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ABSTRACT

This book provides a conceptual scaffolding and practical guide for educators and evaluators as they respond to the challenges of diversity in schools. It introduces ways to assess the capacities of various professional development programs, curriculum transformation projects, diversity initiatives, and study abroad opportunities to realize complex cultural objectives. It introduces a content-focused form of program evaluation that indexes program quality to the culture-revealing features and effects of goals and objectives, program designs, learning opportunities, and program outcomes. Each of the three parts of the book examines particular aspects of cultural education program evaluation. Part 1 emphasizes the input side of the program by focusing on conceptual and programmatic dilemmas that face evaluators as they try to assess the quality of the cultural education provided for participants. Part 2 addresses the evaluation of program outcomes, suggesting ways to evaluate changes in the professional behavior of participants and the quality of instructional materials. Part 3 focuses on the relationship of program inputs and outputs simultaneously, emphasizing two themes of importance for evaluators: the economic dimensions of cultural evaluation programs and the issue of cultural bias in the assessment of students, along with the need for new performance-based assessment. Among the assumptions on which this book rests is the central assumption that cultural education program evaluators need expertise in cultural analysis, qualitative and quantitative methods of data collection and analysis, and the forms and functions of program evaluation. Each chapter contains references. (Contains six figures.) (SLD)

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An Approach to Cultural Education Program Evaluation

Barbara Finkelstein   Sarah Pickert
Tracy Mahoney   Douglas Barry

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DISCOVERING CULTURE IN EDUCATION

DISCOVERING CULTURE IN EDUCATION

An Approach to Cultural Education Program Evaluation

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About the Authors

Barbara Finkelstein, Professor in the Department of Education Policy, Planning and Administration and Director of the International Center for the Study of Education Policy and Human Values at the University of Maryland, is a widely published cultural historian who has received an array of awards and fellowships for work linking the history of education with the history of childhood, classroom practice, teacher education, and cultural education practices in several nations. Her most recent work in policy evaluation and cultural education policies has centered on the evaluation of precollege programs in international foundations and local school districts and on the preparation of model intercultural education seminars, staff development programs, and instructional materials.

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Introduction and Overview

This book has many dimensions. It provides a conceptual scaffolding and practical guide that evaluators, curriculum supervisors, school administrators, policy makers, and teachers can consult as they respond to the growing challenges of cultural diversity in schools. It introduces ways to assess the capacities of various professional development programs, curriculum transformation projects, diversity initiatives, and study abroad opportunities to realize complex cultural objectives. It serves as a cultural studies manual that can assist teachers and school administrators to treat culture much as they treat history, geography, or literature—as a curriculum basic with identifiable academic content, intellectual utility, skill-building capacity, and civic power. Most centrally, however, it introduces a content-focused form of program evaluation that indexes program quality to the culture-revealing features and effects of goals and objectives, program designs, learning opportunities, and program outcomes.

The book contains three parts, each of which brings particular elements of cultural education program evaluation into view. Individually and collectively, each section strives to peel apart the elements of cultural education programs to reveal a rich array of indices by which to evaluate the many dimensions and possibilities of cultural studies programs. Part I emphasizes the input side of programs by focusing on various conceptual and programmatic dilemmas that face evaluators as they seek to assess the quality of cultural education opportunities being made available to program participants. Chapter 1, an introductory essay, focuses on the problematics of definition that center around concepts of culture and

cultural education. It identifies the elements of a culturally rich, educationally evocative concept of cultural education and defines four dimensions of cultural education programs that warrant the attention of evaluators. Chapter 2 focuses on the dilemmas of evaluating program content and introduces a cultural education learning opportunity index that may help evaluators identify the content of programs. In addition, it offers a conception of cultural education learning that may enable evaluators to monitor the evolution of cultural learning among participants as a program develops over time. Last in this first section, chapter 3 focuses on the evaluation of program leaders by laying out ways to assess how leaders define culture and cultural education, how they organize opportunities for cultural teaching and learning, and how they engage participants in cultural reflection and network-building.

Part II, comprising chapters 4 and 5, addresses the evaluation of program outcomes, suggesting ways to identify, index, and assess transformations in the professional behavior of participants on one hand and the quality of instructional materials on the other. Unlike more traditional approaches in the field of cultural teaching and learning which define outcomes in terms of transformations in attitudes and adaptability, we take a different approach here by linking assessments of program quality to concrete, analyzable, and/or measurable behavioral or performance outcomes among participants, whether they are classroom teachers, staff development leaders, curriculum supervisors, or school administrators. Chapter 4 presents ways to index the effects of programs to the evolving capacities of participants to enhance cultural teaching and learning in classrooms, pre-service teacher education, staff development, and continuing education programs. In addition, the chapter defines program outcomes in relationship to participant engagement in professional societies and community life. Chapter 5 presents strategies for the assessment of program outcomes as measured by the characteristics of instructional materials made available to learners—an often unevaluated outcome.

Finally, Part III of the book focuses on the relationship of program inputs and outputs simultaneously, attending to two themes that we believe to be of compelling importance for evaluators. Chapter 6 centers

on the economic dimensions of cultural education program evaluation by presenting ways to reveal the full range of resource commitments that teachers, students, administrators, and others must make in order to support a cultural education program, assess its utility, and/or improve its educational capacity. Chapter 7 revisits the issue of cultural bias in the assessments of students, focusing on the need for new performance-based assessment and on the dilemmas of accomplishing it well.

The contents of the book rest on a series of assumptions about the evaluation of cultural education programs. First, there is an assumption that effective cultural education programs promote specific kinds of goals: a complex view of cultural possibility, an awareness of the cultural habits of program participants or learners, a recognition of diversity within cultures, a realization of the cultural complexities and hierarchies in classroom settings and in instructional materials, and an awareness of the dilemmas of intercultural communication within education settings, for example. Second, there is an assumption that cultural study and intercultural experience constitute twin pillars on which effective professional development programs rest. Third, there is an assumption that content-rich programs of cultural study and experience are indispensable elements in the continuing education of teachers and school administrators who have typically received their training in culturally-encapsulated enclaves and are thus unprepared to deal with culturally complex educational environments. Fourth, there is an assumption that the cultivation of critical reflection about cultural repertoires requires programs that foster encounters between people and groups who possess different perspectives. Fifth, there is an assumption that systematic opportunities for rigorous study, observation, reflection, and immersion in new cultural habitats are indispensable aspects of effective cultural education, providing new ways for educators to revisit, reflect, and reconstruct their own cultural and educational practices and, in the process, help colleagues and students to do so as well. Sixth, there is an assumption that community building, curriculum development, and transformations of education practice constitute important outcomes of effective cultural education programs—more important even than the more traditionally-defined outcomes such as personal satisfaction, indi-

vidual psychological development, or advancement on an intercultural development scale. Finally, this book rests on the assumption that cultural education program evaluators—or, better yet, teams of evaluators—need to have expertise in cultural analysis, qualitative and quantitative methods of data collection and analysis, and various forms and functions of program evaluation. Only when they are able to draw on this breadth of expertise can evaluators both envision and examine possibilities for designing and conducting cultural program evaluations that advance the purposes and the powers of the programs.

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PART I:

DESIGNING, DEFINING, AND EVALUATING CULTURAL EDUCATION PROGRAMS

THE INPUT SIDE

CHAPTER 1

The Dilemmas of Cultural Education Program Evaluation

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This chapter presents an approach to the design and evaluation of cultural education programs that will assist program leaders and evaluators to anticipate the array of dilemmas that the assessment of cultural education programs inevitably presents. First, there are dilemmas of definition that center around concepts of culture and cultural education. Second, there are the problematics of identifying program features that are culturally specific. Third, there are the challenges of defining indices of cultural education program excellence that will guide the assessment of program quality. And finally, linked to the third, there are the trials of constituting culturally sensitive, assessable outcome measures.

In this chapter, we address each of these dilemmas in turn. We approach problems of definition by outlining the concepts of culture and cultural education that have dominated the five curriculum domains within which cultural studies and/or programs have been traditionally lodged: (a) ethnic studies, (b) area studies, (c) global studies, (d) cross-cultural studies, and (e) studies called multicultural. Second, we discuss four dimensions of cultural education program excellence that warrant the attention of evaluators: the vision of leaders, the knowledge dimensions of program contents, the instructionally evocative and communicative power of programs, and the capacity of programs to cultivate cross-cultural connections and transcultural communities. Finally, we explore ways to index the outcomes of cultural education programs.

The Meaning of Culture

Different definitions of culture have evolved over time, acquiring meaning and focus as serial generations of anthropologists, social psychologists, sociolinguists, and education scholars have explored the habits of heart, mind, and association that both distinguish one group from another and define the forms that education has taken. By culture, we are referring to historically-constructed patterns of associations and meaning, or templates of experience, to use Clifford Geertz's (1973) concept, that are actively transmitted from one generation to the next through an array of symbolic forms, social habits, material constructions, and educational efforts.

Indeed, culture is, by definition, educationally constituted and transmitted. Culture is embedded and conveyed in the languages we use, the stories that we tell, the myths that we cherish, and the poetry we create. It is communicated socially, through daily habits of association, rituals of performance, patterns of speech, and rites of passage. It is also revealed and transmitted materially in architectural remnants, physical objects, and artistic forms. No matter what its expression, culture constitutes the forms by which people communicate, perpetuate, and develop their knowledge and understanding of life and their relationships to one another.

Culture is elusive and hidden, commonly outside the margins of individual awareness, and embedded in habits that are typically taken for granted. Its elusive quality has led certain cross-cultural theorists to liken it to an iceberg, with only its peaks revealed (Weaver, 1993, 1994). But this view of culture obscures its fluid and dynamic qualities. Indeed, culture, as we regard it, is vibrant and animated, actively constructed, reproduced, and sometimes transformed in the course of daily life—especially in cultural education programs. What with the elusive and shifting qualities of culture, its study takes on the qualities of educational detective work. It requires teachers and learners together to engage in creative forms of social snooping through which they can ferret out implicit meanings, discover

the previously inaccessible, and learn more about their own culture and the cultures of the students whom they teach (Bateson, 1994; Douglas, 1975; Hall & Hall, 1990).

In summary, cultural education, as we use the term, refers to programs that cultivate cultural vision and knowledge, communicative dispositions, community-building skills, and cultural literacy as important educational objectives. It refers to a content emphasis that includes culture-specific knowledge, cultivates perspective-consciousness, and promotes organized opportunities for participants to compare, reflect, and decode meaning. Cultural education also refers to program processes that enable participants to enter into productive exchanges with people in possession of culturally different habits and ways of knowing, being, and educating. In addition, it refers to programs that assist educators to serve effectively as cultural message-carriers, thereby helping students to connect their own experiences and ways of knowing to those of others, to graft new concepts onto familiar ideas, and to seek out both an understanding and appreciation of multiple perspectives. Further, cultural education projects a vision of educational practices that constructs respectful social relations between and among culturally diverse students. Most centrally, our concept of cultural education engages participants in systematic explorations of the phenomena of culture.

The Terrain of Cultural Education

The terrain of cultural education is dazzlingly complex, an area of inquiry without fixed boundaries, parameters, terminologies, anchoring concepts, or categories of understanding. As theory and as practice, cultural education has lodged and flourished in diverse intellectual and social enterprises (Banks, 1993; Grant, 1993; Paige, 1993; Seelye, 1994). One site for the cultivation of cultural education has been area studies programs—educational units that center on investigations of particular regions or nations of the world; define language proficiency as an important

outcome; and engage participants in culture-specific, specialized, relatively in-depth studies of literature, history, and political and social life. Area studies programs commonly invite students to acquire deep knowledge of a language other than their own. Despite encouraging the study of culture, however, area studies directors have, until recently, typically proceeded on the assumption that the study of culture is so inextricably tied to language learning that cultural learning is an inevitable outcome of language mastery, rather than a subject to be explored in its own right (Duranti & Goodwin, 1992).

Cultural education has been approached in a different way in global, world culture, and international studies programs. These specialties privilege the study of representative nations and cultures from around the world, seeking to familiarize students with geographic, historic, and social matters of fact, with an intent to cultivate global understanding, international consciousness, and a sense of place and connection. Matters of perspective from within the various nations and regions of the world are commonly less important than geographic and cultural distinctions.

Cultural education has acquired a different definition and purpose in the field of cross-cultural studies where program leaders frame the central problems around the rigors of living abroad and link program goals to the cultivation of culturally and psy ,logically adaptive skills, relying on psychologists and anthropologists for guidance and wisdom (Hall, 1959/1981, 1966/1982, 1976/1981; Hall & Hall, 1990; Paige, 1993; Seelye, 1994). Cross-cultural studies leaders, unlike their counterparts in international studies programs, are less focused on matters of fact than on matters of personal adjustment.

More recently, multicultural educators have linked cultural education to the cause of cultural diversity in the United States. Constructing concepts of multicultural teaching and learning that define cultural studies as forms of political and social education, they have focused attention on minority cultures; developed strategies to assure dignity, competence, and voice for all students; and attempted to combat the baleful effects of ethnocentricity, racial prejudice, negative stereotyping, and discrimination

(Banks, 1993; Grant, 1993; Hawley & Jackson, 1995; Paige, 1993). In a slightly different mode, advocates of ethnic studies have also responded to the challenges and opportunities of diversity as they seek to recover the voices of previously invisible groups and, through this means, enlarge the intellectual reach of history, literature, and related academic disciplines (Awkward, 1995; Banks, 1993; Takaki, 1993, 1994).

Our understanding of cultural education borrows prodigiously from each of these traditions, yet also imports an array of definitions and interviewing and observational techniques from the fields of oral history and anthropology, the parent discipline of cultural studies. As conceptualized in this book, cultural education is a form of area studies that emphasizes in-depth study of particular cultures as an effective way to understand alternative habits of heart, mind, and association (Douglas, 1975; Geertz, 1973; Hall & Hall, 1990). It is a form of global or international education that emphasizes the value of comparative cultural study as a way to cultivate an awareness of place and connection and to develop a capacity for cultural reflection and mutual understanding. In addition, cultural education is a form of multicultural teaching that encourages studies of alternative cultures, voices, and communication styles; celebrates diversity; and links cultural studies to school improvement and new civic possibilities. In addition, cultural education refers to programs that assist educators to function effectively and reflectively as cultural message-carriers, helping students to understand other cultures and alternative ways of knowing.

The design and evaluation of cultural education programs with these levels of complexity are not simple tasks. Program leaders and evaluators alike will have to navigate their way through a maze of definitional and programmatic dilemmas that inevitably await them as they organize and assess approaches to the challenges and promises of diversity, frame and analyze educational goals and objectives, assess and choose among alternative curriculum contents, evaluate instructional materials and cultural encounters, cultivate culturally sensitive forms of evaluation and assessment, and, finally, constitute ways to monitor, evaluate, and refine programs.

What follows in the next section is an overview of four dimensions of cultural education that warrant consideration as an evaluator gathers information and generates strategies to assess cultural education programs.

Four Dimensions of Cultural Education Programs

In our view, there are four features of cultural education programs that, taken together, can be used as a template to explore the content of cultural education programs. First, there is a **visionary dimension**, which involves evaluators in an exploration of leaders' and participants' conceptions of culture, images of community, and definitions of educational possibility. Second, there is a **knowledge** or **information dimension**, which requires evaluators to explore and assess the intellectual power of a program including its culture-revealing, instructionally evocative, and cultural skill-building qualities. Third, there is a **communicative dimension** in cultural education programs, which challenges evaluators to assess the capacity of leaders and participants to articulate clearly visions of culture and community; cultivate cultural skills; communicate across boundaries of race, class, and gender; integrate alternative points of view; and create cross-cultural learning occasions. Finally, there is a **community-building dimension** to cultural education programs, which, if creatively analyzed, reveals the intercultural reach and network-constructing capability of a program. In the following section of this chapter, we will elaborate on each of these dimensions of cultural education programs.

Vision

Consistent with the view that education leaders, like all other humans, import concepts of culture into their work, it is necessary for an evaluator to analyze the definitions of culture, approaches to diversity, and

cultural expectations that are encoded in statements of program goals, objectives, expectations, and other communications. Savvy program evaluators might view goals and objectives as communicative texts that reveal notions of culture, concepts of cultural education, and assumptions about cultural teaching and learning. As evaluators sort through the substance of goal statements, they can discover if a leader or a program participant approaches cultural education with a relatively narrow or broad point of view. For example, some goal statements nest the study of particular cultures and societies within larger cross-cultural themes and thus ground cultural study in transcultural concerns and broad curriculum frameworks (Eder, 1994/1995; Finkelstein, 1992; Finkelstein & Eder, in press). Other goal statements might define purposes primarily in relation to the acquisition of language proficiency, thereby suggesting an implicit notion of cultural learning as a language-acquiring act (Vasquez, Pease-Alvarez, & Shannon, 1994). Similarly, goal statements that emphasize the study of minority group cultures and respect for minority group members, linking them to issues of language learning or studies of particular cultures, suggest that a program leader defines the importance of cultural study in relation to issues of status, identity, and cultural politics and defines culture itself as a form of political expression (Awkward, 1995; Banks, 1993; Hawley & Jackson, 1995; Nieto, 1992). No matter what the substance of the goals and objectives, their cultural content will reveal the particularities of a leader's program vision and provide important sources of information for evaluators.

Since it is not uncommon in cultural education programs to have complex interdisciplinary and/or cross-cultural leadership teams with specialized skills, interests, and expertise, evaluators can often discover in the same program several visions and points of view regarding the meaning of culture and of cultural education. Taken both singly and collectively, the voices of leaders describing their hopes for the program, the choices they make, and the educational approaches they choose will, if carefully recorded, constitute cultural vision statements of uncommon utility for those concerned with program evaluation.

Yet another approach to analyzing the vision dimension is to explore the criteria that program leaders use to define a focus for their programs. This is not a simple matter, since program organizers are often unaware of the totality of criteria that they use. Those who define culture generically to include the study of any or all cultures without a central focus on any particular cultures are typically unable to cultivate program features of sufficient depth to enable participants to acquire perspective-consciousness in systematic and reflective ways. If, on the other hand, the program leaders identify content that engages participants exclusively in the study of a single culture, without reference to larger cross-cultural themes or culturally comparable elements, then the value of the program for curriculum development and instructional improvement across the curriculum will be diminished. An alert evaluator can be on the lookout for the educational utility of program elements that catapult participants outside the realm of their ordinary experience and require them to struggle together to understand and compare habits of heart, mind, and association and, as a result, constitute new ways of incorporating cultural study into their practices.

Still another approach to discovering the visionary reach of a cultural education program is to explore participants' concepts of culture and cultural education, not only as they are revealed as program outcomes, but also as they might shape their expectations of what can and should be learned in a cultural education program.

A final way for evaluators to explore the visionary dimension of programs and leaders is to pay close attention to the structure and sequence of program elements by analyzing the relationships among parts, noting thematic elements, and attending to omissions. By analyzing the choice of program emphases, readings, excursions, and cultural encounters, evaluators can assess leaders' and participants' understanding of the subject matter, their sensitivity to the cultural perspectives of participants, and their grasp of participants' roles as bearers and mediators of culture.

Knowledge

A second feature of cultural education programs that warrants the attention of evaluators is the knowledge or information dimension. The analysis and assessment of program content is not an easy task, since, as we have seen, the contents of cultural education programs can vary, the sources of cultural information are complex and dispersed, the availability of cultural informants is problematic, the opportunities for cultural encounters vary from one community to another, and the cultural habits of program leaders and participants commonly differ. What is more, culture, as we have discussed, is not simply apprehended, nor is its precise content easily fixed or sequentially developed and learned. Thus, it is important for an evaluator to generate knowledge-centered evaluation strategies that will reveal the content of a cultural education program and assess the kinds of learning opportunities that a program presents. Knowledge-centered evaluations can reveal what is taught about a culture and what is not, which features of a culture come into view and which do not, and which perspectives from outside and inside a culture are available for reflection and observation and which are not. Most important, knowledge-centered evaluation can identify the breadth, depth, and range of specific cultural education program content by arraying the various program elements along a continuum of culture-revealing learning possibilities.

At one end of the continuum are opportunities to study culture vicariously by examining a book, film, textbook, scholarly article, or journalist's report. These cultural artifacts might reflect the views of cultural outsiders or cultural insiders. No matter which, each is the work of a cultural mediator who filters culture at the same time he or she reveals it. For a program leader, participant, or evaluator, it is as important to identify the perspectives of these cultural mediators as it is to learn the substance of their cultural messages.

Aligned midway along the cultural education learning continuum are opportunities to study culture directly through personal encounters with cultural insiders, hands-on exploration of authentic objects, or firsthand

observations of cultural performances such as dramatic productions or speech acts. Direct encounters reveal culture in evocative ways, since cultural insiders enact culture and reveal its forms as well as impart information about it. Direct encounters also require acts of cultural improvisation as people in possession of different ways of knowing and associating struggle to understand one another, to communicate in culturally specific ways, and to enact habits that are amenable to study, observation, and reflection.

At the far end of the cultural education learning continuum are opportunities to study culture experientially through total immersion in an alternative cultural setting—alone, as it were, in the company of cultural strangers. When program participants take opportunities to live, learn, and communicate in unmediated settings on a daily basis, they can observe, feel, and experience cultural complexities that are otherwise invisible or impenetrable. When they dwell for a time in the experience of others, they can acquire multiple perspectives from within a culture and, if they have the opportunity to reflect on their experience, learn to re-experience their own culture as well.

These progressive points along the cultural learning continuum can represent successively deep levels for acquiring knowledge. Evaluators, as we have seen, can determine the depth of cultural education offered by analyzing the kinds of cultural opportunities that are made available. More complex programs incorporate all three cultural learning modes: the mediated, the direct, and the totally immersed. Less complex ones may include only the vicarious or only the experiential. In addition, evaluators can distinguish high quality cultural learning opportunities from those that are not by attending to the multiplicity of perspectives that are made available to participants within each learning mode. Indeed, content-rich, rigorous opportunities potentially occur when participants have the occasion to discover diverse points of view or perspectives from within a culture; study, observe, reflect on, and experience alternative habits of heart, mind, and association; analyze similarities and differences between and within cultures; and critically analyze images of the target culture in

instructional materials, lesson plans, films, and objects and thus transcend stereotypes.[1]

Communicative Disposition

A third feature of cultural education programs that justifies the attention of evaluators is the communicative dimension. By communicative dimension, we refer to those aspects of cultural education programs and program leadership that reveal the intercultural communication skills of leaders and structure opportunities for participants to:

- decode what they see, reflect on their own cultural habits, suspend judgment, and learn to listen, hear, and observe;
- communicate across boundaries of race, gender, and class;
- cultivate inter-group sensitivity; and
- articulate concepts of culture and community without overgeneralizing or becoming judgmental.

The importance of communicative disposition can hardly be overestimated, since, as we have seen, high quality cultural education programs will invariably require the help of cultural strangers in possession of various ways of communicating, speaking, associating, teaching, and transmitting information. Thus, it is important for an evaluator to assess the ability of program leaders and participants to identify and prepare appropriate cultural informants, to decode meaning or "read" cultural messages attentively, and to become aware of communication obstacles including their own ethnocentricities and communicative styles.

For an evaluator, the exploration of communicative disposition requires the identification and assessment of opportunities for participants to study communication habits among groups within the target culture; to

[1]*The concept of stereotyping is complex, since it is impossible to say much about a culture without generalizing. In our view, stereotyping is an extreme form of generalizing that obscures complexities of culture.*

practice communication skills by writing letters, making phone calls, constructing E-mail correspondences, etc.; to reflect on a program leader's approach to communication; and to engage vicariously in role playing situations or in simulations that mimic real-life possibilities. In addition, evaluators should examine programs to look for occasions in which participants can decode what they see, reflect on their own cultural habits, cultivate skills of listening and observing, and suspend judgment.

Evaluators can also assess the communicative features of programs by attending to the number of cultural contact zones made available to participants and by measuring the number and intensity of communication points within these enclaves of intercultural reflection and perspective-taking (Finkelstein, 1996).

Community Building

Finally, there is a community-building feature in cultural education programs which, if creatively analyzed, will reveal the intercultural reach and network-constructing capability of a program. By community building, we mean the opportunities presented to leaders and participants alike to cultivate new communities of understanding that will help them identify themselves as a distinct cultural group, build and/or expand networks of cultural informants, construct occasions for new forms of community-building, and cultivate opportunities for sustained cross-cultural collaboration on educational issues of mutual concern.

For evaluators, the exploration of the community-building features of a program is not simple since it will inevitably involve them in assessments of pre-existing networks, whether they are networks of teachers sharing cultural information and instructional resources, program leaders collaborating with groups of cultural informants, or educators and scholars engaging in joint research projects or cultural exchanges. Evaluators will need to assess what, if any, new networks of collaboration have evolved as a result of a program; what new resources have become available for participants; and what cultural bridges, if any, have been built as a result of program opportunities and processes.

When they are taken together, the four dimensions of cultural education—vision, knowledge, communicative disposition, and community building—form an evaluative structure that program evaluators might consider as they seek to uncover and assess the breadth and depth of cultural education programs in terms of their leaders, program contents and program outcomes.

Evaluating Outcomes

The role of the cultural education program evaluator goes beyond the discovery and assessment of the vision of program leaders and the quality of program contents. It includes, as well, an assessment of the effects of both the leaders and the contents on the behavioral repertoires and attitudes of program participants. As one might expect, this is a complex area for analysis since program participants are as likely to be school administrators, curriculum supervisors, or policy makers as they are to be classroom teachers. Each of these educational actors works through different forums and each will manifest his or her own cultural knowledge in different ways. It is important, therefore, for an evaluator to pay close attention to the decision-making terrains of program leaders and to identify appropriate outcome indices. For a classroom teacher or curriculum supervisor, for example, the relative success or failure of a cultural education program might be indexed to his or her ability to frame cultural goals; to filter information and choose content; to create academically sound, culturally sensitive instructional materials; to identify appropriate cultural informants and encounters; to generate culturally sensitive measures of student achievement; and to cultivate new communities of understanding among professionals and/or students. For a policy maker, on the other hand, the relative success of a program might be registered in his or her ability to construct rules and regulations that reflect a modicum of sensi-

tivity to the contents and possibilities of cultural education; to assess the strengths and weaknesses of different approaches to cultural education as he or she deploys resources and assesses risks and opportunities; and to identify the kinds of programs that link cultural study to school improvement.

The challenge of locating ways to measure the relative contributions of program leadership and design on program outcomes is especially awesome for cultural education program evaluators. It is difficult, if not impossible, to distinguish the effect of different features of programs on participants without richly nuanced participant data. Culturally-adept evaluators will thus construct information-gathering strategies that invite participants to reveal critical moments in the evolution of their behavior, attitudes, and perceptions.

Evaluators have no cause to congratulate themselves if they measure outcomes only by comparing the perceptions of program leaders and participants in a kind of global appraisal derived from a continuum of responses on a limited Likert-like scale. In our view, it is possible to approach the task more creatively and rigorously, through the discovery of ways to define the relationship of culturally sophisticated concepts and skills to concrete social, intellectual, pedagogical, or civic behavioral outcomes. For example, in the case of curriculum supervisors, evaluators might develop standards for cultural knowledge, communicative disposition, and community building that can be used to measure how well supervisors frame cultural goals and content emphases, select instructional materials, identify cultural advisors, and otherwise prepare and conduct professional development opportunities. In the case of teachers, evaluators might develop criteria with which to evaluate curriculum materials and lesson plans. For policy makers, evaluators might construct frameworks for assessing the costs, benefits, and effectiveness of different cultural education programs.

Conclusion

When evaluators attend systematically to the exploration of cultural concepts as they appear in particular cultural education programs, they can acquire sufficient information from which to analyze and evaluate the strengths and weaknesses of each one. Evaluators can do so, as we have seen, if they attend to four indispensable components of cultural education programs: (a) a vision and concept of culture, (b) knowledge, (c) communicative disposition, and (d) community building. Subsequent chapters, following this category structure, will suggest research questions that can help evaluators assess the qualities and features of effective cultural education initiatives.

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Evaluating Cultural Education Programs

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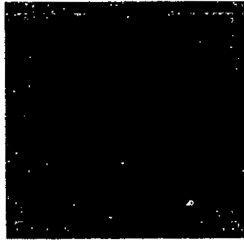

No matter how coherently planned, sensibly constituted, or well led they may be, cultural education programs take on a life of their own when they are enacted. To reveal and assess the quality of programs, evaluators need to find ways to explore and index the relative capacities of various program elements to cultivate vision, reveal culture, raise perspective consciousness, and provide opportunities for cultural border crossing, intercultural communication, and reflections on teaching and learning practices among participants.

The identification of program-specific effects alone poses a range of potential dilemmas. There is, of course, the traditional issue of disentangling the effects of program content from other programmatic and non-programmatic influences. Typically, these include the quality of cultural education leadership, the image-making power of mass media, the relative influence of early cultural learning, and the cultural repertoire and images of the target culture with which participants enter into any program. An evaluator will need to understand the ways in which program materials contradict and/or complement other forms of information that participants might have acquired in advance of their participation in the program.

Beyond the problematics of identifying program-specific effects, there is yet another dilemma that presents itself. In cultural education programs, both program elements and program outcomes are nonlinear, multidimensional, discontinuous, sustained, and revealed in oftentimes unevaluated spaces, such as classrooms, communicative repertoires, professional societies, and instructional materials. Thus, it is necessary for an evaluator to take special care to disaggregate and specifically identify the various program elements and to construct ways to assess how these program elements might determine outcomes.

As if this were not enough, evaluators also must determine which aspects of programs to evaluate, using indexes of program excellence that are sensitive to important features of high-quality cultural education programs such as those introduced in chapter 1: (a) the vision-defining quality of the program, or opportunities for systematic cultural exploration and interpretations of cultural meaning and experience; (b) the value of the content or knowledge as determined by thematic elements that reveal and/or obscure important features of a culture, readings and encounters that expose or conceal multiple perspectives from within a culture, and opportunities that invite participants to discover similarities and differences between and within cultures; (c) the instructionally evocative power of the program, that is, its capacity to assist participants in translating cultural knowledge and experience into effective instructional materials, new curricula, and new frames of cultural reference and professional expression; and (d) the community-building features of the program.

Beyond the identification of assessable program features, cultural education program evaluators also need to disentangle an extraordinarily complicated learning process. Needless to say, evaluators must have sufficiently versatile methodological repertoires to generate sensitive and appropriate program data. We are projecting a model of evaluation that defines the features of cultural education programs to be evaluated (leadership, programs, and outcomes) and identifies phases in the evolution of cultural learning. This approach to evaluation provides an analytic scaffolding or conceptual framework through which evaluators can discover the anatomy of a cultural education program.

Using this kind of model, evaluators can assess relationships between program elements and program outcomes in two ways: formatively, through various phases of learning as a program proceeds, and summatively, through retrospective participant assessments and analyses of the cultural repertoires of participants after the program is completed.

