of culture among nations and their peoples in order to foster a mutual understanding” (Cummings, 2003, p. 1). There are several elements of this definition. First, cultural diplomacy is a two-way street; all parties need to both share and listen in order to arrive at a mutual understanding. Also, while cultural diplomacy has historically been perceived as a function of the government, the field is widening (whether intentionally or not) to include many players, including other official agencies and NGOs. Whether or not the government should be the “exclusive instrument” (Wolf & Rosen, 2004, p. 22) of cultural diplomacy is currently a topic of some debate and will be explored later in the chapter. However, since the intended “target” of cultural diplomacy is beyond the government, several authors (Advisory Committee on Cultural Diplomacy, U.S. Department of State, 2005; Glade, 2009; Grincheva, 2010; Pwono, 2009; Wolf & Rosen, 2004) argue that the “arena of cultural diplomacy has been democratized and widened beyond the activities of professional diplomats...” (Pwono, 2009, p. 303).

Some further explanation is necessary in order to position cultural diplomacy within the larger field of public diplomacy. However, again the definitions are arguable. Some divide public diplomacy into cultural diplomacy and educational programming (Brown, 2006). Others include

information policy and combine cultural and educational programs (Wyszomirski, 2003). And the meaning of public diplomacy itself is controversial. The State Department defines public diplomacy as “government-sponsored programs intended to inform or influence public opinion in other countries” (Wolf & Rosen, 2004, p. 3), while others focus on “the promotion of communication between peoples as opposed to governments...” (Wyszomirski, 2003, p. 1).

Although Wyszomirski’s arrangement seems more appropriate, considering the educational goals of many cultural diplomacy efforts, the specific division of the components of public diplomacy does not affect this research to a great extent. Also, whether the programs of public diplomacy are government-sponsored or not, it is the goals that are the most important: “open debate, free expression of competing and conflicting ideas, and participation by citizens with sharply different views” (Wolf & Rosen, 2004, p. 23).

While the precise definition of cultural diplomacy is nebulous, luckily identifying some of the tools that it employs is more approachable. In her comparison of cultural diplomacy in several different countries around the world, Wyszomirski establishes a list of several commonly occurring activities (2003, pp. 12-22). Examining that list, it seemed that the interactions could be broadly grouped according to which direction the information was intended to be primarily flowing (while still acknowledging the two-way nature of the interaction): “self” to “other,” “other” to “self,” or both ways. Figure 2 illustrates the interactions categorized in this way and provides specific examples of each. Neither an exhaustive nor a flawless list, it does give a sense of the kinds of things that would fall under the umbrella of cultural diplomacy.

