

AMERICANS FOR THE ARTS



BACKYARD DIPLOMACY: PROSPECTS FOR INTERNATIONAL CULTURAL ENGAGEMENT BY LOCAL ARTS AGENCIES SPECIAL REPORT



2011



Contents

BACKYARD DIPLOMACY: PROSPECTS FOR INTERNATIONAL CULTURAL ENGAGEMENT BY LOCAL ARTS AGENCIES	3
Introduction	3
Artist to Artist, City to City, and Community to Community	3
The Role of the Arts in Inspiring Global Connections	4
A Greater Role: New Prospects for International Cultural Engagement on the Local Level.....	5
Defining International Cultural Engagement	5
Mapping International Cultural Connections on the Local Level.....	6
Local Arts Agency International Cultural Engagement Survey	6
Trends in Localized International Cultural Connections	7
A Spotlight on Missoula, MT, Sister City	9
Getting off the Ground: Motivations and Criteria for Engagement	10
A Spotlight on Miami-Dade County's International Cultural Exchange Grant Program	11
Engaging Audiences.....	13
A Spotlight on Creative Cities and Cultural Tourism in Santa Fe, NM	14
Making Global Connections	15
A Spotlight on the Dublin Arts Council, Dublin, OH: Community Partnerships and Cultural Tourism	16
Finding a Funding Formula	17
Capacity to Connect	18
pARTnering for Success.....	19
A Spotlight on the Clinton County Arts Council and the Michigan-Shiga Sister City Program	20
Making an Impact	21
A Spotlight on the Cultural Arts Council of Douglasville/Douglas County, Inc, GA.....	22
Backyard Diplomacy: Implications for Practitioners and Policymakers	24
Ways and Means: Encouraging International Cultural Engagement by Local Arts Agencies...	25
APPENDIX A: Internationally Engaged Local Arts Agencies.....	26

BACKYARD DIPLOMACY: PROSPECTS FOR INTERNATIONAL CULTURAL ENGAGEMENT BY LOCAL ARTS AGENCIES

By Aimee R. Fullman

Introduction

The term *cultural diplomacy* historically has been understood as government-sponsored (and thus policy-driven) arts initiatives targeted primarily at elite populations centered in large cities with reputations for being international cultural centers. In the 21st century, this paradigm has given way to a new framework of global cultural exchange and engagement—one that widely adopts phrases such as *international cultural engagement* and *citizen diplomacy* in the American context to describe the breadth of cultural activities intended not only to improve the reputation of the United States abroad, but also to deepen relationships between peoples. In addition to formal federal government efforts, these international initiatives are increasingly being conducted by state and local, public and private institutions, as well as by individual citizens. Significantly, these initiatives are helping to build long-term, citizen to citizen relationships through the arts that can transcend dividing factors, including politics, nationality, race, and religion, and often lead to greater mutual understanding.

Americans for the Arts is grateful to the Robert Sterling Clark Foundation for its generous and continued support of the efforts of Americans for the Arts and its work to further policy in international cultural engagement.



Artist to Artist, City to City, and Community to Community

This Special Report demonstrates how local arts agencies, through the support of their communities, partners, and stakeholders, are building bridges internationally to achieve their full potential as catalysts for mutual understanding locally and abroad. It builds upon the research begun in 2009, through the investigation of the current state of international cultural exchange conducted for the Americans for the Arts National Arts Policy Roundtable, and continued through the 2010 national Membership Survey of Local Arts Agencies and subsequent survey of LAA international activities.

The findings captured in this report demonstrate the important connections between international cultural engagement and local arts communities. The highlighted profiles illuminate the plethora of local cultural exchange activities, trends, and practices happening under the radar in American communities. The featured examples show that these locally based and locally initiated international engagement programs are rich, complex, diverse, and tailored to each community's individual resources, goals, and needs. Finally, this report is intended not only to inform, but hopefully to inspire local communities and the arts and culture sector to investigate how international connections can be built with the resources found in their own backyards.

The Role of the Arts in Inspiring Global Connections

On September 24–26, 2009, 36 national and international public and private sector leaders convened at the Redford Center at the Sundance Resort and Preserve in Utah to discuss *The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community* at the 2009 Americans for the Arts National Arts Policy Roundtable.



Participants called for a greater role for the arts in the United States' cultural diplomacy and engagement policies, and in strengthening people-to-people efforts in cultural relations globally. They agreed that the arts act as powerful catalysts for opening new dialogue—by building bridges to better understanding, and providing the creative, common ground from which new ideas and relationships are sown. They identified five areas which represent opportunities for improving public and private sector cooperation and action:

- ★ **Leadership and Strategic Partnerships**—encourage public officials at all levels—federal, state, and local—along with private sector and community leaders to include the arts in their current international cultural, educational, and economic development initiatives.
- ★ **Messaging and Casemaking**—raise awareness among key decision-makers by emphasizing the role of the arts as a vehicle for building trust in international communities.
- ★ **Resources**—promote increased cross-agency federal support for the arts in global exchange, and encourage new public and private sector investments through such mechanisms as state trade development funds, micro-financing, or social networking strategies.
- ★ **Technology**—encourage the use of social networking and other online multi-media tools to enhance international connections.
- ★ **Public Policy**—support legislative reforms of visa processes that advance opportunities for cultural engagement with foreign artists, scholars, and administrators on U.S. soil.



The Americans for the Arts National Arts Policy Roundtable was established in 2006 on the premise that issues important to the arts are also important to society. The Roundtable is co-convened annually at the Sundance Preserve by Robert L. Lynch, president and CEO of Americans for the Arts, and Robert Redford, founder of the Sundance Institute. It provides a high level forum for leaders to discuss issues critical to the advancement of American culture—and recommend the public policies, private sector practices and research, that are necessary to successfully move from thought to action.

Defining International Cultural Engagement

Although terms can often be used interchangeably to describe similar types of activities, the following definitions help to clarify the range of practices falling under the umbrella of *international cultural engagement*.

Cultural Diplomacy – the “exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding.” (Milton Cummings, 2003)

A more *formal definition of cultural diplomacy* is employed (sometimes referred to as Track II diplomacy) to describe the above activities supported by government for the express purpose of influencing foreign publics and to support foreign policy objectives.

Cultural Engagement – refers to arts exchanges carried out for the primary purpose of the mutual transmission of cultural expression and artistic ideas.

Citizen Diplomacy – defined by the U.S. Center for Citizen Diplomacy as the “concept that the individual has the right, even the responsibility, to help shape U.S. foreign relations ‘one handshake at a time.’ Citizen diplomats can be students, teachers, athletes, artists, business people, humanitarians, adventurers, or tourists. They are motivated by a responsibility to engage with the rest of the world in a meaningful, mutually beneficial dialogue.”

A Greater Role: New Prospects for International Cultural Engagement on the Local Level

Examples of innovative and effective international cultural engagement can be found throughout the United States, in diverse neighborhoods and communities both large and small. Catalyzed by increasing global connectivity and changing domestic demographics, international cultural activities are no longer solely confined to large metropolitan areas and political, economic, and cultural capitals. Through the support of communities and local arts agencies, the international nexus of culture can now be found in our own backyards, where local efforts driven by artists, citizens, and newcomers are becoming the backbone of international cultural engagement efforts.

In November 2011, the U.S. Citizen Diplomacy Summit recognized 14 American arts and culture organizations for their excellence in international cultural exchange, out of more than 65 applicant organizations representing multiple performing and visual arts disciplines in geographic areas as diverse as New York City, Iowa, and South Dakota. Many, including Sundance Institute, the John F. Kennedy Center for the Performing Arts, and the Brooklyn Academy of Music, are almost household names in the United States and abroad. Yet, the smaller organizations recognized by the Summit, including American Voices, Cultures in Harmony, Liz Lerman Dance Exchange, and Sesame Workshop, demonstrate that quality international cultural engagement is in fact possible for any size organization and institution.

Much of the research that has been conducted on international cultural engagement confirms these changing trends. Research gathered from the arts and culture field from 2007 to the present by the Robert Sterling Clark Foundation, Americans for the Arts, the Performing Arts Alliance, and the Congressional Research Service indicates that U.S. international cultural engagement is far more diverse and prevalent than previously imagined or recorded. Moreover, American arts and culture organizations believe they have a strong role to play in official, as well as unofficial, cultural diplomacy efforts.

Mapping International Cultural Connections on the Local Level

The 2010 Americans for the Arts Membership Survey captured information from 27 percent of the 3,562 identified local arts agencies across the United States. The findings from the survey indicated that 75 Americans for the Arts members (less than 8 percent) out of a total of 955 respondents self-identified as “currently working and/or partnering” in international exchange activity.



Figure 1: U.S. Geographic Representation of 75 Local Arts Agencies Participating in International Activities (Source: 2010 Americans for the Arts LAA Membership Survey)

Local Arts Agency International Cultural Engagement Survey

Following the original 2010 Membership Survey, the Local Arts Agency International Cultural Engagement Survey (LAA Survey) was conducted online in the fall of 2010. The survey, inspired by the Robert Sterling Clark Foundation’s 2007 International Cultural Exchange Survey, solicited specific information from the local arts agencies (LAAs) that had self-identified as being engaged in international cultural activities. LAAs were asked about their international work, including types of international cultural activities, annual program budgets, motivation, partnerships, use of technology, targeted audiences, the challenges of engagement, and measuring impact. This survey elicited data from 19 of the original 75 organizations (a 25 percent response rate) and was complemented by in-depth interviews with representatives from select participating organizations about their programs and best practices.