Following is a set of conceptual tools and methodological repertoires for generating data and using it to assess each program feature and stage of learning. This form of data collection will enable evaluators to analyze and disaggregate each program feature vertically through all stages of cultural learning and longitudinally after the program is completed.

Five Phases of Cultural Learning

What follows is an explanation of ways to evaluate programs within and across each phase of cultural learning. The challenge for an evaluator is to discover assessable features of a program, index them to the developing cultural repertoires of participants, and locate ways to observe the following phases of their evolving concepts of culture and approaches to cultural difference.

First, there is a phase of cultural imagining when participants analyze program descriptions, prepare to participate in a cultural education program, imagine the promise and possibility of participation, and otherwise frame their expectations. For an evaluator, this is the time to establish a pre-program understanding of participants' cultural repertoires and to determine participants' images of the target culture, their interpretations of program materials, the instructional modifications they might hope to make, and their views of culture and cultural education.

Second, there is a phase of mediated cultural learning when participants read, participate in seminars, discover community resources, and engage in the study of instructional materials. The challenge for an evaluator here is to discover what features of the culture are obscured or revealed for the participants; to analyze the evolving capacities of participants to identify the nature of cultural filtering by scholars, film producers, textbook writers, poets, program leaders, etc.; and otherwise to explore the uses which participants are making of information sources.

Third, there is a phase of cultural encounter when participants become immersed in a culture and learn systematically to observe, describe, analyze events, anticipate dissonances, and learn from informants directly. During this phase of cultural immersion, participants engage informants and live, study, and/or work directly with them, without mediation from other authorities or agencies and without opportunities for immediate debriefing. During this phase of cultural learning, participants test their powers of observation, their communication skills, and their abilities to discover alternative perspectives in culturally different and/or alternative community or educational settings. For an evaluator, this third phase of cultural learning requires the cultivation of information that

will reveal the communicative repertoires of the participants as embodied in their abilities to: learn the perspective of a cultural other; frame similarities and differences in their approaches to the content at hand; construct opportunities for deeper dialogues; imagine and build new forms of community collaboratively; and acquire previously inaccessible instructional materials for students, colleagues, resource centers, etc.

Fourth, there is the phase of retrospective cultural reflection when participants look backward to revisit the whole of their experience and make plans to apply the knowledge they have acquired in an array of educational settings. During this stage, evaluators need to generate information that discloses changes, if any, in the participants' images of the target culture, in their perspectives from within it, in the resources that they identify to reveal it, and in their ideas concerning the translation of cultural knowledge into new forms of cultural teaching and professional expression.

Fifth, there is a phase of cultural application in which participants apply their cultural knowledge to the preparation of instructional materials, creation of cultural encounters, design of modes of assessment, enactment of curriculum transformations, etc. For an evaluator, the assessment of each of these applications will reveal the effects of programs on the depth of participants' understanding, cultural sensitivity, and knowledge, once a program is completed.

The analysis of each of these programmatic phases provides evaluators with sufficient information to make informed programmatic assessments both formatively, as a program is being enacted, and summatively, when it is completed. While programs may vary in depth and scope, the analysis of each program phase is no less fruitful for one-day programs than it is for extended seminars with study abroad components. Still, evaluators, in our view, need to distinguish between programs of short and long duration in two ways: on the input side, they must explore what kinds of learning opportunities are available, and on the output side, they must assess the depth and type of change in participants' conceptions of cultural programs and in their behavioral and communicative repertoires. When each feature of a cultural education program is systematically evaluated, it is possible to discern the depth, breadth, and development of programs,

not only as leaders intend them, but also as participants develop cultural capacities within them.

What follows is an element-by-element analysis of ways to generate information about various emphases and phases of a cultural education program. We should note that an evaluator will need to explore the relative emphasis of each feature in any single program, bearing in mind that high-quality programs integrate all of the features but that typical programs often engage participants in academic study exclusively, without cultural encounters or reflective discussion.

Cultural Imagining: The Discovery of Vision, Knowledge, Communicative Disposition, and Community Engagement

The assessment of this initial phase involves evaluators in systematic efforts to elicit four kinds of information in advance of a program: (a) the substance of participants' cultural vision, such as their images of the target culture, cultural sensitivity, reflective capacities, and professional repertoires; (b) the quality of participant knowledge, or their familiarity with scholarly literatures, instructional materials, and community resources, as well as the relative awareness that they reveal of the complexities of culture and the dangers of overgeneralization; (c) the levels of communicative competence among participants as reflected in the strategies of cultural teaching and learning that participants deploy when they teach about other cultures generally and the target culture specifically; and (d) the concepts of community and community-building as they are revealed in professional repertoires that participants hope to acquire as a result of their involvement in the program.

Taken together, these four areas of discovery will enable evaluators to cultivate a cultural education profile for each participant, assessing the condition of their knowledge and the quality of their cultural, reflective, and communicative capacities before a program begins.

The One-day Workshop: Questionnaires

Not unexpectedly, evaluators will need to engage in acts of analytic improvisation in order to construct evaluation strategies that are appropriate for the dazzling diversity of programs that constitute cultural education initiatives in the United States. In one-day programs the best an evaluator can do is to construct mini-questionnaires that can be answered quickly without detracting from the substance of the program. For a one-day workshop entitled "Discovering the Invisible: Studying Japanese Culture and Education through Objects," held at the University of Maryland in College Park in the fall of 1995, for example, the evaluator constructed a "cultural probe" in an attempt to assess the relative complexity of participant teachers' notions of cultural teaching and learning:

What level do you teach? ❑ K–3 ❑ 4–8 ❑ 9–12 ❑ Other ______

1. What do you hope to learn about culture in this workshop?
2. What have you emphasized about Japan in your teaching?
3. What resources have you been using and are you satisfied with them?
4. Have you had any contact with people from Japan? If so, please describe.
5. To me the most important thing to remember when teaching about another culture is . . .
6. How do you intend to use, share, and disseminate the knowledge you will take from this workshop?

These questions served as a kind of cultural sophistication index through which the evaluator was able to assess the complexity of cultural knowledge, instructional resources, intercultural experience, and cultural sensitivity that participants brought to the program. If, as it happened, a participant emphasized the importance of using maps and globes, had used the portrayal in a world cultures text, and was unaware of local or national resources and the cultural dilemmas of defining place and location, then it

would be fair to conclude that he or she was in an early stage of cultural learning with undeveloped capacities to analyze information critically, discover multiple perspectives from both outside and inside a culture, reflect on the filtered quality of information, or seek out cultural informants and subtle information sources.

Programs of Longer Duration: Questionnaires as Reflections of Cultural Thinking

The process of pre-program cultural probing can be more nuanced and sophisticated in programs of longer duration, in which participants have opportunities for extended study and experience and have time and motivation to integrate cultural learning into new forms of educational practice. The evaluation of several Japan-related programs of the National Intercultural Education Leadership Institute, conducted from 1990 to 1994, illustrates an array of methods used to generate information and reveal the cultural education capabilities and interests of participants in advance of the program.

Evaluators in this case were able to discover a mosaic of cultural images, educational hopes, and communicative dispositions among participants by generating information in three ways: through questionnaires which attended to the condition of participants' cultural knowledge, sensitivity, professional hopes, and instructional agendas; through in-depth interviews which revealed participants' interpretations of program content, goals, expectations, and levels of cultural sophistication; and through explorations of instructional materials and/or staff development programs that had been developed in advance of the program.

In addition to eliciting basic demographic, instructional, cultural, and educational information about participants, the evaluators of the National Intercultural Education Leadership Institute generated a questionnaire (1990, 1991, 1992, 1993) that revealed participant images of the target culture; their knowledge of scholarly literatures, instructional materials, and community resources; and their levels of cultural experience, association, and communication with informants from other cultures

generally and the target culture specifically. The following questionnaire provided an evaluative baseline and a guide for program direction:

> Please answer each of the following questions in 250 words or less:
>
> - What cultural problems/issues are most important to you as a cultural educator. In light of these problems/issues, what cultural content and dimensions do you wish to strengthen?
> - What scholarly information, popular books, instructional materials, or television programs, if any, have been most meaningful for your understanding of Japanese culture?
> - What kinds of communication with Japanese nationals have you had? (e.g., conversations, correspondence, social gatherings, study or travel in Japan, homestays, etc.) Please explain.
> - How can this seminar strengthen you as a professional cultural educator?
> - What long-term cultural education initiatives do you hope or intend to develop through this seminar? Please be specific, for example, preparation of new staff development programs; creation of a new unit on Japanese culture for the third grade; preparation of sister city programs; building of teacher-teacher, student-student exchanges; transformation of global studies curriculum in high schools; etc.
> - How do you plan to share and disseminate what you learn in this seminar? Please be specific. (e.g., new course content, assessment measures, focus for staff development, policy reformulation, etc.)
> - Please describe your levels of cultural and language proficiency.

Beyond providing the evaluator with invaluable information about participant goals, this form of questionnaire lays a foundation for in-depth interviews with each program participant in advance of the program.

In-depth Interviews

The importance of sensitively conducted interviews at this initial stage of program development cannot be exaggerated. Confidential interviews with participants provide a vehicle for them to reveal a full spectrum of hopes, dreams, cultural assumptions, and images. An in-depth interview, of an hour or two in length, provides a safe communication setting within which participants may feel free to reveal the particularities of their interest in the target culture, the kinds of cultural resources and information they hope to acquire, and the cultural assumptions that they make when they select instructional materials and organize learning. Deep interviews enable an assessor to discover what perspectives a participant holds regarding the target culture; what resources have shaped the participant's images; what definitions he or she has of cultural education; and what hopes he or she holds for continuing education and the education of students, whether children, youth, or adults. Most importantly, deep interviews provide opportunities for participants to reflect on their experiences with cultural others, anticipate cultural discomforts, and identify normally unacknowledged fears or negative feelings.

The following excerpt, taken from a program planning document prepared in advance of a seminar focusing on diversity policies and practices in Japan, provides an example of the utility of deep interviews as sources of detailed information about participants. This "Group Profile" is a distillation and synthesis of information gathered by a program leader from dozens of hours of interviews with Research Associates of the National Intercultural Education Leadership Institute.

> The Research Associates of the third National Intercultural Education Leadership Institute lead a variety of Japan-related instructional initiatives in the United States. Some are directors and/or specialists who act as mediators between university-based programs and precollege schools designing curricula, teacher education workshops, staff development initiatives, summer seminars, and field study programs. Others are leaders of internationalization programs at state and school district levels organizing staff development programs that engage teachers, school administrators, and others in Japan-related curriculum development initiatives, and in the preparation of innovative instructional materials.

Still others have had many years of experience in Japan working as cross-cultural educators and have returned to the United States to become program leaders in University departments, integrating content about other cultures into teacher education programs, developing comparative education courses, cultivating scholarly exchanges, and otherwise leading efforts to broaden the perspective taken within colleges of education and universities. Some prepare materials about the United States for the use of Japanese nationals visiting, working, or teaching in the U.S. All hope, through their work with NIELI, to identify new connections and deepen the quality and depth of existing exchanges with Japan. When taken together, they constitute a leadership group for collegiate and precollegiate, Japan-related instruction serving not only as "gatekeepers" for Japan-related instruction, but as organizers of intercultural and international programs for colleges, universities, and precollege schools as well.

Dr. P. University professor, teacher educator and author of a book focusing on internationalization initiatives in higher education; looks on the study of Japanese culture and education as a way to help teachers reflect on the assumptions they hold about other cultures and countries and to learn new ways to investigate other cultures. Beyond her efforts to educate others, she hopes, herself, to learn about internationalization initiatives in Japanese schools, universities, and government agencies. As a NIELI Research Associate . . . Dr. P. hopes to meet Japanese faculty colleagues who are developing innovative approaches to teaching, educational exchange, and teacher education. She has a special interest in research centers that study foreign students, establish accreditation policies, and otherwise contribute to cultural and educational exchange.

Ms. A. A curriculum specialist with responsibility for curriculum and staff development in social studies, economics, and international studies; has designed a project called Direct Exchange, intended ultimately to cultivate networks of collaborating Japanese and U.S. teachers. As a NIELI Research Associate, Ms. A hopes to meet elementary and secondary school teachers who are currently members of study groups focusing on internationalization efforts and intercultural curriculum development and, like her, hope to make new and exciting instructional materials and possibilities available to teachers. Since Japan serves as a focus for one of her most professionally enriching and personally rewarding experiences, she is eager to return to learn more, teach more, and otherwise enhance the depth and breadth of her knowledge of the people of Japan.

Mr. H. A teacher of Japanese language and of social studies; has visited Japan many times during a twenty-two year teaching career. As a NIELI

Research Associate, Mr. H. hopes to investigate the portrayal of Jews in Japanese *Manga* (comics) and in increasingly popular "business novels." He would like to determine the impact, if any, of such popular writing on Japanese youth and to discover what efforts are being made within Japan to combat the effects of minority stereotyping in Japanese literature and compare them with efforts in the United States.

Dr. T. Lead English Resource teacher and Chairperson of a large language arts department in a public high school. As an instructional mentor and department chairperson working with sixteen teachers, four composition assistants, and one instructional assistant, she attempts to identify creative instructional materials, innovative forms of teaching, and new ways for teachers from several disciplines to work together. As a NIELI Research Associate, she hopes to explore educational opportunities for young women who do not go on to college and is particularly interested in the aspirations and educational experiences of minority children and the opportunities that society presents to them. She hopes to deepen relationships with counterpart teachers and identify inaccessible and important instructional materials. (International Center for the Study of Education Policy and Human Values, 1993)

When an evaluator consults these kinds of documents as well as transcripts, field notes, and/or internal memos, he or she can determine how sensitively a program leader has integrated participant perspectives into the design of the program. An evaluator might determine the fit between the two by comparing participant perspectives and program emphases, analyzing the level of detail about each participant, or interviewing one or two participants about the design of the program.

If such materials are not available, then it is important for an evaluator to help program leaders construct interview procedures that make this kind of information-gathering possible. By helping program designers learn how to engage participants in thoughtful dialogue about the dilemmas of constructing and communicating program goals, reconciling diverse interests, constituting content emphases, cultivating appropriate communication forms, and creating an effective learning group, an evaluator can serve in a mentoring role as well as in an evaluative capacity. The following interview format has served as a useful guide for program leaders and, for that matter, for evaluators who choose to engage in interviews themselves:

Defining the Task

(Three to five minutes)

- Emphasize the concept of perspective and the hope that, through the interview, it will be possible to learn something about the hopes, dreams, and professional and personal interests of each participant and to integrate their perspectives into the planning and fine-tuning of the program.
- Emphasize the confidentiality of the conversation. Assure participants that you are not trying to judge them, but to understand how they think about culture, education, etc.
- Share the dilemmas of integrating individual interest into a group profile that enables planners in the target culture to understand group needs.

Discovering Perspectives

(30 minutes to an hour and a half or more)

Pose the question: "When you think about the possibilities of this program, what do you hope to learn, to do, to experience, to feel, to teach?"

Thereafter disappear, metaphorically speaking, as much as possible thereby giving participants room to imagine and inviting them to speak discursively and in their own voices. Intervene only to clarify points they are making or to assure that what they are saying is what you take it to mean.

Although some participants will, at first, be hesitant, they will become forthcoming if you can improvise new approaches to the conversation, build from what they are confident about, find less threatening ways to approach the task, help them understand how important each particular perspective is to the creation of a communicative group profile, and muster sufficient patience and humor to display a zealous, but non-judgmental intention to understand their perspective.

Instructional Materials

A final way to explore the cultural repertoires of participants in advance of a program is to observe their classes and analyze samples of their instructional materials, exploring the implicit definitions of culture they

employ, their knowledge of resources, their sensitivity to the target culture, and their relative attention to cultural comparison, cross-cultural themes, and the value of cultural reflection.

Mediated Learning: The Knowledge Dimension Explored

A second element in the evaluation of cultural education programs involves the analysis of cultural learning as it is informed by the quality of information being made available to participants. Evaluators need to identify the culture-revealing features of programs in two ways: (a) by analyzing the content of instructional materials, and (b) by evaluating the evolving capacity of participants to identify and reflect upon the points of view espoused by required readings, viewings, lectures, and other instructional materials and resources.

Mapping Content

Content analysis provides an ideal way for evaluators to identify subject matter, perspectives, and thematic elements in instructional materials, whether the materials are publications, lessons, statements of goals and objectives, syllabi, schedules of seminars, correspondence, or interview transcripts. Quantitatively-based content analysis can reveal the subject-matter focus, the number and kind of thematic elements, and the array of cultural perspectives made available in a program. Beyond the classification of content and themes, content analysis also allows for the assessment of image-making qualities of instructional materials. Qualitatively-based content analysis centers on the exploration of written materials as they convey images of culture, reveal matters of perspective as well as matters of fact, reinforce stereotypical images or transcend them, and/or stimulate exchanges of resources and ideas or disable them. Here, the outcomes are expressed not as number values but as relative degrees of cultural sophistication, ranging from a simple matter of fact on one end, to complex political or ideological stereotypes or characterizations on the other. An

image-centered form of content evaluation can reveal ways in which a program may have reinforced, transformed, and/or moderated the substance of cultural understanding and knowledge for program participants (Finkelstein, 1996).

Monitoring Teaching and Learning

Another way for evaluators to assess the culture-revealing features of a program is to gather information from leaders and participants on a systematic and ongoing basis. One useful form of evaluation involves the preparation of questionnaires that call on leaders and participants to characterize each instructional material at the time of first reading by attending briefly to the perspective of the author, the focus of the material, and the features of the culture that were revealed and/or obscured. The following "Daily Feedback Instrument," used in a Fulbright Group Study Abroad Program in 1993, provides one model. This instrument invited participants to reflect upon what they had seen and, by doing so, revealed their evolving cultural understandings:

Daily Feedback Instrument

Please comment briefly on each of the following questions:

1. What was the focus of the reading?
2. What was the author's perspective?
3. What did today's reading reveal about the culture we are studying?
4. What did today's reading conceal about the culture?
5. In what ways, if any, did the reading reinforce or challenge your image of the culture, what you already know, and/or some previously taken-for-granted assumption?
6. What utility, if any, did today's reading have on the lessons you might plan, the professional workshops you might organize, the way you assess student learning, or think about the target culture?

In addition to the use of a questionnaire, a second kind of evaluation becomes possible when a participant evaluator is attached to a group on a

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daily basis. When this happens, the evaluator can gather information by engaging in informal conversation, keeping notes, or generating transcripts that reveal the evolving reflections of participants as they experience each feature of the program. Not uncommonly, group discussions and travel between places serve as particularly fruitful occasions for an evaluator to explore perceptions. The following notes were kept by an evaluator in 1993 who wanted to understand why participants were particularly surprised by a video that documented what participants believed to have been certain disorderly qualities in Japanese preschools:

> It appears that participants had thoroughly integrated visions of Japanese education as uniform, orderly, almost military in the quality of discipline. In fact, three of the participants were shocked by what appeared to them to be a certain indifference to displays of physical violence or verbal abuse, having not yet learned that delegating responsibility to the student group was a feature of group-building in Japanese schools. The film, *Preschool in Three Cultures*, seems to have had an uncommonly deep effect on participant images of Japanese schooling. As an instructional material, it helped many transcend stereotypes.

A participant evaluator can also observe and analyze the quality of reflective conversation that evolves during systematic discussions of cultural information. When evaluators take these kinds of opportunities, they are strategically positioned to identify the intellectual and cultural power of particular information sources and to attend to the teaching value of each informant's approach to cultural information. Discussions of instructional materials, of the challenges of learning certain materials, and of the rigors of learning new habits of heart and mind constitute opportunities for an evaluator to follow the evolving capacities of participants to bring new perspectives, sources of information, and reflective dispositions to what they have been learning.

In the case of the Fulbright Group Study Abroad program, the responses of participants revealed transformations in their cultural consciousness: "I can't believe that Japanese teachers are so tolerant." "This film completely transformed my view of Japanese education." "I am going to have to rethink my approach to teaching about other cultures" (1993).

Learning to Observe and Reflect in Cultural Encounters: Detecting Communicative Dispositions

Yet another way to identify the power of a program is to assess both the availability and quality of opportunities designed to help participants remain centered and reflective when they encounter situations that immerse them totally in settings with cultural others. An evaluator who is aware of the possibilities of ethnography and field observation as culturally-enabling reflective techniques can call upon program leaders and participants to keep and share reflective journals, track improvisation strategies systematically, and otherwise prepare information that will create opportunities for reflection and data collection. Indeed, evaluators have an important role to play as cultural diagnosticians who, as they review participant responses to culturally strange settings, can both advise program leaders and assess participant learning. One especially useful approach to this strategy was demonstrated by a program which was designed, in part, to help participants integrate cultural exchanges into instructional units in professional development, social studies, global learning, and other culture-laden subject matters. The program engaged participants with experienced ethnographers who had cultivated an array of techniques to help participants appreciate the usefulness of "ruptures of communication"—moments when understanding ceases, confusion abounds, and the need for sense-making acquires new dimension (Agar, 1993). In response to a written question about the value of these kinds of sessions, participants articulated an important feature of ethnographic preparation. As one wrote, "[It] is very useful to help us refrain . . . from immediately interpreting new encounters using existing frames of reference." Another suggested that the session honed her ability to "reframe how I could talk to people in a new way to get the info I'm looking for."

As a result of the techniques advocated by another ethnographer, who emphasized the value of keeping field notes and reflective journals, participants took opportunities to practice "using themselves as research instruments," "suspending judgment to discover perspective," "bracketing

their values," preventing over-identification, and resisting the temptation to make the familiar strange or the strange familiar, or to generalize from a single experience (Shimahara, 1992).

Cultural Encounters

Beyond exploring the impact of scholarly information, cultural images, and other mediated materials, evaluators also must attend to another feature of cultural learning: encounters with cultural others. This feature of cultural teaching and learning has traditionally occurred in programs with study abroad components and not typically in one-day, one-week, or even one-month cultural studies programs. Cultural encounters seek to provide participants with new forms of experience to reflect upon what they have learned; to revisit the limitations and possibilities of mediated information; to experience alternative habits of cultural knowing, doing, feeling, and believing; to hone their communication skills; and to revisit their own cultural habits.

In our view, one of the most important questions an evaluator can ask about any cultural education program is whether it integrates opportunities for participants to cross cultural borders and experience life in what Min-Zhan Liu has called cultural contact zones (Eddy, 1996). For an evaluator, it is important to assess the role of these cultural encounters in a program, describing how such encounters reveal and/or obscure perspectives from within target cultures; how they prepare participants to observe, describe, and analyze cultural events; and how they train participants to anticipate cultural dissonances, learn directly from cultural informants, and rebuild educational communities. A culturally astute evaluator can gather information systematically by attending to three culturally evocative possibilities: the power to discover new perspectives; the power to observe habits of heart, mind, and association in alternative culture settings; and the power to reflect upon and learn from the previously unfamiliar. If, for any reason, the company of cultural others and opportunities for immersion in unfamiliar settings is inaccessible, the experience of a cultural encounter can be simulated through object, film, and photograph and in restaurants, arboretums, or markets.

Perspective-taking

Since no single encounter, no matter how long in duration or intensity, can illustrate the complexity of a particular culture, it is important for an evaluator to take account of the perspective-developing possibilities of cultural encounters as well as those of mediated materials and group reflections. An evaluator needs to generate an understanding of the perspective-revealing qualities being made available to participants and generate an assessment of the power of these encounters to induce participants to transcend cultural stereotypes.

In cultural education programs of short duration, an evaluator would do well to analyze the relative availability of cultural informants and encounters. On college and university campuses, potential informants might be visiting scholars or foreign students. Outside the collegiate setting, experts on business and trade can be located through local chamber of commerce offices and city-sponsored international trade councils. Artists, writers, or politicians from the target culture might be found among people who work at museums, local libraries, embassies, or consulates. Cultural societies, such as the Japan-America Society, the Hellenic Neighborhood Association, or the Initiative for Peace and Cooperation in the Middle East, are useful sources for cultural informants. Cultural experts with deep experience in the target culture and with education experience are sometimes helpful.

If, for example, the program is a one-day, in-service workshop on Japanese education, and the cultural encounter is a discussion with a Japanese exchange teacher from an elementary school in Tokyo, the evaluator would want to see what opportunities participants had been granted to explore alternative viewpoints, using works as varied as Thomas Rohlen's *Japan's High Schools*, Merry White's *The Japanese Educational Challenge*, videos such as Tobin, Wu, and Davidson's *Preschool in Three Cultures*, and films such as *Twenty-four Eyes* directed by Keisuke Kinoshita.

If a program were to engage participants in longer-term explorations of culture as it might be revealed in academic courses, then an evaluator would need to discover the range, multiplicity, and complexity of viewpoints provided for participants. If an evaluator were to assess a program in

which participants had the opportunity to read an array of government documents and approved textbooks; to speak with government officials; to meet with local, prefectural, or national superintendents of schools; and to converse with publicly-appointed curriculum supervisors, then he or she would note that participants had been given a rich though partial view of a culture—an official, policy-driven one. This kind of encounter, if uncorrected or unreflected upon, might reinforce a stereotype that education in Japan is relentlessly centralized, serves a homogeneous population, and varies inconsequentially from community to community—a common, but, in fact, incorrect view.

If, however, participants were to visit an elite academic high school, talk to students in a private "cram" school about their preparation for college entrance exams, and hear a lecture by a college professor on the trials of "examination hell," they would acquire yet another interesting but partial view on the culture. Since these encounters engage participants with motivated teachers and students in advanced classes in expensive cram schools, the experience could reinforce a stereotype that all students in Japan spend their adolescence in an educational rat race to enter a prestigious university. In fact, less than 50% of the students do. If, as is so frequently the case, encounters reveal only bits and pieces of a culture and provide no countervailing points of view, then stereotyping will almost certainly occur—a situation which an evaluator must take care to note.

Beyond peeling apart the culture-revealing features of each encounter, evaluators must also assess the educational power of an encounter by constructing questions that determine participants' evolving abilities to discover previously unnoticed or invisible perspectives. The following questions, designed for a 1994 curriculum transformation initiative that linked Japan study to instructional improvement in world culture courses, called on participants to assess each teacher encounter by keeping journals, diaries, or narratives that addressed issues of perspective in substantive ways:

- What, if anything, did this encounter add to your knowledge of Japanese culture and society? What perspectives were revealed?

- What, if anything, did the encounter reveal about Japanese patterns of communication and the uses that Japanese counterparts would make of E-mail communication?
- How, if in any way, did it add to your ability to communicate with Japanese counterparts?
- What similarities and differences did you notice in the way counterparts thought about the uses of E-mail exchange in classrooms?

Each of these questions called on participants to consider the cultural learning possibilities of each encounter as well as to reveal their evolving understanding of insider perspectives. In this way, the evaluator was able to link program content to cultural learning as participants actually acquired it.

Reflection

It is possible to generate information by asking participants to prepare summaries and/or recordings of debriefings, to keep reflective journals, to create pictorial representations of their encounters, to share poetic evocations, etc. Beyond analyzing these products for what they reveal about the evolving cultural sophistication of participants, an evaluator can, while the program proceeds, also institute the staple of cultural education evaluation—the deep interview conducted through private conversation, facsimile, or E-mail. If this is impossible, then evaluators will need to develop strategies to gather information retrospectively through questionnaire, analysis, and interview.

The follow-up to a cultural encounter, the opportunity to reflect upon the encounter and to share reflections, is an important element in the continuing learning of participants—as important, in our experience, as the encounter itself. Good program leaders and evaluators encourage participants to consider what they learned from the encounter, both through self-reflection and by sharing their thoughts. Cultural debriefings are as indispensable in short-term one-day workshops as they are in more sustained programs with study abroad elements. After a particularly demanding or stressful cultural encounter, participants are often bursting with questions and comments: "Do you think I offended him with my

question?" "She wasn't at all the demure Japanese woman I expected." "What did you make of her reaction to our gift?" "Did our speeches communicate well?" "When I hung my coat in Professor H's shrine do you think he was offended forever?" If an evaluator conducts the debriefing, then he or she would generate data that reveals the thinking processes and intercultural skills of participants. If not, the assessment of this element would require an analysis of leader debriefing strategies and participants' journals or other written reflections.

Not only are participants generally eager to explore their reactions and exchange perspectives on situations that confuse and confound, they are also able, through the medium of debriefings, to revisit their own perspectives as well. It is important that participants have opportunities to air their views in educationally safe havens where rights to privacy are protected, honesty is valued, a non-judgmental atmosphere prevails, and humor abounds. Our debriefings over the years have revealed delightful cultural mistake stories through which program leaders and participants alike reveal interpretive errors, acknowledge cultural faux pas, and discover perspective mistakes. This forms the foundation for new levels of understanding. The following story (1993) is illustrative:

> An American teacher was observing in an elementary school in Japan when she became fascinated with the displays of the children's artwork in the school's halls. She had studied child psychology and noticed that many of the Japanese students had drawn pictures of children in great pain. The children in the drawings had their mouths wide open, as if screaming or crying, and tears streamed from their eyes. The American teacher thought, "These Japanese children look happy and carefree but, judging from their drawings, inside they must be seething with anger and pain." She wished she could read the Japanese writing on the posters for more insight into the inner turmoil of the children. Then she took a closer look at one of the drawings and consulted with a Japanese speaking leader. Next to the crying child was a toothbrush and a tooth with a large black spot on it. The American teacher then realized her error. The poster did not signal inner turmoil. Rather, it revealed the consequences of unbrushed teeth and a child's response to tooth decay.

Data-generating strategies through cultural debriefings serve both educational and evaluative purposes if participants, program leaders, and

evaluators have formed a foundation of trust and respect. Indeed, it is possible to track transformations in the capacity of participants to integrate insider perspectives, discover new sources of information, communicate with strangers, and otherwise overwhelm obstacles to learning in strange places.

Retrospective Cultural Reflection: Vision, Knowledge, Communicative Disposition, and Community Building in the Wake of Programs

The time for retrospective cultural reflection, when participants revisit the whole of their cultural experience and make plans to apply the knowledge they have acquired, is an auspicious one for participants and evaluators alike. It is a time when participant memories are fresh and their experiences as new cultural learners are immediate. It is also a time when discrete features of the program stand out, unrefracted by other concerns. This is when participants can begin to fashion ways to apply what they have learned to their cultural and educational practices and let their imaginations fly.

An alert evaluator will take advantage of this time and generate opportunities for participants to identify the features of the program that have been most useful for the development of their intellectual, pedagogical, instructional, and cultural capacities, as well as their evolution as cultural educators.

Questionnaires

One way to identify which features of cultural education programs their participants find most useful is to modify and re-administer previously prepared questionnaires and, through a comparison of results before, during, and after a program, assess levels of cultural sophistication as they have evolved over time and in response to program opportunities. Questionnaires might also be gathered from matched non-participants, thus

generating comparative data as well. The re-administration of a retrospective Likert-like instrument that calls on participants to assess each program element once again provides comparative data that can index any changes in participant assessments of diffe ent program features.