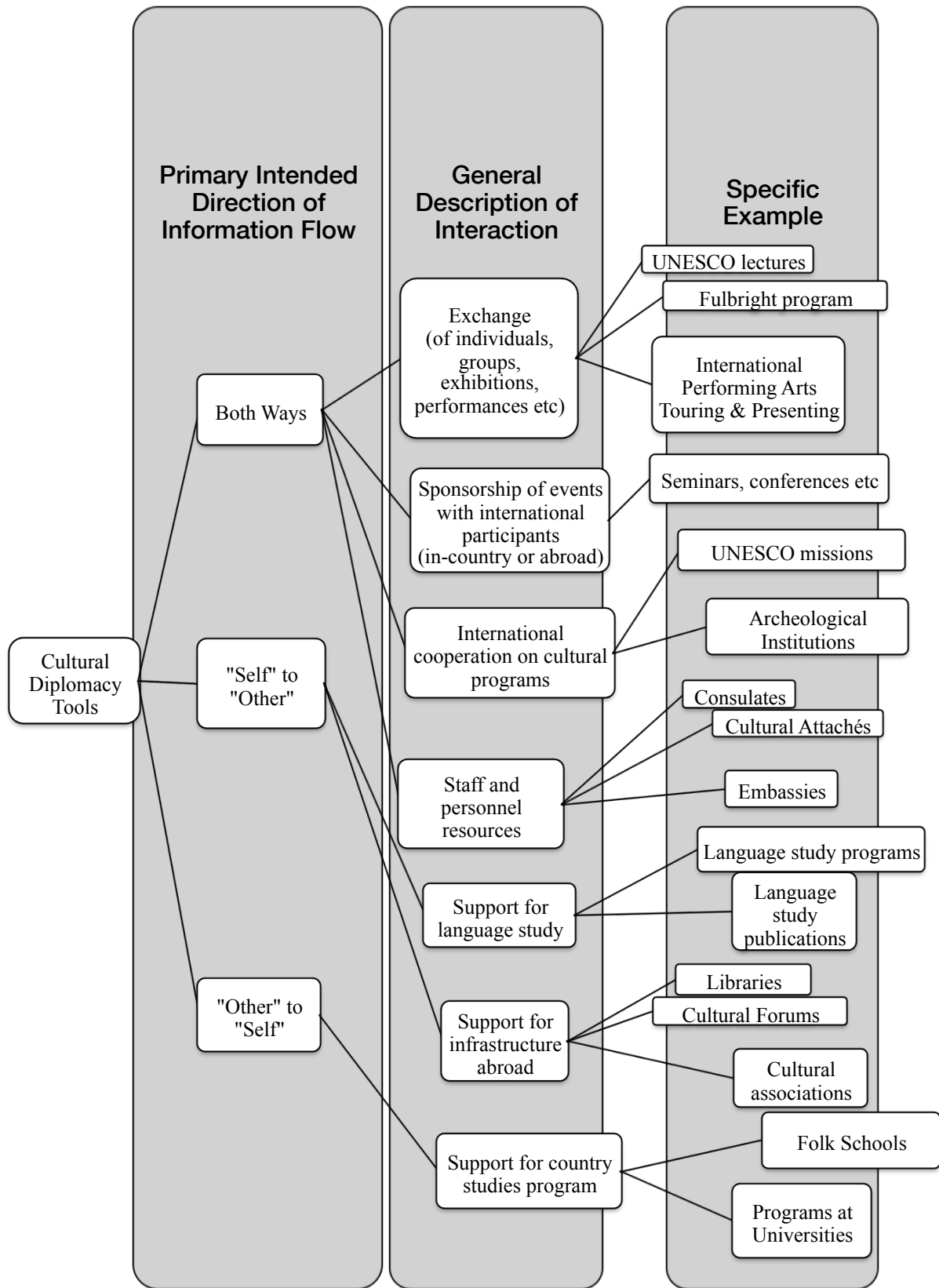


Figure 2: Tools of Cultural Diplomacy

History

The United States is not the sole or even the most committed proponent of cultural diplomacy. Many other countries “have been engaged in...cultural diplomacy for longer and with less ambiguity” (Wyszomirski, 2003, p. 2). However, the United States is the focus of this research, and the history of cultural diplomacy in this country has been studied from a variety of perspectives. A brief background will be presented here; readers wanting more detail should refer to the work of several other authors (Advisory Committee, 2005; Brown, 2006; Cummings, 2003; Finn, 2003; Glade, 2009; Grincheva, 2010; Pwono, 2009; Wolf & Rosen, 2004; Wyszomirski, 2003).

The history of cultural diplomacy in the United States, centered often around periods of conflict, seems to have four general periods. It was first employed as a diplomatic strategy in the 1930s in response to what was seen as a German threat to weakening U.S. cultural relations with Latin American countries. The result—a Convention for the Promotion of Inter-American Cultural Relations—envisioned a reciprocal exchange of people and ideas between all kinds of groups, to promote better understanding between nations and also certainly to improve America’s image abroad (Cummings, 2003).

The 1940s were a time of both expansion (for example the launch of the Fulbright Program in 1946) as well as challenges (such as the government’s funding of the controversial “Advancing American Art” exhibit). Both the rebuilding of war-torn Europe and the start of the Cold War encouraged support of cultural diplomacy endeavors. After World War II, “support for these initiatives was strong, as all could see the value of reorganizing the defeated societies in ways compatible with peaceful international relations” (Glade, 2009, p. 244). Both government and corporate money was allocated to sending artists overseas, as Europe’s cultural infrastructure

was still damaged. During the Cold War, many performing artists—particularly musicians—were sent abroad to “testify to the cultural vitality” of the United States (DeVereaux & Griffin, 2006, p. 1). It was hardly a perfect system; some of the musicians who were chosen couldn’t even perform extensively in their home states, as the South was still segregated. Some questioned whether they were being sent abroad to distribute culture or propaganda. However, while these endeavors did not cause the collapse of the Soviet Union, they certainly had a strong impact (Grincheva, 2010).

After the end of the Cold War, support for cultural diplomacy dropped off significantly. With no imminent conflict, many saw an opportunity to “dismantle America’s foreign entanglements” (Finn, 2003, p. 15). Also, as public confidence in the private sector was on the rise, support for specifically government-sponsored endeavors decreased. According to a report by the U.S. Department of State’s Advisory Committee on Cultural Diplomacy, the decade from 1993-2003 saw a decrease of 30% in cultural diplomacy budgets and staff levels, as well as the closing of numerous libraries and other cultural centers (2005). Only after September 11 have there been strong calls for reorganization of and increased emphasis on cultural diplomacy, hopefully taking into consideration some of the significant challenges it has faced in the past.