LAA SURVEY PARTICIPANTS

1. The Arts Council of the Blue Ridge Roanoke, VA

Pop. Served: 250,000-499,999

Annual Budget: \$250,000-\$499,999

2. Bradford County Regional Arts Council Towanda, PA

Pop. Served: 75,000-99,999

Annual Budget: \$1,000,000-\$4,999,999

3. City of Austin Cultural Arts Division Austin, TX

Pop. Served: 1,000,000 or More

Annual Budget: \$5,000,000-\$9,999,999

4. City of Santa Fe Arts Commission Santa Fe, NM

Pop. Served: 75,000-99,999

Annual Budget: \$1,000,000-\$4,999,999

5. Clinton County Arts Council Saint Johns, MI

Pop. Served: 50,000-74,999

Annual Budget: \$50,000-\$99,000

6. Cultural Arts Council of Douglasville/ Douglas County, Inc, GA

Pop. Served: 100,000-249,999

Annual Budget: \$250,000-\$499,999

7. Dane County Cultural Affairs Commission Madison, WI

Pop. Served: 250,000-499,999

Annual Budget: \$500,000 to \$999,999

8. Dublin Arts Council Dublin, OH

Pop. Served: 20,000-49,999

Annual Budget: \$500,000-\$999,999

9. East Hawaii Cultural Council Hilo, HI

Pop. Served: 50,000-74,999

Annual Budget \$100,000-\$249,999

10. Geneva Cultural Arts Commission Geneva, IL

Pop. Served: 20,000-49,999

Annual Budget: \$10,000-\$49,999

Trends in Localized International Cultural Connections

Each local arts agency is unique. Their diversity in community size, geographic location, and types of international programming represent multiple models through which other communities may be inspired, regardless of their individual size or available resources.

The survey of international activity at the local level demonstrates that:

★ International cultural engagement by local arts agencies occurs in communities of all sizes, spanning the spectrum of large cities with populations in the millions, such as Los Angeles, to small communities like St. Johns, Michigan, with a population of less than 10,000.

★ Local arts agencies are annually involved in international engagement and arts-related citizen diplomacy activities across 13 disciplines.

★ Communities representing all geographic areas across the United States have forged international connections reaching all regions of the world, including countries like Chile, China, Germany, Ghana, Haiti, Japan, Mexico, New Zealand, Pakistan, and Russia.

★ With some notable exceptions in larger communities, the majority of these international interactions are coordinated on less than \$25,000 per year.

★ The majority of these international programs are motivated by the local arts agency's mission and are designed to support increased mutual or cultural understanding.

- ★ Local arts agencies are more likely to support international events within the United States than to send their artists abroad. Many of these programs make use of the skills of professional as well as amateur or community-based artists.
- ★ There is no one funding formula. Local arts agencies support their work through a combination of financial sources, including earned income from ticket sales and membership fees, and contributions from corporations, foundations, local and state entities, and international partners.
- ★ Partnerships are critical to success. Local arts agencies collaborate with other cultural organizations as well as with non-arts organizations to support interdisciplinary programming. For example, many local arts agencies have forged strong long-term partnerships with sister cities programs operating in their communities, or with their local public school systems, colleges, and universities.

“[Cultural exchange] is critical in the current situation of anger, unrest and misunderstandings. Culture can help bridge the divide and disconnect.”

*David Guion,
Executive Director,
Dublin Arts Council,
Dublin, OH*

LAA SURVEY PARTICIPANTS (continued)

11. Ink People, Inc, Eureka, CA

Pop. Served: 100,000-249,999

Annual Budget: \$250,000-\$499,999

12. Miami-Dade County Department of Cultural Affairs

Miami, FL

Pop. Served: 1,000,000 or More

Annual Budget: \$10,000,000 or More

13. Missoula Cultural Council Missoula, MT

Pop. Served: 67,000

Annual Budget \$100,000-\$249,999

14. Monroe Area Council for the Arts Madisonville, TN

Pop. Served: 20,000-49,999

Annual Budget: \$100,000-\$249,999

15. Pierce County Arts and Cultural Services Division

Tacoma, WA

Pop. Served: 500,000-999,999

Annual Budget \$100,000-\$249,999

16. Rockford Area Arts Council Rockford, IL

Pop. Served: 250,000-499,999

Annual Budget: \$250,000-\$499,999

17. Waterloo Center for the Arts Waterloo, IA

Pop. Served: 50,000-74,999

Annual Budget \$1,000,000-\$4,999,999

18. Woodruff Arts Center Atlanta, GA

Pop. Served: 1,000,000 or More

Annual Budget \$10,000,000 or More

19. Yoknapatawpha Arts Council Oxford, MS

Pop. Served: 50,000-74,999

Annual Budget: \$500,000-\$999,999

A Spotlight on Missoula, MT, Sister City

"We are an arts organization that belongs to Sister Cities International, whose mission is to 'promote peace and mutual understanding around the world, one citizen at a time.' Can't argue with that." Tom Bensen, Executive Director, Missoula Cultural Council

Picture beautiful mountainous landscapes, real live cowboys, indigenous Maori dance performances, and an annual Germanfest celebration. With two to five annual international exchanges sponsored by its local arts agency, the 67,000 residents of Missoula, MT have been able to share international cross-cultural experiences with New Zealand, Germany, Russia, and China without ever leaving their hometown.

On an annual budget of \$100,000-\$249,999, of which less than \$25,000 supports international exchange, the Missoula Cultural Council actively provides international engagement activities both within and outside of the United States. At home, the Council supports festivals, guest artists and performers, and two sister-city relationships in Europe and the South Pacific. Meanwhile, the local Rocky Mountain Ballet Theater has toured internationally in China, including at the 2010 World Expo in Shanghai, and has collaborated at home with the Moscow Ballet for performances of the *Great Russian Nutcracker* and *Swan Lake*. The Missoula Children's Theater features international programming and has toured 50 States, five Canadian provinces, and 16 additional countries.

Getting off the Ground

Missoula has been able to sustain its international cultural engagements by using careful criteria in choosing projects. Driven by its mission, which includes "Celebrating the value of diverse cultures and helping our community understand its place in the world,"

this local arts organization considers the appropriateness of each partner or institution, the proposed venue, artistic merit, financial viability, and diversity of each project.

Making an Impact

Missoula is one of only three communities in Montana with sister-city ties. Since 1991, the Missoula Cultural Council has facilitated its sister-city relationship with Neckargemün, Germany, through coordination of cultural activities including a choir tour in 1992, arts and photo exhibitions, and an annual fall Germanfest celebrating its sister-city's culture. Other sister-city activities have included hosting Maori and German high school students in local homes.

Partners play a critical role in the success of the Missoula Cultural Council's international programming. Currently, 80 percent of the council's financial support is derived from U.S.-based contributed income. Over the years, the arts council has partnered with multiple community and state partners including the Mayor's Office, its Sister City organization, local nonprofits and schools, universities, service or social institutions, the regional arts organization (WESTAF), and the Montana Arts Council.

Programs are carefully evaluated through 11 evaluation indicators: anecdotes and testimonials, audience/visitor metrics, outreach and publicity, program evaluations reviews (audience and critical), experience of the participants, financial indicators (ticket sales, accounting), achievement of artistic goals, partner feedback, fulfillment of established goals, and impact on artists.

Information about the Missoula Cultural Council can be found at:

<http://www.missoulacultural.org>.

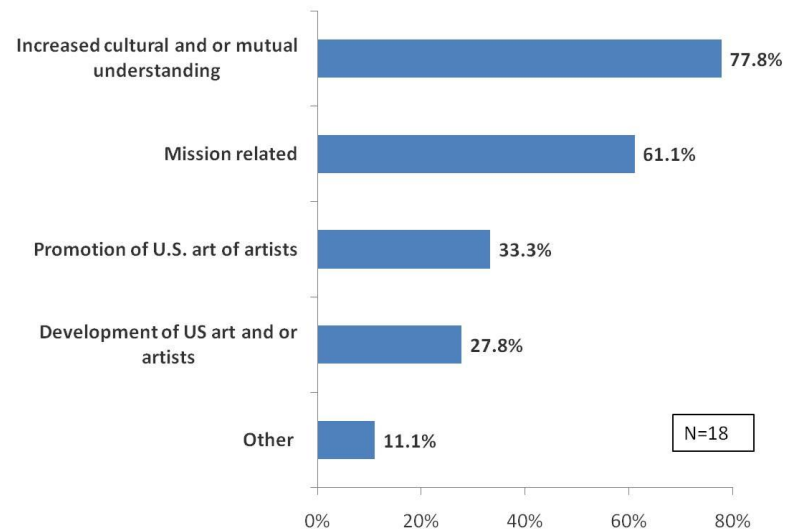
Getting off the Ground: Motivations and Criteria for Engagement

International cultural engagement begins with the willingness of an organization and/or artists to invest in the significant human capital, technical know-how, and financial resources needed to successfully pursue cross-cultural opportunities. Findings from the LAA Survey suggest that the decision-making process for engaging in international work is motivated by four primary rationales:

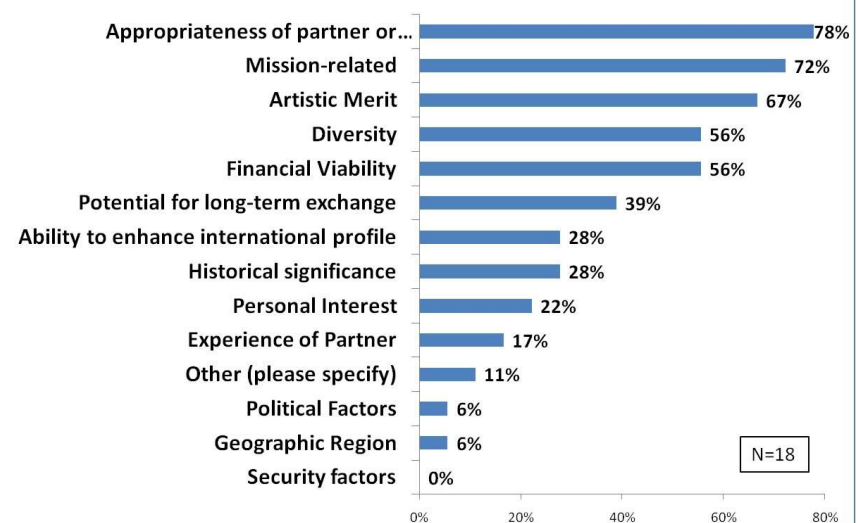
1. Promoting increased cultural and/or mutual understanding;
2. Relationship to the organization's mission statement (which often articulates the role of the arts in building bridges of understanding between communities and citizens);
3. Promoting U.S. art and/or artists; and
4. Developing U.S. art and/or artists.

Other relevant reasons for investing in international cultural engagement may include sister city relationships and community interest in other cultures. Though less prevalent, extrinsic reasons for engagement include promoting U.S. art and artists and capacity building.

Motivations for Local Art Agency Participation in International Cultural Engagement by Frequency



Criteria Used to Select International Cultural Engagements by Local Arts Agencies



A variety of criteria is used to find and/or create these opportunities. Seventy-eight percent of local arts agencies (LAAs) make decisions based on the appropriateness of the potential partner and/or venue for the proposed project, followed by relevance to mission at 72 percent. Artistic merit (67 percent) also plays a significant role. The category of “Other” provided responses that include sister city relationships as well as relevance to community interests. Quality of experience is also on the minds of those making funding and/or programming decisions.

A Spotlight on Miami-Dade County's International Cultural Exchange Grant Program

The Miami-Dade County Department of Cultural Affairs is notable for being one of a handful of local (Los Angeles County Arts Commission), state (Ohio Arts Council), and regional (Arts Midwest, New England Foundation for the Arts) arts agencies with well-established formal grant programs created to encourage international cultural engagement.

The Miami-Dade International Cultural Exchange Grant program (ICE) was established in 2000 “to elevate Miami-Dade County’s image abroad; and to support the efforts of Miami-Dade’s professional artists and cultural organizations to improve their work by engaging in meaningful arts and cultural activities with artists, arts professionals (such as curators, historians, designers) and/or arts organizations abroad.” Today, the program has an average annual budget of \$200,000-\$250,000 and typically supports between 10-25 Miami-based professional artist programs each year.

Over the past 10 years, Miami-Dade’s ICE program has supported arts organizations representing seven overarching disciplines: music, theater, dance, literature, media arts, museums, and visual arts. Within these disciplines, grantees represent the cultural diversity of the region, with subgenres including hip hop, film, mixed media, flamenco, Baroque, and “mixed ability” dance.

Getting off the Ground

Miami-Dade’s international grant program was designed to encourage creative collaborations and outside investment; all granted programs require a reciprocal program in the partnering country. Three grant categories are available for funding, and each applicant must commit to matching funds: a \$20,000 grant requires a 1:1 match, grants between \$20,001 and \$30,000 require a 1.5 match, and grants between \$30,001 and \$40,000 require two matching grant dollars for each dollar received through the grant program.

Awards are given following a competitive panel review process. Eligible projects must be

submitted by a Miami-Dade County nonprofit organization whose primary purpose is the creation and presentation of artistic works, and that can prove a record of year-round programming by professional artists. Applications are judged based on three overarching criteria: 1. artistic and cultural merit, 2. efforts leading to long-term cultural commitment to Miami-Dade County, and 3. management capacity that judges technical feasibility. The panel review is open to the public and applicants are encouraged to attend and provide a short presentation on their application. Grant recommendations are then submitted to the Cultural Affairs Council for approval.

Partnering for Success

The program does not support touring but seeks to encourage deeper collaborations and experiences. This is achieved by requiring funded programs to have a foreign partner, and that there be a reciprocal program between the Miami-based artists and the partnering country. Types of programming that have been supported in the past, both within and outside of the United States, include residencies, festivals, guest artists/performers and lecturers, intercultural collaborations, master classes, and educational workshops for youth. This reciprocal model promotes U.S. artists abroad, as well as bringing foreign perspectives home to Miami, and thus supports cross-fertilization of ideas. As a result, the international cultural exchange grants program develops local and international artists, and provides an opportunity for more profound mutual exchange. These programs lead to original intercultural collaborative artistic productions for the enjoyment of its quarter of a million citizens.

The logo for Miami-Dade County, featuring the words "MIAMI-DADE" in a bold, black, sans-serif font above the word "COUNTY" in a similar font. The text is white and set against a dark blue background that includes a stylized white graphic element resembling a partial circle or a stylized 'D' on the right side.

MIAMI-DADE
COUNTY

Making an Impact: Mixed Ability Dance in Miami and Montenegro

Even with numerous projects of excellence representing the diversity of Miami, one recipient of the International Cultural Exchange Grant Program stands out as an example of how the logistical, financial, and cultural challenges inherent in international engagement, can be conquered to produce successful, life-changing international experiences for artists and audiences.

Karen Peterson and Dancers (KPD), a contemporary South Florida dance company, is an award-winning grant recipient of the Miami-Dade County International Cultural Exchange Grant Program. For the past 20 years, on an annual budget of less than \$150,000, this company has become known for its artistic excellence, educational outreach, and values of accessibility. The year-round “mixed-ability” company employs six professional dancers (two to three with “chairs” and three to four without) to perform repertoire choreographed for dancers with and without physical disabilities. Their performances are complemented by improvisation and movement workshops provided for school children and professional dancers at home and abroad. The members of the company believe that their collective work, which has been known to use live and projected feed video and showcases the values of inclusivity, access, and diverse artistic sensibility.



Photo courtesy of Karen Peterson Dancers

Conquering Challenges on the Road

Like the majority of other organizations who pursue international collaborations, KPD struggles with financial viability and arduous bureaucratic visa processes. In addition to these expected challenges, transporting “chairs” and navigating travel, accommodations and workspaces for those who have special accessibility needs can prove to be daunting, especially as many regions of the world have not yet married their rich historical city plans and facilities—which can feature narrow, cobblestone streets, tiny bathrooms and no elevators—with modern day amenities and accessibility.

Despite these challenges, KPD has embarked on international adventures through participation in festivals including the International Festival of Different Abilities in Italy, the Edinburgh Fringe Festival in Scotland, and through residencies and workshops held in Sao Paulo, Brazil, Montenegro, Serbia, and Bosnia.

In the field, KPD has found that even when translators are not available, that the universal language of movement can build trust between strangers. In Montenegro, their work had unexpected results beyond the planned creations and performances; KPD workshops brought children with physical disabilities out of the backrooms of local homes to engage them fully onstage. Their performances attracted the entire community. As a result, the perception of the value of those with disabilities to the community shifted and the participants came away from the creative experience with newly found self-esteem and confidence.

In early 2011, two “chair” dancers from Bosnia joined Karen Peterson and Dancers in Florida for a five to seven day U.S. residency. This visit built off of previous Balkan-Miami collaborations in Montenegro during 2007 and then Serbia in 2008. This reciprocal exchange was made possible by Miami-Dade County’s International Cultural Exchange Grant Program and culminated in performances at Winterfest.