Another form of questionnaire foregrounds program goals and calls on participants to identify programs and program features that may have helped them cultivate perspective-taking skills, cross-cultural communication capacities and dispositions, knowledge of new instructional resources and documents, and/or a capacity for cultural reflection. The following questionnaire, prepared in 1994 by the International Center for the Study of Education Policy and Human Values for a three-year program that linked Japan study to the improvement of instruction in inner-city schools, illustrates the form:

- What program features, for example, readings, encounters, debriefings, and opportunities for reflection, revealed approaches to cultural problems and issues that are important to you as a cultural educator?
- What features, if any, of this program have strengthened you as a professional cultural educator?
- What forms of information have you found most/least useful for your understanding of culture generally and Japanese culture specifically? Please allude to various kinds of information such as scholarly articles, books, and information from cultural informants (e.g., homestay families, taxi drivers, diplomats, teachers), cultural sites, community resources, instructional materials, and television programs.
- What particular features of the program, if any, led you to modify the way you prepare staff development programs, create new instructional units, deepen teacher-teacher and student-student exchanges, transform global studies curriculum in high schools, etc.?
- What new cultural skills, if any, do you think you have acquired as a result of this seminar?

Calls for reflective essays constitute yet another way for evaluators to generate information about the educational power and utility of a program. The following document (1993) invited participants to provide a retrospective overview of a program that linked the study of educational purposes, practices, and policies in Japan to instructional improvement in the U.S. Entitled "Japan from Inside Out," the program engaged participants in sustained eight-week study that included: (a) a graduate course comparing Japanese and U.S. educational practices and policies as reflected in scholarly literature, popular imagery, Japan-related instructional materials, and local community resources; and (b) a five-week program of teaching and learning in Japanese families and schools. At the end of this program, the evaluator created an instrument designed to provide program participants with opportunities to assess the effects of the program.

Japan from Inside Out: A Final Evaluation

For this evaluation, we would like you to compose a reflective essay on your cultural education experience. The information collected through these essays will help program planners enhance the quality of future programs and will help us to understand what features of the seminar have been most valuable for you. This essay should be typed, approximately three pages long, and address these issues:

- How has this seminar changed your perceptions about Japanese culture and the Japanese educational system?
- How did this seminar affect your perceptions of your own culture and educational system?
- Describe how your experiences might change your teaching strategies in the future. Provide specific examples of how you might incorporate program experiences into your professional life (e.g., instructional materials, professional presentations, staff development efforts, etc.).

Deep Interviews

A final way to generate information that reveals the relative utility of various program features as well as the overall impact of a program is to conduct interviews that mirror and parallel those that were conducted in advance of the program. Sensitively handled interviews provide opportu-

nities for participants to reveal concerns that would otherwise be invisible, such as their view of leaders as intellectual, cultural, and civic mentors and role models; their discomfort with alternative cultural settings and communication forms; and their capacities to take advantage of different program opportunities, to name a few.

Interviews also invite participants to identify features of the program that they believe will be most useful to them as they integrate what they have learned into their professional repertoires. The deep interview can reveal specificities and details that would otherwise go unattended. For an evaluator, the deep interview constitutes an information source from which he or she can assess the relative coherence of the program and disaggregate its various features by relating program elements to the disposition of program participants to make use of them.

Taken together, the contents of retrospective questionnaires, essays, and interviews enable evaluators, leaders, and participants to assess programs as they unfold. Ultimately, however, the power of a program will be revealed when an evaluator focuses on the capacity of participants to design their own cultural education programs, prepare sophisticated instructional materials, cultivate communicative dispositions, create new forms of cultural practice in classrooms, and otherwise engage in a variety of culturally educative professional activities. These applications constitute both the last phase of a program and an opportunity for summative evaluation.

Cultural Application: Community-building Dimensions

Beyond exploring the impact of scholarly information, cultural images, and encounters on the evolving cultural repertoires of participants, evaluators might consider one last, often-overlooked educational assessment possibility in cultural education programs: the discovery of new resources for and approaches to teaching about other cultures. In programs of study that engage participants in the exploration of previously unknown, inaccessible, or "truly foreign" cultures, it is often true that effec-

tive models of instructional materials are, relatively speaking, inaccessible and/or unavailable. An important question for an evaluator to pose is whether program content limits opportunities for participants to evaluate the instructional materials and consider new resources and strategies for teaching about cultures generally, and about the target culture specifically.

Alert evaluators should be on the lookout for program opportunities that invite participants to evaluate existing resources for teaching about another culture; to critique the quality and utility of what is already available; and to reflect on how they might integrate new human, instructional, and material resources into their teaching repertoires. Evaluators might call on participants to identify resources that they intend to use as they prepare, coordinate, and/or conduct cultural education teaching and learning programs.

An interesting form of program evaluation that is seldom undertaken is one that attends to community-building and reveals the effects of a cultural education program on the evolving professional repertoires of program participants. When participants apply what they have learned after a program is done to the preparation of other cultural education programs, instructional materials, cultural encounters, modes of assessment, curriculum transformations, etc., it is possible for an evaluator to index program quality to behavioral outcomes.

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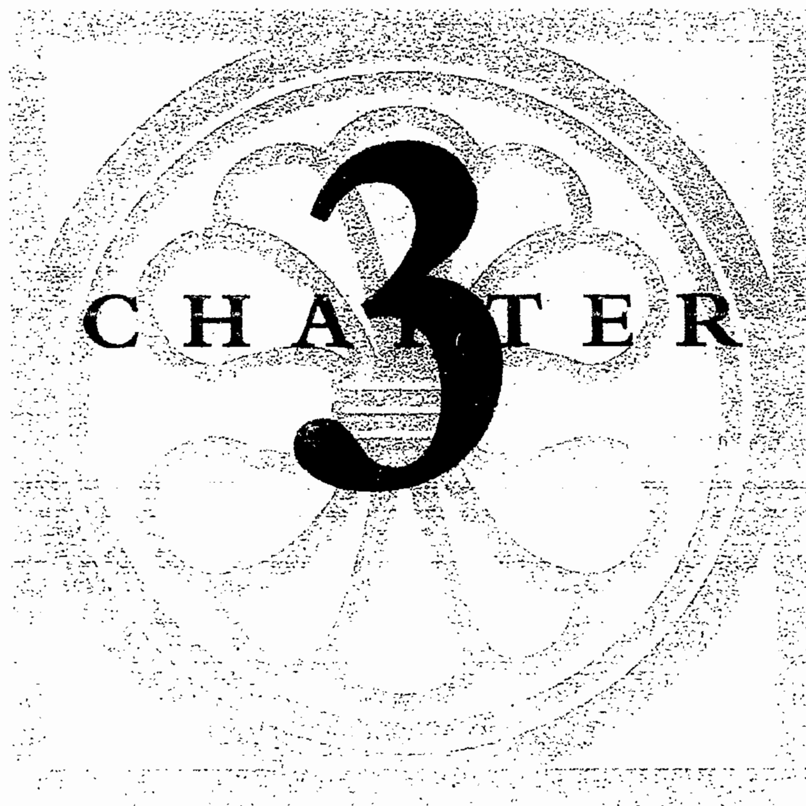
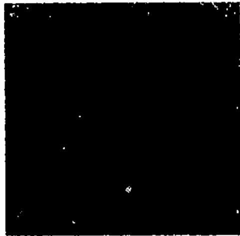


Evaluating Cultural Education Leadership



The primary purpose of evaluating cultural education leaders is to assess and improve their performance and, by extension, their programs. We hope in this chapter to help evaluators identify and analyze the features of education programs over which leaders exercise choice and judgment. We provide a template with which to evaluate the quality of cultural education leadership by describing what cultural education leaders do and how they do it. Evaluators must be prepared to be surprised and even delighted by what they find—and ready to rethink their own assumptions about leaders, evaluation methodology, and the study of culture.

Our definition of leadership includes the deliberate shaping of events and the purposeful facilitation of change. A core assumption of this chapter and, indeed, this book is that educators who consciously involve the study of culture in a formal academic curriculum are leaders. These educators hold positions and engage in actions that potentially influence the thinking and behavior of others. "Others" in this context may be students, colleagues, administrators, curriculum reformers, school improvement activists, community change agents, parents, governing and advisory board members, philanthropists and other funders, the media, the general public, and so on.

Leadership evaluation often takes place in classrooms, where teachers develop curricula and where learners are invited to think in different ways about culture. Other settings include study abroad programs for secondary and higher education students, staff development programs for educators, and cultural education seminars for business persons and community leaders. Consequently, leaders, as discussed in this chapter, may be teachers, administrators, education policy makers, professors, international studies program coordinators, curriculum specialists, corporate consultants

and trainers, or program directors. The programs under evaluation may include curriculum development projects; staff development initiatives, including pre- and in-service activities; and international study excursions.

As we have noted in previous chapters, we believe that there are four characteristics of cultural education programs that warrant the attention of evaluators: leaders' vision, knowledge, communicative disposition, and capacity for community building. Taken together, these characteristics provide a wide-angle lens through which the actions and words of cultural leaders can be studied and judged. In the following four sections of this chapter, we discuss each of these characteristics in turn, posing several evaluation questions, suggesting places where evaluators might gather information to answer the questions, and offering examples from actual evaluations to illustrate our points.

Leader's Vision

Education leaders, like all humans, import culture into their own work. As a result, leaders' concepts and beliefs about culture and cultural education, approaches to diversity, and cultural expectations encoded in statements of program goals and objectives—and the extent to which these influence leaders' professional practices and world views—are of primary importance to program evaluators. In this section on program leaders' vision, we discuss the importance of having a clear vision of cultural education, some of the common visions cited by cultural education leaders today, places where the program evaluator can hunt for evidence of leaders' vision, and the problem of discrepancies between espoused vision and actual practice.

A Vision of Cultural Education

A well-developed personal vision of cultural education is important because it can give a program leader a moral compass with which to navigate the waters of competing and conflicting professional demands. It is important for determining and then staying on course, and also for deciding what is important. Visions overcome resistance to change (Bennis &

Nanus, 1986) and can be used to paint a future that people can identify with and get excited about. Personal visions usually reflect deeply held beliefs, principles, and values (Apps, 1994). The personal vision of the cultural education program leader can fundamentally affect program design and program outcomes.

Many cultural education leaders lack a well-thought-out vision of cultural education. Others may have one but find it hard to articulate. If a leader has difficulty articulating his or her vision, then there is a risk that the program elements will not reflect a coherent philosophy or will consist of half-baked ideas and desires. Consequently, by focusing the spotlight on leaders' personal visions, the program evaluator can encourage leaders and others interested in the success of the cultural education program to reflect on what they are doing and why, and to consider a range of alternative perspectives.

Is one vision better than another? Yes. In general, we believe that a more sophisticated vision—one that might, for example, emphasize the development of multiple perspectives from within a culture—is superior to a vision that simply emphasizes the acquisition of factual knowledge about a single culture. We also believe in the importance of creating educational spaces where people can observe how different cultures come into contact with one another and the mutual influence that this contact often produces.

It is important to recognize that an evaluator is not simply a cheerleader for one or another vision. Instead, it is useful for the evaluator to be aware of a range of possible visions for cultural education leaders, for opportunities will arise in which the evaluator can suggest alternative directions in which the program and leader might have gone. Obviously, if a leader is unaware of alternative visions of cultural education, this might suggest that the he or she is also unaware of knowledge and practices that might improve program content and outcomes.

Three Common Visions of Cultural Education

The following three examples of visions represent fairly common beliefs concerning the possibilities of cultural education as cited by today's

leaders. They are: (a) to become more multiculturally aware within one's own community and nation, (b) to extend one's understanding of culture beyond one's national borders, and (c) to develop skills and strengthen dispositions that support democratic principles and institutions.

Becoming Multiculturally Aware: One vision involves a belief in the educational possibilities of cultural diversity and the need to acquire certain sensibilities and skills in order to live successfully and benevolently in a multicultural community and world. This may be similar to what Mary Catherine Bateson (1994) calls the importance of developing "peripheral vision." She argues, "Because we live in a world of diversity, we are privileged to enter, if only peripherally, into a diversity of visions, and beyond that to include them in a range of responsible caring" (p. 12). Anthropologist Clifford Geertz puts it another way: "We're going to be in each others' faces more, and so we have to confront the seemingly irreconcilable differences between 'Us' and 'Them,' a task hard to do now, when the emphasis in the society at large often seems to be on a quest for hard certainties" (Berreby, 1994, p. 44; see also Geertz, 1995).

Going Beyond Your Borders: Other leaders see in cultural education the chance to help learners understand and profit from diversity, not only in their own midst but also beyond their immediate surroundings to a larger world in which individual Americans and the nation as a whole have both interests and obligations. These leaders see potential danger in the tendency today for some Americans to withdraw into their own borders, both territorial and psychological, in the belief that people in or from other countries are responsible for such U.S. problems as large trade deficits, unemployment, or government payments to immigrants. These leaders believe a reversal of this trend can be effected in part by helping people make the connection between private troubles—including ones that haven't been named—and broader political processes.

Culture and Democracy: Other leaders see in cultural education the possibility of strengthening the foundations of American democracy. Worried that the ties that bind people from different backgrounds are fraying in this country, these leaders feel an obligation to promote what

Bethke (1995) calls "democratic dispositions," a set of attitudes that involves "preparedness to work with others different from oneself toward shared ends" (p. 2). This working with "others" requires learning new attitudes and skills, including the ability to listen, show respect for people with different views, discuss disagreements thoughtfully, and make compromises. The need to understand other cultures becomes for these cultural education leaders an essential element of democratic education in a multicultural society.

Hunting for Evidence of Vision

In the hunt for evidence of a leader's vision, it is important for the evaluator to interview the leader in depth. Equally important, however, is the examination of a formal mission statement or other program documents that explain succinctly what the program is trying to accomplish and why. This information might be found in grant proposals, application forms, missives to participants, or correspondence written by the leader to funders, supporters, or cultural informants. It is helpful if the program leader's personal vision is in harmony with, or at least not in opposition to, the program vision, for from the program's vision flows the goals and objectives.

If the leader's vision for the program cannot be found in program documents, it may suggest one or more of the following: a possible discrepancy between personal beliefs and program goals; outcomes that will be other than what the leader expects; muddy, narrow, or incomplete thinking that will have an adverse affect on achieving program goals; or lack of pedagogical know-how.

Contradictions Between Espoused Vision and Actual Practice

It is important for evaluators to be especially mindful of discrepancies, inconsistencies, paradoxes, contradictions, and omissions or "structured silences and absences" (Tripp, 1993) between the leader's espoused personal vision and how the program is designed and implemented. For example, if a program leader says he or she believes strongly in cultural

diversity and then demonstrates the opposite in his or her selection of participants for a cultural education program, such a finding could be very important to the overall program evaluation. Similarly, if the leader espouses the importance of creating a democratic climate in the program by encouraging discussion, analysis, and debate, but then proceeds to quash any hint of controversy or criticism, this contradiction would constitute an important finding upon which recommendations for improving program management could be based.

Our own experience with evaluating a cultural education seminar for teachers and administrators revealed a similar discrepancy between vision and practice. According to the program director, an important part of the seminar was to develop cultural leadership skills in the participants, all selected because of their presumed experience as education leaders or potential leaders. Yet when examining the program documents and other data sources, there was little evidence that the subject of leadership in a cultural context had been addressed in the curriculum. Apparently, the director had assumed that because the participants were already education leaders, there was no compelling need to construct formal discussions or sessions around the topic of cultural leadership. As a result, opportunities in this program for shared learning experiences may have been lost.

Once the discrepancy was pointed out, the program director modified the content of the curriculum to include presentations and discussions on the topic of cultural education leadership. As it turned out, this feature of the program, especially the discussion among the participants, was highly rated by the participants. When utilized by the program designers, the knowledge and experience of participants became an important source of collaborative learning.

Knowledge

A second feature of cultural education leadership that warrants the attention of evaluators is knowledge—both the leader's own knowledge

and ability to conduct the program, and the kind and quality of knowledge that program leaders make available to participants. In this section we pose the following seven questions to frame evaluation issues about knowledge:

- Does the leader have the knowledge and experience to lead the program?
- Does the leader know where to look for expert cultural assistance and advice?
- What kind of knowledge does the program leader make available to participants?
- Does the leader reveal an understanding of the value of multiple perspectives in the study of another culture?
- Does the leader emphasize problems and dilemmas as a way to develop participants' knowledge about their own and other cultures?
- Does the leader provide opportunities for participants to reflect upon themselves as bearers and creators of culture?
- Does the leader help participants apply cultural learning in their workplace settings?

Does the leader have the knowledge and experience to lead the program?

One question that evaluators can pursue in the knowledge dimension is whether the leader is competent and capable of leading a cultural education program. Much has been written about the qualities of good leaders in general (Bass, 1981; Bensimon, Neumann, & Birnbaum, 1989; etc.). Little is available, however, on the qualities of leaders in the field of cultural education.

In our view, in addition to the qualities that make a good leader—excellent communication skills, a vision that inspires, superior organizational ability, etc.—the ideal cultural education leader will be knowledgeable about the field of education, familiar with the dilemmas of cultural

teaching and learning, and sensitive to the needs of teachers. Ideally, he or she will be aware of the pitfalls of overgeneralization and stereotyping, of oversimplification and instant judgments in the absence of evidence, and of unexamined assumptions about culture. The model cultural education leader will be observant, self-reflective, comfortable with ambiguity, and open to alternative interpretations of events. He or she will be able to improvise in new cultural situations and, perhaps most important, will maintain a sense of humor in the face of cultural challenges.

Evaluators have many avenues to pursue for assessing the ability of the leader to conduct a cultural education program. First, they can rely on their own judgment as they observe the leader at work and interview him or her in depth. Second, they can question the participants who, in our experience, are as willing to praise a good leader as they are to criticize a poor one. Third, they can talk with the cultural informants with whom the leader works to create and implement the program. Fourth, they can examine the leader's background for previous experience in another culture or for knowledge of cultural teaching and learning. The leader's background might include: formal course work, foreign language ability, experience living abroad, travel, talks or presentations about the culture, participation in national and international professional networks, and published writings such as professional journal articles, curriculum materials, book reviews, and letters to editors. Evaluators can also look for evidence of the leader's familiarity with the major works and authors dealing with the target culture and with knowledge of specific curriculum resources suitable for participants and their educational settings.

Does the leader know where to look for expert cultural assistance and advice?

An ideal program leader will be both a professional educator and an expert on the culture being studied. In our experience, however, this is rarely the case. Sometimes we find a cultural expert who attempts to put together a program for educators. Far more common, however, is the educator who develops a program focusing on a culture about which he or she knows relatively little. Whichever the case, it is important for leaders to

know where to look for expert cultural assistance and advice. In order to assess leaders' abilities to draw on all available resources, the evaluator can ask of leaders:

- Are they familiar with their community's cultural resources, such as subject experts and informants from the culture?
- Do they know and interact with informants at the local embassy or consulate general? How do they make use of these resources?
- Do they draw upon expertise at local universities?
- Do they make use of civic and cultural associations?
- To what extent are they involved in national or international organizations promoting the study of nations and cultures?
- Are they aware of and do they make use of various national and international computer resources, including the Internet?
- Do they tap the experiences of alumni from previous programs they have directed?
- Have they deliberately sought the expertise of other leaders?

What kind of knowledge does the program leader make available to participants?

Leaders of cultural education programs, like teachers in a classroom, function as cultural gatekeepers. They choose what is taught about a culture and what is not, which features of the culture come into view and which do not, and which perspectives are revealed and which are not. They make decisions concerning the type of information worth having, cultural encounters worth enabling, and learning occasions worth creating. Consider, for example, two programs that engage teachers in the study of Japan: In one program, participants learn about *kabuki*, *origami*, *geisha*, and the tea ceremony—all fascinating aspects of traditional Japan that also have their place in modern Japan. In the other program, the teachers learn about culture in Japanese education and Japanese approaches to diversity in

schools. Given the very different images of Japan that the two groups of teachers receive, it is not difficult to imagine the views of Japan that they will pass on to their students. These two examples illustrate the power of program leaders to shape, define, and influence knowledge. Evaluators can ask leaders directly about their choice of information to make available to participants. Even more revealing may be an analysis of the readings, videos, objects, and guest speakers used to portray the target culture.

For an evaluator, an analysis of the program as the leader constructs it should expose the following:

- the power of the content to reveal or conceal important features of a culture, illuminate multiple perspectives from within a culture, and uncover similarities and differences among and between cultures;
- the opportunities for cultural observation, reflection, and skill-building; and
- the instructionally evocative power of the program—its capacity to assist participants to translate cultural knowledge and experience into effective instructional materials, new visions of curriculum, new frames of cultural reference, and new opportunities for professional expression (Finkelstein, 1996).

There are three issues that an evaluator faces when assessing the knowledge dimension of a program. The first is the evaluator's own knowledge about the target culture. Is he or she able to tell when the knowledge being disseminated is accurate, sensitive, and balanced? Does he or she recognize cultural stereotypes, biases, overgeneralizations, and oversimplifications? If the evaluator does not possess the knowledge to make these judgments, then it becomes necessary to engage a cultural consultant who is able to conduct a content analysis.

The second issue facing an evaluator is the traditional dilemma of disentangling the effects of program content from other influences on cultural learning such as the image-making power of mass media; the relative influence of early cultural learning in family, community, and

school; and the knowledge of the culture with which participants enter the program. For this reason it is especially important for the evaluator and leader to engage in a process of pre-program cultural probing to determine participants' levels of cultural awareness before the program can have any effect (see Chapter 2: *Evaluating Cultural Education Programs*).

The third challenge for the evaluator is to determine the relative impact of one or another feature of the program on an array of potential outcomes. In cultural education programs, the relationship between knowledge-based program features (the quality of cultural content, cultural experience, intellectual focus, etc.) and program outcomes (the kind and quality of instructional materials, the content emphases of continuing education programs and curriculum development initiatives, etc.) is not linear. Rather, this relationship is multidimensional and discontinuous, revealed in oftentimes undiscovered or un-evaluated outcomes such as in instructional materials, classrooms, the network-building skills of program participants, or the focus of continuing education programs. Thus, it is necessary for an evaluator to take special care to disaggregate the various program elements and to construct ways to assess how knowledge-based program elements might affect program outcomes.

Does the leader reveal an understanding of the value of multiple perspectives in the study of another culture?

Multiple perspectives in the study of another culture are important because they help learners challenge conventional wisdom, official interpretations, and taken-for-granted ways of thinking. They are valuable because they present the world as a complex place where ambiguity is more at home than certainty. The following rich example best illustrates the benefits of looking at multiple perspectives.

A one-week seminar for teachers in Alaska in 1994 was organized around the problem of a dramatic fall in prices in that state's seafood industry—the source of the largest amount of non-government jobs. Fishermen from the United States complained that Japanese companies were illegally "fixing" the price of salmon. A sheen of racism appeared on

the surface of what was already a toxic brew—a situation ideal for examining the traps of personal prejudice. In an attempt to encourage learners to reflect on the issue of whether or not Japanese companies were, in fact, engaged in the illegal manipulation of salmon prices, the seminar leader called for an examination of the differing perspectives of people involved:

- U.S. and Japanese salmon fishermen who blamed Japanese companies and Japanese salmon farmers for ruining their domestic markets;
- Japanese companies who perhaps profited from the misfortune of the Japanese and Alaskan fishermen;
- U.S. and Japanese salmon farmers who had gone bankrupt because of changes in the world salmon market; and
- U.S. and Japanese salmon wholesalers who had gone bankrupt for failing to sell their inventory in a falling market.

The seminar leader also asked the participants to examine the validity of two allegations: that large Japanese and American seafood companies may be driving their fishermen into bankruptcy, and that unrestrained resource exploitation, motivated by greed and incompetence in both countries, will eventually decimate fish stocks everywhere.

Swayed by reports in the local media that sympathized with the plight of the Alaskan fishermen, most of the participants were ready at the start of the program to blame the Japanese companies for the seafood industry's economic problems. After careful study of the many perspectives of those involved, however, the class ended up divided between those who exonerated the Japanese and those who concluded that the Japanese companies were, in fact, engaged in illegal behavior. These same participants, however, also believed that the Alaska salmon fishermen were blind, perhaps fatally so, to the mechanisms of the marketplace. They learned that Japanese fishermen had redoubled efforts to improve quality and thus remained competitive in a turbulent world market rather than simply rail against the perpetrators of the alleged market manipulation, as some of the

Alaskan fishermen had done. The result of the seminar was not that everyone came to the same conclusion, but that each participant made an informed decision while considering the perspectives of all involved.

In searching for evidence that leaders have incorporated multiple perspectives into the study of a culture, a cultural education program evaluator can use a critical theory approach by asking:

- Does the program invite participants to question the literature provided and to ask whose interests are being served by these materials or perspectives?
- If there is a program sponsor, does its agenda or ideology manifest itself in the program, in the leader's behavior, in the readings, or in the program activities?
- Are participants invited to reflect critically on the different perspectives introduced by the program?
- Do leaders invite participants to reveal their own perspectives on issues and invite critical reflection on them?

Does the leader emphasize problems and dilemmas as a way to develop participants' knowledge about their own and other cultures?

Problem- or dilemma-centered programs are challenging for participants because they involve reflection, critical thinking, and other problem-naming and problem-solving skills. They invite participants to wrestle with ambiguity and with situations that stimulate the scrutiny of taken-for-granted assumptions. The previous example of how participants in a cultural education program in Alaska learned to see issues from more than one cultural perspective is illustrative also of a program with a focus on multiple problems. While some problems contained a cultural dimension, particularly the suspicion of the Alaskan fishers that Japanese buyers were playing by different rules, other problems dealt with different fishing practices, attitudes towards consumers, the economics of commodities like seafood, changing global markets, and more. This example reveals how

certain powerful interests, including fishermen's organizations, the mass media, and local politicians, dominated the debate by blaming the invisible captains of the Japanese seafood industry.

In searching for evidence of a problem-centered, critically-reflective approach to program design and implementation, a cultural education program evaluator might ask:

- Does the program deal with one or more significant problems?
- Do the problems embody cultural issues?
- Whose viewpoints are represented in the ways the problems are framed?
- Does the leader make an attempt to explore the role of power behind certain viewpoints and the way the dynamics of power can frame and distort how people construct meaning, especially meaning involving cultural differences and similarities?
- Do the problems address issues of local or regional interest to the program's participants?
- Do the cases, examples, or materials used encourage participants to see complexities and ambiguities in the problems presented?

Does the leader provide opportunities for participants to reflect upon themselves as bearers and creators of culture?

A cultural education leader should be aware of the importance of self reflection as a source of learning about culture. Evaluators need to probe for evidence that the leader creates opportunities for participants to explore both the imprint that their culture has made upon them and also the way that they can borrow aspects from one or more cultures, creating a kind of hybrid culture.

A good model of a self-reflective exercise is found in the case of a seminar leader who used a cultural artifact to spark a discussion in a group of Russian and American educators on aspects of American culture. Recognizing the limitations of attempting to generalize about an entire

culture from a single object, he handed them plastic soft drink containers that advertise movies and are sold in fast-food outlets in the United States. The particular containers he used featured scenes from a movie popular at the time. The leader asked for one-word descriptions that would help people who had no knowledge of this culture develop working hypotheses about the people who created the object.

The discussion focused on what the container was made of, what the material (plastic) said about the lifestyle and technological sophistication of the people of this culture, what the container was used for, and the meaning of the advertisements on the container. The analysis of the soft drink container revealed interesting generalizations about contemporary U.S. culture that seemed to surprise the participants. This led to lively discussions and conjectures about meanings of size, shape, color, and material of objects, as well as technology, lifestyles, gender roles, economic systems, and more.

Indeed, when the leader observed that the use of plastics by this particular culture indicated a degree of "waste," one of the participants, an economics teacher, noted that economists do not believe in the concept of "waste," thereby delineating the beliefs of economists as a subset of the larger culture. This example reveals the importance of reflecting on the potentially loaded cultural meanings of concepts such as "waste" and "consumption." In situations such as these, evaluators can determine the extent to which leaders have created opportunities for participants to become more mindful of their own habits of heart and mind and of apparent reality by making what is usually intangible more tangible. Thus, amorphous concepts like "mass culture," "pop culture," "Western culture," and "global culture," become more tangible through the use of objects combined with critically reflective conversation about their meanings.

Does the leader help participants apply cultural learning in their workplace settings?

Evaluators should be concerned with the relationship between what is learned in the program and whether the leader helps participants apply

this learning to the workplace setting. Positive indicators might include program goals that emphasize application of facts and knowledge, curriculum materials that are provided to participants that can be adapted easily to their work settings, sessions that model the teaching of certain concepts, discussions on how to present new ideas or materials, and participants' statements that indicate how they will apply what has been learned in their work sites.

Numerical ratings of the "usefulness" of each speaker or each session is one way evaluators can probe for evidence of the practical utility of various aspects of the program. An evaluator can also determine whether the participants recognize the leader's emphasis on applied knowledge. Another way for an evaluator to assess the transferability of ideas is to ask participants to describe how they might teach certain concepts. Their written or oral explanations can indicate their grasp of concepts and how well they might be able to explain them to other learners. Whether the participants proceed to teach the concepts accurately requires classroom observation, a topic taken up in Chapter 4: *Evaluating Program Outcomes*.

Communicative Disposition

A third approach to the evaluation of cultural education leadership involves an assessment of leaders' communicative disposition. A frequently overlooked feature of cultural education leadership, communicative disposition involves the capacity of program leaders to communicate effectively across boundaries of race, class, and gender; to work sensitively with diverse colleagues and counterparts in other nations and cultures; and to prepare participants and cultural informants to learn from one another. Equally important is the leader's ability to communicate well with participants: to learn about their backgrounds, discover their assumptions about culture and cultural education, unearth their needs and hopes for the program, reconcile diverse interests, develop a group profile that represents all participants, and create cultural learning occasions that are stimulating and challenging for all.

In this section, we will discuss how a cultural education program evaluator can assess the leader's communicative disposition by using the following four questions:

- Is the program leader able to engage in culturally sensitive communication with people from a variety of cultures?
- Is the leader fully conversant with participants' needs, and can he or she create cultural learning occasions that are stimulating for all participants?
- Does the leader prepare cultural informants to create learning opportunities for program participants?
- Does the leader prepare participants to interact with people from the target culture?

Is the program leader able to engage in culturally sensitive communication with people from a variety of different cultures?

In creating and implementing a cultural education program, the program leader must interact with a variety of people from a variety of cultures. They may include teachers, school administrators, scholars, professors, diplomats, businesspeople, artists, students, funders, and evaluators. They may differ in race, ethnicity, gender, age, nationality, and economic class. They may be conservative or liberal, rich or poor, native-born or immigrants, or from urban or rural areas. They may be participants in the program, cultural informants who reveal the complexities and nuances of culture, or facilitators who help ensure that the program runs smoothly. The ideal leader will be able to engage in culturally sensitive communication with these very different individuals.