Challenges

Inconsistent public (and consequentially, financial) support, demonstrated in this brief historical overview, is one of the most significant challenges cultural diplomacy faces. Although cultural diplomacy is acknowledged to be an effective approach, one even “vital to national security” (Finn, 2002, p. 15), it enjoys strong support only during times of conflict or perceived threat, and is neglected in both volume and funding during peaceful periods. Some of the other challenges for cultural diplomacy include the difficulty of measuring its outcomes, its

relationship to American cultural values, and its resulting place in the hierarchy of funding. Briefly exploring some of these challenges is essential before asking questions about the path forward.

Grincheva (2010) states that the “United States is the only country in the world in which the government does not provide substantial support for arts and cultural development” (p. 178). But unlike many other (and often older) countries, art does not define the United States as a nation. Perhaps because of the country’s cultural diversity, individual self-expression has been historically far more important than a national cultural identity. In fact, some associate even the word “diplomacy” with “power” and therefore are uneasy with the concept, not wanting to be molded to a national culture (Wyszomirski, 2003). Americans, it seems, would also rather be “democratic” than “cultured” and show significant deference to the free market. Unfortunately, the investment and long-term commitment required by effective cultural diplomacy do not fit into the profit-driven free market, leaving art and culture as non-essential luxuries (Brown, 2006).

Another challenge for cultural diplomacy (and one especially prevalent throughout the arts) is the challenge of measurable outcomes. During times of conflict, outcomes are more apparently visible. However, when peace returns, “culture gets short shrift” (Advisory Committee, 2005, p. 1), as the ongoing dedicated resources of time, money, and people needed for effective cultural diplomacy do not produce as obvious results. This is perhaps also one reason for Americans’ traditional lack of public support for the arts. There is little patience for those things that do not quickly produce measurable results, or, as Brown (2006) states, “no compensatory appreciation for the long-term value added of increased understanding and relationship building” (p. 83).

As a result of these challenges, cultural diplomacy generally finds itself in an unfortunately low position in the funding hierarchy. Beginning at the end of the Cold War, Americans have been in general much more interested in budget savings than in cultural diplomacy investment, an inclination only deepened by the current ongoing economic predicament (Nye, 2004). It is also undermined by competing causes, such as development work and even other, broader types of public diplomacy. Finally, although (as we will consider later in this chapter) it is inevitable and advantageous that cultural diplomacy expand beyond the role of the government, this trend also makes it more difficult to justify funding of cultural diplomacy “in the official realm” (Glade, 2009, p. 246), something that many Americans view as suspicious or even nefarious at worst and redundant at best.

Value

Although there certainly must be some who dismiss the significance of cultural diplomacy as a diplomatic strategy, discussion in the literature is overwhelmingly supportive of its importance and effectiveness. The following statements, loosely based on a list by the Advisory Committee on Cultural Diplomacy’s report *Cultural diplomacy: The linchpin of public diplomacy*, summarize some of cultural diplomacy’s unique potential.

Cultural diplomacy:

- develops a foundation of trust for relationships with a wide audience that endure changes in government and support policy changes
- provides a neutral platform and positive environment for interaction and cooperation, encouraging the dismantlement of stereotypes and intolerance in favor of tolerance and openness

- educates Americans on the values and customs of other societies while also conveying American values to others (2005, p. 16).

The list of culture's offerings is long and includes, among other things, resilience, consolation, hope, self-respect, identity, trust, tolerance, reconciliation, and even global peace (Pwono, 2009, p. 302).

Not only is cultural diplomacy by itself a powerful strategy, but it is (or should be) also gaining relative importance in the 21st-century world. As the economy globalizes and information spreads quickly between societies, people are increasingly aligning themselves along cultural lines that cut across national boundaries (Huntington, 1996). Culture is one of the most important sources of "soft power," a term coined by Joseph Nye to mean the "ability to get what you want through attraction rather than coercion or payments" (2004, p. x). Extending far beyond the actions of the government, the coalitions that soft power helps to create are far more stable and durable than those built by war or conflict. Finn (2003) even refers to cultural diplomacy as an important weapon critical to national security, acknowledging that an investment in cultural diplomacy saves even greater military costs down the road.

New Instruments and Issues

The debate about cultural diplomacy seems not as much about the importance of it but instead about the right place for it. As mentioned earlier in the chapter, for a number of reasons Americans are suspicious of a government-identified national culture and do not agree about the purpose and message of culture. NGOs, on the other hand, have secured far greater trust and can relay messages that are relevant to each community. The field of cultural diplomacy has also been undoubtedly democratized and the number of players increased, both agencies within the government and organizations outside. The current information age has been "marked by an

increasingly important role of non-state actors on the international stage” (Nye, 2004, p. 90), and because of the increased ease and speed of communications and travel, messages relayed through government channels are often overwhelmed. Consequently, artists and arts/culture professionals are in many ways already acting as cultural ambassadors, even though they do not benefit from some of the freedom of movement and protection that “official” ambassadors do (Pwono, 2009).