For more information about KPD’s international activities please visit them at:

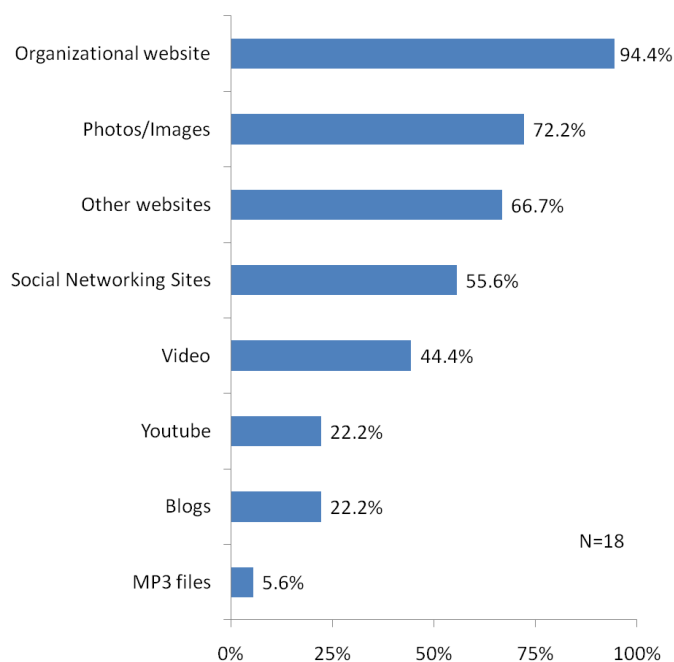
<http://www.karenpetersondancers.org>

Engaging Audiences

Local arts agencies overwhelmingly target their international programs at the general public (89 percent within the United States and 50 percent outside), followed by adults and children. These trends hold for programming conducted both within and outside of the United States. Groups considered to be “vulnerable” in other contexts, including cultural minorities, seniors, and women, are less likely to be specifically targeted even though anecdotal evidence gathered through interviews demonstrates that programming is often designed to respond to diverse cultural backgrounds of community residents. However, findings suggest that local arts agencies are less likely to develop programming specifically for the arts and cultural communities abroad (28 percent) than they are with programming at home (67 percent). Aiming their home-based international programming at core constituencies (arts appreciators and arts and culture professionals) that are already key supporters of their work suggests that local arts agencies may want to explore how to broaden their reach, as anecdotal reports indicate that international programming can often draw new audience members.

Targeted Audience N=18	Within the U.S.	Outside of the U.S.
Adults (18+)	72%	39%
Art appreciators	67%	28%
Arts and Culture Professionals	67%	28%
Children and Youth (Under 18)	50%	28%
Elites	6%	6%
General Public	89%	50%
Seniors (65+)	39%	11%
Students	56%	22%
Women	0%	6%

Types of Technology Used for Promotion and Dissemination of International Cultural Engagement by Local Arts Agencies



Local arts agencies most frequently promote their international cultural engagement through their organizational websites. Many collect photos and images (72.2 percent), but fewer use video (44.4 percent) to document their programs, with an even lower percentage using free online platforms like YouTube (22.2 percent) to extend their reach and visibility. The low rates of using blogs (22.2 percent), videos (44.4 percent), and mp3 files (5.6 percent) indicate that there is much unexplored opportunity for local arts agencies to use technology and social media to promote and disseminate the content that they already sponsor and create. Low-cost options include utilizing other established free sites like the Department of State’s ExchangesConnect.gov or YouTube to connect websites, engage in social networking, and provide offline promotional materials to attract larger audiences and have greater long-term impact.

A Spotlight on Creative Cities and Cultural Tourism in Santa Fe, NM

“Arts and cultural experiences are a tremendously valuable means of bringing people together. Sharing of interests and traditions leads to greater understanding and discovery of commonalities. Participation is life-changing and results in the world being a much smaller place with common interests across the globe.”
Sabrina Pratt



Travelers on the road to Santa Fe in the 21st century will find on their arrival one of America's only two communities officially designated as an international "creative city" by UNESCO, the United Nations organization dedicated to education, science and culture. Since its inauguration into the Creative Cities Network in 2005, Santa Fe and its local arts commission have become increasingly engaged in international activities. Through its participation in the UNESCO Creative Cities Network and the Inter-City Intangible Cultural Cooperation Network (ICCN), representatives from Santa Fe have attended conferences in South Korea and Italy as presenters. Santa Fe has found the networks to be very valuable in facilitating the cross-fertilization of ideas, providing opportunities to explore new partnerships, and share best practices. The City plans on collaborating further with other cities within and outside of the United States in the future.

In addition to its membership in international organizations, the Santa Fe Arts Commission currently supports between five to ten cross-disciplinary international activities in design, folk arts, and the visual arts on an annual international budget of \$25,000-\$49,999, which primarily funds artist exchanges and sharing of best practices in cultural, community and economic development. Santa Fe's international programming is complemented by a special ongoing creative tourism program designed to allow international visitors to participate in the cultural life of the city guided by local artists.

Making an Impact: A Focus on International Visitors

Since its designation as a UNESCO City of Crafts and Folk Art in 2005, Santa Fe has capitalized on its status to nurture international relationships and to enhance its city's profile as an international tourist destination as well as to raise the visibility of its local artists. The city has linked its cultural capital with its goals of developing tourism as an income source by investing in a program that connects tourists with more than 80 authentic local arts experiences that can be explored online (www.santafecreativetourism.org).

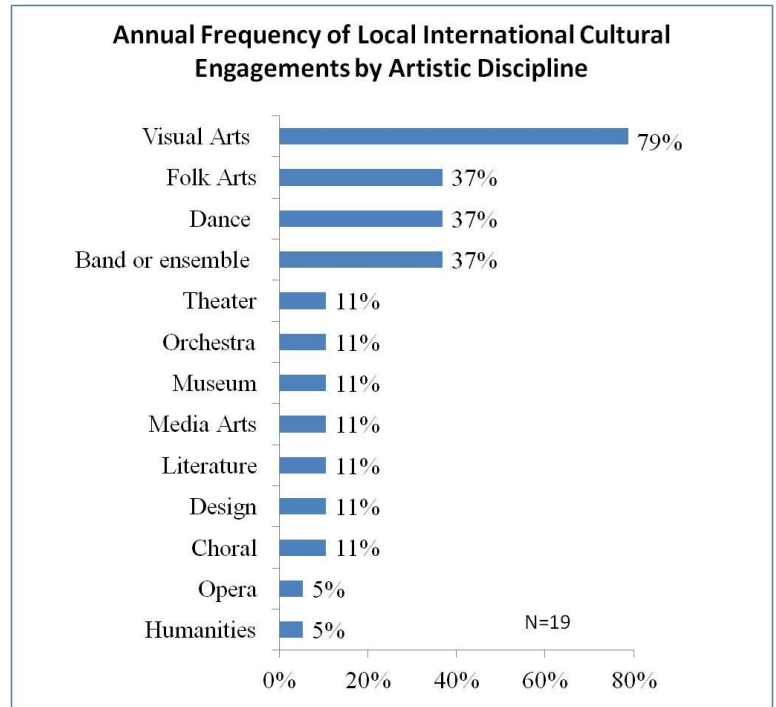
In collaboration with the Santa Fe Economic Development Division, the program reinvests in its cultural sector through partnerships with the public and private sector to provide capacity building for arts and cultural workers. This is achieved through workshops to cultivate business skills in management, product development, and marketing so that artists can more successfully expand their activities to connect with international visitors. This creative tourism program was inspired by the international conference on cultural tourism for creative cities that the Santa Fe Arts Commission hosted in the fall of 2008. The report from the conference, *Creative Tourism: A Global Conversation*, found that travelers are increasingly looking for authentic cultural experiences and that 36 percent of travelers seek to engage in educational tourism experiences; evidence complemented by global statistics on the rise of cultural tourism by the Organization for Economic Cooperation and Development.



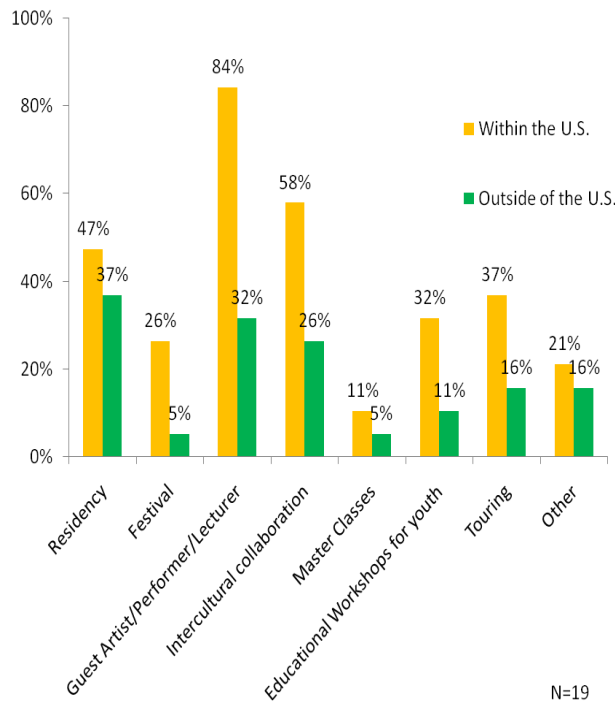
*Ceramic artist Heidi Loewen hosts a pottery workshop.
Courtesy of the Santa Fe Arts Commission*

Making Global Connections

Local arts agencies are annually involved in international engagement and arts-related citizen diplomacy activities across 13 disciplines: Visual Arts (79 percent), Folk Arts (37 percent), Dance (37 percent), Band or Ensemble (37 percent), Theater (11 percent), Orchestra (11 percent), Museum (11 percent), Media Arts (11 percent), Literature (11 percent), Design (11 percent), Choral (11 percent), Opera (5 percent), and Humanities (5 percent), as well as creative tourism. These overarching artistic disciplines represent a broad range and sometimes quite distinct forms of cultural expressions, such as site-specific installations; pottery; mixed media; Flamenco, tribal, belly, and Japanese Bhutoh dance. Other forms of creative expressions and means of global connections mentioned include biennales, international film, presenting at international conferences, and membership in international organizations.