Evaluators can look for evidence that the leader is mindful of alternative forms of cultural learning, knowing, and doing; that he or she does not rush to judgment; and that he or she is comfortable with ambiguity. Further evidence that a leader can communicate sensitively includes a level head, a sense of humor, and an observant nature. While it is difficult to assess these qualities in a leader, a cultural education program evaluator has

a few options. First, he or she can gauge the nature of his or her own interactions with the leader and observe how the leader interacts with others. Second, the evaluator can examine program documents, which may include correspondence with cultural informants, missives to participants, notes of telephone conversations, or reports to funders. Third, he or she can interview the leader and do spot checks by interviewing representatives from each of the groups with which the leader communicates.

Is the leader fully conversant with participants' needs, and can he or she create cultural learning occasions that are stimulating for all participants?

One of the most important features of a leader's communicative disposition is his or her ability to accurately assess participants' needs. The assessment process involves a conversation between the leader in his or her capacity as program designer and the educators who participate in the program. Participants' needs can be identified through a carefully crafted needs assessment process that involves the identification of espoused client needs on one hand, and other educational needs (Schon, 1983)—ones that may be determined by looking beyond the wholly legitimate but sometimes too narrowly constructed needs expressed by participants—on the other.

Evaluators may ask program leaders how they determined what participants' needs were. The previous chapter explained in detail the processes by which the leader and program evaluator can learn about the participants, their backgrounds, their assumptions about culture and cultural education, and their needs and hopes for the program. The challenge for the evaluator is to determine how well the leader completed that process and then whether the leader used that information to create a program that met the needs of the participants. Questionnaires and participant interviews provide useful evaluation data to answer this question.

The evaluator can further ask:

- Did the leader create a democratic, interactive climate in which participants felt free to make suggestions intended to improve program content and thus better meet needs, including ones that emerged as the program unfolded?

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- Did the leader ask participants to respond to the quality of guest speakers and activities, for example, through the use of daily evaluation instruments?
- Were participants asked to note the degree to which the day's activities were helpful?
- Did the leader incorporate reasonable suggestions or requests into the program design?
- Did the leader change the original design to accommodate the espoused needs of participants?

Does the leader prepare cultural informants to create learning opportunities for program participants?

As the previous chapter suggested, the role of cultural informants in a program is crucial, and their ability to work with the program leader to create learning opportunities for participants may make or break a program. Depending on the nature of the program, a cultural informant might deliver a lecture; lead a discussion with participants; arrange a site visit; conduct a guided tour; give a presentation, demonstration, or performance; or host a participant in his or her home. The ability of the informant to create appropriate educational occasions for participants will rely, in large measure, on the communication between the informant and the program leader.

Prior to the start of the program, the leader can prepare the cultural informant by communicating as much as possible about the program and its participants. Pertinent information might include: the purpose of the program, the backgrounds and interests of the participants, their level of cultural knowledge and language ability, how the informant's session fits into the larger program, what the leader and participants hope to accomplish in the session, and how the participants will use the information and insights gleaned in the session. The Group Profile described i chapter 2 will contain much of this information and will likely prove an indispensable document to the cultural informant.

The evaluator can look for evidence that the program leader has been in frequent contact with his or her cultural informants and has provided them with the necessary information. In addition to interviewing both the leaders and the cultural informants, the evaluator may also wish to examine correspondence, records of conversations, or the Group Profile. Participants, too, are good sources of information as they will have opinions on whether a cultural informant understood their needs and created an appropriate opportunity for cross-cultural learning.

In an example of a cultural education seminar with a five-week component in Japan, the extensive efforts of the program leader to prepare the Japanese cultural informants paid off handsomely. The twelve U.S. participants were elementary school teachers, and the program gave them the opportunity to live for a week in the home of a Japanese elementary school teacher and accompany him or her to school every day. Well before the trip to Japan, the program leader required each American participant to complete a "Homestay Profile," separate from the information collected for the Group Profile. The Homestay Profile included both professional information—grade level taught, subjects taught, specialties, and professional interests—and personal information—family, hobbies, food preferences, past experience abroad, etc. The program leader's contact in Japan matched each U.S. participant with a Japanese counterpart using the Homestay Profile. He also gave a copy of the profile to the host family and the host school.

As is frequently the case, the evaluator found that the one-week homestay was considered the highlight of the trip by most participants. The participants were amazed by the quality of the matches. Indeed, using the Homestay Profile, the leader's contact in Japan was able match an American music teacher with a Japanese music teacher, a teacher interested in children's literature with a Japanese teacher who was an amateur storyteller, and a teacher interested in setting up a pen pal exchange with a Japanese teacher who wished to do the same.

The participants were also thrilled that they were able to accomplish so many of their goals while visiting the homes and schools. For example, a physical education teacher participated in after-school sports activities; a

teacher interested in environmental education accompanied a fifth grade class on a field trip to a local recycling station; and an art teacher attended a weekly pottery class with a member of her host family. The participants attributed this success to the kindness and generosity of their hosts, but the evaluator also attributed it to the thoroughness of the Homestay Profile. The evaluator concluded that the Japanese—both the families and the school personnel—understood what the U.S. teachers hoped to accomplish during the week and, consequently, were able to create superb learning opportunities for the Americans. The evaluator gave high marks to the leader for preparing the Japanese cultural informants well.

Does the leader prepare participants to interact with people from the target culture?

While it is important for the leader to prepare the cultural informants to create learning opportunities for the participants, it is equally important to do the reverse: prepare the participants to interact with the cultural informants. This involves preparation of two kinds. First, the evaluator can look for evidence that the leader communicates as much as possible to the participants about the cultural informant. For example, suppose the participants in a Japan seminar are going to hear a lecture from a visiting Japanese professor on the justice system in Japan. The evaluator would want to note whether the participants received such information as: the background and interests of the professor, how his lecture fits into the larger program, and what the leader hopes the session will accomplish. If the professor's lecture is to be interpreted, the evaluator can also look for evidence that the participants were given instruction on the etiquette of using an interpreter.

The second kind of preparation that evaluators can look for involves the extent to which the leader equips participants with the knowledge, skills, and dispositions to interact sensitively and effectively with someone from the target culture. Especially if the program includes a study abroad component or immerses the participants in a culturally unfamiliar setting, participants may clamor for knowledge about the culture to avoid embarrassing blunders or inappropriate behavior. Important cultural knowledge

might include modes of acceptable dress, standards of cleanliness, or proper table manners. Skills that may be required to move comfortably in another culture might include how to ask questions, demonstrate respect, indicate disagreement, or recognize when you have made someone uncomfortable with your words or actions. Dispositions that a leader may wish to instill in participants might be the ability to reflect on the meanings of words and actions, to suspend judgment until more facts are known, or to resist the temptation to oversimplify or overgeneralize. This kind of preparation will help learners come to a more sophisticated understanding of the culture and may help smooth the way for participants as they traverse the oftentimes rocky road of cultural adventuring.

For the evaluator, evidence that the leader has tried to prepare the participants to function in another cultural context might be found in readings, lecture topics, discussions, activities, or written directives from the leader to the participants. The evaluator might interview the leader, participants, and/or cultural informants, all of whom will have opinions on the adequacy of cultural preparation. When the preparation is insufficient, the consequences can be hurt feelings, damaged reputations, and devastated relationships. An example of such a case occurred in a program in Thailand, during which a group of American educators treated a university's guest house as a hotel and left it, in the eyes of the Thai hosts, in a mess. The incident, the cause of which was apparently a failure on the part of the American leader to specify expectations for staying in the facility, left the Thai hosts angry, the American leader embarrassed and apologetic, and the participants defensive. In the end, the American leader was unable to mend the relationship, and the Thai university terminated the association. The program's evaluator was able to find documentation of this incident in written correspondence, interviews with the Thai colleague and the American leader, and participant responses to questionnaires.

When cultural preparation is good, however, the potential for cross-cultural learning is magnified greatly, with implications for both personal growth and professional practice. An example of successful preparation took place in a cultural education program for U.S. teachers with a two-week seminar in Japan. The leader tried to prepare the participants for the trip by devising a number of group activities that the leader hoped would

simulate how the participants would be required to operate as a group in Japan. Attention was paid to group dynamics and decision-making by consensus. The leader asked the participants to reflect on implicit inequities in power relations among members in a group and to examine their assumptions about others in the group who may be perceived as having more or less power.

After the seminar, one participant wrote that he became keenly aware of the tensions created by individual behaviors when the group attempted to operate as a group of Japanese might operate. "I became much more aware of the difficulties involved as 12 individualists tried to make decisions that we supposedly made in the best interests of the group. And I became much more aware of my own behavior, sometimes passive, sometimes aggressive—often annoyingly and surprisingly so—as I learned to watch myself in a group context. I now have a better idea of the behaviors that help a group accomplish its goals, and when to assert myself in a purely individualistic way" (Barry, 1993b, p. 32). This participant also felt that the experience made him better able to understand the constraints under which the Japanese teachers he encountered might be working. By helping this participant reflect on the cultural origins of group behavior, the program leaders helped him not only to view the world from the eyes of another, but to expand his own repertoire of responses in group settings.

At the conclusion of a cultural education program, the evaluator can ask the following additional questions of participants to judge the success of their leader in promoting culturally sensitive communication:

- Did you encounter confusing or anxiety-provoking situations as you studied in the culture? What, if anything, helped you deal with those situations?
- Were you invited by program leaders to compare cultures and to reflect on larger cross-cultural themes?
- How could you have been better prepared to meet the challenges of cultural exploring?

Community Building

In the design and implementation of cultural education programs, program leaders will, of necessity, work in varied communities of cultural teachers and learners. In fact, they will be unable to orchestrate the many elements of a sophisticated cultural education program without help from diverse colleagues in other nations, cultures, or communities. Sometimes the leader will simply tap into the resources of a community. A much more demanding role, however, is that of cultural bridge-builder who links people across boundaries of nationality, race, class, gender, profession, etc. When leaders function as community builders, they foster "cultural contact zones," enclaves of intercultural reflection, association, and repertoire-building within which mutual understanding and perspective-taking function as both theory and practice (Bateson, 1994; Eddy, 1996; Finkelstein, 1992, 1995).

Evaluators can assess leaders' community building capacities by asking the following four broad questions:

- Does the leader engage in community building?
- Is the leader involved with a varied network of cultural informants?
- Does the leader have a systematic and objective approach to selecting program participants?
- Does the leader have a plan for maintaining contact with participants after the program?

Does the leader engage in community building?

Building learning communities or "cultural contact zones" for reflection, perspective-taking, and sharing of cultural autobiographies requires the leader to consciously foster certain dispositions. The difference between communities of racists, fascists, or groups advocating violence against the U.S. government, and communities of cultural educational communitarians is that the latter groups champion what was re-

ferred to earlier as "democratic dispositions," meaning attitudes and skills that feature respect for difference and the ability to listen, show respect for people with different views, discuss disagreements thoughtfully, and make compromises.

As Paulo Freire and others (Brookfield, 1995; Freire, 1993, 1994) have pointed out, democratic teaching and learning does not mean that educators cease to speak authoritatively, that they pretend to be like their students, or that they create laissez-faire atmospheres of intellectual relativism in which anything goes and fine distinctions disappear. What it does mean is that philosophical contradictions and practical tangles inherent in the democratic ideal are acknowledged, educators and program participants treat each other with respect, educational processes are open to genuine negotiation, and spaces are created in which all voices can speak and be heard.

Evaluators can look for this kind of community building in the personal visions of cultural education leaders and in the documents that these leaders generate. Documents may contain the ground rules for shaping a community of reflection. Indicators of how well leaders succeed can be found in observations and participant comments on the program. Evaluators might also ask:

- Is the leader aware of the community-forming role of cultural education leaders?
- What is the leader's definition of community?
- Does the leader recognize any of the "democratic dispositions," and are they evidenced in the way the program is conducted?

Is the leader involved with a varied network of cultural informants?

Often, when working in another culture, little can be accomplished without proper introductions or personal connections. For this reason, a leader must maintain good relations with a diverse network of cultural informants in order to create a sophisticated cultural education program—

the more elaborate the program, the greater the need for a broad spectrum of informants. A local cultural informant network might consist of students from the target country studying in the U.S., visiting academics, diplomats and their families, business leaders, or fellow Americans with substantial knowledge of the target culture. A national network might include other program directors, heads of professional and cultural associations, scholars, and politicians. To conduct a program with a study abroad component, a leader might require an international network of teachers, students, parents, school principals, university professors, government officials, sister city representatives, artists, expatriates, businesspeople, museum educators, or community activists.

Evaluators can assess whether the leader maintains an adequate network of cultural informants and, if so, the level of its quality. Assessments of the quality of the network are bound to be subjective. Leaders, themselves, may realize the shortcomings of their network as typified in comments such as, "I need to cultivate someone higher up in the Ministry of Education if I am ever going to get beyond the official line." Participants, too, may be delighted or disappointed at the leader's ability to connect them to people and opportunities. Evaluators can spot these feelings in participant comments such as "I can't believe she was able to get us backstage at the theater," "What a pleasure it was to hear about the research straight from the author," or "I wanted to visit a retirement home, but the leader didn't know anyone there."

Evaluators may wish to have participants evaluate the quality of expert presentations or the usefulness of an informant's session as a way to assess the quality of informants and the leader's network. The perceived quality of experiences—for example of homestays organized by the informants—may provide valuable evaluation data. Participant complaints about the quality of homestay experiences, for example, might suggest a problem with the leader's network.

Evaluators may also look for evidence that leaders understand the give-and-take of cultivating a network of cultural informants. Program leaders who attend to the needs of the cultural informants as well as the needs of their own program ensure healthy, reciprocal relationships. For

example, the leader may reciprocate by offering to give a lecture, coordinate a visit, or serve as a host to international visitors. The evaluator can interview the leader and cultural informants, or examine correspondence between them, for indications that the arrangements are mutually beneficial.

Leaders who are successful community builders are generous when it comes to sharing their professional contacts with participants, often in the belief that sharing enlarges and enriches a community and creates new communities. Evaluators can be on the lookout for ways in which the leader shares his or her contacts, not only with participants, but by linking one cultural informant with another. The participants, too, may have their own contacts, and the evaluator can look for evidence of the ways the leader utilizes resources offered by the participants.

Does the leader have a systematic and objective approach to selecting program participants?

When leaders bring together a group of educators for a cultural education program, they create a new community of cultural learners and teachers. For this reason, the selection of program participants—the members of that community—can be decisive. No matter how good the program, if the participants are disinterested or unmotivated, the program results will be disappointing. If, however, the participants are excited about the possibilities of cultural education, committed to the program and its goals, and eager to play an active role in the community of cultural learners and teachers, the program is much more likely to achieve successful and enduring results.

The selection of participants requires a relatively significant block of time to publicize the program and to learn as much as possible about the audience from which participants can be drawn. It is important not to be rushed into selection decisions because of inadequate recruitment time. There are many cases in which poor planning and political pressure to get "bodies in the program" led to unfortunate choices, disappointing program outcomes, and thwarted or dysfunctional professional communities.

Evaluators can assess how leaders use professional contacts and networks in the selection process. For example, do they call upon curricu-

lum directors and school principals? If the program targets college faculty, does the leader know the appropriate deans, department chairs, or others who might ensure that written materials get the widest possible circulation? Is there evidence of a "marketing plan," a systematic effort to target a particular audience and to reach all the potential members of that audience? Evaluators should take care to note unfocused, last-minute recruitment efforts and look for indications that too much emphasis is placed on personal contacts and references.

Evaluators can look for evidence that leaders use objective criteria to select participants. Depending on program goals, selection criteria might include curriculum development experience, teacher in-service presentations, talks before civic groups, professional publications, team teaching, presentations at conferences, etc. Leaders may also place an emphasis on the answers to such questions as: "Why did you apply for this program?" "If selected, how will you apply what you learn?" and "What is your experience in curriculum development?" If there are established selection criteria, it is important for the evaluator to match the criteria against the resumé and applications of the selected participants. It is common in cases in which program outcomes were not realized to find discrepancies between program goals, selection criteria, and participant backgrounds. Because of the cost of continuing professional education, especially those with a study abroad component, funders place substantial weight on a program leader's ability to select good participants.

Does the leader have a plan for maintaining contact with participants after the program?

Another important dimension to community-building is the leader's efforts to remain in contact with and to provide continuing benefits to participants after the formal part of the cultural education program has ended. Evidence of a continuing commitment to community building can be found in interviews with program leaders and in official documents generated by the program, such as instructions for helping community members stay in touch, newsletters, and records of personal phone calls. Further evidence might be the leader's efforts to create follow-up activi-

ties, such as meetings to share experiences and insights, or additional joint projects, such as grant-writing, curriculum development, or conference presentations. In general, evaluators should look for evidence of specific intentions and actions leading to the creation of spaces that allow communities of cultural reflection to grow and flourish.

On the Road with Cultural Education Leaders: A Sample Evaluation

In this section we provide an in-depth example of how an evaluator might go about assessing a cultural education program. This is the evaluation of a hypothetical professional development program that is likely to become more commonplace in the future: an educational experience involving a brief stay in another country. The complete evaluation would cover the four characteristics of cultural education leaders that are described in this chapter. In this excerpt, however, we focus on the concept of community building, and specifically on participant selection, the leader's network of cultural informants, and opportunities for ongoing networking.

The Program

A curriculum specialist in a public school district decided to take a group of high school teachers to Japan to study the culture and bring back materials and lessons. She designed a program in which the participants studied Japanese culture in evening classes throughout the spring and then traveled to Japan in the summer for a two-week seminar. Funding for the program came from a private foundation that supports the broad goal of increasing knowledge about Japan and Japanese culture among U.S. citizens, especially those involved in education at the precollege level.

The participants first went to Tokyo, where they visited temples, toured the Japanese parliament, attended a *kabuki* performance, and spent a day in a Japanese high school. They then proceeded to Hokkaido, the northernmost island of Japan, where they observed geographic, economic, and social contrasts between rural and urban Japan. In Sapporo,

Hokkaido's largest city, they visited local government officials, observed classes at a high school, and spent two nights with Japanese families. Throughout the trip, the participants heard lectures from Japanese experts on topics that interested the group, including religion, traditional theater, school-to-work training, and the consumer rights movement in Japan. The program also set aside several days for pursuing individual interests.

Community Building: Participant Selection

The evaluator felt that one of the program's strong points was the quality of the participants and, after examining the leader's selection process, determined that there were a number of things the leader did well. First of all, she hired the evaluator early and, after consulting with other program leaders around the country with experience organizing study trips for teachers, developed a fairly extensive strategy for participant selection. In addition to writing essays on the theme of how they would make use of the travel opportunity, applicants were also asked to submit detailed individual profiles for eventual use in matching the teachers with Japanese host families.

The evaluator commended the leader for starting the recruitment process well in advance of the trip. The leader realized that adequate lead time is important so that busy teachers can plan ahead for their summer vacations and so program staff can make the trip arrangements with their equally busy Japanese counterparts. In the evaluator's judgment, advance planning indicated a cultural sensitivity that recognized the need on the Japanese side for time to prepare Japanese hosts to receive American visitors and thus avoid embarrassing blunders that can strain or break the all-important human bonds that are often key to the success of these cultural encounters.

Given limited funding, the program leader wanted to select participants who would maximize the investment—teachers who showed commitment to introducing the study of another culture into their teaching repertoire or to improving what they were currently teaching. Her criteria for participant selection included: a personal philosophy on the teaching of other cultures, prior international travel experience, potential for curricu-

lum leadership in their school, curriculum development experience, quality of teaching as confirmed by references, and an interest in Japan. Using this information, the leader and a small team of advisors were able to select a group of teachers who were enthusiastic about cultural education and who were eager to form a community of cultural educators.

Evaluator's Recommendations: The evaluator could find little fault with the leader's approach to participant selection. The evaluator was, however, able recommend that the leader try a team application approach. This approach requires candidates to apply in teams of two to four people, usually from the same school (or school district for larger programs). The team should demonstrate a willingness to work together and support one another upon completing the program. The idea behind this approach is that a single educator trying to effect changes in cultural education can become isolated and discouraged. A team of educators, however, having gone through the same cultural education program, can share ideas, collaborate on projects, and encourage one another.

Community Building: A Network of Cultural Informants

The leader's network of cultural informants in this example included cultural experts, schools, government officials, and an organization that coordinated the two-night homestays. The central questions for the evaluator to ask were: How extensive and broad is the leader's network? and What is the quality of that network?

The first question could be answered by examining the scope of the network. In this example, the scope seemed rather extensive: contacts in education, government, and local communities who provided access to learning experiences that went well beyond superficial touring. From an evaluation standpoint, having one of these resources—contacts in the Japanese Ministry of Education—is good, but having an additional resource—access to schools where participants can get a different perspective—is better.

Answering the second question—determining the quality of the network—was trickier and so the evaluator relied, in large part, on reactions from participants. Interview questions designed to approach subjects

indirectly by asking logistical questions and by having participants describe the benefits from and usefulness of specific events such as school visits, presentations by cultural experts, and homestays yielded participant judgments concerning the quality of the leader's network of cultural informants.

In this case, participants gave the program high ratings, except in a couple of cases in which special needs were not met and where visits with Japanese families yielded unintended results, such as a late night drinking party where the male host made remarks that offended one of the participants. The several lectures by Japanese experts—on religion, traditional theater, school-to-work training, and the consumer rights movement in Japan—were given high marks, suggesting considerable skill on the leader's part in finding high-quality Japanese informants to match a broad array of requests. A few participants mentioned that the talk by the Ministry of Education official was better than they had expected. They had anticipated a boring one-hour recitation of the official line—what they had already read in government publications—but instead they found their discussion with him open and candid.

Evaluator's Recommendations: The program leader seemed to understand that the quality of contacts on the Japanese side can determine the success of the program. In this example, one of the things participants wanted to learn about was Japanese consumer characteristics. The leader asked a Japanese businessman friend to introduce her to Japanese informants at the retail and wholesale levels in order to arrange briefings about demand for certain products, presentation, pricing, and so on. The leader already knew about Japanese government organizations that provided print and video information in English.

Beyond offering official government perspectives on consumer and trade issues, the evaluator suggested that the program ought to include additional perspectives, such as Japanese retailers who complain about Japanese government regulations and consumer groups who allege that regulations keep consumer prices high and keep competing products, especially those from foreign countries, from getting a foothold in the Japanese market. Leading participants to the realization that there is considerable diversity of opinion about the relationship between the role of

government and the behavior of markets in Japan will help to challenge stereotypes of docile, compliant Japanese citizens and an omnipotent, single-minded Japanese government bureaucracy.

Because the leader mentioned an interest in adding more about Japanese education to the program in the future, the evaluator stressed the importance of using informants who can reveal the diversity of Japanese schools. Japanese schools, like those in America, come in many varieties, are situated in both rich and poor neighborhoods, have varying degrees of discipline and academic performance problems, and, in some cases, have diverse student populations, including minority *buraku* people and recent immigrants from China and South America. To experience this diversity is to behold a much more complex picture of Japanese education than can be ascertained from perhaps more readily available but less varied descriptions.

The evaluator found one complaint from the program participants about the scope of the leader's network of informants in Japan. Some participants felt that the leader had failed to take seriously offers to use their Japan contacts to further enrich the program. As a result, the evaluator recommended that, to the extent possible, the leader take into consideration the knowledge, experience, and contacts that participants bring to the program.

Community Building: Opportunities for Ongoing Networking

Once they help participants create a professional community of critical and cultural reflection, leaders should then help sustain that community by creating spaces for dialog and collaboration after the formal program has been completed. In this aspect of community building, the leader of this study program in Japan received the lowest marks. The leader conducted one final workshop in late summer and, in an "I survived the Tokyo subways" graduation ceremony, brought the project to a humorous close. The participants continued to work on their Japan projects, excited about the prospect of trying out new ideas and materials when classes began in the fall. Meanwhile, the leader, a busy curriculum specialist, moved on to her next project. The leader and the participants, all working in the same school district, often ran into one another and continued to

enjoy the camaraderie that had developed during their cultural adventures. The leader, however, made no further attempt to bring the participants together or build on the community she had created.

Evaluator's Recommendations: After a program in which the leader excelled in community building, the evaluator was disappointed when the leader considered her work finished at the conclusion of the formal program. The evaluator recommended that the leader reconsider her role as a catalyst for ongoing networking. The evaluator's suggestions for promoting further networking included: updates on programs and projects that are ongoing; a mechanism for encouraging requests from former participants that make additional use of the leader's contacts and networks; opportunities for collaborative publications or curriculum development; joint proposal-writing; opportunities for former participants to serve as faculty in future education programs; collaborative development of conferences, seminars, and meetings; a newsletter that collects and disseminates new ideas and best practices; and/or the formation of new professional organizations and associations. The evaluator saw potential in any of these ideas and encouraged the leader to preserve and deepen the community that formed as a result of the program.

Conclusion

Educators who consciously involve the study of culture in formal curriculum can be considered cultural education leaders. This chapter argues that the four characteristics of cultural education identified in chapter 1—leaders' vision, knowledge, communicative disposition, and capacity for community building—provide criteria for evaluating cultural education leaders in their program contexts. These criteria are consistent with various attempts by scholars from different disciplines, including education, to theorize about leaders and their organizational settings.

Better leaders and programs, along with a wiser expenditure of money, may not be the ultimate goals of evaluation. Above all, through the cultural education programs they develop and refine, leaders and evalua-

tors contribute to the creation of new educational spaces in emerging borderlands of awareness and experimentation where old, often comforting assumptions about sense of place and identity are confronted and reconfigured. The challenge of our times, according to Bhabha (1994), is to focus not on the "exoticism of multiculturalism or the diversity of cultures" (p. 38) but on spaces and processes that facilitate the articulation of culture's hybridity, a dynamic, transactional process of mutual influence in which it is possible to "elude the politics of polarity and emerge as the others of ourselves" (p. 39).

Houston Smith (1995) put it this way: "Anyone who is only Japanese or American, only Oriental or Occidental, is but half human. The other half that beats with the pulse of humanity has yet to be awakened" (p. 13).

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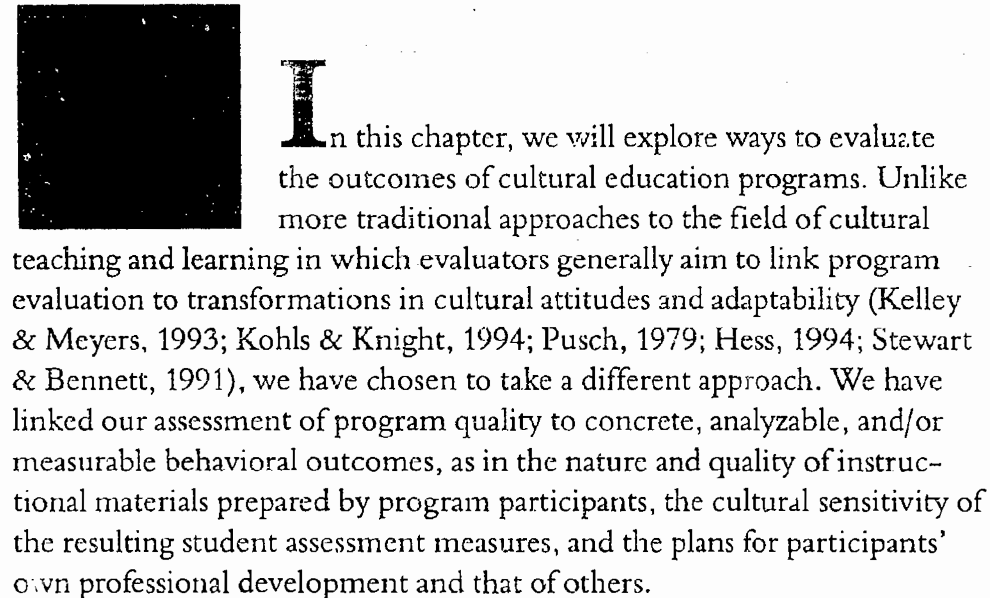
PART II:

EVALUATING CULTURAL EDUCATION PROGRAMS

THE OUTPUT SIDE

Evaluating Program Outcomes



In this chapter, we will explore ways to evaluate the outcomes of cultural education programs. Unlike more traditional approaches to the field of cultural teaching and learning in which evaluators generally aim to link program evaluation to transformations in cultural attitudes and adaptability (Kelley & Meyers, 1993; Kohls & Knight, 1994; Pusch, 1979; Hess, 1994; Stewart & Bennett, 1991), we have chosen to take a different approach. We have linked our assessment of program quality to concrete, analyzable, and/or measurable behavioral outcomes, as in the nature and quality of instructional materials prepared by program participants, the cultural sensitivity of the resulting student assessment measures, and the plans for participants' own professional development and that of others.

In our view, behavior-focused evaluation provides evaluators with concrete ways to assess the effectiveness of programs as well as reveal the effects of attitudes. As we see it, programs are most effective when a transformation in participants' thinking translates into behavior that improves teaching about other cultures, helps schools guide students to live successfully in a multicultural world, and assists educators with new possibilities for communication among culturally disparate groups.

In this chapter, we suggest frequently overlooked places in which an evaluator can discover evidence of participants' changed behavior. We propose tools that evaluators might employ to document results of programs, such as questionnaires, interviews, observation, and document analysis. We also recommend questions that evaluators can use to probe for

outcomes. We often suggest a comparison between educators' behavior prior to their participation in a cultural education program and their behavior after its completion. Pre- and post-program evaluations are useful as are comparisons of participants' behavior to that of non-participating control groups. Also, because it takes time to change attitudes, develop quality materials, and build support for educational reform, the full results of cultural education programs may not be apparent for months or even years. For this reason, where possible, we encourage long-term evaluation.

Thus far in this book, we have been addressing four features of cultural education programs: cultural vision, knowledge, communicative disposition, and community building. In this chapter, we suggest that evaluators look for evidence of participant outcomes in the same four areas. We proceed on an assumption that graduates of effective cultural education programs will have learned to integrate cultural dimensions into the initiatives that they lead, whether they proceed in spaces as small as individual classrooms or as large as international arenas. Evaluators may find evidence of change in such places as the classroom, testing procedures, instructional materials, communication styles, and education policies. The remainder of this chapter encourages evaluators to examine participants' behavior and is organized around participants' cultural vision, knowledge, communicative disposition, and community building.

Cultural Vision

When participants of cultural education programs return to their workplaces, the activities they promote will reflect their view of culture. In the attempt to discover the vision on which program participants build their cultural repertoires, evaluators need to document the reasons educators offer for attending to culture in the workplace. A staff development supervisor's vision might be expressed in the cultural content of professional development organized for the school district. A curriculum supervisor, on the other hand, might reflect his or her vision of cultural study in the development and content of new curriculum units, while a media

center specialist might exhibit cultural vision in the selection of new books, videos, or computer programs.

The cultural visions of teachers, however, are for the most part reflected in their behavior in the classroom, in such areas as the materials they choose and the methods they use to evaluate student performance. In this section, we explore ways in which evaluators can discover and document the cultural visions of teachers as they are revealed in classroom behavior. To this end, evaluators might use interviews, questionnaires, analysis of materials, and classroom observation. We offer the following sample questions as tools to help unearth teachers' cultural visions, not only in what they say but also in what they do. Slight modifications of the questions would make them appropriate for educators who are not classroom teachers.