Although many authors agree that the government neither is (anymore) nor should be the “exclusive instrument” of cultural diplomacy (Wolf & Rosen, 2004, p. 22), it seems that any cultural diplomacy efforts are strongest if they have government support (whether financial, policy-related etc). If the government shares or completely turns over responsibility but still provides support, how would it decide whom to support? What about the number of different messages being transmitted between cultures? Is a unified message important? Feasible? Undesirable? The goal of this research is not to propose solutions for the future of cultural diplomacy but simply to ask questions and explore some of the issues in different combinations. In the next chapter, we will explore the structure of the performing arts industry in the United States, specifically considering international touring and presenting as one successful cultural diplomacy tool.

Chapter 4: Performing Arts Industry

Introduction and Framework

The performing arts industry, like the other topics of the conceptual framework, is large and complex. It encompasses a wide assortment of arts taking place on largely varying scales for many different motivations in a broad variety of different places. Authors have taken numerous approaches to defining the sector, whether by operational structure of the organization (nonprofit, commercial, volunteer) or by broad category of the art itself (popular, folk, or high art etc). McCarthy, Brooks, Lowell & Zakaras (2001), find it helpful to position the performing arts in relation to other categories of art forms (see Figure 3). Readers wanting a more detailed description than the overview presented in this research have their pick of many enlightening sources (Conte & Langley, 2007; Kliment, 2006; Kotler & Scheff, 1997; McCarthy et al., 2001; Micocci, 2008; Stein & Bathurst, 2008; Webb, 2004).

The Arts

Performing	Media	Visual	Literary
<ul style="list-style-type: none"> • Theater • Dance <ul style="list-style-type: none"> • Ballet, modern, folk etc • Music <ul style="list-style-type: none"> • Symphony, jazz, popular etc • Opera 	<ul style="list-style-type: none"> • Installation art • Film <ul style="list-style-type: none"> • Narrative, documentary, avant garde, etc • Computer/digital art 	<ul style="list-style-type: none"> • Painting • Sculpture • Crafts <ul style="list-style-type: none"> • Weaving, ceramics, basketry, etc 	<ul style="list-style-type: none"> • Fiction • Poetry

Figure 3: Adapted from "Performing arts in a new era," by McCarthy et al., 2001, p. 7.

There has been significantly more work done on commercial arts and entertainment than nonprofit arts, as well as organizations that produce their own art, as opposed to those who host or present the work of others (Wyszomirski, 2000). Performing arts literature has also focused on institutions because of the realistic possibility of numerically measuring participation. For example, the National Endowment for the Arts (NEA) is able to track long-term trends of adults' participation in arts and cultural activities, primarily at "traditional" venues, and present the results in a valuable survey (the latest from data collected in 2008). Even focusing on the art taking place in *institutions* neglects the more informal performing arts participation happening outside of these spaces, a fact acknowledged in the NEA report. As mentioned earlier in the discussion of cultural diplomacy, obtaining measureable results is likely to always be a challenge for the performing arts.

Narrowing the focus for this research seemed particularly complicated. On one hand, because the research does not concentrate on a specific organization, it is not feasible to assume that information approached broadly would apply to a specific organization. On the other hand, nor are any of the issues raised here applicable throughout the whole sector. This research has been approached through the lens of the international touring and presenting ventures in nonprofit performing arts organizations in the United States. For the purpose of reasonable comparison, the examples on the following pages have all come specifically from performing arts centers across the country. However, having acknowledged the existence of numerous potential divisions and categories within the performing arts, it has often been difficult not to reflect on the sector as a whole, recognizing that, as is so often the case in our globalizing world itself, the lines between all of these categories are blurred.

History and Structure of Touring

Conte and Langley (2007) give an informative summary of the history of performing arts touring in the United States, or what they call the “American tradition of presenting live entertainment that has been produced by others” (p. 182). Very briefly explored, this practice, according to their history, began in the later 1800s in two kinds of organizations: lyceum groups and Chautauqua. Both types focused on adult education as well as the social, moral, and intellectual improvement of society, these associations facilitated the touring of noted readers, lecturers, and performing artists from city to city. As the 20th century began and the number of players in this operation increased, so did the mistrust and uncertainty. Power was constantly being shifted and redistributed until eventually, midway through the century, there was a movement to organize audience support of these tours. Substantial growth and even more decentralization of power took place in the 1960s and 70s, as new, lavish and expensive performing arts facilities appeared. The emergence in the 80s of “mega-musicals” like *Les Misérables*, *Cats* and *Phantom of the Opera* further expanded the infrastructure as well as demand for touring productions.