Types of Local Art Agency International Cultural Engagement by Frequency



In most cases, local arts agencies are more than twice as likely to support international cultural engagement within their own communities as they are to send performers outside of the United States. The most frequently reported type of engagement within the United States is Guest Artist/Performer/Lecturer (84 percent), followed by Intercultural Collaboration (58 percent), and then Residency (47 percent). Outside of the United States, local arts agencies are most likely to support Residencies (37 percent), Guest Artist/Performer/Lecturer (32 percent) and Intercultural Collaborations (26 percent). “Other” types of international engagement provided by survey participants included exhibitions and biennales. Less than half the respondents reported that they support touring, which suggests that most local arts agencies support international programming with more in-depth interactions that include both performances and collaboration, often coupled with arts training through master classes.

A Spotlight on the Dublin Arts Council, Dublin, OH: Community Partnerships and Cultural Tourism

Located in one of the top 25 ranked places to live in the U.S., the local arts agency of Dublin, OH takes great pride in the diversity and value it has added to its community. The Dublin Arts Council serves a population of 20,000-49,999 within a multi-county area, with a staff of four FTES. Its annual budget of \$500,000-\$999,999 is made possible by ongoing support from the Dublin hotel/motel tax endowment and the Ohio Arts Council. The Dublin Arts Council maintains an investment of less than \$25,000 to sponsor two to five international programs annually, featuring international artist visits, installations, and performances, residencies, and lectures and workshops in folk and visual arts. Dublin has established good will through its cultivation of international relationships and cultural collaborations with folk and visual artists from Australia, Chile, Japan, and Poland.



Japanese artist Daisuke Shintani installs his bronze sculptured leaves as part of the exhibition *Titration*.
Courtesy of the Dublin Arts Council

Motivated by increased cultural/mutual understanding, Dublin's international programs are selected based on their potential for long-term exchange and personal interest, for their diversity, and for what kind of contribution they can make to the vitality of the community. In the fall of 2011, the Dublin Arts Council hosted the American debut of *Shifting Perspectives*, an exhibition which seeks to promote a greater understanding of what it means to live with Down's Syndrome. The collection of photographs originated in the UK and has since toured Canada, Turkey, and Colombia before coming to the United States.

Making an Impact: A Focus on Public Art

The Dublin Arts Council has made a unique mark on the community through public art created by American artists and internationally recognized artists, who stimulate public conversations and whose work symbolizes the character of its community for residents and visitors alike. In 2008, Chilean delegates visited Dublin's "Gallery Without Walls" public and community arts program through the Ohio Arts Council's International Program. In 1994, the Dublin Arts Council commissioned large replicas of corn, which proved to be controversial. The Dublin Arts Council was then asked to partner with the Dublin Convention and Visitors Bureau, leading to strong connections with tourism and the local chamber of commerce. As a result, *Field of Corn with Osage Orange Trees* became a focal feature in a successful regional tourism campaign. This experience laid the groundwork to create the Dublin Riverboxes™ public art project, an additional interdisciplinary public art program made possible through an intercultural collaboration, as well as partnerships with the Dublin Historical Society and the Dublin city's Department of Parks and Open Space.

Photo courtesy of Dublin Arts Council



Dublin's interactive Riverboxes are part of a larger community project, *The Ripple Effect: Artistic Impact of the Scioto River*, that since 2007 has linked art with conservation and tourism through geocaching and letterboxing. Modern day explorers can find these treasures while exploring their natural environment, and are encouraged to leave their own stamp and a message. To facilitate the Dublin Arts Council Riverboxes project, the City encouraged

its nature education program to work with the Arts Council to provide ecological expertise and today 10 river boxes exist along Ohio's Scioto river and its tributaries. For more information visit:

www.dublinarts.org

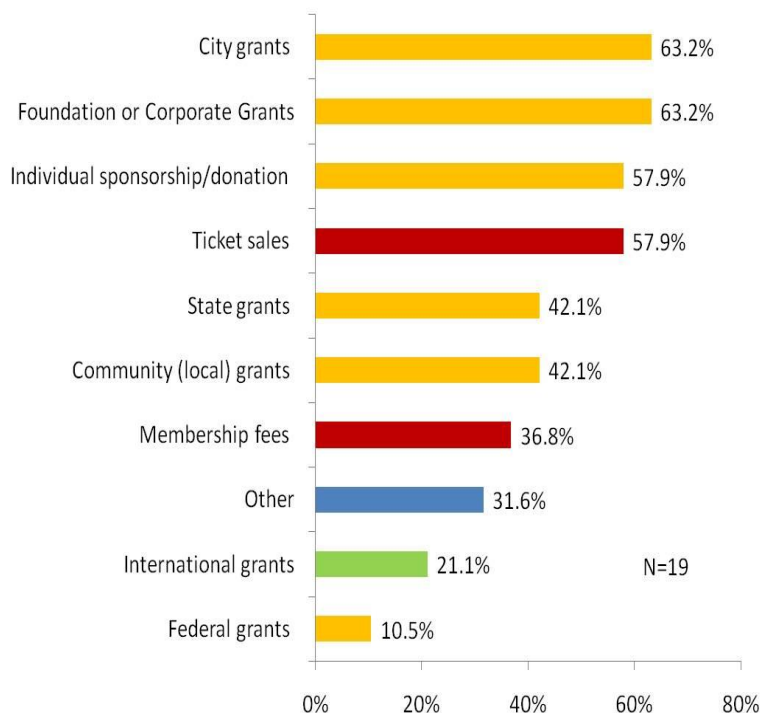
Finding a Funding Formula

The United States is known worldwide for its unique model of charitable giving that uses government funding to leverage private investments. Historically, even modest public investments were complemented by robust arts and culture financing by the U.S. philanthropic community. Though corporations, individuals, artists, foundations, organizations, local communities, and government at all levels may be engaged in supporting cross-border, intercultural transactions, securing funding for these activities is extremely challenging. It is the number one barrier to participation in international programming cited by local arts agencies who took part in the 2011 LAA International Cultural Engagement Survey.

Local arts agencies, like many others involved in international initiatives, are forced to do “more with less” and to secure funding through a variety of sources and strategies. The majority of the international cultural engagement programs sponsored by local arts agencies (many of whom can be classified as grantmakers in their own right) are

International Cultural Exchange Budgets by Frequency N=19		
Budget Categories	Annual	Average Budget per Project
\$0 or Not Applicable	21%	11%
Less than \$25,000	32%	53%
\$25,000-\$49,999	16%	11%
\$50,000-74,999	0%	0%
\$75,000-\$99,999	0%	0%
\$100,000-\$249,999	11%	0%
\$250,000-\$499,999	0%	0%
\$500,000-\$999,999	0%	0%
\$1,000,000-\$2,499,999	0%	0%
Greater than \$2,500,000	5%	5%

Sources of Support for International Cultural Engagement Projects by Frequency



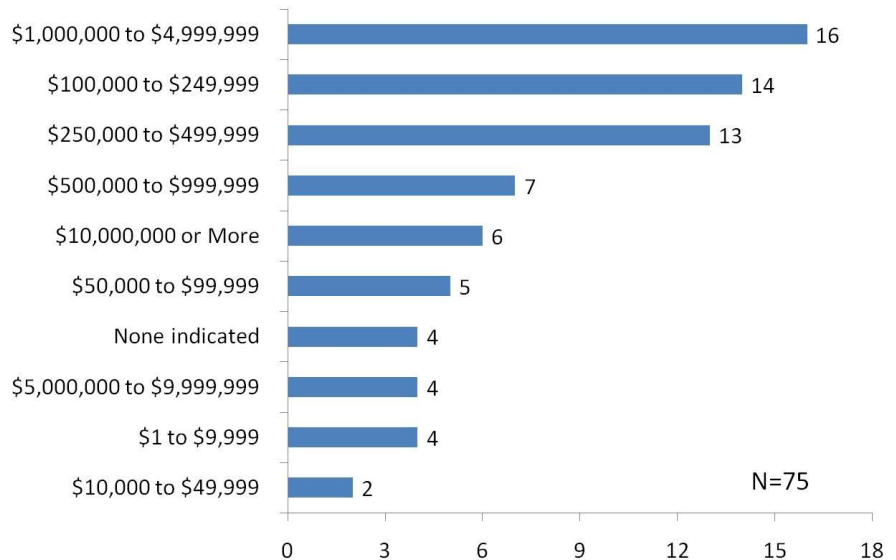
implemented on less than \$25,000 annually. It is rare that one source of fiscal support is sufficient—and no funding formula for international engagement is the same. Financial resources are derived from local, regional, national, and sometimes even international sources through foreign partners. Grants and other contributed income are often combined with earned income (ticket sales and membership fees) and other sources, such as specific fundraisers or contributions from the local school district, in order to make international cultural engagement a reality.

Capacity to Connect

Data gathered from the 2010 Americans for the Arts Membership Survey shows conclusively that international cultural engagement is being pursued by local arts agencies in each budgetary and human resource capacity classification: from organizations operating on budgets of less than \$10,000 with no full time staff to organizations with multi-million dollar budgets and numerous employees. The relative size of an organization's budget does affect the likelihood of participation in international activities.