- How does the teacher frame cultural goals?
- How does the teacher filter information and choose content?
- What instructional materials does the teacher choose?
- How does the teacher teach the content he or she has chosen?
- How does the teacher evaluate student performance?

How does the teacher frame cultural goals?

Teachers are familiar with articulating goals for lessons, particularly ones that address knowledge or skills such as "to write individual and group haiku," "to discuss Japan's natural resource scarcity," or "to become familiar with the history of Japanese family crests." After participating in a cultural education program, however, teachers may put considerable thought into the framing of cultural goals as well.

By the term cultural goals, we mean goals that seek to reveal the existence of culture and its effects on ways of being and believing. Cultural goals can be framed in a variety of ways. For example, teachers may introduce the study of another culture to help students see the world through the eyes of another and understand that their world view is not universally shared. Teachers may want students to understand that there are many

different perspectives in the world and that those differences need to be understood, respected, and harmonized. They may invite students to study another culture in order to reflect on their own backgrounds. They may encourage students to learn to get along with people who possess different customs, habits, and beliefs. Teachers may try to eliminate students' cultural stereotypes, teach them to value diversity, or help them to be less judgmental concerning the superiority or inferiority of other cultures.

For an evaluator, the richness of this frame becomes a way to judge the cultural dimension of a teacher's goals and purposes. Some teachers will be able to articulate their cultural goals clearly and concisely, especially if the cultural education program in which they participated encouraged reflection on the reasons for making culture a topic of study. Others may only know that they want to teach about other cultures but have vague reasons as to why. Interview questions such as "Why do you want your students to learn about other cultures?" "How will the study of other cultures help your students in today's world?" or "What do you want your students to understand through the study of another culture?" may be particularly helpful in discovering teachers' cultural goals.

How does the teacher filter information and choose content?

In every educational setting, at every moment in time, educators serve as cultural gatekeepers. They filter information about other cultures and choose what content to include or exclude in their lessons. For an evaluator, the capacity of program participants to articulate the reasons for their choices constitutes an important, if often ignored, reflection of the sophistication of their cultural vision.

For example, teachers may choose content to present a complex view of a particular culture that is being studied, seek to portray sensitively the customs and beliefs in that culture, or choose content that dispels commonly-held stereotypes. They may understand that culture is too complex to come across in one point of view and therefore strive to reflect multiple political, economic, aesthetic, and social perspectives from within the target culture. They may seek content that reveals regional variation as well as national consensus, minority group viewpoints as well as majority

group perspectives, and current as well as historical perspectives. They might organize information and concepts in such a way as to encourage comparisons with other cultures on larger themes such as child rearing practices, the global environment, social justice, or conflict resolution.

Evaluators may use questionnaires and in-depth interviews to ask teachers directly about the content choices they make when teaching about another culture. Even more revealing, however, may be an analysis of materials used in the classroom that centers on what cultural content is included and what is excluded. Teachers may not be able to choose their textbooks, but they will consciously or unconsciously demonstrate their cultural visions in their choice of content as revealed in lesson plans, supplementary materials, readings, videos, objects, and guest speakers used to portray another culture.

We recently evaluated a workshop organized by an elementary school curriculum supervisor who had completed a cultural education seminar. The workshop was on Japanese education and the supervisor defined a content focus that, in our view, revealed a nuanced concept of culture. Prior to the workshop, we interviewed her and analyzed her workshop schedule, choice of speakers, and handouts. The title of the workshop was "Japanese Culture through Education: The Perspectives of Teachers and Parents." From the title alone, we could tell that she sought to offer more than one perspective on Japanese education. The supervisor's choice of speakers reinforced her emphasis on multiple perspectives. One speaker was an American woman who had taught in both Japan and the United States and entitled her talk, "Inside Japanese Elementary Schools: The Teacher's Perspective." The second speaker was a Japanese man whose family had lived in both Japan and the United States and whose children had attended schools in both countries. His talk was entitled, "The Relationship between Home and School in Japan: My Family's Experiences." The handouts, too, reinforced the importance the supervisor placed on presenting the views of Japanese as well as American scholars. This evidence, taken together, demonstrated to us that this supervisor was making conscious choices as she filtered information on Japanese education and selected content, speakers, and readings that would reveal a complex view of culture.

What instructional materials does the teacher choose?

A cultural education program has the potential to have a profound impact on the instructional materials a teacher uses in the classroom. A program may introduce participants to previously unknown materials, encourage reflection on and critique of existing materials, or inspire the creation of new ones. The evaluator may assess the effect of the program by attending to the level of sophistication of the instructional materials that the teacher chooses.

First, the evaluator might explore evidence of good choices in the accuracy of the instructional material. Are the facts correct? Is the information up-to-date? Does it oversimplify the culture to try to make it understandable? Second, the evaluator might attend to the cultural tone of the material. Does it contain stereotypes or loaded words? Does it make the culture seem exotic or inscrutable? Does it excessively praise or criticize the culture? Third, the evaluator might explore the importance the teachers places on perspective. Who wrote the material? What point of view is included and what is excluded? Fourth, the evaluator might examine how the teacher uses objects to teach about culture (Eder, 1995). What does the object tell about who made/owned it? What aspects of culture does it reveal? Finally, the evaluator might analyze the variety and combinations of materials for their reflection of multiple perspectives within the target culture.

In our own experience with Japan-related instructional materials, we have discovered examples that illustrate the vast difference between materials that promote stereotypes and outdated views of a culture, and those that provide a nuanced look at a culture from an insider's perspective. Object learning kits, also called "artifact trunks" or "discovery boxes," contain objects from another culture, such as clothing, toys, or eating utensils, which encourage hands-on learning about that culture. The concept of learning from objects is excellent. The choice of objects, however, is crucial.

We know of one object learning kit for elementary school children that includes the following objects on Japan: chopsticks, a folding fan, a summer kimono, origami paper with instructions, a wax replica of a piece

of sushi, and photos of children at a summer festival wearing kimono and playing games. The objects are colorful, fun to touch, and, to most U.S. children, unusual and intriguing. Unfortunately, the objects, taken together, emphasize the exotic and the traditional. While all of these objects have their place in Japanese culture, without expert instruction in what these items represent, the overall picture of Japan reinforces outdated images of Japanese people wearing kimono, eating raw fish, and amusing themselves with origami.

A second object learning kit on Japan includes the following objects on elementary education: a child's backpack, a lunchbox, a calligraphy set, a math kit, a gym uniform, a school lunch menu, a newsletter from teacher to parents, and a report card. The kit includes descriptions for each item and translations for materials originally written in Japanese. This collection of objects does not try to depict all of Japan, but rather focuses on one aspect of society, namely, elementary school. The objects are modern yet show the cultural trait of appreciating the traditional, as exemplified by the calligraphy set. The kit includes the perspectives of students and teachers and places each object into its proper context in Japanese culture. Because the kit focuses on elementary education, a topic all U.S. students know something about, the objects also encourage a comparison between school culture in the U.S. and that in Japan.

The challenge for the evaluator, then, is to analyze the teacher's choice of instructional materials and discover the reasons for his or her selection. This process will provide important insight into the teacher's vision of culture and the impact of the cultural education program. The following sample questions can be used while examining the materials or during an interview with the teacher. While not complete, they may prove helpful in judging the cultural aspects of the teacher's selection:

- Are the facts correct?
- Is the information accurate and up-to-date?
- What features of culture come into view? What aspects are revealed? What is obscured?

- Does the material oversimplify culture to try to make it more understandable?
- Does it contain stereotypes or loaded words?
- Does it make the culture seem exotic or inscrutable?
- Does it excessively praise or criticize the culture?
- Who wrote the material?
- What point of view is included and what is excluded?
- Does the lesson incorporate culturally unfamiliar ways of learning or knowing?
- How are opportunities for cultural reflection structured?
- How are students encouraged to reflect on their own culture?
- What does an object tell about who made/owned it? What aspects of culture does it reveal?
- What variety and combinations of materials does the teacher use to present multiple perspectives within the target culture?

In many cases the teacher will develop his or her own materials after participating in a cultural education program. Please see Chapter 5: *Evaluating Instructional Materials* for a more in-depth exploration of how to evaluate instructional materials.

How does the teacher teach the content he or she has chosen?

An effective cultural education program has the potential to change not only what a teacher teaches but how he or she teaches it. In our experience with Japan-related programs, we have known teachers who have changed the way they teach about Japan, others who have modified the way they teach about all cultures, and still others who feel they have altered and expanded their repertoire of teaching methods. Through participation

in a cultural education program, a teacher may discover new teaching styles gleaned from both the target culture and the program.

For example, a teacher may explore teaching styles found in the target culture as a way to teach about that culture. In the case of Japan, a teacher may emphasize more group work in the classroom to emphasize the value of working harmoniously with others. For instance, we have known elementary school teachers who have adopted the Japanese educational practice of using small fixed-membership groups (*han*) of four to six students to organize activities and accomplish tasks in the classroom (Quinn, 1995). One teacher who employed this method reported that she was removed from the center of attention in the classroom and was forced to relinquish some control to students.

Teachers may also model their lessons after the cultural education programs in which they participate, using not only the same content or materials, but also the same method of teaching about another culture. As chapter 2 explained, a cultural encounter is a powerful learning tool, and a well-designed program provides participants with opportunities to interact face-to-face with another culture. Emulating their own experiences in the program, teachers may try to provide their students with similar opportunities for cultural encounters through guest speakers, films, objects, field trips, etc. This allows teachers to step aside as the mediator and allow students direct interaction with someone or something from another culture.

For an evaluator, tools such as interviews, classroom observation, and an examination of lesson plans lend themselves to the discovery of changes in teaching style. In addition, the evaluator can also judge the teacher's selection of guest speakers, field trips, films, etc. for evidence of his or her ability to construct sophisticated cultural encounters for students.

How does the teacher evaluate student performance?

When teachers' goals for teaching about another culture change as a result of participating in a cultural education program, their evaluation of student performance might undergo a corresponding change. Before participating in a cultural education program, teachers might design a test

that asks students to display factual knowledge about the target culture, such as naming the four main islands of Japan, or demonstrate skills, such as reading a map. After the program, however, teachers may wish to assess the degree to which their cultural goals have also been met. Teachers may develop creative new assessment tools to get at such questions as: Do students reveal more tolerance for people, places, and things that are different? Do they display an understanding of how their own culture has shaped their values? Can they take the perspective of someone from another culture?

To determine whether a cultural education program has had an impact on the way teachers evaluate student performance, the evaluator might examine tests and assignments, interview the teacher, and observe him or her in the classroom. To determine the effect of teachers' new teaching behaviors in greater depth, the evaluator might interview students and examine their completed tests and assignments, including artwork, writing samples, speeches, etc.

Knowledge

It is obvious that after completing a cultural education program participants should know more than they did before about the concept of culture generally and about the culture under study specifically. The evaluator can compare participants' knowledge of culture both pre- and post-program or can compare participating educators' levels of knowledge with those of a non-participating control group. In either case, we recommend three kinds of data-gathering that provide evidence of knowledge: direct questioning, observation, and document analysis.

First, a cultural education program evaluator can accomplish direct questioning through interviews, application essays, and questionnaires. Chapter 3: *Evaluating Cultural Education Leadership* discussed the importance of program leaders conducting in-depth interviews with participants at the start of a cultural education program. An evaluator may suggest questions to ask during this interview and, ideally, would be present when it occurs. The questions an evaluator might ask to gauge the sophistication

of participants' knowledge of another culture will depend on the focus of the program but could include simple and open-ended questions, such as: "What are your impressions of Japanese women?" "What are the major forms of Japanese traditional theater?" or "How would you characterize Japan's national security policy?"

Initial interviews provide a wealth of information not only to the program leaders, but also to the evaluator and are a good starting point to establish a baseline of participants' knowledge. If the evaluator is unable to be present during the interviews, then the program leader's detailed notes or tape recordings of the conversations are essential. Exit interviews, conducted by the program leader and/or the evaluator at the conclusion of a program are equally revealing. Exit interview questions may be more nuanced and could include such questions as: "What role do you think culture plays in the trade imbalance between Japan and the United States?" "What have been the contributions of Japanese artists to Western art?" or "How would you characterize the teacher-student relationship in Japanese elementary schools?"

If the program leaders and evaluators have the opportunity to consult with one another in advance of a program, then it might be possible for the evaluator to help design the program application form. Essay questions, such as "What value does the study of the Japanese education system hold for U.S. educators?" can prompt responses that offer insight into participants' preconceived notions of culture, the value of cultural education, or existing stereotypes about the target culture. Unfortunately, many program leaders do not hire an evaluator until after the application form is designed or after the participants are selected. If this is the case, evaluators can still review the forms completed by successful applicants.

Questionnaires are probably the most common tool evaluators use to ask participants directly about their knowledge. Questionnaires administered before a program begins, daily instruments to be filled out as a program progresses, and surveys conducted at the completion of a program all provide useful information about what participants know and have learned. As an example, the following three questions were used by the evaluator and program leader at the completion of a graduate course at

the University of Maryland in 1993 that was part of an intensive year-long program that compared Japanese and U.S. education:

1. An array of education critics and scholars have recently suggested that the greatest cultural and education strengths of a nation might constitute its greatest weaknesses as well. Based on your studies of Japanese education and culture to date, do you agree with this ?

2. There is a common assumption that Japanese teachers are autocrats, securing conformity to rules and regulations, forcing students to memorize facts and figures, to parrot back, rote-like, the contents of the Course of Study, and otherwise master enormous quantities of information. Based on your studies of Japan so far, is this a reasonable characterization? If so, how? If not, how?

3. From its beginnings in 1872, public education in Japan has been an instrument of national government, its curricula the product of central planning, its teachers the mediators of its content, and its students the recipients of uniform content. In the U.S., on the other hand, public education has been controlled by state and local governments, its curricula varied, its teachers interpreters as well as mediators of its content, and its students the recipients of diverse fare. Based on your studies of Japanese education traditions, policies, and practices to date, please assess the utility of this characterization.

Another valuable way to assess participants' levels of knowledge is to observe them in their workplaces. This is an excellent way to determine what elements of the program they have internalized and applied in their own individual educational settings. Many of the questions used to judge the cultural sophistication of instructional materials are also helpful in evaluating the knowledge level of participants. These questions can include: Do teachers have their facts correct? Is their knowledge accurate and up-to-date? Does their knowledge go beyond stereotypes? Do they know a variety of perspectives from within the culture? Can they make nuanced comparisons across cultures?

We have observed teachers who returned from professional development seminars and conducted workshops for their colleagues in which they accurately and sensitively passed on knowledge they gained about the Japanese education system. Unfortunately, we have also seen teachers who gave their students incorrect information after participating in a cultural education seminar. For example, we observed one teacher who wanted to illustrate greetings and forms of respect in Japan and taught her students a bow that is common in southeast Asian countries but is not practiced in Japan. This is a significant error when teaching about Japan, given the importance attached to the bow as a form of respect and a way to mark hierarchical relationships. The challenge for the evaluator is to determine whether this error can be traced to a poorly designed program or to insufficient research/study on the part of the participant.

Various documents can also indicate a participant's level of knowledge about the target culture. Journal articles, newspaper articles, grant proposals, or correspondence to parents and community groups are examples of documents written by participants that may indicate a new level of knowledge sophistication. One rich source of evidence is the curricula that participants develop before and after a program. An excellent example we have encountered is a language arts unit on narratives of oppression developed by a graduate of a Japan-related seminar and her program leader that helps students explore discrimination, inequality, and injustice in the U.S. and Japan. Please see Chapter 5: *Evaluating Instructional Materials* for an in-depth look at this particular unit.

In other cases, however, we have been dismayed when program participants have produced instructional materials that were shallow, contained inaccuracies, or promoted stereotypes instead of dispelling them. Sometimes a relatively minor flaw can lessen the impact of an otherwise creative lesson. Such was the case for a curriculum supervisor who returned from a Japan seminar and developed a unit about Japanese traditional clothing. She illustrated the unit using the figure of a Japanese woman wearing a kimono; however, she drew the kimono incorrectly (wrapped right over left instead of left over right around the body). Although it may seem minor, this is an important error because it demonstrates the participant's lack of knowledge about the importance of form in

wearing a kimono. She had inadvertently drawn the figure the way a corpse is dressed for a funeral.

Evaluators can also assess whether a cultural education program has an impact on a participant's personal quest for further knowledge about the target culture. For example, after participating in one of our cultural education seminars in Japan, a college professor was inspired to enroll in his college's undergraduate Japanese language course. Another alumnus of the same program continues to expand his collection of short stories and films from Japan, using sources he gained from the seminar. The section "Community Building" later in this chapter discusses other efforts to broaden knowledge about the target culture within communities.

Communicative Disposition

Cultural education programs that are rich in content emphasize the role of culture in human interactions. Evidence that participants are attuned to their own communicative dispositions indicates an ability to hear as well as listen, to attend to meaning as well as language, to adjust to different contexts, and to work with cultural and professional "others" in reciprocal and respectful ways. A sophisticated cultural education program encourages participants to "mute the tendency to (1) oversimplify in an attempt to make another culture more understandable, (2) overgeneralize to reduce feelings of ambiguity, and (3) become judgmental when encounters with different cultural perspectives cause discomfort" (Finkelstein, Imamura, & Tobin, 1991, p. 3).

Evaluators might index a greater sensitivity by attending to the way in which participants communicate in their own educational environments, structure interactions, and otherwise approach teaching and learning. Following a program in which participants have the opportunity to interact with people from other cultures and to reflect on those experiences, evaluators might ask whether participants are more comfortable in unfamiliar cultural situations. Evaluators might also compare the responses of participants and non-participants, or of participants pre- and post-program, to questions that ask what experience they have had in dealing

with people from other cultures and how they have dealt with cultural misunderstandings. For example, before a seminar for teachers visiting Japan, an evaluator asked the following two questions:

- Think back on a situation in which you were involved when a communication problem occurred because of differences in culture. What happened? Who was involved? How did you feel?
- Think of a situation in which you were involved where a potential communication problem involving cultural differences was avoided or resolved because of some action taken by you or someone else. What happened? Who was involved?

Through answers to questions like these, evaluators can determine the degree to which respondents are sensitive to the role of culture in communication and have reflected on their own responses to the dilemmas that these encounters produce.

Evaluators can also look for indications that participants are more aware of unspoken, yet culturally-laden, communication styles. Often, participants report being more conscious of similarities and differences in body language, personal space, or eye contact. Participants who delve deeper may discover the effects of culture in direct and indirect language, apparent assertiveness or passivity, what is spoken versus what is left unsaid, or attention to social hierarchy. For example, in our experience designing Japan-related programs for U.S. educators, we have learned to emphasize the importance that many Japanese place on the ability to work harmoniously in a group. Because we include group as well as individual goals, many graduates of our programs report a greater awareness of the benefits and difficulties of working in groups, once they return to their own work places.

Participants in cultural education programs may also come to a better understanding of how to promote harmony among diverse groups. For instance, after participating in such a program, a principal might use his or her school to promote friendly encounters among parents from culturally diverse groups who might otherwise not have an occasion to meet.

Teachers, too, have the opportunity every day in every classroom to organize social and cultural relations among their students. Every time they put students into groups, every time they arrange their desks, every time they engage them in questions and answers, they are influencing social and cultural relations among the children. When teachers assign students to groups, they determine who works with whom, whether the advanced learners will be separated from the average students, the boys from the girls, and the English speakers from the non-English speakers. Evaluators can explore whether teachers who have been through a cultural education program are aware of their reasons for and the impact of their grouping choices. In interviews and observations, evaluators can expect graduates of cultural education programs to demonstrate a sensitivity to cultural differences within their classrooms and, when possible, to give students opportunities to interact with people from diverse cultures.

Evaluators can also pay attention to the communication patterns among and between the teacher and students. Much has been written about the effect of culture on communication styles (Philips, 1983; Lewis, 1995; Estrin, 1993) so we will mention only a few questions here for evaluators to consider:

- Does the teacher provide a variety of ways for students to participate in the classroom discourse?
- Does the teacher create opportunities for students to respond as a group rather than always requiring individual recitation?
- Does the teacher promote cooperative learning, encouraging students to work together in groups and evaluating them on their collaborative efforts?

A teacher may also emulate cultural patterns found in the target culture as one way to teach about that culture. We have already mentioned the example in which teachers emphasize the value of working harmoniously with others by grouping students in *han*, a Japanese educational practice used to organize activities and accomplish tasks in the classroom. To facilitate the group work, the U.S. teachers in this case also changed

their classroom layout, grouping the children's desks by *han* to encourage new forms of interaction. Another teacher has adopted the use of rotating *toban* (monitors) to encourage student leadership in daily classroom management. Yet another has adapted the practice of morning greetings to encourage structure, respect, and reflection.

To determine the extent to which participants attend to the effects of culture in their communication styles, evaluators might:

- question participants directly (With what cultures do you interact in your classroom/workplace/community? How would you characterize those interactions?);
- ask participants to keep journals of situations in which culture played a role (Who was involved? Was there a misunderstanding or miscommunication? How was it resolved?);
- analyze documents such as letters to parents, newsletters, or communication with a sister school in another country (When communicating with parents, what accommodations, if any, does the principal make to the culture of the family?); or
- observe participants in their educational settings (How does the teacher promote interactions between culturally diverse students, if at all?).

Community Building

Successful cultural education programs inspire and/or require educators to move beyond personal growth and their own immediate classrooms and workplaces to reach out to a larger community and share what they have learned from their experiences. Participants may bring about changes in their schools, school districts, state departments of education, universities, colleges, or communities in many ways. Because the outcomes can be diverse and the communities widespread, the challenge for evaluators is to discover the new behavior, determine whether it is an outcome of the program, and judge it for its cultural features.

Evaluators will find interviews, questionnaires, observation, and document analysis to be helpful tools. They may wish to extend their data collection beyond the immediate program participants to the communities they reach, for example to address the colleagues with whom participants consult, the attendees at the workshops they create, the beneficiaries of the funds they raise, or the participants in the exchanges they develop.

In our experience with Japan-related programs, we have documented a wide variety of community-building outcomes. Some were immediate results, while others took years to come to fruition. Some represented small steps, while others demonstrated sweeping changes. Some were modest collaborations of individuals, while others involved entire school districts. Based on what we have observed, we have developed the following questions to help evaluators in their search. We do not mean to suggest that these are the only outcome possibilities, or that cultural education programs should produce results in all of these areas. Rather, because the ripple effect of programs can be extensive, these questions will help evaluators cast their nets wide in the pursuit of outcomes. In the remainder of this chapter, we discuss examples of each of the following questions:

- How does the participant serve as a resource on culture in general or the target culture in particular?
- What new programs has the participant developed?
- What exchanges has the participant developed or facilitated?
- What funds does the participant raise?
- In what ways does the participant communicate and collaborate with other participants of the program?
- What professional relationships has the participant developed?
- To what networks/professional associations does the participant belong/contribute?
- At what professional meetings does the participant make presentations? What is the content?

- What has the participant written/published professionally? Where was it published? What was the content?
- What research topics does the participant pursue?
- How is the participant involved in bringing about change in the community?

How does the participant serve as a resource on culture in general or the target culture in particular?

Following participation in a cultural education program, participants are often regarded as the "resident expert" on the particular culture addressed in the program. It is not unusual for program graduates to be the only people in the workplace who have received in-depth training in a specific culture. Consequently, these participants are frequently called upon to clarify cultural points, recommend materials, suggest activities to enhance the established curriculum, or instruct others on the target culture. They give much of this advice informally, such as when teachers discuss upcoming lessons or units. More formally, however, participants also serve on curriculum committees, present at workshops, select and purchase materials, or help school systems work with students and parents from the target culture.

Evaluators can look at the cultural features of the workshops that participants conduct, the materials they purchase, the advice they give, and the interactions they promote for evidence of the quality of their cultural learning. Content-rich, culturally-nuanced education programs have the potential to produce graduates who become knowledgeable, sensitive, and culturally sophisticated resources for others.

We have observed the following results after educators have participated in Japan-related cultural education programs:

- A kindergarten teacher traded classes with another teacher in the same building during the "Japan unit" so that she shared her newly-acquired knowledge about Japan not only with her own class, but with the other kindergarten class in the school.

- An elementary school media center specialist learned about new resources, evaluated the holdings in her school's media center, discovered what was lacking, and suggested new purchases to fill in the gaps. She now makes more knowledgeable recommendations for the purchase of sophisticated materials.
- A principal in a school district that includes a unit on Japan in the third grade knew that many teachers felt inadequately prepared to teach the required lessons. She organized and conducted a workshop on Japan for all third grade teachers in the district to increase their knowledge and sensitivity, build their confidence, and promote the use of new materials.
- A third grade teacher spoke with her colleagues about having daily school meetings to promote school spirit and feeling of community, a practice she observed in Japanese schools. Following this discussion, the principal changed the schedule in order to allow an all-school meeting in the gymnasium at the end of the day.

What new programs has the participant developed?

After participating in a cultural education seminar, program graduates often envision new program possibilities that will enrich students, colleagues, and the community. These programs can result from collaborations developed during the seminar with other U.S. colleagues or with counterparts in the target culture. For instance, participants may create professional development programs, workshops, or language programs that reach new audiences; provide new opportunities; or are innovative, culturally complex, or rich in new materials.

The most ambitious program we have seen was a thirteen-year staff development initiative in a rural Maryland county. Initially, four county educators participated in a university-sponsored Japan-related seminar: a curriculum supervisor, a budget director, and two classroom teachers. As part of their team application for that seminar, they proposed a plan that would enable four county educators to study in Japan every year for the

next thirteen years: four kindergarten teachers the first year, four first grade teachers the second year, four second grade teachers the third year, etc. In this way, by the time the students who were then in kindergarten graduated in the year 200', teachers from every grade would have received advanced training in Japan-related instruction.

Ultimately, the plan did not unfold exactly as proposed. The county eventually opened the seminar to applicants from any grade and to non-teaching staff as well. Still, the program has been in existence for nine years, and thirty-six county educators have participated in summer seminars to Japan. The results have been extraordinary. The curriculum has been internationalized county-wide to include sophisticated Japan-related content. The program alumni have conducted workshops, created new language programs, developed instructional materials, created exchanges, and even written about the program in an education journal. The program is now institutionalized and has gained such broad support that it survived the change-over to a new superintendent and the departure of two of the original program developers. Having reaped the benefits of their work in one county, these two participants have moved to a neighboring school district and are sowing the seeds of new programs in new sites.

Results from other cultural education programs include:

- A staff development specialist made a concerted effort while in Japan to collect objects that could be used for hands-on learning in the classroom. After she returned, she worked with a Japanese-American parent in the school system to organize the objects into "artifact trunks" around themes such as school life, food, clothing, etc. She developed a system through which any teacher in the school district could borrow the materials at no charge, a system she later expanded to include teachers in neighboring school districts. The materials in the kits are replenished periodically by the participants in the annual Japan seminar mentioned above.

- An elementary school teacher maintained her contacts with the staff of the university that coordinated the Japan seminar in which she participated and several years later worked with them to

coordinate a workshop on Japan for her colleagues. Although it was originally intended for the teachers in her school, she ultimately gained the support of the assistant superintendent, and the workshop was expanded to include elementary teachers from across the district. In this way, the teacher was able to bring a new form of professional development to a broad segment of her colleagues, including new knowledge, teaching methods, and resources. She also observed the added benefit of workshop participants communicating and collaborating across schools and across grades.

- A foreign language supervisor was instrumental in developing a Japanese language program at the middle and high school levels in her school district that had previously focused on European languages. With her support, the district has hired several Japanese language teachers and has become a leader in the development of new curricula for teaching Japanese to middle school students.

What exchanges has the participant developed or facilitated?

After experiencing their own cultural encounters and living, working, and playing with people from another culture, many educators are eager to develop exchanges that offer students and other colleagues similar experiences. Participants may seek to promote the exchange of people, ideas, or materials across cultures, including teacher exchanges, student exchanges, sister school relationships, E-mail projects, or pen pal programs. We have also noted that alumni of cultural education programs are often willing host to someone from another country in their home or school as part of an exchange. Participants often cite a desire to "give something back" in return for the hospitality they received while in another country.

The caliber of the exchanges that program graduates develop is a potential indicator of the quality of the original program. Evaluators can judge these exchanges using a variety of questions which might include: Does the exchange bring together culturally disparate groups in new forms

of collaboration? Does each side treat the culture of the other with respect and dignity? Does each side benefit equally from the exchange? Does the exchange live or die on the efforts of one or two individuals, or does it have a broad base of support to continue indefinitely?

We have observed the following exchanges that have resulted from cultural education programs:

- A social studies supervisor in a state Department of Education has been asked to coordinate a Japanese Ministry of Education program that brings twenty Japanese teachers to her state every year to live in U.S. homes and work in U.S. schools for two months. The teachers come to learn about the U.S. and U.S. education and to teach about Japan and Japanese education. The social studies supervisor works with the Japanese Ministry of Education, the U.S. Department of Education, and local school districts to organize school visits and homestays. The program is rich in opportunities for preparation and debriefing of the participants, including an orientation for the host families, a bilingual orientation for the Japanese teachers, and follow-up activities at the end of the program. This program has now operated for eight years with localities across the state vying for the opportunity to participate.

- A curriculum supervisor worked with the university that organized her Japan-seminar to establish an exchange between her school district and the Education Department of a small, private university in Japan. Every year for three weeks the school district hosts thirty pre-service teachers from the Japanese university. Each Japanese student is paired with a mentor U.S. educator, lives in his or her home, observes in his or her school, and has the opportunity to student-teach in his or her classroom. In return, the Japanese university hosts four educators from the U.S. school district during an annual summer seminar in Japan that includes school visits, homestays, and cultural programs.

What funds does the participant raise?

In order to support the programs and exchanges they initiate, many alumni of cultural education programs raise funds to support their projects, including fund-raising in the community and obtaining grants from state and federal departments of education, foundations, and nonprofit organizations. Evaluators might look for whether participants have the commitment and initiative to seek new funds, whether they are successful in raising money, whether they use networks developed in the program to make contacts, and whether, through the program, they have learned about new sources of support such as cultural foundations, professional organizations, or international businesses.

We have observed the following fund-raising activities by alumni of cultural education programs:

- A curriculum supervisor received a grant from the U.S. Department of Education to initiate a partial immersion Japanese language program at an elementary school in her rural school district. The funding this grant provided was directly responsible for the hiring of a Japanese instructor.

- An elementary school teacher heard from the leader of her Japan seminar that another education organization awarded small grants for cultural projects. She applied, using the program leader as a reference, and was awarded a grant to travel to a national conference to make a presentation on child-rearing practices in Japan.

- An elementary school teacher received a grant from a major newspaper to develop a video instructional unit that is currently in use in her school district.

- A budget director who participated in two intensive Japan seminars is committed to ensuring opportunities for others in his district to have the same kind of experience. From his position as

finance director, he ensures that the school system's budget includes support for an annual seminar in Japan. Further, he solicits contributions from the community to supplement the district's support. As a result, even through lean times, the Japan seminar has continued uninterrupted for nine years.