Although the above description focuses on domestic touring, it is an important foundation for the current touring environment, both domestic and international. Today’s international touring and presenting system features players on the same two sides: selling and buying. On one side, a Producer has funded the creation and production of a “Product” (the art itself), and will seek to make money from audiences around the country or the world through a tour, as determined and arranged by a Booking Agency or Agent. On the other side, the Presenter (in this case an organization), either buys or hosts the production and takes all the actions necessary to get that production to an audience. The product up for debate might be of any size and duration—

anything from a one-night engagement to a long-term “sit-down production,” running until ticket sales stop supporting it (Micocci, 2008). Tour characteristics are not explored here in depth although some, like length, may be relevant in a discussion of impact and communication facilitated by the performance.

In the United States, the beginning stages of conversation and negotiation of these performance tours often take place at booking conferences, at which presenters learn about available artists and productions. Several of these conferences are based around regional organizations:

- *Western Arts Alliance* (Western U.S., Alaska and Hawaii)
- *Southwest Performing Arts Presenters* (Arkansas, Louisiana, New Mexico, Oklahoma, and Texas)
- *Arts Midwest* (Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin)
- *South Arts* (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee; their gathering is called the Performing Arts Exchange)
- *Consortium of Eastern Regional Theatres* (ConsERT, for performing arts centers and historic theatres in the Northeast)

Other gatherings have a national or even international reach:

- *Association of Performing Arts Presenters* (APAP, a nationwide organization of performing arts presenters that convenes annually in New York City)
- *Canadian Arts Presenting Organization* (CAPACOA, for the Canadian touring and presenting community)

- *International Society for the Performing Arts* (ISPA, represented by members from more than 50 countries, to promote global exchange and encourage emerging leaders)

In general, dance and music have been a common choice for international audiences because they do not often come with the challenges of foreign language and interpretation (Wyszomirski, 2000). However, there are many factors involved in bringing foreign artists to audiences in the United States. Do audiences want something familiar or something new and exciting? What will make them want to attend, considering the increasing number of options for leisure time? How will the organization finance the cost of bringing an international artist, considering the increasing competition in both public support and private philanthropy? (Webb, 2004). Although the organizations considered in this research are nonprofit, the agents certainly are for-profit businesses. In the end, all parties are concerned ultimately with finding something “people will pay money to go see...[and] donors and sponsors will subsidize” (Micocci, 2008, p. 131). All these issues make programming and artist selection fascinating subjects for future exploration.

Visas and Other Issues

In addition to the issues and questions previously discussed, many of the challenges currently being faced in the wider performing arts sector certainly affect international touring and presenting as well. First, both a savior and a threat, is the increase in technological achievement. According to McCarthy et al. (2001), “we are in the throes of yet another technological change, the rapid expansion of digital technologies for the creation and distribution of culture, with unprecedented consequences for the future of live performing arts” (p. iv). The same technology that has enabled considerably increased participation in the performing arts by

facilitating distribution and expanded levels of engagement has also taught consumers to expect wide-ranging, immediate, inexpensive and personalized results. It has also shifted the balance of power by democratizing artistic production and distribution (Cameron, 2010). Although these issues, as well as others with which the performing arts sector is currently grappling—including attendance, quality, funding or even relevance—are important to acknowledge and consider, they will not be discussed in greater detail in this research.

On one hand, the technological developments of globalization in communication and travel have expedited the international touring and presenting process (Wyszomirski, 2000). On the other hand, bringing an international artist to an organization adds the inflexible, time-consuming and often expensive process of acquiring a visa. The cost is high, both in money and time. A petitioner wishing to bring a foreign artist or group must pay for (or negotiate into the contract) a union consultation letter (currently around \$250, depending on the union), a petition to U.S. Citizenship and Immigration Services (currently \$325 for standard processing time), and finally, upon approval of the petition, the actual visa for each traveling individual (cost varies by country). These costs consider that the process is completed in-house; if an attorney needs to be hired to complete the paperwork, the expense increases greatly. The level of detail in the process is very high. No individual element is very complex, but the pieces are interdependent. Details abound, and missing any one may be enough to disqualify the whole application. And the anxiety of failure does not disappear until the artist has actually been admitted into the United States. Even with all the proper paperwork in order, there are numerous accounts of artists turned away at the border because of rogue border agents who (seemingly) simply did not want to admit them (Ginsburg, 2010).

This complex, unpredictable system does more than just cause headaches and sleepless nights for arts managers. It has become a “serious impediment to cultural exchanges with the rest of the world” (Rohter, 2012, p. 1). Fewer foreign artists are coming to the United States. According to the Department of Homeland Security records, requests for performer visas decreased by 25% between 2006-2010 (the last year for which data was available), while at the same time, the number of visa petitions rejected rose by two-thirds (Rohter, 2012). The paperwork is always changing, and since September 11th, security checks and clearances have increased. Although official data is not readily available, anecdotal evidence suggests that artists from countries with whom the United States has an unfavorable political relationship (and consequently where cultural diplomacy is most needed) face longer and more challenging delays (Ginsburg, 2010). The United States is verbally committed to cultural exchange with the rest of the world, but paralyzing fear and security obsession seriously impede the entry of foreign artists wishing to share their culture, leading many Americans to go abroad if they want to learn.