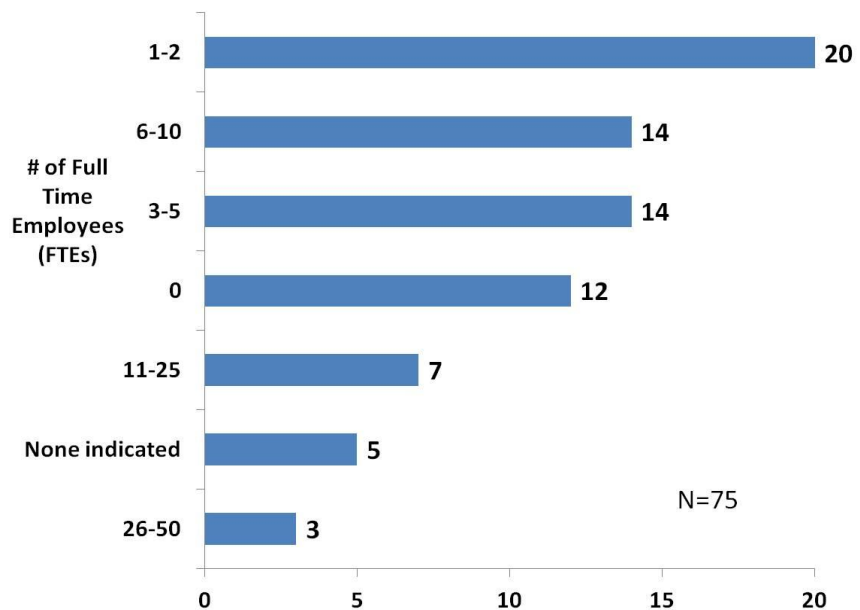
The size of the staff seems to be less of a limitation than financial resources. Twelve (16 percent) of the organizations in the Americans for the Arts 2010 Membership Survey that self-identified as being internationally engaged reported no full-time employees (FTE) while only 2 percent reported no annual budget for international programming. Eighty percent of the 75 participants have a FTE of less than 10 with nearly 50 percent having five or fewer. Meanwhile, 15 percent have a budget of less than \$100,000. Clearly, organizational size and resources do not limit the ability to engage internationally; rather, the survey findings suggest that every community can find a way to use its local cultural assets to develop programming that fits its individual scale and needs.

Internationally Engaged Local Arts Agencies by Budget Category Frequency



Source: Americans for the Arts 2010 Membership Survey

of International Engaged Local Arts Agency FTE's by Frequency

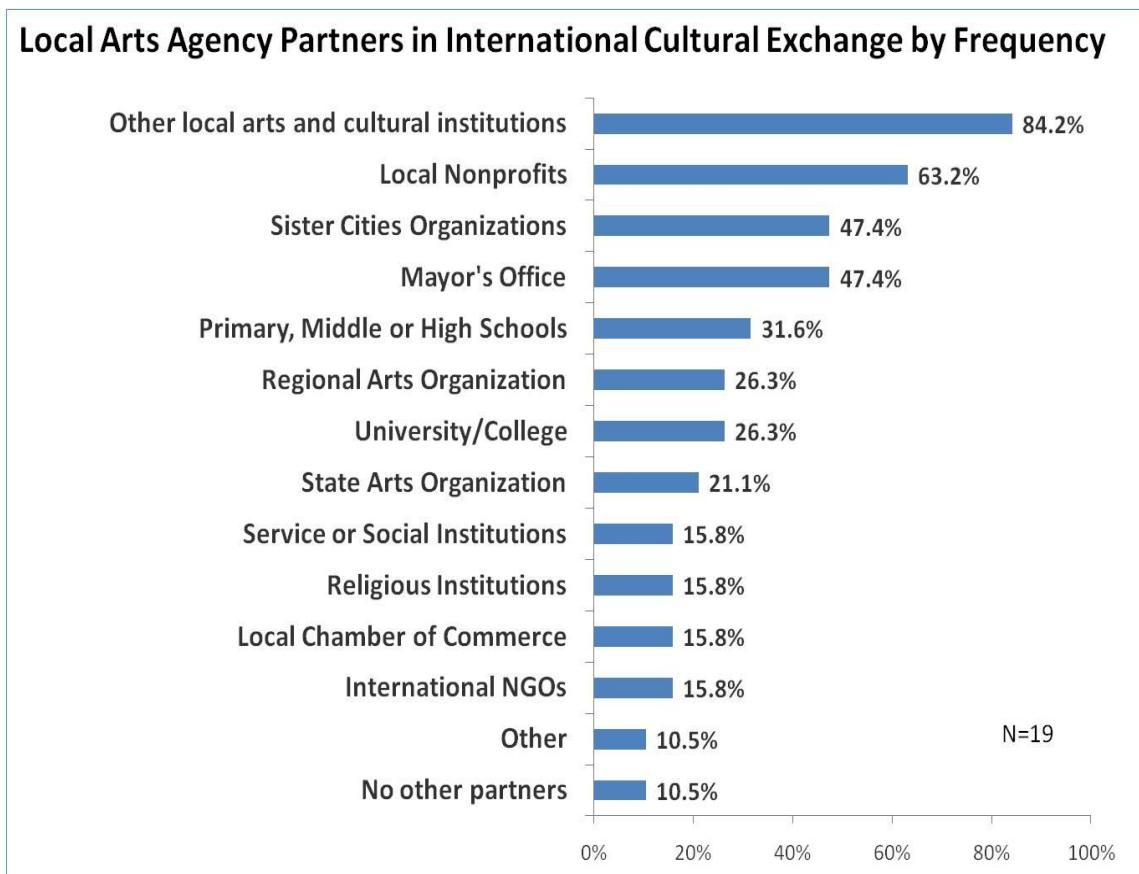


Source: Americans for the Arts 2010 Membership Survey

pARTnering for Success

Local arts agencies rely on partnerships to leverage their resources in order to have a larger impact within their communities. In fact, fewer than 11 percent of participants indicated that they were able to support international cultural engagement without help from other partners. Institutional partners who support local arts agency-based international cultural engagement are found in both the public and private sectors. Local arts agencies most frequently partner with other local arts and cultural institutions within their communities, followed by other local organizations: local nonprofits (63.2 percent); Sister Cities organizations (47.4 percent); Mayor's Office (47.4 percent), and; primary, middle or high schools (31.6 percent). Other partners specifically mentioned include foundations, embassies, foreign governments, and trade organizations.

Partnerships are often based on sharing resources and leveraging capacity, but some partnerships have contributed to content or have acted as a motivational factor in reaching out to specific communities abroad. Many local arts organizations have found a natural partner in sister cities programs. The sister cities model is based on fostering mutual understanding through citizen diplomacy. Since its founding 60 years ago, the Sister City Network has grown to encompass more than 612 American communities that are encouraged to initiate and sustain partnerships with other international communities. These linked municipality partnerships are often initially created by ties between community residents and their historical places of origin and are bolstered by annual student exchanges and visiting delegations. In 2010, 52 percent of the 211 U.S. members of Sister Cities International, which participated in a community impact survey, indicated that local arts organizations were key partners in the implementation and sustainability of sister cities programs.



A Spotlight on the Clinton County Arts Council and the Michigan-Shiga Sister City Program

“The arts generally have a positive impact on people: they can establish cultural and emotional connections between people from very different parts of the world.” Jenny McCampbell

The local arts council of Clinton County, MI is based in St. Johns, a community of just 7,500, and serves its Central Michigan county’s population of 60,000 on an overall budget of between \$50,000-\$90,000 per annum with no full time employees. Yet over the past 15 years, this small community, centrally located within a state surrounded by Lake Michigan, Lake Huron, and Lake Superior, has discovered through a sister city program that it has much in common with another lakeside community, Konan-Shi, located in the rural prefecture of Shiga, surrounding Lake Biwa in Central Japan.

The St. Johns sister city program with Konan initially began when an exchange teacher from Shiga suggested that the two cities become sister cities. They agreed, and soon launched a public elementary school letter-writing campaign that brought together these two “great lake” communities. Originally motivated by “increased cultural and mutual understanding,” their friendship exchanges became more frequent and robust as the communities evolved over the years. The letter-writing campaign eventually developed into an annual arts exchange based on the recommendation of a St. Johns public school teacher. Today, on a budget of far less than \$10,000, this program now encompasses a visual arts exchange between Konan-Shi and St. Johns elementary and middle schools, and produces and features more than 200 original visual art pieces annually.

Partnering for Success

The sister city exchange program attracts the entire community by holding an annual choral

concert during the opening reception of the children’s artwork display in the local library. This program augments attendance at the library, another local cultural institution; Library officials can count on an additional 300 visitors annually (equivalent to almost 5 percent of St. Johns’ population) to view the art exhibition.

Financial and in-kind support for the program is derived primarily from Clinton County’s local community partners, including the local library, the City Office, the Michigan-Shiga Sister State Program, and the local public school system, as well as its friendship city. Over the past decade and a half, conservative estimates account that over 3,300 students have been directly involved in choral and painting exchanges and over 3,000 pieces of artwork have been exchanged and presented.

Making an Impact

For the past 10 years, a St. Johns elementary school music teacher has taught about 30 children annually to sing traditional Japanese folk songs, including a symbolically significant Shiga song about Lake Biwa. Their performance is widely attended by the local community, as well as a rotating visiting official from Shiga who lives in Michigan for two years. He/she attends the concert and supports other artistic symbols of their goodwill and intercultural collaboration. Additional fruits of this long-term relationship have been a 2010 coordinated exhibition of American and Japanese student and adult work, which has traveled to 9 cities in Michigan.