In what ways does the participant communicate and collaborate with other participants of the program?

One result of cultural education programs may be that participants find new ways to collaborate with one another across grades, disciplines, schools, and school districts. Participants may work together on such projects as curriculum units, articles, exchanges, presentations, team teaching, or research. Evaluators can look for evidence that alumni wish to continue their association, privately or through newsletters, regular gatherings, or electronic communication such as bulletin boards. Evaluators may also wish to assess the quality of the collaborations into which former participants enter for their cultural sensitivity and sophistication. Finally, evaluators can look for new collaborations between previously disconnected groups of educators. As program designers and evaluators, we have been especially gratified to witness precollege educators and university professors working together, a relationship that can often be strained by status and culture distinctions.

We have observed the following collaborations between graduates of cultural education programs:

- Two alumni from different years of an intensive Japan seminar, a university professor and a curriculum supervisor, co-authored an article that was published in a leading educational journal on the benefits of a long-term, Japan-related professional development initiative.

- A university professor and a high school teacher coordinated an exchange of ideas between their students through electronic mail. The university students, all of whom were pre-service teachers,

benefitted from their interaction with high school students, while the high school students enjoyed discussing topics of mutual interest with older students.

- Two participants in a Japan-related arts seminar—an English teacher and a drama teacher—work with the art teacher in their high school every year to create a unique, multi-disciplinary opportunity for their students to learn about Japan. The students in the English, drama, and art classes learn about the Japanese tea ceremony through required readings, a writing assignment, and a video. Then the students participate in a tea ceremony performed at the school by a member of the local Japanese community. Finally, the students of all three classes move to the art studio where they create their own tea bowls using the aesthetic principles learned.

What professional relationships has the participant developed?

In addition to new relationships with program leaders, fellow participants, and other colleagues in the U.S., many participants develop or deepen professional relationships outside the country that were originally formed during a cultural education program. For some participants, these contacts open a new world of international collaboration and cooperation. We have known participants who have co-authored articles with Japanese counterparts, conducted joint research projects with Japanese colleagues, or invited Japanese associates to study in the U.S. As with relationships between program participants, evaluators can inquire about the breadth and depth of the associations, determine if they bring together formerly isolated groups, and assess the cultural features of any collaborations that develop. We have witnessed the following outcomes:

- A U.S. professor of education who had previously only communicated with a Japanese professor in letters was able in her Japan seminar to meet him face-to-face. She attended a meeting of the intercultural education society of which he was president, and he

introduced her to other Japanese in the field. Since that time, the U.S. professor has hosted the Japanese professor on a research trip to explore the policies and practices of education for foreign children in U.S. schools. The U.S. professor, in turn, introduced her Japanese colleague to other U.S. leaders of intercultural education. Later, the Japanese professor invited the U.S. professor to Japan to make a presentation at a conference on intercultural education, ensuring a continuation and deepening of the relationship.

- An intercultural educator in the U.S. was introduced to a Japanese professor during her seminar in Japan. Later, both became doctoral students at a U.S. university where they studied together and collaborated on projects and papers. Based on his respect for her professional capabilities, the Japanese professor's university offered the U.S. educator a teaching position in intercultural communication and American studies.

To what networks/professional associations does the participant belong/contribute?

A cultural education program may have an impact on a participant by introducing him or her to new people and networks. Evaluators can look for evidence that, based on interests or contacts developed through the program, a participant has expanded his or her networks, joined a new network or professional association, or attended different professional meetings. These connections may lead to an entirely new array of possibilities for collaboration or the exchange of ideas. We have observed the following example:

- As an education historian, a university professor maintained an extensive network of colleagues, attended professional meetings in her field, and collaborated with other historians on projects and publications. Once she became involved in Japan-related programs, however, she expanded her networks to include Japan experts—both Americans and Japanese—in such fields as education, government, the arts, politics, economics, and language. She

began to attend annual meetings of Japan-related professional organizations, such as the Association for Asian Studies and the Committee for Teaching about Asia. Through these new networks, in addition to ongoing collaborations with education historians, she also works with Japan-related scholars and education professionals on books, articles, and research projects.

At what professional meetings does the participant make presentations? What is the content?

A cultural education program may also influence participants to speak at professional meetings in order to share their augmented knowledge and views. We have known participants who have gained such confidence in their mastery of the cultural content and in themselves that they were inspired to make their first presentation ever at a conference. In addition to documenting the existence of new presentations and assessing the forums participants choose, evaluators may also wish to examine the content of the presentations for evidence that the program has influenced the substance or heightened its cultural sensitivity. Some examples we have observed include:

- At a conference on elementary education, a kindergarten teacher gave a presentation on Japanese traditional storytelling (*kamishibai*), a topic she learned about in two Japan seminars. This was her first presentation at a national conference and marked a milestone in her professional career.

- Two high school alumni of Japan-related programs worked with one of the leaders of their Japan seminar to develop a presentation for a national conference of English teachers. All were master teachers and the presentation—on the topic of introducing Japan into the study of the humanities—represented years of work by all three on how to integrate the unfamiliar, that is, the study of another culture, into familiar English topics such as poetry, drama, and literature.

What has the participant written/published professionally? Where was it published? What was the content?

Participants, particularly university faculty and administrators, may be motivated by experiences in a cultural education program to write and publish professionally. What participants wrote before their experience and what they write following the program can be compared for changes in content and cultural sensitivity. An evaluator might also judge the prestige of the publisher or the participant's writing productivity for further potential evidence of the impact of a program. Examples include:

- A curriculum supervisor and a professor of education, both alumni of the same Japan seminar, co-authored an article describing a multi-year Japan-related staff development program in a rural Maryland school district. The article was published in a respected education journal in which neither author had published before.
- A museum educator used information and contacts from her Japan seminar to write a curriculum unit on using objects to teach about another culture. The unit will be published together with other intercultural units by a leading educational press. This is the educator's first piece published by a major press.

What research topics does the participant pursue?

After participating in a cultural education seminar, participants may engage in new types of research, delve into new research topics, or enter into research collaborations with U.S. or international colleagues. Evaluators can examine any of these for evidence of new vision, knowledge, or communicative disposition. We have observed these examples:

- Through Japan-related programs, a U.S. professor of education became intrigued with how the Japanese education system deals with children outside the mainstream, such as foreign children, minority children, and Japanese children who have received part of their education abroad. She began a collaboration with a professor in Japan to conduct comparative research on the education of

foreign children in public schools. These professors hope that the results of their research will lead to more enlightened education policies and practices in both countries.

- A U.S. intercultural educator who both leads Japan-related initiatives and participates in advanced Japan seminars credits one seminar with introducing her to the study of cultural and ethnic minorities in Japan, such as Chinese, Koreans, and *burakumin* (descendants of a former outcast class). In addition to her own studies, she now includes the topic when she creates cultural education programs for other U.S. educators who, she has found, often do not realize that minorities exist in "homogeneous" Japan.

How is the participant involved in bringing about change in the community?

Finally, following participation in a cultural education seminar, participants may share the results of their experience in non-educational settings as well as in their workplaces. In our experience, the activities in which they engage are as diverse as the participants. For instance, former participants might speak to a philanthropic organization, promote sister city or sister state relationships, organize an exhibit or event at a local fair, host an exchange student, or write for a newspaper or magazine. Evaluators can look for cultural expressions of participants' vision, knowledge, or communicative disposition in many domains. These expressions may appear as an understanding of how to portray another culture sensitively without overgeneralizing or falling back on stereotypes, knowledge of materials and resources that can make another culture come alive for a general audience, the ability to interact effectively with people from other cultures, or sensitivity when dealing with various cultures within the community. Results we have observed include:

- Following her participation in a Japan seminar, an elementary school teacher spoke to the members of her church on her experiences attending Christian churches in Japan, emphasizing the similarities in faith that she felt so strongly.

- An elementary school teacher chronicled her experiences in Japan in a series of articles in a local newspaper that she hoped would broaden the cultural horizons of her community.

Conclusion

This chapter addresses the need for evaluators to document the many changes in behavior that can result from effective cultural education programs. Cultural vision, knowledge, communicative disposition, and community building are useful categories for assessing the qualities of successful participants. With these concepts, educators can begin to rethink what they truly want participants to gain from cultural education experiences, and evaluators can document the substantive changes in approaches to cultural teaching and learning that result from participation in a program. We hope that the examples in this chapter provide a framework for detecting these kinds of changes. By capturing a broad range of outcomes, evaluators can judge the worth of particular cultural education programs and their potential for improving teaching about other cultures and helping schools to guide their students to live successfully in a multicultural world.

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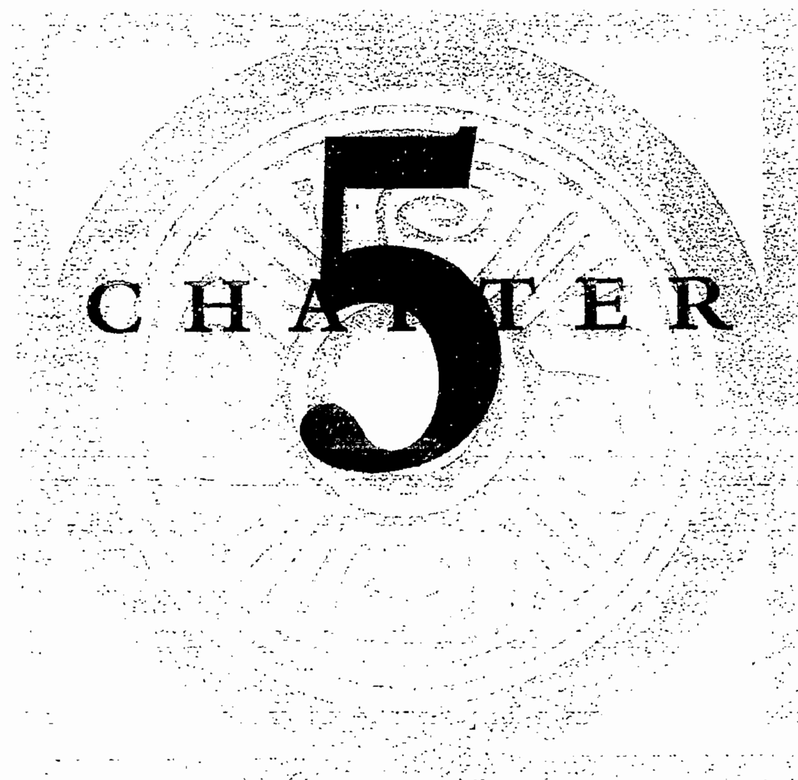

Evaluating Instructional Materials

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The effects of sophisticated cultural education programs are no more graphically revealed or amenable to evaluation than they are in the quality of instructional materials that become available for use in classrooms, staff development programs, and curriculum transformation initiatives. When educators prepare instructional materials, they play important roles as cultural message carriers—presenting images of foreign peoples and cultures, shaping reactions to strangers, defining boundaries among and between students, and cultivating a sense of place.[1]

In evaluating lessons involving culture, evaluators need to identify the concept of culture embedded in the lesson's objectives, the choice of sources, the lesson procedures, and student evaluations. Evaluators must attend to the cultural sensitivity of the instructional materials as well as their factual accuracy, their implicit cultural messages as well as their stated aims, their relative sophistication, and their value for cultural conscious-

[1] *The concept of curriculum policies as message forms and teachers as message conveyers has been developed by an array of scholars. For some examples see: Bernstein, B. (1974). Social class, language and socialization; and Class and pedagogies: Visible and invisible. In J. Karabel & A. H. Halsey,* Ideology and power in education *(pp. 511-534). New York: Oxford University Press. See also: Finkelstein, B. (1989).* Governing the young: Teacher behavior in popular primary schools in 19th century United States. *London: The Falmer Press, and Finkelstein, B. (1991). Dollars and dreams: Classrooms as fictitious message systems, 1790-1930.* History of Education Quarterly, *31(4), 463-487.*

ness-raising as well as for being cognitively stimulating. For example, evaluators can ask the following kinds of questions:

1. What concept of culture underlies the lesson?
2. Is the information about the culture accurate?
3. What features of culture(s) come into view?
4. Does the lesson incorporate culturally unfamiliar ways of learning or knowing?
5. How are opportunities for cultural reflection structured?
6. How are learners encouraged to reflect on their own cultures?

Evaluators can also look at how instructional materials help learners develop an introspective stance that allows them to examine cultural influences on their own behavior.

In this chapter, we describe two different examples of instructional materials and discuss how to evaluate their cultural features. The first case is a set of lessons that invites students to create a series of haiku poems as a form of cultural expression. Haiku is a type of poetry requiring a specified syllabic length and references to seasons or other aspects of the natural world. It emerged in 19th century Japan from an earlier form of linked poetry known as *renga*. *Renga* were created by several authors who wrote individual haiku first and then linked them together with connecting couplets. The first case addressed in this chapter invites students to investigate culturally shaped images of nature as well as cultural attitudes toward poetry.

The second case illustrates how narratives can help students examine culturally uncomfortable subjects, such as discrimination, in a legitimate classroom context. Discrimination is present in all cultures and in many varieties of literature, but especially biographies and autobiographies reveal this darker side of humanity. These instructional materials reveal the hurt, grief, rage, despair, and emotional costs to members of a minority group in Japan known as *burakumin*.

Both cases are written for high school language arts classes. Both link lesson content to reading and writing improvement as well as to cultural exploration. Each case aims to integrate cultural issues into the study of literatures, poetic expression, and history, but the two cases, as we shall see, carry different cultural messages. The evaluator's task is to capture what aspects of culture the lessons portray and how well they do this. Dr. Nancy Traubitz, a high school English teacher and curriculum specialist from Springbrook High School in Montgomery County, Maryland is the primary author of both sets of instructional materials. Dr. Traubitz worked with two of this book's authors to expand the cultural dimensions of the lessons in different directions: the poetry lessons with Pickert; the narrative lessons with Finkelstein. First we describe the cases, and then we evaluate them.

CASE #1:

Linking Haiku: A Japanese *Renga* Party for American Classrooms

Introduction

The first set of lessons, designed as part of a high school English curriculum, discusses cultural metaphors embedded in several haiku that are translated from Japanese and also gives students specific information about the technical aspects of interpreting and writing haiku. While haiku poems appear to be only a brief description of a specific event without a plot, they are actually governed by elaborate principles that can take years to master. Nevertheless, most people agree on general rules for haiku. Henderson (1967) suggests four general guidelines for the study of haiku. Each poem:

- consists of 17 Japanese syllables (5-7-5);
- contains some reference to nature (other than human nature);

- refers to a particular event (i.e., it is not a generalization); and
- presents that event as happening now—not in the past.

Linked poetry, or *renga*, has a history in Japan that stretches over several centuries, from 1200–1800 A.D. The practice of creating linked poems as a cooperative effort among authors flourished during uncertain and dangerous times in Japan's history when military rulers were deeply influenced by the philosophy of Zen Buddhism. The Zen emphasis on the fleeting impermanence of life shaped the principles that govern this ancient haiku form. Today, there are many schools of haiku in Japan and other countries, each with its own rules. One objective of the haiku lessons is to help students explore cultural differences of ancient and modern Japanese literary traditions as well as cultural distinctions that are evident in English and Japanese versions of haiku.

The following lessons are designed to be carried out as small group collaborative reading and writing projects, reflecting the way this same activity might be conducted in Japan today. They require three 50-minute class periods. The first period introduces students to the technical aspects of haiku and couplet writing. Students discuss Japanese rules for writing haiku and ways to identify seasonal motifs. In the second class period, students reassemble 16 haiku that have been separated by line. Then they compose linking couplets between the haiku and sequence the poems according to seasons of the year. This long linked haiku makes a *renga*. Finally, students read their completed *renga* in a class poetry party. In the third class period, students reflect on the poetry party experience.

Students apply the haiku convention of identifying different seasons of the year by using metaphors from nature—flowers, animals, and insects—that must appear in every Japanese haiku, to explore how different cultures conceptualize and represent nature in language. The lessons ask students to judge a "successful" *renga* according to these Japanese metaphor rules and to determine what criteria they would use to evaluate their own *renga*. Finally, students reflect on the ways culture shapes social interactions by critiquing the collaborative approach to poetry lessons.

Goals of the Lesson

- To recognize universal themes valued in all great literature as well as distinct cultural differences that are magnified by the concrete and specific imagery required by this poetic form.
- To gain a better understanding of how culture influences choice of words and forms of interaction among people.

In this collaborative lesson, students study and practice using one poetic form (haiku) while simultaneously learning a little about how poetry reflects the culture in which it was created. Students use poetry written in Japan many years ago as models for verses that reflect their own contemporary perspectives to create a valuable cultural experience.

Materials

Materials include one "frog" haiku to introduce the unit (included here) and sixteen haiku translated from Japanese to English for the class activity. (For the full unit, please see Traubitz, 1995 in the Teacher Resources section below.) Recommended selections come from *Haiku in English*, translated by Harold G. Henderson (1967). The first set of four haiku are by early 17th century authors whose identities are unknown. The second set are by Basho (1644-1694). The third set are by Buson (1715-1783). The fourth set are by Issa (1762-1826). These famous Japanese authors have distinct styles, and their poems can be used to highlight individual variations among Japanese poets.

Lesson 1: Understanding Haiku and *Renga*

Objective: To read several translations of a single poem and consider the influence of language structure and cultural meanings of particular images in poetry.

Procedure: During the introductory lesson, ask the class to learn a few rules for haiku. Discuss the difficulties translators have in capturing

the core idea and spirit of haiku while attempting to follow the traditional 17 syllable length restriction. Translating these poems from Japanese into English creates special challenges because Japanese is a syllabic language with most words ending in a vowel, while meter and syllable stress are more important in measuring the length of an utterance in English. These differences, coupled with difficulties in translating metaphors across cultures and languages, make it hard to stay within the 17 syllable requirement when constructing English versions of haiku. In addition, Japanese haiku require special punctuation conventions that have no direct English equivalent. Teachers can use the sample "frog" haiku, to be described, to bring out these points before beginning Lesson #2.

The "frog" haiku is the most popular haiku ever written. Dozens of different translations make it a good example for teaching about translation options and about how culture influences images of nature. Teachers should point out the importance of simplicity and formal structure required by the haiku form and ask students to consider translation options that would satisfy both these requirements.

Begin the lesson by asking students to choose their favorite translation of the poem below and defend their choice.

Basho's poem
furuike ya
kawazu tobikomu
mizu no oto

(literal translation)
(old pond . . .)
(frog leap into)
(water's sound)

Translation #1:
old pond . . .
a frog leaps in
water's sound

(translated by Higginson & Harter, 1989)

Translation #2:
Listen! a frog
Jumping into the stillness
Of an ancient pond!

(translated by Henderson, 1958)

Note that in Translation #2, Henderson chose meaning over form, preferring to retain the spirit and visual image of the haiku. In doing so, he

violated certain formal rules that apply to the structure of Japanese, but not English. Thus, the lines do not always match the 5-7-5 syllable formula.

Images like the ones in the "frog" haiku capture concrete moments but leave the meaning abstract and open to interpretation. Basho sought to create a sense of quiet in his poems. Does the frog's splash intensify the pond's stillness?

Teachers can extend the lesson to other kinds of Japanese art where nature themes are prominent, for example, in paintings, scrolls, screens, and designs on silk. Hundreds of animals, insects, and plants are metaphors for particular seasons of the year. In this haiku, the frog represents spring.

Lesson 2: Constructing *Renga* and Having a Poetry Party

Objectives:

- To use seasonal motifs in haiku to identify the four seasons in selected poems.
- To reassemble Japanese haiku.
- To practice writing syllabic couplets to link haiku together, creating a *renga*.
- To participate in a poetry party like those popular in Japan in the 16th and 17th centuries.

Procedure: You can divide up the poems differently depending upon the size of your class. Make two copies of each poem and always keep one copy intact to serve as a reference and answer key. Poems do get scrambled as students begin to work with individual lines. Use different colored paper and/or different type fonts to clearly distinguish poems, authors, and seasons from one another. If you give each student one line and use all the lines of all four sets, you can work with 48 students. For these large classes, cut apart each poem and mount each line on a 4 x 6

inch card. If you code each line as 1a, 2a, or 3a on the back of the card, you will ensure you can eventually match up the right lines, in the right order, for the right poem as you reassemble the haiku. Note that interesting poems can also result even if the lines are sequenced incorrectly.

You can also handle a group of 16 students by assigning each person a complete poem. If you assign two students to each poem, you can use the materials with 32 students. If you divide the poems by authors or seasons, you can work with a group of four students. Removing all the poems by one author from the set allows a smaller number of players to play while keeping all four seasons and still permitting comparisons among authors.

When working with individual lines, first ask students to find all three lines that make up their poem. When each poem has been reassembled, ask the students to identify the season described in the poem. Then divide students into four groups, with each group representing all four seasons of the year. Students should first order the poems within their groups starting with the current season. Each group should then compose three seven-syllable couplets linking the four poems within the set and two seven-syllable couplets linking the set to two other poetry groups. Each group's product should then be five seven-syllable couplets placed in the following way: 7-haiku (spring)-7-7-haiku (summer)-7-7-haiku (fall)-7-7-haiku (winter)-7. Finally the class comes together, joining all the haiku into one *renga* made up of four years with four seasons each. An alternative arrangement is to assign all students with poems representing the same season to the same group. Each group then writes the linking couplets and the class product becomes a *renga* representing one year with four haiku about each season.

Before beginning the class poetry reading, describe how poetry parties were a form of entertainment in Japan's early history and how it was important for all nobility to be able to compose poetry. The references to follow provide information on these parties. When each group has completed its links, ask the class to enjoy its own *renga* party by reading the entire set of poems with the added linking couplets. This reading should begin with the current season.

Lesson 3: Debriefing Session—Poetry and Culture

Objective: To discuss why it is sometimes difficult to interpret poetry written by a person from another culture.

Procedure: In the class period following the poetry party, ask the students to evaluate their products based on standards set by the class and on Japanese standards. They should discuss their reactions to the experience, their views on working in groups, and their attempts to create linked verse for Japanese poems. The following questions may prompt an interesting discussion:

- Why do you think it was so hard to classify the poems by the season of the year if all the poems were required to have "season words" in them? (Not all cultures use the same symbols for seasons, e.g., persimmon does not necessarily mean the fall season in the U.S.)
- Did the words you used in your linking verses suggest ideas that someone from another culture might find difficult to understand? (Example: fireworks suggest a summer Fourth of July independence celebration; "Ho, Ho, Ho" might refer to the winter Christmas season.)
- Are there any puns or other humor in your poetry? Would someone from another culture understand them same way you meant them? How would you explain the humor? Do you think humor is "culture bound?"
- Why are haiku so short? What can you really express in so few words? Does your culture value someone who can express himself or herself concisely? Is "a person of few words" a compliment or a criticism? Which kind of person do you think is valued in Japan?

- How did you feel about all the rules that Japanese haiku requires? (Expect students to say: confined, constricted, frustrated. Traditional Japanese arts frequently require that creative activities follow specific forms. Instruction often stresses lengthy memorization and practice of specific skills, activities that are not always valued highly in the U.S.)
- How did you feel about working in a group for this project? Were you concerned or angry that others wouldn't know about your contribution? Did you think you didn't need to work hard because no one would know what you actually wrote? Were you happy/unhappy with how your partners worked with you? Is there anything in your educational experiences that might explain these reactions?
- What poems would you send to Japan to help high school students learn about the U.S.? What does your selection say about what you think is important about where you live?

Encourage students to write in a journal throughout this set of lessons. The following questions are prompts for reflective writing activities:

- Describe a situation in which you used words that others did not understand. What did you do?
- Formal rules for writing haiku and *renga* are important in Japanese culture. What formal rules about writing are important in the U.S.?
- What did you think about creating a poem as a class project and being given a group grade?
- Being able to write poetry is still a valued skill in Japan because it encourages the writer to be concise, disciplined, and focused. What skills do you think help develop these qualities in a person?

Optional Activities

- Videotape or tape record the final class reading. Invite other classes to watch.
- Encourage students to bring in nature poems from other countries.
- Create an interdisciplinary exercise by providing links to other subjects. Nature poems can lead to discussions of ecology and the environment and to depictions of nature in art and music. Poems written in other countries during the same historical periods can provide additional comparative perspe ives.

Student Evaluation

The poetry party's success depends upon the cooperation of all players. Each group receives credit for identifying the seasons represented in its poems, for completing a section of the total poem in a way that follows established rules, and for participating in the final poem recitation. Students can be evaluated informally for their participation as group members, for their comments during the third class period, and for their awareness of how culture influences their own lives.

Teacher Resources

Britton, D. (Trans.). (1989). *A haiku journey: Basho's narrow road to a far province.* New York: Kodansha International.

Henderson, H. G. (Trans.). (1958). *An introduction to haiku: An anthology of poems and poets from Basho to Shiki.* New York: Doubleday Anchor.

Henderson, H. G. (1967). *Haiku in English.* Rutland, VT: Tuttle.

Higginson, W. J. (with Harter, P.). (1989). *The haiku handbook: How to write, share, and teach haiku.* New York: Kodansha International.

Sato, H. (1983). *One hundred frogs: from renga to haiku in English.* New York: Weatherhill. (A collection of translations and illustrations of the famous "frog" haiku.)

Stanford University Program on International and Cross-Cultural Education (SPICE). (1989). *The haiku moment: Seeing the world in a grain of sand.* Stanford, CA: Stanford University. (This packet contains haiku, including the "frog" haiku, slides, Japanese music, and suggestions for grade 7-12 writing activities.)

Traubitz, N. (1995). *Linking haiku: A Japanese renga party for American classrooms.* College Park, MD: International Center for the Study of Education Policy and Human Values. (For more information about this unit, please write to the International Center at: Department of Education Policy, Planning, and Administration, University of Maryland, College Park, Maryland 20742.)

Case Evaluation

We pose six questions to evaluate the cultural features of these instructional materials. They are derived from the evaluation criteria developed for cultural education program materials discussed in chapter 2.

1. What concept of culture underlies the lesson?

This set of lessons suggests several concepts of culture that permeate the instructional goals, activities, and student evaluation criteria. These lessons make the following assumptions about culture:

- Culture is a force—it shapes people's behavior, thinking, works of art, and especially language.
- We can learn about culture through studying language and through metaphors and artistic products like works of literature.
- We can also learn about culture through face-to-face interactions like cooperative writing activities and poetry recitation parties.
- All cultures have rules, and people make judgments about cultural products based on these rules.
- Concepts of nature and of beauty differ across cultures.
- Common stories or themes appear in all cultures.
- Cultures change with time. In this case, the culture of Japan was different in the 1500s than it is today.
- Analyzing cultural products is one way to understand another culture.

2. Is the information about the culture accurate?

The lessons provide considerable background about the role of poetry in Japanese culture. The instructional materials include accurate information and references that can lead to more discussions about the topic. Several English versions of a single Japanese poem show the difficulties of providing accurate translations.

3. What features of culture(s) come into view?

The lessons introduce students to new ways of evaluating cultural products. Questions for class discussions encourage students to contemplate features of culture along the following dimensions: (a) common and particular metaphors for seasons of the year; (b) formal and informal approaches to writing haiku; and (c) group-constructed versus individually-constructed poems. These haiku lessons encourage students to explore cultural attitudes concerning the quality of an artistic product.

4. Does the lesson incorporate culturally unfamiliar ways of learning or knowing?

The cooperative group approach to this activity mirrors a common approach to work assignments in Japan. Student evaluation criteria are consonant with the importance placed on cooperative group efforts. While cooperative learning is not unfamiliar in U.S. schools, it is not as common as other methods of instruction, particularly at the secondary level.

5. How are opportunities for cultural reflection structured?

The lessons incorporate both public (class discussions) and private (journal writing) opportunities for structuring reflective activities. Open-ended questions permit multiple interpretations of the topics and the experience.

6. How are learners encouraged to reflect on their own cultures?

These lessons suggest that the study of poetry can show students that they are cultural participants in their own classrooms,

negotiating rules and proclaiming values about standards for language use and interpersonal behavior. One assignment requires students to evaluate several translations of the same poem where they confront linguistic differences in nature metaphors and in rules for writing haiku. The discussion questions and the journal prompts also encourage students to use their own personal experiences to draw meaning from a culture that differs from their own.

The approach to poetry from a comparative perspective encourages students to think about the assumptions they make about people and nature in their everyday language and the resulting possibilities for misunderstanding and disagreement among classmates who may not code experiences in the same way.

These poetry lessons constitute a way to engage a group of students in an examination of how culture influences choice of words and attitudes about artistic products. They assume that cultures are coded in language, poems are cultural products, and that studying poems from another culture will help students recognize cultural biases in their own language use.

CASE #2:

Narratives as Expressions of Culture

Introduction

Few types of literature illuminate culture as poignantly or as provocatively as personal narratives. Through the prism of personal recollection and lived experience, writers offer powerful lenses through which people can locate their own experience and communicate and share it with others. These stories sometimes raise unpleasant topics that are difficult to discuss, such as oppression or discrimination. Lessons that incorporate carefully-selected personal narratives potentially provide an avenue for students to examine taboo words and cultural values within a classroom

context. Through the interpretive framework of their creators, the personal narratives illustrate the fact that while human cultures have a dark side, human beings are also resilient and strong. The following two lesson summaries illustrate their creators' efforts to introduce stories about discrimination to high school English students. Eleven complete lessons comprising a reading and a writing unit can be found in Finkelstein and Eder's *Messages of Culture: Instructional Materials for Critical Cultural Reflection* (tentative title, in press).

The authors of this lesson believe that narratives of discrimination, when carefully studied and sensitively presented, invite both teachers and students to approach painful, unrecognized, unfortunate, and unattended tendencies in every culture: to label and degrade those who are different; to deny the presence of discrimination, inequality, underprivilege, and injustice; to side with those who are powerful; to blame those who are weak; and to pick on the helpless. Narratives of discrimination often reveal the power of language to sustain conflict as well as to cultivate understanding.

This study of narratives about prejudice is structured to provide both the means to understand how discrimination is sustained and reproduced, and a way to overcome its more virulent forms. One of the goals of the lessons is to introduce students to new voices and to help them discover new elements of culture. Because of the emotionally sensitive nature of this subject matter, students work in small groups where they should feel less embarrassed about discussing their own experiences with prejudice. To come face-to-face with this dark side of humanity in the company of others invites students to feel less isolated, to develop sympathy and understanding for others, and to see themselves more clearly. As students study these narratives, they can also connect their own experiences with discrimination with those of the writers and their subjects.

Goals of the Lesson

- To identify prejudice. To help students conceptualize the specific forms that prejudice takes in the narrative. To name which people make up the privileged and outcast groups in the readings.

- To study language as an instrument of prejudice. To identify techniques used to demean and insult. To determine what weapons the in-group uses against the out-group.
- To analyze personal narratives that communicate experiences of prejudice. To consider what narrative techniques the author uses to communicate the experience of prejudice, what perspectives the author reveals about the cultural values of the privileged in-group and out-group, and how the prose communicates the experience of discrimination.
- To write about and share a personal experience with prejudice.