Current Trends

Although it was not within the scope of this research to discuss current programming and trends with staff of specific organizations, a brief study of the website calendars of several major metropolitan performing arts centers throughout the country was a valuable and illuminating introduction. The Ordway Center for the Performing Arts in St. Paul, Minnesota (www.ordway.org) generally presents several international artists throughout their season. Among those on the calendar this season is a world-renowned violinist from Germany, as well as dance groups from New Zealand and Mexico. However, primarily featured in their “World Music Series” are Minnesota-based Mexican-American artists, under the title of “Mexican Arts in Minnesota.” The topic itself is certainly appropriate and relevant, but one does wonder if visa

issues and other challenges for foreign artists factored into the decision. Also, this series, as well as others, is sponsored by large corporations (it is actually the “Target® World Music Series”). While this practice is not necessarily new, it does seem to be surprisingly conspicuously advertised.

A second presenting performing arts center—Playhouse Square in Cleveland, Ohio (www.playhousesquare.org)—appears to feature very few international artists in the remainder of their season. Blockbusters like *Disney’s The Lion King* and *The Book of Mormon* enjoy long runs, but the only international artists on the calendar appear to be *Celtic Woman*, an all-female Irish quartet performing classic Irish tunes. Are other productions, like *Rick Steves’ Europe Through the Back Door* or the Nigerian-inspired but Broadway-produced musical *Fela!*, attempts to expose audiences to international issues or ideas without the challenge and expense of bringing international artists? Unfortunately, based on only an examination of the website, it is not possible to answer that question.

On the west coast, the calendar of Marion Oliver McCaw Hall at Seattle Center (www.mccawhall.com) is nearly entirely booked by its two resident companies: Pacific Northwest Ballet and Seattle Opera. However, two immediately apparent international productions fill the available dates. First is *Shen Yun*, the currently ubiquitous, grandiose Chinese dance and music presentation, performing to sold-out audiences around the world. The other is the self-described “musical phenomenon” *Celtic Thunder*, an equally elaborate demonstration of music, dance and showmanship. Again, while no information about the selection process can be gleaned from the website alone, it does bring to mind the earlier question about which performing artists or types of art are chosen for international tours and which are left out.

Considering just a handful of performing arts centers throughout the country and even then, looking only at the information available on their websites, certainly cannot qualify one to make any significant generalizations about current trends in the sector. That would require a much more in-depth exploration as well as more clarity on the size and function of performing arts center (or other performing arts organization) of interest, as well as some comparison to calendars of earlier years. However, it would seem unfortunate to go through an entire discussion of the performing arts industry without some real life examples, and it is certainly valuable to be introduced to some of those organizations as well as their current programming. Also, the findings were a bit surprising, not only in the overall low number of international artists, but also in terms of some of the previously mentioned issues of selection and visa challenges possibly reflected in those programming decisions.

International Cultural Interaction: A Long-Term Example

Chapter 1 introduced the idea of an international cultural interaction. Although the term could broadly be applied to any contact or connection between cultures, this research adopts Margaret Wyszomirski's interpretation as kind of a replacement for the term "cultural exchange." She points to a diverse variety of intentional international programs, covering the spectrum in terms of time and economic investment (low to high) as well as duration (short to long), and sponsored by all levels of government as well as arts and cultural organizations. Some of the examples she gives are scholarly research activities or commercial co-productions (Wyszomirski, 2000). International performing arts touring and presenting would certainly be on that list, usually on the end of short-term duration, as well as relatively little time and economic investment. Rather than trying to understand or identify each specific activity that would be included, it is most important to remember that international cultural interactions emerge from a

wide range of motivations, each with its own “constellation of management and policy concerns” (Wyszomirski, 2000, p. 2), including timeframe, evaluation criteria, and of course funding.

The international cultural interaction model generally regarded as ideal is one that is long-term and two-way. Although the focus of this research is the shorter-term and often one-way international performing arts touring and presenting, understanding the benefits of long-term partnership and collaboration can provide a valuable foundation. One often-cited example of this is the *Going Global: Expanding Cultural Collaborations* program of the Ohio Arts Council, from 2002-2006. Thanks to funding from the U.S. Department of Education, the program was able to support over 48 projects across eight nations and four continents, involving more than 35 organizations. It demonstrates numerous tangible results in the form of “exhibitions, lectures, seminars, monographs, exhibition catalogs, books, articles, performances, media broadcasts, and public meetings” (Sikes, 2005, p. 3), as well as an eventual practical guide to establishing programs elsewhere: *The Appreciative Journey: A Guide to Developing International Cultural Exchanges*.