Information on the Michigan-Shiga Sister State Program can be found at <http://mishiga.org>, and for photos and video on the St. Johns – Konan exchanges visit www.clintoncountyyarts.org.



Making an Impact

The Americans for the Arts 2009 National Arts Policy Roundtable articulated four overarching links between international cultural engagement and strengthening communities: (1) promoting mutual understanding and civic engagement; (2) building cultural awareness and fostering understanding among diverse populations; (3) creating global economic opportunities, and; (4) acting as a key component of establishing an innovative workforce.

On the local level, arts agencies report that international cultural engagement results in expected and unexpected impacts within their communities. Among the key outcomes reported include providing increased access to cultural expressions for American publics, developing U.S. artists, and contributing to the economy by connecting tourists with authentic arts and cultural experiences.

While cultural indicators measurements continue to develop within the U.S. and global contexts, international cultural programming is already evaluated through 15 types of indicators, representing the achievement of both short- and long-term goals. The most frequently gathered signs of success include achievement of artistic goals (72 percent), the experience of the participants (72 percent), and anecdotes and testimonials (72 percent). Even though fiscal concerns represent the greatest challenge, financial indicators (28 percent) aren't tracked as frequently as other types of program evaluation, including the establishment of goodwill/long-term relationships (67 percent) or impact on artists (61 percent), which match with the primary motivations for engagement in backyard diplomacy.

Envisioning a Greater Role for the Arts in Cultural Diplomacy and Engagement

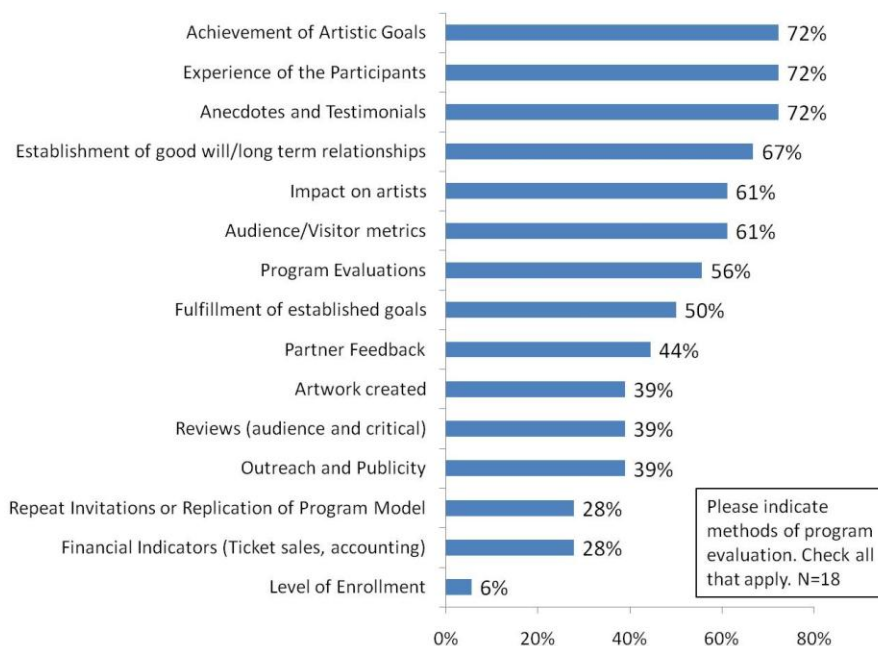
Cultural interaction in its broadest sense profoundly influences—both positively and negatively—the world's political and economic systems; the arts can be a force in tipping those interactions toward the positive.

The arts act as powerful catalysts for opening new dialogue, building bridges to better understanding, and providing the creative, common ground from which new ideas and relationships are sown.

Though states and corporations and individuals are often economically and politically entwined with one another, problems erupt when we are not as culturally interconnected as we need to be. The need for deepening cross cultural and transnational understandings is great.

**“The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community”,
Report from the
Americans for the Arts
National Arts Policy
Roundtable (2009)**

Evaluation Indicators for Local Arts Agency International Cultural Engagement By Frequency



A Spotlight on the Cultural Arts Council of Douglasville/Douglas County, Inc, GA

“As we move into closer global communications and as our communities become increasingly diverse, international art exhibits can serve to emphasize shared human aspirations and achievements.” Laura Lieberman

Those who venture beyond Atlanta’s outskirts into Douglas County, GA, population 130,000, will find a wide variety of international arts and culture activities that reflect this southern county’s changing demographics. During the past few years, the Cultural Arts Council of Douglasville/Douglas County has adapted its programming to attract new audiences in the community by including the specific heritage of its citizens and residents, who increasingly hail from Caribbean, Hispanic, and African nations.

Getting Off the Ground

The Cultural Arts Council of Douglasville/Douglas County serves a small to midsize community on a moderate annual budget of \$250,000-\$499,999, with three full time employees. Ninety percent of its funding comes from contributed income sources, including individual sponsorship; foundation or corporate grants; and city, community and state grants, with the remainder derived from earned income through membership fees. Despite the common challenges faced in implementing international programming, including financial viability, logistical barriers, difficulty in coordination, and not enough information about opportunities, this arts council is increasingly motivated to achieve cultural and mutual understanding through diverse civic engagement.

Promoting Mutual Understanding and Civic Engagement

“There is great interest in other cultures in our community and these exhibits reinforce our emphasis of the arts serving as a bridge among many groups of different backgrounds.”

Motivated by its mission: “to nurture, guide and stimulate the enjoyment of and participation in the arts among Douglas County residents by

providing an atmosphere conducive to the arts, broadening the spectrum of quality exhibits and performances available to the community, and fostering individual interactions with the arts through a wide range of satellite groups”, the Cultural Arts Council of Douglasville/Douglas County has found that international programming brings in larger audiences more representative of the changing community. In any given year, the Council serves about 40,000 people, with 10-15 percent often visiting from surrounding counties specifically for their international programming. With an international budget of less than \$25,000 per project, which must be raised independently for each initiative, this local arts agency is able to promote mutual understanding and foster increased civic engagement through annual international folk and visual arts programming that celebrates the diversity of cultures within their community.

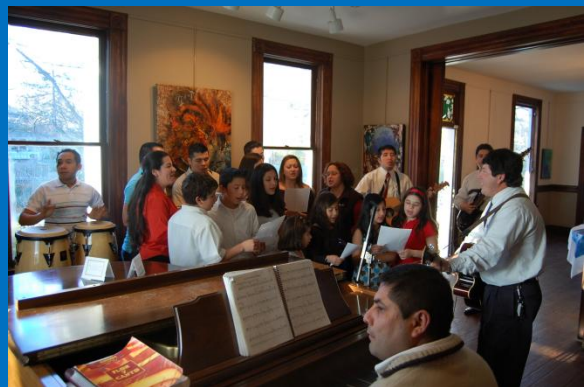


Photo courtesy of the Douglasville Cultural Arts Council

Partnering for Success

“With international shows synergy happens because people are so proud”

The Douglasville Cultural Arts Council has successfully organized exhibits on Chinese photography, visual arts exhibitions on Haitian and Nigerian works, Hispanic painters and printmakers, and supported over 20 years of Kwanzaa and Black History Month. The diverse programming offered by the Council has been made possible by several notable partnerships.

To support a popular Japanese kite exhibition showcased in the atrium of the local Red Cross headquarters, the Council partnered with the Japanese Consulate in Atlanta and a local branch of a Japanese multinational company.

Another program celebrated the 250th Anniversary of Hans Christian Anderson's classic children's stories. A CD was produced in English of five favorite tales including *The Little Match Girl* and *The Ugly Duckling*. Photographic reproductions of paper cut outs were made available from the Danish Museum and were sponsored by the Danish Consulate. The exhibition was presented through educational workshops at the Cultural Arts Center of Douglasville/Douglas County and combined with readings in Danish and English of the stories and other poetry by Hans Christian Anderson. A traveling trunk of activities was designed for educators based on five lesson plans for classes of 25 to complement the six-week exhibit. The program was so popular with the second, third, and fourth graders that the traveling trunks remained in the school district for up to two and half years beyond the life of the exhibition, ultimately reaching more than 30 classes of children.

Making an Impact by Celebrating Cultural Diversity

The cultural program that has perhaps most encouraged civic engagement in Douglasville County is the annual Día de los Reyes/Day of the Kings celebration in January. Now in its third year, Día de los Reyes celebrates the Christian tradition of epiphany and the arrival of the three Kings to the birth of Jesus Christ.

Photo courtesy of the Douglasville Cultural Arts Council



The Cultural Arts Center has used this important Hispanic celebration to present a bilingual family fiesta featuring a diverse feast of cultural activities including a mariachi band, an award-winning music ensemble from the greater Atlanta metro area, a local bilingual youth choir singing carols in English and Spanish, traditional foods donated by local restaurants, an exhibition of traditional Hispanic dances in full costume, mask and costume displays, piñatas, and clowns.