Time

One classroom period for each lesson.

Materials

List of "bad words" from assigned readings which can include selections from Wright's *Black Boy* (1993), Sumii's *A River with No Bridge* (1990), dictionaries, and background material on *burakumin* printed in Lesson #2 below.

Lesson 1

Objective: To develop a definition of "bad words" and provide two examples.

Procedure: Caution: Because of the nature of the subject matter, this lesson is best used by confident, experienced teachers who are familiar with the dangers of talking about controversial issues with teenagers, their parents, and school administrators.

Establish workgroups of three or four students. Tell the students that they will read selections containing "bad words" and then will be asked to

use these words for specific purposes. This assignment elicits considerable silliness among students and generally tests the limits of classroom discipline, but anyone who works with adolescents knows how often they seek out and delight in the disgusting, the exotic, the painful, and the weird. Give the class the following list of "bad words" that are used in assigned readings (see references at the end). Then ask each group to discuss "bad words," compose a definition, list several examples, and identify what kinds of prejudice each word captures.

"Bad words" from assigned readings:

- Bastard—status prejudice
- *Eta*— status prejudice (see *burakumin* explanation in Lesson #2 below)
- Nigger—race prejudice
- Bitch—gender prejudice

Assignment: Ask each student to look up in the dictionary and write out the etymological roots of one of the words. You will need to supply information on *eta*—see Lesson #2 below. If students routinely keep a personal journal as part of their work for the class, ask them to respond in a one page journal entry to the rhyme:

Fools' names and fools' faces
Always appear in public places

If students do not keep such a journal, this assignment can be used as homework.

In a related assignment, students may be encouraged to document evidence of prejudice as it appears in their own communities. Students should record two examples of pejorative labeling that they have heard in their own social environments. Concurrent explorations of visual graffiti in art classes would make this an interesting interdisciplinary study.

Lesson 2

Objective: To compare the use of language as an instrument of prejudice in a different cultural setting.

Procedure: Begin the lesson by discussing new words with the class. *Burakumin* is a Japanese word meaning "village" (*buraku*) "person" (*min*). As a group, these people have experienced a virulent form of status discrimination. *Burakumin* are racially and linguistically indistinguishable from other Japanese. They speak Japanese, they look Japanese, but they have experienced a historical pattern of discrimination in their occupations, places of residence, and marriage eligibility. Historically, they have been cast out of Japanese society and considered polluted and dirty. They are what one writer has called an "invisible" minority, occupying subordinate positions, suffering from social disabilities, and living in segregated communities. Associated with *burakumin* are myths that they exhibit animal characteristics such as having a tail, growing cold to the touch at night, or lacking a thumb. The slang pejorative or "bad word" for *burakumin* is *eta*. Students who are not familiar with status discrimination in Japan should read the background essay, *Double Binds: The Minority Child and the Group in Japan—The Case of the Burakumin* by Finkelstein (1995) that is listed in the Teacher Resources Section.

First, ask the class to define two terms from the reading selection given next: *Komori*, the community in which the *burakumin* characters live, and *eta*, a pejorative label for *burakumin*. The following questions serve as guides for discussion of Sumii's book (1990), a selection of which is included in this lesson:

- What is a *ghetto*?
- What specific characteristics of a *ghetto* does the village of *Komori* manifest?
- To what in your experience can you relate the status of *eta*?
- What groups of people in history were forced to live in specific parts of a city or areas of the countryside?

- What is the basis for status prejudice? Discuss as many examples as you can remember from your readings in history and from current events.

A River with No Bridge was published in six volumes between the years 1961 and 1973. The English translation by Susan Wilkerson was published in the United States in 1990 by Charles E. Tuttle. The work draws upon the experience of *burakumin* between 1908 and 1924 in Nara, Japan and has been a popular seller in Japan. The discrimination captured in the book is based on the experiences of real people, but the views of Koji, a main character, represent those of the author, Sue Sumii. Sumii was raised in the same area of Nara where the novel is set and, like Koji, was six years old in 1908. The following excerpt about a visit to the grandfather's house has been reprinted in Finkelstein and Eder (in press).

> The house at Ino was not particularly large, with no more than four rooms—an eight-mat, a six-mat, and two four-and-a-half-mat—but its high white gables looked down on the roofs of the neighboring houses, and the front of the rice storehouse, next to the shed, was decorated with a black-and-white pattern, giving it an air of prosperity. At the back of the house, too, there was a roofed well, with a pulley and a thick hemp rope, where it was possible to draw water without getting wet on rainy days. This well caught Koji's fancy more than anything else at his grandfather's.
>
> As he pulled the rope, he suddenly remembered the times children from other villages had jeered at him—"Look at that poor good-for-nothing *eta*." "I wonder if they're all *eta* at Granddad's," he thought. "Master Hidé, the priest's son, said all the relatives of Komori people are *eta* too, but they look well-off here. There's a gateway, a tiled roof, a storehouse, and a well with a pulley."
>
> Soshichi noticed his grandson pulling the well rope and came hurrying out anxiously onto the veranda. "Take care you don't slip, Koji," he called.
>
> "I will," replied his grandson meekly.
>
> Soshichi did not have any favorites among his grandchildren, but he felt a particular concern for Seitaro and Koji because their father had been killed in the war; and of the two he felt closest to Koji, whose face was the image of Fudé's.

Koji gulped some water and then, wiping his mouth, returned to his place by the brazier. Chié stepped down into the *doma* and busied herself preparing the afternoon meal—in this region, it was the custom to have four meals a day, including one in the middle of the afternoon. Nanaé followed her mother, hovering about the sink and stove, and Koji and his grandfather were left alone in the room.

Soshichi stared at his grandson, still gripped by the feeling of unease and apprehension that had overtaken him a few moments before. "I wonder if the other children at school make him cry, too, with names like *eta* and Four-Fingers. And even if he doesn't suffer much from that sort of thing now, while he's still only a child, I expect he'll have a hard time of it when he's a bit older," he thought; but he pretended to smile and said cheerfully, "You've got a bright future ahead of you, Koji, with your love of books."

Koji stared silently at one of the pages of Keizo's storybook.

"Don't you think so?" pressed his grandfather.

"What, Grandad?"

"I said you've got a bright future, with your love of books. Would you like to study to be a teacher?"

Koji did not reply.

"Don't you want to be a teacher?"

"Yes, I do."

"Well then, that's what you'd better do."

"I can't Grandad."

"Why not?"

"We're poor good-for-nothings." A bitter little smile crossed Koji's young face, at the sight of which his grandfather felt a sharp pang: it showed that Koji was already aware of himself as an *eta*. Soshichi wanted to weep unrestrainedly; he wanted to face the invisible enemy that was trying to crush them as *eta* and strike out at such hatred with all his might. At the same time, he needed no one to tell him how utterly futile that would be.

"Ha, ha, ha . . . So you're poor good-for-nothings, are you?" he laughed, with tears in his eyes—his way of avoiding a collision with the *eta* wall confronting him. Now sixty-five, he still did not really understand why they were what they were. Not that he was illiterate: on the contrary, he was one of the most educated men in Ino, with the result that his thinking was permeated with Confucian ideas, such as "Heaven cannot support two suns, nor earth two masters." He believed that as long as one sun shone in the heavens, it was quite natural for there to be one sovereign ruler in the land, supported by a glittering array of officials and dignitaries. The only aspect of this scheme that he could not figure

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> out was why there were people like themselves despised as *eta*. Why did there have to be *eta* at all? He had resigned himself to being one by thinking that it must be his karma; but this was merely a form of self-deception to make life bearable. Moreover, he himself realized this; at heart, he did not really believe in such ideas as predestination. Stroking the edge of the brazier, he said, "But there are families much poorer than yours, Koji. And poverty's nothing to be afraid of. If you work hard enough, you're bound to do well in the end."
>
> "Were you poor to start with, Grandad?"
>
> "We certainly were. Not that we're all that well-off now."
>
> "Yes, you are. You've a storehouse and a gateway, like well-to-do people have."
>
> "You'll soon be building a gateway and a storehouse at your home, too."
>
> "No, we won't."
>
> "Why not?"
>
> "We live in Komori."
>
> Soshichi was taken back.
>
> "Grandad, Komori's an *eta* village."
>
> "Who said a thing like that?"
>
> "Other people do. They all do."
>
> There was silence.
>
> "Grandad, what is an *eta*?"
>
> "I don't know myself," replied Soshichi, shaking his head vigorously. Koji looked down: he felt that his grandfather had shaken his head to admonish him never to mention the word *eta* again.
>
> "It's true what Master Hidé said," he thought. "All the relatives of Komori people are *eta*. Grandad's family, too, even though they look so well off. That's why he's angry and doesn't want me to talk about it again." (p. 99-101)

After the students read the selection, the teacher should assign smaller groups of students to identify and analyze specific literary techniques. These small group sessions should address questions like the following:

- Do you think this event really happened? Why or why not?
- How does the author use dialogue to make the story more powerful?
- How does the dialogue contribute to the realism of the selection?
- Which part of the selection most disturbs you as a reader and why?

Assignment: Ask students to write two separate journal entries, if they keep a journal as part of their class work. If they do not keep such a journal, the two journal entries may be completed as assigned homework. Each entry should recount an instance of discrimination, either personally experienced or observed, that included taunts and verbal abuse.

Students need to be reassured that these journal entries will not be shared with the class without permission; however, journal entries are part of the grade and will be read by the teacher.

Student Evaluation

Students can be formally evaluated on their written homework, class participation, and performance on the unit test. The unit test should provide an opportunity for students to demonstrate an increased sensitivity to the language of prejudice. One way to test them might be to require an essay in which students are asked to analyze one of the readings assigned in the unit, first summarizing the content of the narrative in their own words and next considering the way the incident dealt with in the selection is presented. In addition to the shock value of the language, what techniques does the author employ to hold a reader's interest? The analysis should be at least two paragraphs, one paragraph to summarize the content and one to analyze the writer's craft.

Optional Activities

The following questions might help guide the discussion:

- What cultural attitudes toward *burakumin* are evident in the selection?
- How is the author using language, such as pejorative labeling or reduction to animal status, to tell the story?
- Is discrimination present in all cultures?

Since this reading is a brief except from a longer work, you may wish to assign or direct students to select a passage from one of the works that

has not been closely analyzed by the class. Teachers might also ask students to find examples of prejudice in current newspapers and magazines. In such an analysis, students should be alert for examples of language that reflect prejudice through pejorative labeling, diminishment related to group membership, and reduction to animal status. Teachers could also assign brief research projects to explore and compare *burakumin* in Japan as illustrated in *The River With No Bridge* by Sumii and/or racial discrimination in the United States as illustrated in *Black Boy* by Richard Wright (1993).

Teacher Resources

Buraku Liberation Research Institute, 1-6, 12 Kuboyoshi, Naniwa-ku, Osaka 556, Japan.

Finkelstein, B. (1995). *Double binds: The minority child and the group in Japan—The case of the burakumin.* College Park, MD: International Center for the Study of Education Policy and Human Values.

Finkelstein, B., & Eder, E.K. (Eds.; in press). *Messages of culture: Instructional materials for critical cultural reflection* (tentative title). Yarmouth, ME: Intercultural Press.

Shimahara, N. (1984). Toward the equality of a Japanese minority: The case of burakumin. *Comparative Education*, 20(3), 339-353.

Sumii, S. (1990). *A river with no bridge.* Rutland, VT: Tuttle.

Wright, R. (1993). *Black boy (American hunger): A record of childhood and youth.* NY: HarperPerennial. Restored text established by the Library of America. Originally published in 1945.

Case Evaluation

This selection reveals pervasive features of cultures that people find uncomfortable: prejudice, injustice, and life on the margins. Using the evaluation questions posed at the beginning of the chapter, it is easy to see that the creators of these lessons present quite a different concept of culture through their instructional materials than the haiku lessons do.

1. What concept of culture underlies the lesson?

The authors of these lessons believe that every culture has values that are unexamined or not discussed. Cultural education can

help students examine taboo words in legitimate contexts such as a classroom. In the case of the narrative, when students read stories about other people, they can identify and share experiences and feelings, especially when those experiences are painful to think and talk about. In a way, the materials can give readers a voice for their own anger and grief and, through this medium, a way to understand and direct their feelings. Several assumptions about culture emerge from these lessons:

- Culture is a characteristic of groups that can be distinguished by race, by gender, and especially by status.
- Problems of injustice, bigotry, and prejudice are universal, and the examination of other cultures reveals this universal tendency to discriminate. Because of this injustice, people or communities "live on the margins" in every culture.
- The study of cultures will bring about societal reform because when people understand cultures better they will eradicate the conditions that cause oppression and create a more just world.

2. Is the information about the culture accurate?

The excerpt comes from a story written first in Japanese and then translated into English by a competent translator and, in that sense, it is accurate. Since it is fiction, it is difficult to determine which aspects are accurate and which are not.

3. What features of culture(s) come into view?

The lessons reveal the "underside" of Japanese culture and, by implication, all cultures. Bringing "hidden voices" of people who "live on the margins" to students' attention provides them with a more realistic portrayal of culture. For example, many Americans see Japan as a very homogeneous culture and are unaware of *burakumin*.

4. Does the lesson incorporate culturally unfamiliar ways of learning or knowing?

By inviting discussion about taboo words in a legitimate classroom context, the lessons incorporate a culturally unfamiliar way of learning for high school students. This new way of learning and thinking is common among anthropologists.

5. How are opportunities for cultural reflection structured?

Students encounter multiple opportunities for reflecting on the impact of experiences with prejudice through public group discussions and private journal writing.

6. How are learners encouraged to reflect on their own cultures?

These lessons assume that people understand the influence of culture better when they can make personal connections with experiences of individuals through literature. Therefore the materials encourage students to use personal experiences with discrimination to interpret the assigned stories.

Conclusion

Both sets of materials receive high ratings from the perspective of good instructional design: the objectives are clear; the information about Japan is accurate; the activities are appropriate for and interesting to high school students; the skills are appropriate for English classes; and the method of evaluation is consonant with the stated objectives. Both cases cast teachers as cultural message carriers, shaping images of foreign peoples and cultures for the learner. Both cases presume that teachers and students can step outside their own cultural stereotypes and study another culture with some objectivity by looking at how language is used and by employing reflective introspection. Neither case excessively praises or criticizes Japan. But the concept of culture that underlies the two cases, the features that come into view, and the structure of the lessons that help students "encounter" and interpret another culture are quite different.

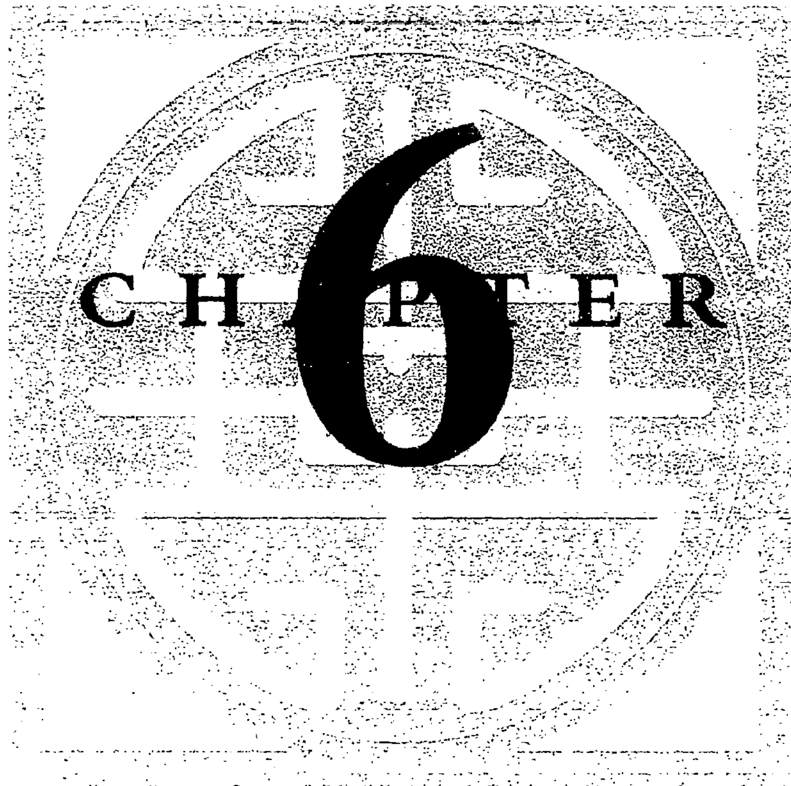
The first case introduces students to a traditional literary view of Japanese culture and attempts to reenact an experiential approach to learning and entertainment for American students. The poetry topics are not inherently disturbing or tied to present-day problems in Japanese society.

The second case dispels widely-held stereotypes about a culturally homogeneous Japan and concentrates on problems in modern Japanese society. The activities are not designed to reenact a culturally specific encounter but to bring out the prejudicial tendencies of all cultures.

This analysis illustrates what evaluators can uncover about "culture messages" in a lesson. Neither set of instructional materials is better than the other from the standpoint of instructional quality, but both send distinctly different messages about culture that evaluators of cultural education programs need to be able to discern and document.

PART III:

COSTS AND BENEFITS, TESTS AND ASSESSMENTS



Economic Approaches to Evaluation

by Jennifer King Rice

This chapter is based on a working paper produced for the United States-Japan Foundation. Special thanks are extended to Barbara Finkelstein and Betty Malen for their contributions to the development of this chapter.

Evaluating cultural education programs from an economic perspective has the potential to provide important information to decision makers about the costs and outcomes of these educational initiatives. Depending on the available data, the level of analysis, the perspective of the evaluation, and the outcomes of interest, a number of questions can be answered through economic evaluation. Recognizing the diversity of cultural education programs along such dimensions as design, sources of support, and types of participants, this chapter seeks to provide a broad brush discussion of the multiple applications of economic evaluation and the variety of questions that can be addressed from this perspective. The goal of the chapter is to provide a conceptual foundation as well as a working framework to guide policy makers to systematically evaluate cultural education programs from an economic perspective.

The first section provides general background on this genre of evaluation by discussing types of economic analysis, measurement of costs and effects, and distribution of the costs and effects across constituencies. The second section lays out cost and outcome templates, providing a flexible framework to facilitate various types of economic evaluations. The third section applies the templates to two hypothetical cultural education programs and concludes by discussing the use of this type of evaluation in addressing policy relevant questions about cultural education initiatives.

Types of Economic Analysis

The multiple applications of cost analysis provide different types of valuable information to policy makers.[1] Selection of the most appropriate type of cost analysis is dependent on the central questions guiding the evaluation. At the most simplistic level, a cost-feasibility analysis informs decision makers of the resources necessary for implementation and continued operation of a particular program.[2] The relevant question addressed in a cost-feasibility analysis is "Can we afford to implement and operate this type of cultural education program?" Estimating cost to determine the cost-feasibility of a program is an essential step in deciding whether the initiative is a reasonable alternative to consider, given the resource base of the program and other supporting organizations and individuals.

In addition to its central role in cost-feasibility analyses, information on program cost is the first step in further economic analyses that integrate data on outcomes. Chapter 4: *Evaluating Program Outcomes* recommended that evaluations of cultural education programs measure changes in participants' behavior in four distinct areas: (a) cultural vision, (b) knowledge, (c) communicative disposition, and (d) community building. Each of these broad categories of change is measurable through a number of indicators. Economic evaluations of education programs such as those discussed throughout this book often consider outcomes alongside costs. Two methods that weigh the costs against the outcomes of various alternative programs are cost-effectiveness and cost-benefit analyses. These approaches shift from feasibility issues to answer questions about the value or worth of supporting cultural education programs.

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[1] *See Levin (1983) for a more detailed discussion of the various applications of cost analysis. Other useful descriptions of the methodology include Jamison, Klees, & Wells (1978); Popham (1988); and Rothenberg (1975).*

[2] *An example of a cost-feasibility analysis is Levin & Woo (1981).*

Cost-effectiveness analyses consider the relative costs and effects of several different alternatives designed to reach the same outcomes.[3] This type of analysis answers the question: "Should we support one program rather than another?" It therefore has the potential to help decision makers determine whether certain types of cultural education programs are, in fact, more effective and efficient than other alternative approaches. For instance, a number of differently configured cultural education programs may be operating with the primary goal of developing and disseminating written, electronic, and audiovisual curricular materials on other cultures. These alternative programs may vary in terms of the extensiveness of travel required of participants, the number of cultures addressed in the program, the degree to which a foreign language is taught, and the number of curricular areas targeted for cultural integration. Because of differences in program design, the cost of these multiple approaches and the level of effectiveness they yield can be expected to vary.

A reasonable application of a cost-effectiveness analysis would be to identify the program configuration that produces the greatest level of effectiveness for the least cost. Using this approach, outcome measures can be presented in any units (e.g., number and type of curricular materials, the development of cultural resource centers, participation rates in curricular advocacy efforts, or the frequency and quality of cross-cultural exchanges), but the outcomes and their measurement must be identical across the programs. For each alternative intervention, estimates of costs and effectiveness are integrated to form a cost-effectiveness ratio. The most desirable alternative, on efficiency grounds, is that with the lowest cost per unit of effectiveness.

Finally, a cost-benefit analysis can be conducted for a single program to provide information on the degree to which the intervention is worth the investment.[4] Here the relevant question is "To what degree do the

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[3] *Examples of cost-effectiveness analyses include King (1994); Levin, Glass, & Meister (1984); Mayo, McAnany, & Klees (1975); and Quinn, Van Mondfrans, & Worthen (1984).*

[4] *Examples of cost-benefit analyses include Barnett (1985) and Stern, Dayton, Paik, & Weisberg (1989).*

benefits of cultural education programs outweigh the costs?" Using this approach, costs and benefits are presented in monetary units. For instance, consider an analysis of a narrowly focused cultural education program in which the relevant outcomes are the quantity and quality of cultural curricular materials produced as a result of participation in the program. The curricular materials produced would be assigned a monetary value, based perhaps on their market value. The estimated costs and benefits are combined in a cost-benefit ratio. To the degree that the benefits outweigh the costs (cost-benefit ratio is less than 1) the program is economically desirable. Conversely, if the costs outweigh the benefits (cost-benefit ratio is greater than 1) the program is not economically desirable.

A final consideration regarding the design options of economic evaluations involves deciding among various levels of analysis. Cultural education programs can be evaluated at multiple levels. Specifically, the analysis can occur at a national/societal level, a regional level, a program level, a participant level, or a student level. The most appropriate level of analysis depends on the particular questions being asked in the evaluation. For instance, the primary funding sources may be interested in determining the extent to which their investment is yielding adequate returns. To the degree that the funding source contributes widely to these programs, this could constitute a societal-level analysis. On the other hand, an individual teacher may be interested in knowing whether the time spent in the program will "pay off" in the classroom; a participant level analysis such as this would yield important data that could be used to recruit teachers and education leaders to participate. Finally, decision makers at a particular program site may wish to determine whether one type of program is more cost-effective than other approaches. This would best be addressed through a program-level analysis. Issues of this type and level of analysis will be re-examined at the conclusion of this chapter.

Measuring Costs and Outcomes

Efforts to undertake economic evaluations of education programs are often aborted due to difficulties associated with measuring the costs and

outcomes of educational phenomena. These measurement issues pose a challenge to the economic evaluation of cultural education programs.

Costs

Every intervention or program engages a variety of resources that could have been used in other ways. These include hired personnel, space, equipment and materials, and volunteers. The total cost of the intervention incorporates the costs of all the resources devoted to achieving the desired outcomes of the program. The opportunity cost of a particular resource is the value of the next best use of that resource or the benefit foregone by using a resource in a particular way.

In many cases, the opportunity cost of a resource can be represented by its market value. A market value is based on the price of a good or service in an environment of buyers and sellers. If available, the market value is the best estimate of the opportunity cost of a resource. As Levin (1983, p. 64) describes, "The market price is a measure of what must be sacrificed in terms of the value of other commodities to provide the ingredient for the intervention." For example, the opportunity cost of a teacher is equal to the salary and benefits typically associated with the education and qualifications of that individual.

In other cases, however, there are no explicit market values for a resource, so estimating opportunity cost is less straightforward. For instance, while a market value can be assigned to the time of a project director or teachers, it is more difficult to place a value on volunteer time. While the values of these resources may be difficult to pinpoint, they contribute to the total cost of the programs and must therefore be included in cost estimates.

Outcomes

Measuring program outcomes has been a persistent challenge in the field of education, and cultural education programs are no exception. While some aspects of effectiveness may be reasonable to quantify (e.g., the

number of new curricular materials or the frequency of cross-cultural interactions), measuring other important aspects of these outcomes may be far more challenging (e.g., the quality of the curricular materials and cross-cultural interactions). Even more elusive is the task of assigning a monetary value to cultural education program outcomes, as required in a cost-benefit analysis. Consider the complexities of determining the value of increasing tolerance for diversity or of facilitating cross-cultural exchanges. In addition, the multi-faceted nature of cultural education programs implies that many of the initiatives are designed to effect multiple outcomes. Numerous complexities are associated with the necessary process of combining different types of outcomes so that effectiveness can be reduced to a single measure that is comparable across alternatives. For instance, weights must be attached to outcomes when more than one outcome is possible.[5]

Further, even the outcomes that are measurable rarely follow immediately from the implementation of an educational intervention. For instance, while changes in curricular offerings or the number of cultural materials in the school library may occur in the short term, it may be years before one would expect to see increases in cultural exchanges, the development of formal advocacy groups, or changes in the community's perception of culture resulting from cultural education programs.

Distribution of Costs and Outcomes across Constituencies

Numerous stakeholders are active participants in cultural education programs, all exchanging investment for some expected outcome. Consider the following possibilities: Participating teachers and education leaders devote extensive amounts of time and energy, with the expectation of cultural, intellectual, and curricular returns. In addition, schools and districts support participants throughout the learning process with the

[5] *Since this process requires some judgment on the part of the analyst, policy maker, or community, a study involving multiple outcomes is technically considered a* cost-utility *analysis (Levin, 1983).*

intention of improving educational offerings and the school climate for students. Colleges and universities might serve as host institutions, providing an infrastructure for cultural education programs with the goal of establishing opportunities for students and encouraging a stronger sense of cultural diversity. Funding agencies such as governments, foundations, and/or local businesses invest a considerable amount of financial support with the hope of realizing higher levels of cultural understanding and consequent improvements in the work force and in international relations. This notion of multiple stakeholders implies that the costs and outcomes of cultural education programs are distributed across a wide range of individuals and organizations. Analyses that recognize this fact have the potential to heighten awareness of who pays and who benefits from the programs, yielding valuable information on both efficiency and equity.

The efficiency contribution is straightforward. To the degree that inputs from a variety of sources are configured in a way that optimally produces desired outcomes, efficiency is achieved. Comprehensive data on the sources of costs and distribution of outcomes have the potential to inform such judgments. Implications for equity also arise from data on the distribution of costs and outcomes, and inequitable situations may be demonstrated in at least two ways: (a) the costs of the program may be unevenly distributed, with some groups unjustly contributing more than others; and (b) the distribution of benefits may not match the distribution of costs such that some groups pay for, while others benefit from, the program. Without justification for the inequality inherent in these situations, equity stands to be improved.

Design for Economic Evaluation: Cost and Outcome Templates

One way to assess the costs and effects of cultural education programs is to invoke templates that can guide policy makers through the process of identifying and valuing the costs and outcomes associated with the intervention (Rice, 1995). The cost and outcomes templates presented in this section provide an analytical tool to assess and integrate systematically data on the costs and outcomes of cultural education programs. The templates have been designed with enough flexibility to facilitate the multiple types of cost analysis—cost-feasibility, cost-effectiveness, and cost-benefit—at various levels of analysis. These different applications of the templates are discussed in the final section of this chapter.

Template for Estimating Costs

The cost template presented in this section is intended to serve as an analytical device that provides a structured approach for estimating the cost associated with cultural education programs. The topics described below represent the various columns of information included in the template and are motivated by a series of questions intended to guide the analyst to unpack the costs of the resources required to support the program. An empty shell of the template is presented in Figure 1 and is referenced throughout this section.

Figure 1: Cost Template

Identifying Resources		Values					Distribution					
Program Components	Ingredients (Examples below)	Amt	% Time	Unit Value	Period	Total Cost	School District	Fndatn	Higher Ed	Fgn govt's	Fgn business	Teachers
Infrastructure	Program director Secretaries Financial officer Office space Computers Materials & equip. Meeting facilities											
Encounters	Films Books Persons Library visits Trips to local cultural centers											
Multiple perspectives	Political leaders Workers Educators Books Films											
Formal Instruction	University professor C&I specialist Multicultural specialist											
Participants	Time Travel Per diem (meals, lodging)											
	Totals:											

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Identifying Resources to Support the Program

What components are included in the program? The first column of the template, "Program Components," requires a listing of all activities and aspects of the program. In addition to the basic infrastructure, activities comprising cultural education programs can be clustered in the following categories: encounters, exposure to multiple perspectives, formal instruction, and participation of teachers and education leaders. The specific activities included in any given program are likely to vary, depending on the scope and emphases of the program. For instance, some programs may foster exposure to multiple perspectives through library and museum films or short trips to a nearby cultural center, while others may require extensive travel to a foreign country. The set of activities included in this column is intended to guide analysts through the process of constructing an organized list of the program components. The remainder of the analysis is highly dependent on the specification of the program as presented in this column.

What resources are needed to support the program? The second column, "Ingredients," requests a list of the resources to be devoted to the operation of cultural education programs. The ingredients method (Levin, 1983) requires the specification of all the inputs that are intended to contribute to the desired outcomes. This specification includes donated and volunteered resources along with resource requirements that translate into expenditures. It includes all types of personnel resources, as well as non-personnel resources such as facilities, equipment, materials, and travel expenses. The list of ingredients is highly dependent on the program components listed in the prior column and guides the remainder of the template entries. Examples of ingredients that might be needed to support cultural education programs are listed in the second column of Figure 1.

In specifying ingredients, the most time and effort should be spent identifying those resources that constitute the majority of the cost. For instance, personnel tends to account for at least two-thirds of the budget in typical education or social service interventions, so a great deal of attention

should be devoted to careful specification of the requirements for this category of inputs. In contrast, supplies generally comprise no more than five percent of the total budget. A twenty percent error in the cost of a category that constitutes only five percent of the total cost translates into only a one percent distortion (Levin, 1983). Consequently, little time should be spent quantifying relatively low cost items like the number of pencils and pens required for the program.

Valuing the Resources

The next task is to quantify the amount and value of each ingredient that is required for the program. This calculation can be tricky, especially when there are no explicit market values associated with the ingredients listed. The next five columns guide the analyst through the process of calculating an annual societal cost of the resources supporting the program.