One key component of the Ohio Arts Council’s approach to cultural exchange, as evidenced by the 94-page program report *Portraits of Understanding* as well as *The Appreciative Journey* guide, is the importance of program evaluation and documentation, in order to be able to clearly articulate some of the program’s value. A few of the documented outcomes of *Going Global* are listed below:

- “International and cross-cultural awareness and knowledge increases for all parties, organizations and individuals” (Sikes, 2005, p. 3)
- “Arts and arts education professionals’ abilities to thoughtfully and strategically engage in the cultures of selected countries are increased” (p. 4).

- “[Participation in the program] stimulates people to develop deeper and more reflective knowledge of communities—their own and those of others” (p. 4).

The case of *Going Global* demonstrates how long-term international cultural interactions can certainly be a useful tool in enhancing cross-cultural communication. Participants in this program were able to tackle issues of identity and better understand their place in the big world picture. The environment of such an exchange encourages two-way communication and learning, and also gives both parties the opportunity to explore their own identities and decide which aspects to preserve internally and which to promote externally. Can international performing arts touring and presenting, on a much smaller scale and shorter timeframe, foster some of the same results? Could an investment in this kind of international cultural exchange gradually change the current climate of suspicion and laborious detail that currently greets international performing artists? These questions are at the heart of this research and are some of the issues that will be explored in Chapter 5.

Chapter 5: Conclusion

Summary

The playing field of our current world, as it relates to the topics of this research, has been and continues to be leveled in numerous ways. Improved, more widely available, and cheaper technology, combined with more movement of people and information, mean an empowering democratization of access to, and publication of, information. Individuals and communities are challenged by trying to reconcile on one hand preserving their national and cultural identity while on the other taking advantage of the benefits of increased mobility and loosened boundaries. Although the reach of these trends is uneven, leaving a large portion of the planet behind, it is also more widespread than ever before. Also, increased interaction and collision between cultures highlight the importance of competent cross-cultural communication and cultural diplomacy at all times and in many places, since these interactions are inescapable and not as easily managed as perhaps they were in the past.

The purpose of this research was to explore several large conceptual areas and grapple with their significance and connections, specifically considering whether international performing arts touring and presenting could be more intentionally employed as one effective tool of cultural diplomacy, improving cross-cultural communication and encouraging effective international cultural interaction. This process did not lead to any definitive answers, but it did identify many pieces of the puzzle and reveal a number of compelling issues and questions. I have summarized these issues into five main topics and expanded on them below. They include: who is left out?; articulating value of an interaction; what is the value of culture?; increasing future capacity; and collaboration for long-term impact.

Issues and Questions

Who is Left Out?

While considering the players in all of these processes, it is important to ask and to understand who is left out. Globalization's unequal influence is quite well documented. Not only are many people left behind while others are able to rush towards greater freedom of information and movement, the rate at which they fall behind continues to increase. What about those who are left out of the international touring and presenting selection process? Agents choose to represent those programs they think will sell well, and presenters also have to consider ticket-selling potential when they make programming decisions. What kinds of programs are chosen, and how do those decisions influence the choices artists or managers make when they portray themselves and their cultures? The chosen artists and the cultures they represent become the accepted perspective of that culture in the minds of foreign audiences.

Articulating Value of an Interaction

The benefits of long-term partnerships are more readily apparent and a bit easier to measure than those of short-term interactions, such as in the case of international touring and presenting. If one does not have the luxury of time and resources for long-term partnership, how can one articulate the value of these short-term interactions? Twenty-first century citizens need to listen and be open to learning not just about others but from others, about difference and, ultimately, about themselves. Through that process they also learn about the common ground between cultures. The performing arts can help to develop those skills that are important in international cultural interactions. Generally, there is evidence that the performing arts provide a “unique experience that can not be achieved through any other activities or practices” (Grincheva, 2010, p. 176). The performing arts also “have the power to engage the USA and

international citizens on a personal rather than political level...thus contributing to the USA government policy objective of mutual understanding” (p. 171).

One specific long-term arts exchange program, *Going Global*, documented incredible development and encouragement of intercultural understanding through the arts. In addition to the characteristics listed below, summarized from *Portraits of Understanding*, participants not only learned to recognize and accept alternate worldviews but also grew towards understanding of their own place in the larger picture. The program:

- Explored a Separate Use of Power: encouraging the United States to use its monetary and cultural richness to promote cultural exchange as opposed to military or economic dominance
- Moved Toward Enlightenment: raising the level of learning, and therefore prosperity and liberty, across many parts of the world
- Humanized Globalization: softening the harsh effects of globalization and stimulating equal benefit
- Promoted the Global Village: leading towards cooperation and peaceful coexistence through understanding
- Fostered a Sustainable World: striving to solve current problems through international cultural exchange, so that future generations will have a better chance of enjoying the benefits (Sikes, 2005, p. 68-69)

Outcomes like these are powerful tools for articulating the value of a program. Metrics will always be a challenge for the performing arts, but there is certainly material available. Audiences and performers can be counted, and their reactions can be documented. As for the rest of it, Milton Cummings admits, “a certain degree of faith is involved in cultural diplomacy” (as cited

in Advisory Committee, 2005, p. 14). Or, sometimes one has to start with the value one wants to demonstrate and then look for ways of counting it.