This event has proven successful in bringing between 400-500 members of the community together even in tough economic times. The program engages individuals of newer communities, as well as more established communities—who are attracted by curiosity and represent up to one-third of the attendees. The festival provides an opportunity for children to write letters to the Wise Men concerning their wishes, which are released into the air via balloons. Anecdotally, these wishes reflect changing community concerns and as such provide an informal art therapy exercise for the children by encouraging them to express their hopes and dreams—which often convey the needs of their families.

Día de los Reyes is made possible by multiple stakeholders and partners, beginning with Spanish honor students from local middle and high schools, who provide translation for the publicity materials. It has garnered support from local restaurants, the City, the Council Board of Commissioners, the Georgia Council for the Arts, the Walmart Foundation, and the Chamber of Commerce Hispanic Business Roundtable, among others.

Evidence of a closer community and the benefits of mutual understanding between diverse cultures is demonstrated by the relative absence of anti-immigration pushback in Douglas County and an increased ability by social service organizations to identify and respect the needs of newcomer communities.

For more information visit:

www.artsdouglas.org

Backyard Diplomacy: Implications for Practitioners and Policymakers

Barriers to international cultural engagement have increased during the past 10 years. Major policy challenges reported by the arts and culture field consistently include:

- Financial viability;
- Lack of information about current opportunities;
- Logistical barriers; and
- Arduous and expensive visas processes.

Nonetheless, arts organizations still believe they have an important role to play as cultural ambassadors. In the past, support has concentrated on sending representational U.S. artists abroad to promote international cultural connections; however, current evidence from the Local Arts Agency (LAA) survey results shows that local arts agencies and their community partners are supporting multiple types of activities abroad as well as bringing in international guest artists to participate in performances, workshops, residencies, festivals, master classes, and intercultural collaborations.

Making the case for support of the arts in international engagement continues to be an uphill battle given the current economic situation. This is complicated by the relative lack of evidence and good evaluation methods needed to prove the effectiveness of arts and cultural engagement programs relative to other international engagement programs that also support policy priorities. Grantmakers at all levels could encourage best practices in evaluation by providing the essential financial resources for gathering data as a component of their support for programs and initiatives.

The United States has a plethora of diverse artistic and cultural assets that represent the multiple identities of Americans and those from many other countries who reside here. To date, there has been a noticeable lack of discussion on the national level about how to represent the cultural diversity of the United States in international diplomatic discussions. This is a rich area, deserving of cooperation between multiple governmental agencies and the private sector, to consider how best to represent the U.S. abroad and to connect backyard diplomacy with changing arts practices.

Backyard diplomacy through local arts agency-sponsored international cultural engagement programs can be effective regardless of the size of the organization. However, the local arts agencies (LAAs) we interviewed agree that additional capacity-building strategies and tools to illuminate activities and raise awareness would help strengthen the impact of existing international cultural engagement activities. Although there is a wealth of activity taking place, programs exist largely in isolation from one another. Efforts to connect projects and individuals and share strategies, thus creating a “community of practice,” are overdue. At a time when it is becoming more challenging to justify bringing in foreign artists to remote areas and smaller communities, local arts agencies represent a key focal point from which to connect programs and on the ground impact indicators. LAAs are uniquely equipped to incorporate regional and national interests that seek to further explore how the arts and cultural expressions contribute to tourism, economic development, and the resilience of communities.

Ways and Means: Encouraging International Cultural Engagement by Local Arts Agencies

Local arts agencies have emerged as key interlocutors between national and state initiatives and local resources, which promote and enable access to both diverse American cultural expressions and creative collaborations through community and international partnerships. The six profiled organizations illustrate concrete examples of how various local arts agencies have found relevant ways to support global cultural connections in an effort to counter the belief that size, geographic locale, or finite resources are absolute limitations to international cultural engagement. Collectively, the results of the survey and these individual examples demonstrate some overarching best practices for success:

- ★ **Begin the search within.** Every community has resources (human, financial, infrastructural) and cultural assets (artists and arts groups) which can be mobilized to support international engagement.
- ★ **Tailor to meet local need.** Effective international programming should be designed to address specific community needs and build off the strengths of each individual locality.
- ★ **“Piggy-back” onto existing programs.** International activities can often be developed as an extension of pre-existing domestic programming.
- ★ **Increase access and visibility to cultural content.** Meaningful content can be provided through multilingual programming, according to community needs and interest.
- ★ **Share results.** The products of international exchange activities can often reach a wider audience and have a life beyond the project or event through creative multimedia and multiplatform documentation and dissemination.
- ★ **Take the initial risk.** It is the most difficult step; one exchange can often create a ripple effect and lead to further, unexpected opportunities.
- ★ **Tap existing resources.** Existing U.S. and international resources—including cultural mapping and inventory resources such as the U.S. Department of State’s international exchange portal (www.Exchangesconnect.gov); the New York Foundation for the Arts-sponsored NYFA Source (http://www.nyfa.org/nyfa_source); Americans for the Arts *Arts and Economic Prosperity* research (www.AmericansForTheArts.org/economic_impact/)—can be effectively tapped to help raise visibility and to identify new prospective partners or supporters who may be interested in this work.
- ★ **Partner when possible.** Partnerships are an essential part of creating and implementing cultural engagement programming. Consider partnering with newer communities in your geographic area, with other arts agencies in the nearby vicinity, local sister cities programs, or cause-based organizations like education, women’s rights, the homeless, and emergency relief to create programming that can serve joint constituencies to proactively meet the current and changing needs of your community.
- ★ **Advocate.** Notify local, state, and national policymakers and their staff about international activities and invite them to performances so they can see first-hand the impact that arts can have on the community that elects them.

APPENDIX A: Internationally Engaged Local Arts Agencies

4Culture

Allied Arts of Whatcom County
 Allied Arts of Yakima Valley
 Arts Council of Fairfax County, Inc.
 Arts Council of Kern
 Arts Council of the Blue Ridge*
 ArtsFund
 Bradford County Regional Arts Council
 Capital City Arts Initiative
 City Arts, Greensboro Parks & Recreation Department
 City of Austin Cultural Arts Division
 City of Bellevue Arts Program
 City of Chicago Department of Cultural Affairs
 City of Farmington Hills Cultural Arts Division
 City of Issaquah Arts Commission
 City of Lakewood Heritage, Culture & the Arts Division
 City of New Haven, Department of Cultural Affairs
 City of Philadelphia Office of Arts, Culture and the Creative Economy
 City of Santa Clarita Arts and Events Office
 City of Santa Fe Arts Commission*
 City of Savannah Department of Cultural Affairs
 City of Torrance, Cultural Services Division
 City of Upper Arlington
 Clarke Area Arts Council
 Clinton County Arts Council, Inc.*

Cultural Affairs Division of Arlington County
 Cultural Council of Yuma, Inc.
 Culture Works
 Dane County Cultural Affairs Commission
 Decatur Area Arts Council
 Dellora A. Norris Cultural Arts Center
 Delta Cultural Center
 Dublin Arts Council*
 East Hawaii Cultural Council*
 Fort Smith Art Center
 Fulton County Arts Council
 Geneva Cultural Arts Commission*
 Hawai'i Literary Arts Council
 Houston Arts Alliance
 Icicle Arts
 Inglewood Cultural Arts, Inc.
 Ink People, Inc.*
 Irving Arts Center
 Lake Region Arts Council
 Longmont Council for the Arts
 Lower Manhattan Cultural Council
 Mayor's Office of Culture and the Arts
 Miami-Dade County Department of Cultural Affairs*
 Missoula Cultural Council*
 Monroe Area Council for the Arts*
 Near Northwest Arts Council
 North Penn Regional Council on the Arts (Lansdale Center for the Performing Arts)

Oak Park Area Arts Council
 Pierce County, Arts and Cultural Services Division
 Pittsburgh Cultural Trust
 Pueblo Arts Council
 Pump House Regional Arts Center
 Queen Anne's County Arts Council
 Riverside Arts Council
 Robert W. Woodruff Arts Center
 Rockford Area Arts Council
 Salisbury Wicomico Arts Council
 San Antonio Office of Cultural Affairs
 San Francisco Arts Commission
 Sarasota County Arts Council
 Springfield Arts Council
 St. Louis Regional Arts Commission
 The Arts Center
 The Cultural Arts Council of Douglasville/Douglas County*
 Tullahoma Fine Arts Center
 Waterloo Center for the Arts
 West Harlem Art Fund, Inc.
 Worcester Cultural Coalition
 Yaffa Cultural Arts, Inc.
 Yoknapatawpha Arts Council*

**Represents organizations that participated in the Local Arts International Engagement Survey*

For more information, or to request a copy of the LAA International Survey, contact Americans for the Arts at: info@artsusa.org



Washington, DC Office
1000 Vermont Avenue, NW
6th Floor
Washington, DC 20005
T 202.371.2830
F 202.371.0424

New York City Office
One East 53rd Street
2nd Floor
New York, NY 10022
T 212.223.2787
F 212.980.4857

membership@artsusa.org
www.AmericansForTheArts.org

Researcher and Author
Aimee R. Fullman, Researcher and International Cultural Policy Consultant

Editor, *Special Report*
Marete Wester, Director of Arts Policy
Americans for the Arts

Managing Editor
Elizabeth Van Fleet, Publications and Editorial Coordinator
Americans for the Arts

Copyright 2011, Americans for the Arts