What is the Value of Culture?

One of the biggest challenges for cultural diplomacy efforts is the inconsistent public (and therefore funding) support, since only during times of crisis do many admit that culture can be a valuable diplomatic strategy. Even then, skepticism and suspicion run high because of societal emphasis on individuality and democracy rather than a national culture and cultural value. How can there ever be agreement about the value of cultural exchange or interaction in this country when there is no agreement about the purpose and public value of culture? Such ideologies must also be contributing to the widening of cultural diplomacy and the increase in the number of players, as the government is no longer effective as cultural diplomacy's sole instrument.

The United States is not the only country in which the cultural diplomacy field is widening. Many others are also decentralizing and/or privatizing those responsibilities. However, although this movement depends on artists, organizations and individuals outside of the government, government support is still needed, which introduces a variety of questions and concerns (DeVereaux & Griffin, 2006). If the government is involved in sending artists abroad, is it possible or desirable that these artists go without a specific message? What about the selection process? Who gets support, and who is left out? Wyszomirski (2000) asserts that "political awareness, without political motivation" (p. 3) makes cultural diplomacy endeavors most effective as well as most likely to get support. This suggests that individuals or organizations taking on the responsibility of furthering cultural diplomacy's important work

must remain (or become) aware of and involved in policy discussions and decisions so that the policy and diplomacy coincide.

Increasing Future Capacity

The *Going Global* program documented that as frameworks for that and other long-term projects expand, so do organizational and individual capacities for future programs. Could the process of bringing international artists also have this same effect, or are the practical challenges, primarily associated with visa acquisition, too great? Could continued investment in this type of international cultural interaction be a catalyst for policy change and transformation of the current fear- and suspicion-constrained climate? How might the knowledge, skills and understanding gained by international exchange prepare audiences for future interactions? Performing arts organizations face an additional challenge in that as globalization encourages open sourcing and increased efficiency in other aspects of the world, they are stuck with high fixed capital and labor costs. Is there a possible productive application of the concepts of open sourcing and supply chaining in the activities of the performing arts?

Collaboration for Long-Term Impact

We have already seen that performing arts administrators face some significant challenges in bringing international artists to audiences in the United States. In addition to fierce competition for insufficient funding, they face questions from a diverse group of audiences, each with different notions about the value of their work. Luckily, performing arts administrators are some of the most passionate believers in and advocates for the value of interaction facilitated by international touring and presenting. However, the dialogue within different performing arts subgroups is fragmented. Whether it means commissioning studies that measure the impact of

international exchange or simply agreeing on a unified message, what kind of long-term impact could be made if there were collaboration, cooperation and cohesion in bringing performing arts issues to public policy discussions? This group could be an important model of the kind of coordination and partnership that is necessary throughout and between all sectors—government, private, nonprofit—if these cultural engagement efforts are to be truly successful.

Suggestions for Future Research and Closing Thoughts

In many ways, the most significant value of this research is the groundwork it has laid for future endeavors. It is an excellent starting point for longer-term research focused on programming decisions and considerations at a specific performing arts organization or in a particular geographic region. Further investigation into tangibly measuring the value of the interactions facilitated by international touring and presenting would also be tremendously beneficial. Broader issues, such as participation in and the structure of the performing arts, as well as the role of technology both to “accentuate [the] threats and simultaneously build global awareness and a shared determination to combat them” (Pwono, 2009, p. 302) could lead a discussion in a number of intriguing directions. These issues are likely to remain relevant for some time, as their implications become wider and more immediate.

This research process has uncovered a surprising number of authors who, approaching the topic from very diverse perspectives, unhappily observe that many young Americans seem to have lost their curiosity about other cultures (Cameron, 2010; Finn, 2003, Friedman, 2005, Rohter, 2012). Cultural diplomacy, whatever its future, has moved past one of its initial primary goals of promoting a better image of the United States abroad. We need to develop a reflective knowledge that helps us make sense of our individual and community identities. We also need to continue to promote mutual respect, particularly as globalization potentially disturbs creative and

cultural diversity. The performing arts are one important path to achieving those goals. They can also help change the way we look at our fellow human beings, replacing the current patterns of fear and suspicion with something stronger: curiosity, respect, and imagination.

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