How much of each resource is required? The first column in this section, "Amount," requests specification of the amount of each ingredient listed in the previous column. The resource amounts entered in this column should be left in their most natural units. For instance, personnel resources should be recorded in terms of the number of positions needed. Likewise, required amounts of space, materials, equipment, and travel expenses should be identified in the most descriptive terms possible. The only restrictions are that the resources are specified on an annual basis. In other words, if 100 teachers participate each year, then that number should be entered for that ingredient. Similarly, the number of trips (round trip airfare), the number of per diem lodging and meal charges, the number of translators, and the number of group leaders should also be specified on an annual basis.

What percent of annual time of each position is devoted to the program? Many of the individuals involved in cultural education programs spend only a fraction of the year participating in the program. For instance, while some central program staff may work year-round to organize the initiative, others, such as teachers or program translators, might

spend less time. The column labeled "Percent Time" is intended to account for this partial-year commitment of some individuals. In order to prorate salaries to reach a figure that represents the value of the time devoted to program activities, this column requests information on the fraction of the year spent actively participating in the cultural education program. For instance, if teachers spend three months in the program, the figure entered in this column should be .25 (three months is equal to 25 percent of the year). Likewise, a "1" should be entered for individuals who work the full year planning and coordinating the programs.

What is the annual unit value of each ingredient? The next column, "Unit Value," requests a dollar value for the ingredients listed. The figure entered should represent the value of the next best use of the resource required (i.e., the opportunity cost). The market value of the resources should be entered, if available. In the case of personnel, this entry should include annual salary as well as fringe benefits, bonuses, and other add-ons. If a market value is not available, an approximation or "shadow price" for the market value can be substituted. For example, the shadow price of an outdated piece of technology may be estimated in functional terms: what would be the cost of a replacement that would allow the group to perform the same functions or tasks? The figure entered in this column must correspond with the units specified in the "Amount" column. For instance, if the number of persons is entered in the "Amount" column, then the annual salary for that type of position should be entered in the "Unit Value" column. Likewise, if a number of trips is specified in the "Amount" column, then the estimated value of a trip should be entered in the "Unit Value" column.

What is the expected life-span of each resource? The next column, "Period," requests information on the recurrence of the cost. Some resources are required year after year, such as salaries and benefits for personnel. Other resources such as equipment may be used for a number of years and should not simply be added into the annual cost estimate each year. The data in this column indicate the number of years over which various resources can be used. The number of years representing the

expected life of the resource should be entered, with recurring annual costs designated as "1."

What is the total annual societal cost of the resources? The final column in this section, "Total Cost," presents a dollar figure representing the total annual societal cost of each ingredient. This information should be calculated by multiplying the values in the first three columns of this section and then dividing by the value in the fourth. In most cases, the appropriate formula is:

Total Cost = [(Amount) * (Percent Time) * (Unit Value)] / Period.[6]

The figures in this column can then be summed to derive a total annual societal cost estimate of the resources required to support the program.

Distribution of Cost

The burden of the various costs is often distributed across different individuals and organizations. For instance, in addition to the financial contribution of central funding sources, the cost burden of these programs may be shared by higher educational institutions in the U.S. and foreign countries, corporations, and the schools and districts of participants. Furthermore, the teachers and education leaders who participate in the services provided by a particular program also forego some opportunity that is associated with a cost. The costs to the various supporters of and participants in the program are the focus of the next set of columns of the

[6] *This is an approximation of the annual cost, since, for example, it does not consider depreciation of equipment.*

template. The different categories listed in the template include: school districts, foundations, higher education (such as a host institution), foreign governments, foreign businesses, and teachers. Others can be added.

The most optimal use of these columns is to specify the exact amount of a particular resource that the various constituencies are expected to shoulder. Specified in fiscal units (e.g., dollars per year), the entries across each row in this section should sum to equal the figure in the "Total Cost" column of that same row. Another option is to specify these amounts in the most natural (rather than only monetary) units. This descriptive information can provide insight into the types of support the initiative requires from different supporters of cultural education programs.

Template for Estimating Outcomes

Similar to the template constructed to estimate the costs of cultural education programs, a template can be constructed to assess the outcomes associated with such initiatives. Again, a series of questions are presented below to guide the analyst systematically through this portion of the analysis. A shell of this template is shown in Figure 2[7].

[7] *It should be noted that the outcomes template is used only for cost-effectiveness and cost-benefit analyses since the cost-feasibility analysis considers only cost, with no attention given to program outcomes.*

Figure 2: Outcomes Template

Identifying Outcomes	Valuing Outcomes			Distribution					
Intended Outcomes	Weight	Realization of Outcomes	Weighted Outcomes	School District	Fndatns	Higher Ed	Fgn govt	Fgn business	Teachers
Cultural Vision									
Knowledge									
Communicative Disposition									
Community Building									
Unintended Outcomes									
Totals:									

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Identifying Program Outcomes

What are the specified goals of the program? A wide array of goals characterize cultural education programs. As described in chapter 4, the intended outcomes of these types of programs fall into four general areas: (a) cultural vision, (b) knowledge, (c) communicative disposition, and (d) community building. These categories are listed in the "Identifying Outcomes" column of the template to identify broad areas that have the potential to prompt the evaluator to recognize and note a variety of program outcomes. Specific measurable outcomes, such as the number of cultural materials in the library, should be listed under each.

What are the unintended outcomes of the program? Most interventions realize outcomes that are not necessarily specified as intended goals. Likewise, cultural education programs are likely to result in ancillary outcomes in addition to the four types described above. For instance, these programs presumably affect the students of participating teachers in various ways, including deepening their knowledge and understanding of other cultures and increasing their cultural awareness and tolerance for diversity. At a more macro-level, the emphasis of the programs on international relations may lead to improved domestic relations among different cultures in the U.S., increased national security, and an improved economic climate. These "spillover" effects should also be included in the last set of rows in the column marked "Identifying Outcomes."

Valuing the Outcomes

What are the relative weights of the outcomes? Cost-effectiveness analysis requires that initiatives that pursue multiple outcomes assign weights to those outcomes so that a single measure of effectiveness that encompasses all intended outcomes can be calculated. Consequently, he various expected outcomes must be ranked according to their relative

importance. If they are all equally valuable, equal weights of "1" should be assigned to each. If one is more valuable than the others, the weight of that outcome should reflect this. For instance, if the outcomes related to knowledge are twice as important as the other categories of outcomes, they should receive a weight of "2" while the others are weighted with a "1." Further, if only one outcome is of interest in the analysis, that outcome is assigned a weight of "1" and all other outcomes are assigned weights of "0." The relative weights should be indicated in the column of the template marked "Weight."

It is important to note that these weights are only relevant in the case of a cost-effectiveness analysis. A cost-feasibility analysis does not consider outcomes. A cost-benefit analysis assigns monetary values, rather than weights, to each of the outcomes. In addition, recall that the multiple programs under study in a cost-effectiveness evaluation must include the same set of outcomes with identical weights.

To what degree have the outcomes been met? The focus of the next column labeled "Realization of Outcomes" is on reporting quantitative measures, representing the success of the program in meeting the outcomes specified in the first column of the template. This is an empirical matter. A systematic study of the program's impact on each outcome must be conducted to derive figures for this column.[8] This systematic process might involve an experimentally-designed study using random assignment or a quasi-experimental design (e.g., time series, non-equivalent control groups). Whatever the method, the effects of extraneous influences should be minimized so that program effects are isolated.

[8] *While it is generally difficult (if not impossible) to present all types of outcomes in similar units, outcomes should be reported in such a way that they can be combined to reach a composite estimate. Weighting outcomes—as described in the previous section—is one approach that fosters the combination of different outcome measures.*

What are the weighted outcomes resulting from the program? The weighted value for each outcome specified in the template is calculated by multiplying the previous two columns:

Weighted Outcome = Weight * Realization of Outcome.[9]

The values in this column can be summed to reach a composite measure of the effectiveness of the program.

Distribution of the Outcomes

As was the case for costs, outcomes can be distributed across different constituencies. For instance, participating teachers and their schools benefit through the development of new curricular materials. Potential national outcomes include improved relations between the U.S. and other nations and the associated economic and cultural benefits. The columns in the outcomes template correspond with those in the cost template. They include school districts, foundations, higher education, foreign government, foreign business, and participants. Again, additional categories can be added. These columns should be used to illustrate the degree to which program effects are distributed across various supporting individuals and organizations. This may be a simple matter of placing "x"s in columns of those stakeholders who benefit, or it may involve disaggregating the effects across stakeholder groups.

[9] *This equation is specific for a cost-effectiveness evaluation. For a cost-benefit analysis, the relevant equation substitutes the monetary value of each outcome for "weight."*

Using the Templates: Merging Cost and Outcome Data

The cost and outcomes templates presented here can be used in various ways to inform decision makers about cultural education programs. The evaluation questions are likely to vary in terms of the type of analysis (e.g., cost-feasibility, cost-effectiveness, cost-benefit), the level ot analysis, the perspective of the evaluation, and the outcomes of interest. Drawing on the information included in the templates, costs and outcomes can be integrated to address multiple types of cost-related questions.

In this section, two hypothetical cases are presented to demonstrate a range of cultural education program designs and to illustrate the degree to which different program configurations affect costs and outcomes. Before presenting the cases, it is important to describe the assumptions that are used in the analysis. On the cost side, estimated values (representing hypothetical averages) are presented for a number of cost categories, as presented below.

TABLE 1: Cost Assumptions in the Hypothetical Cultural Program

Cost Category	Estimated Value
Annual Salaries and Benefits:	
Professional staff	$40,000/year
Support Staff	$30,000/year
Speaker Honoraria:	$1000
Foreign Travel:	
Airfare	$1000/trip
Per diem (meals and lodging)	$100/day
Domestic Travel:	
Transportation (car, bus, train)	$100/trip
Per diem (meals)	$50/day
Office/Classroom Space	$200/month
Computers	$2500 (new)
Books/Movies	Variable
Materials and Supplies	Variable

It is important to recognize that due to the hypothetical nature of the cases here, these figures are illustrative; the assumptions could easily be altered and different numbers used.

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On the outcomes side, an array of intended and unintended outcomes are identified in the areas of cultural vision, knowledge, communicative disposition, and community building. The hypothetical programs presented below both share this common set of goals and tend to place the greatest emphasis on outcomes in the category of cultural vision (i.e., these tend to be weighted more than those in the other categories).

Hypothetical Case: Single-day Workshop

The first cultural education program to consider is an annual single-day professional development workshop for teachers and school leaders in a particular district. This in-service day is supported by the school district to meet a state mandate requiring cultural training of school staff. Each year, the program focuses on a specific culture as well as cultural sensitivity in general. The 300 teachers and school leaders in the district are granted release time from work to attend the session at a local meeting facility. The program is the primary responsibility of a multicultural specialist who is a full-time staff person hired by the school district. The key events of the day include a lecture on multiculturalism and diversity by a local university professor, a presentation by a visiting correspondent from the specific culture of study, a film presenting multiple perspectives of that culture, and a workshop on integrating this culture into the social studies curriculum. The visiting correspondent is generally affiliated with the educational system in the other culture and is granted a leave of absence to remain in the U.S. for six months to serve as a consultant with the school system.

The program costs depicted in Figure 3 are presented in terms of the infrastructure, encounters, exposure to multiple perspectives, formal instruction, and participants. Estimated values are presented in the Figure, based on the assumptions presented above. The total societal cost of the program is estimated at $147,420. As can be seen in the final set of columns, the school district shoulders the bulk of this cost ($136,400). The remaining cost is distributed across a number of sources: a local library provides the film at no charge to the school district, the salary of the visiting teacher is split between the school district and the teacher's home government, and the professor's lecture is offered at no charge to the school district.

Figure 3: Application of Cost Template: Single-day Program

Identifying Resources		Values					Distribution of Cost						
Program Components (Examples below)	Ingredients	Amt	% Time	Unit Value	Period	Total Cost	School District	Fndatn	Higher Ed	Fgn govts	U.S. business	Fgn business	Teachers
Infrastructure	Multicultural specialist	1	1	40,000	1	40,000	40,000						
	Secretary	1	.5	30,000	1	15,000	15,000						
	Office space	1	1	2,400	1	2,400	2,400						
	Computers	2	1	2,500	5	1,000	1,000						
	Meeting facilities	1	1	1,000	1	1,000	1,000						
Encounters	Films	1	1	20	1	20					20		
Multiple perspectives	Foreign teacher	1	.5	40,000	1	20,000	10,000			10,000			
Formal instruction	University professor	1	.025	40,000	1	1,000			1,000				
	C&I specialist	1	.025	40,000	1	1,000	1,000						
Participants	Time	300	.005	40,000	1	60,000	60,000						
	Meals	300	1	20	1	6,000	6,000						
	Totals:					147,420	136,400		1,000	10,000	20		

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The outcomes template shown in Figure 4 includes several intended outcomes under each general category. In addition, several unintended outcomes are included in the last rows of the template. The outcomes are weighted so that only the intended outcomes are considered in the analysis (i.e., unintended outcomes are assigned a weight of "0"). Among the intended outcomes, the cultural vision outcomes are weighted more than the others. The degree to which the program meets the specified outcomes is shown in the third column, followed by the calculated weighted outcomes. As estimated here, the single-day workshop achieved 507 units of weighted outcome. The distribution of the outcomes is shown in the final set of columns, using x's to indicate individuals or organizations likely to benefit.

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Figure 4: Application of Outcomes Template: Single-day Program

Identifying Outcomes	Valuing Outcomes			Distribution					
Program Outcomes	Weight	Realization of Outcomes	Weighted Outcomes	School District	Fndatns	Higher Ed	Fgn govt	Fgn business	Teachers
Cultural Vision									
Statement of cultural goals and objectives	2	150	300	x					x
Selection of course content	5	20	100	x					x
Choice of cultural instructional materials	5	10	20	x					x
Culturally relevant instructional methods	5	5	25	x					x
Culturally sensitive evaluation practices	5	2	10	x					x
Knowledge									
Number of cultural resource centers	4	1	4	x					x
Cultural content in professional development	3	1	3	x					x
Number of cultural materials in library	2	20	40	x					
Communicative Disposition									
Participation rate in curriculum advocacy	1	5	5	x					x

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Identifying Outcomes	Valuing Outcomes			Distribution					
Prog.am Outcomes	Weight	Realization of Outcomes	Weighted Outcomes	School District	Fndatns	Higher Ed	Fgn govt	Fgn business	Teachers
Community Building									
Number of cultural exchanges	3	0	0						
Number of new networks	3	0	0						
Number of new cultural research projects	1	0	0						
Unintended Outcomes									
Student outcomes	0								
• Knowledge of culture	0								
• Cultural awareness	0								
• Tolerance of diversity	0								
National outcomes	0								
• National security	0								
• Economic climate	0								
Totals:			507						

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Hypothetical Case: Summer Institute

Consider a second variation of cultural programs: a summer institute involving cultural immersion that is accomplished through a month-long trip to the culture of study. Each summer, this foundation-supported institute recruits 100 highly committed teachers and education leaders. The participants spend one month at the host university preparing for the trip and learning the language and the cultural mores through instruction, books, and films. The second month of the program is spent visiting the foreign country, meeting with numerous people ranging from government leaders to factory workers, and spending much time with educators. Upon returning from the trip, participants spend the final month of the institute at the host institution, exploring ways to integrate the learned concepts and experiences into the educational process. Activities include framing goals; changing curriculum, instruction, and evaluation practices; developing networks; and conducting research.

The costs depicted in Figure 5 include infrastructure, encounters, exposure to multiple perspectives, formal instruction, and participants. The total societal cost of the program is estimated at $1,516,400. The majority of this cost ($1,000,000) reflects the time that teachers invest in the program and is unlikely to translate into any real expenditure. The cost to the supporting foundation is $491,000. Other contributions include space at the host institution and the time of speakers in the foreign country.

The outcomes template shown in Figure 6 includes several intended outcomes under each of the primary goals of cultural programs. Again, unintended outcomes are excluded (i.e., weights equal 0). Estimates of the degree to which the program meets the specified outcomes is shown in the third column, followed by the calculated weighted outcomes. The summer institute is shown to realize 3,460 units of outcome. The distribution of the outcomes is shown in the final set of columns, using "x"s to indicate individuals or organizations likely to benefit.

Figure 5: Application of Cost Template: Summer Institute

Identifying Resources		Values					Distribution					
Program Components	Ingredients	Amt	% Time	Unit Value	Period	Total Cost	School District	Fndatn	Higher Ed	Fgn govt's	Fgn business	Teachers
Infrastructure	Program director	1	.5	40,000	1	20,000		20,000				
	Support staff	2	.5	30,000	1	30,000		30,000				
	Office space	1	1	2,400	1	2,400			2,400			
	Computers	2	1	2,500	5	1,000		1,000				
	Classroom space	5	.25	2,400	1	3,000			3,000			
Encounters	Films											
	Books											
Multiple Perspectives	Speakers in foreign country	20	1	1,000	1	20,000				10,000	10,000	
Formal Instruction	Instructors	4	.25	40,000	1	40,000		40,000				
Participants	Trips to foreign country											
	• Travel	100	1	1,000	1	100,000		100,000				
	• Per diem	100*30	1	100	1	300,000		300,000				
	Time of participants	100	.25	40,000	1	1,000,000						1,000,000
	Totals:					1,516,400		491,000	5,400	10,000	10,000	1,000,000

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Figure 6: Application of Outcomes Template: Summer Institute

Identifying Outcomes	Valuing Outcomes			Distribution					
Program Outcomes	Weight	Realization of Outcomes	Weighted Outcomes	School District	Fndatn	Higher Ed	Fgn govt	Fgn business	Teachers
Cultural Vision									
Statement of cultural goals and objectives	2	100	200	x					x
Selection of course content	5	100	500	x					x
Choice of cultural instructional materials	5	90	450	x					x
Culturally relevant instructional methods	5	90	450	x					x
Culturally sensitive evaluation practices	5	80	400	x					x
Knowledge									
Number of cultural resource centers	4	50	200	x					x
Cultural content in professional development	3	20	600	x					x
Number of cultural materials in library	2	20	400	x					x
Communicative Disposition									
Participation rates in curriculum advocacy	1	50	50	x					x

Identifying Outcomes	Valuing Outcomes			Distribution					
Program Outcomes	Weight	Realization of Outcomes	Weighted Outcomes	School District	Fndatns	Higher Ed	Fgn govt	Fgn business	Teachers
Community Building									
Number of cultural exchanges	3	50	150	x					x
Number of new networks	3	10	30	x					x
Number of new cultural research projects	1	10	30	x					x
Unintended Outcomes									
Student outcomes	0								
• Knowledge of culture	0								
• Cultural awareness	0								
• Tolerance of diversity	0								
National outcomes	0								
• National security	0								
• Economic climate	0								
Totals:			3460						

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Applications and Appraisal of the Templates

In this section, the hypothetical cases presented above are used to illustrate the types of evaluation questions that can be addressed through this framework.

QUESTION 1:
What does the program cost and who shoulders the cost?

The simplest type of question that can be answered using the template design addresses the cost-feasibility of cultural education programs. Here the emphasis is on estimating the value of the resources required to support the programs. The analysis could consider all cultural education programs, a particular type of program (e.g., those emphasizing language instruction), or a single program. Further, the evaluation questions could focus on costs to multiple stakeholders: foundations, government, businesses, teachers, schools.

Consider a cost-feasibility analysis of the two hypothetical cultural education programs presented above. Only a cost template is needed to address these questions. Figure 3 demonstrates that the total societal costs of the single-day workshop is equal to $147,420, and Figure 5 shows that the corresponding figure for the summer institute is $1,516,400. As can be seen in the final set of columns of both templates, the cost is distributed across various stakeholders. The school district covers the majority of the cost of the single-day workshop. The summer institute costs are concentrated in the category of participant investment. However, these costs are not likely to translate into additional expenditures; participating teachers and educational leaders can be expected to give freely of their time to participate in the programs. In this case, the majority of the financial cost falls on the shoulders of the supporting foundation.

A cost-feasibility analysis yields information that can be used to gauge the degree to which the cost burden of various types of cultural education programs can be handled. Consider a program that assumes that foreign school personnel will give freely of their time during American visits. To the degree that these individuals are either unwilling or unavail-

able to donate their time, the program is unlikely to succeed without a substitution of resources. For instance, the program could pay these individuals or their schools for their time, but this would increase the cost burden on the program budget. Extensive data on the design of the program, the resources required to support that design, the value of those resources, and the distribution of the cost burden are needed to support this type of analysis.

QUESTION #2:
Is a particular type of program more preferable than others?

Questions that involve comparing the relative costs and effects of different approaches seeking to achieve similar goals are generally addressed through cost-effectiveness analyses. In order to address questions that require the comparison of costs and effectiveness of different approaches, data from the cost and outcomes templates must be integrated. First, the costs and outcomes of each alternative program must be calculated. For instance, Figures 3 and 4 provide the costs and outcomes for the single-day workshop. Next, data from the templates are integrated to form a cost-effectiveness ratio for each alternative. For instance, the cost-effectiveness ratio for the hypothetical single-day program type is $147,420/507 or about $290.[10] This figure reveals the cost per unit of effectiveness of the single-day program. Cost-effectiveness ratios of the different program options are compared, and the most desirable program on economic grounds is that with the lowest ratio (i.e., the lowest cost per unit of effectiveness).

Including all costs, the cost-effectiveness ratio for the hypothetical summer institute is $1,516,400/3460 or about $438.[11] On the surface, this suggests that the single-day program is more cost-effective than the summer institute. However, as has been noted, a large portion of the cost of

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[10] *The numerator is the cost of the program as reported in Figure 3, and the denominator is the weighted outcome calculated in Figure 4.*

[11] *Here the numerator is the cost of the program as indicated in Figure 5, and the denominator is the weighted outcome presented in Figure 6.*

the summer institute is due to the extensive time required of participants, a cost not likely to translate into additional expenditures. When the participant time is excluded from the cost estimates, the cost-effectiveness ratio of the summer institute is equal to $516,400/3460 or about $149. So an analysis excluding the time of participants suggests that the single-day program is more than twice as costly per unit of effectiveness as is the summer institute.

Integrating data on costs and effects through this type of analysis can be extremely important for policy decisions. Information on cost alone provides only one piece of information. Consider the situation described above, where a single-day workshop is compared with a program of longer duration involving extensive travel: The cost templates demonstrate that the program requiring less participant travel translates into considerably lower costs. Considering cost alone would tempt policy makers to rely most heavily on the single-day workshop; however, when data on effectiveness are integrated into the analysis, it is clear that the effects of the summer institute outweigh those of the single-day workshop, making the former preferable on cost-effectiveness grounds. In the extreme, adopting an ineffective program simply because it is low cost can translate into a waste of valuable resources. Analyses that integrate costs and effects provide more comprehensive data to inform decisions among alternative program options.

The data required for this type of analysis include the same data required for cost described in the previous example, as well as extensive data on the effectiveness of different types of programs. It is essential that the multiple programs considered in a single cost-effectiveness analysis be pursuing similar goals and that they place similar weights on those goals. In other words, the first two columns in the outcomes template must be identical for all programs considered in a cost-effectiveness evaluation.

QUESTION #3:
Are cultural education programs economically worth supporting?

A final type of question involves assessing the worth of a particular program, type of program, or approach in general. This involves no com-

parison among various alternatives; the focus is on whether the benefits of the program outweigh the costs. Data from both the cost and outcomes templates are needed to address such questions. However, one major change must be made to the outcomes template since both costs and outcomes must be in the same units to calculate a cost-benefit ratio. The "Weight" column must be changed to a "Value" column and rather than assign relative weights to the different outcomes, a monetary value should be provided for each outcome. For instance, the market value of different types of culturally-relevant curricular materials could be used. Costs and benefits are then combined in a cost-benefit ratio, and the program is economically desirable so long as the benefits outweigh the costs (i.e., the cost-benefit ratio is less than "1").

While this type of analysis is conceptually attractive, the data requirements can be difficult to meet. Since many of the goals of cultural education programs are not easily translated into monetary values (i.e., market values are not readily accessible), cost-benefit analyses are problematic. In particular, assigning a value to cultural exchanges or tolerance for diversity poses significant problems.

Conclusion

This chapter provides a conceptual foundation as well as a working framework to guide policy makers to evaluate cultural education programs systematically from an economic perspective. As demonstrated throughout the chapter, economic-based evaluation has the potential to contribute important information to the decision-making arena. Questions ranging from the feasibility of a program to the economic worth of a program can be addressed using various forms of economic analysis. Perhaps most importantly, evaluating the costs alongside the outcomes of cultural education programs reveals the full range of resource commitments that teachers, students, administrators, and others have to make in order to support the program. This type of evaluation avoids reducing the process of curriculum transformation to a low-cost, low-investment activity. Rather, the approach teases out the budgetary as well as other hidden costs to reveal

the full cost of the program, and it weights these costs against the outcomes realized by the initiative. In this way, economic-based evaluation of cultural education programs has the potential to shed light on the worth of engaging in such activities and may point the way toward realizing more efficient and equitable ways to reach the goals of cultural education programs.

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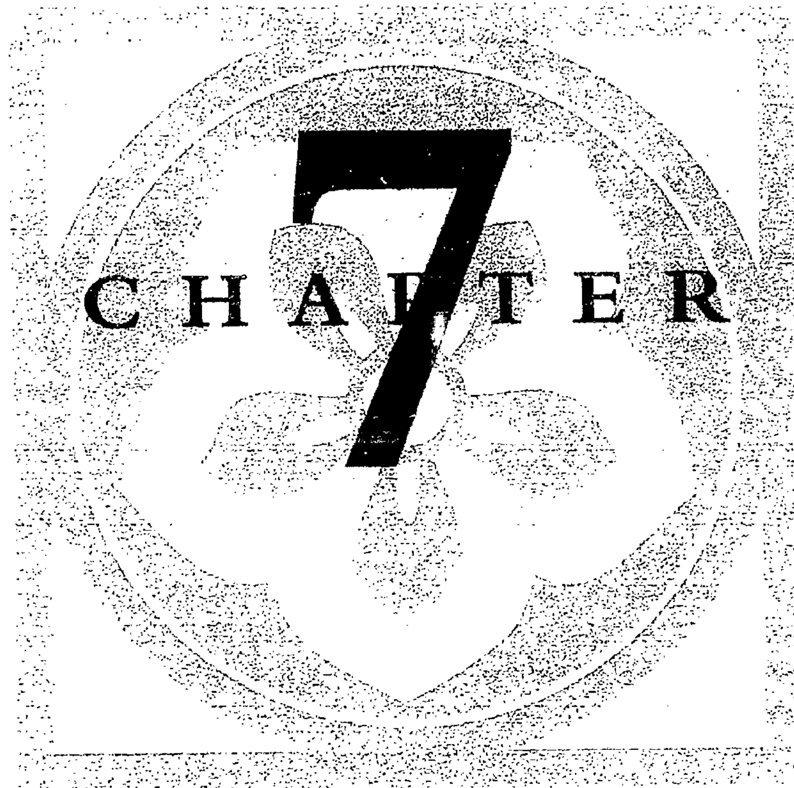

Dilemmas of Cultural Education Assessment

by Lawrence M. Rudner

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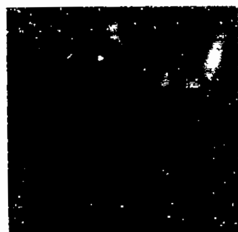

No single evaluation model could possibly serve the range of cultural education programs or intercultural or multicultural instructional materials or programs that exist. The purposes, settings, participants, and instructional approaches are too varied. However, all evaluations are based on measures to assess either outcomes or processes. This chapter emphasizes the growing set of standardized tests and alternative assessment strategies. It offers evaluators a starting point for identifying appropriate, culturally sensitive evaluation measures.

The chapter starts with an examination of stakeholders in the evaluation process—teachers, supervisors, administrators, and policy makers—and discusses ways evaluators can obtain and incorporate their perspectives into an evaluation plan. It then describes six traditional norm referenced instruments developed to specifically evaluate outcomes frequently associated with cultural education programs, for example increased cultural knowledge or improved skills in cross-cultural communication. Then it reviews six alternative performance assessment techniques that can support or replace other forms of program outcome assessment.

These alternative performance measures have the potential to improve classroom instruction in ways the standardized tests do not because they are directly linked to students' learning experiences and the cultural contexts in which they occur. But there are dangers associated with these so-called "authentic" assessments and the chapter points out how these strategies are not immune to cultural bias. Finally it discusses several criteria for judging performance strategies that highlight their potential for capturing the impact of a cultural education program on students.

Political and Educational Dimensions of Cultural Education Program Evaluation

The role of an evaluator is to gather data to help inform decisions that are often aimed at improving programs, determining how best to allocate resources, or justifying a program's continuation. Data to evaluate these purposes can take many forms: it can be, for example, verbal justifications as to why the program is needed, skill attainment data, impact information, fiscal analysis, standardized test results, and/or case studies. Thus, the first steps of any evaluation are to identify the decisions to be made and the types of information that will aid in the decision making process.

Evaluations of cultural education programs are invariably political in nature. Developers, advocates, and instructors all have vested professional interests in their outcomes. Decision makers sometimes believe they have a better basis for understanding the needs of students and implementing change than evaluators do because of their own proximity to everyday realities and also because they assume that the most important aspects of a program cannot be measured. These decision makers approach evaluation reports with a great deal of skepticism (King & Thompson, 1983).

The political and psychological aspects of evaluation underscore the need to collect evaluation data from a variety of sources that, to the extent possible, address such considerations. Conflicting agendas are especially evident in evaluating whether or not a program has reached its goals. Behaviorally stated objectives have become an important tool in the design and conduct of evaluations. Some traditional evaluation models define the role of the evaluator as limited to the comparison of goals and actual performance (Provus, 1971; Tyler, 1942). A second approach is to concentrate on identifying goals that are implicit in program activities (Stake, 1975). A third approach is to focus on the intended and unintended outcomes of a program (Scriven, 1972).

In the case of cultural education programs, the goals are often vague and loosely constructed. Take, for example, goals for the preparation of curriculum materials which are often articulated in the following ways:

- to increase cultural self-awareness,
- to reduce ethnocentrism,
- to improve communication skills,
- to build understanding among individuals,
- to build appreciation of different cultures, and
- to improve cross-cultural collaborative activities.

These goals are generic, very broad, and applicable to many kinds of programs and their accompanying instructional materials. They rarely, however, reflect the objectives of decision makers. The state governor, school superintendent, school board, principal, curriculum supervisor, or teacher may have more practical objectives in mind. The governor may want schools to be more globally competitive. The principal or teacher may want to reduce intergroup tensions and conflicts.

Similarly, the different stakeholders will have different personal goals. The teacher may want to increase the chances of teaching abroad. The principal may want his or her name in the news as the head of a model multicultural school. While recognizing the goals and objectives of the program and instructional materials, the evaluator must also be sensitive to the pending decisions and personal agendas of the relevant stakeholders.

The job of the evaluator is not just technical, but is also political and advisory (Fitzpatrick, 1988). Evaluators are often employed to help identify goals and develop strategies for accomplishing those goals. To understand the perspectives of the various stakeholders, the evaluator should seek numerous opportunities to work with them as an active participant in every step of the program implementation, from an original needs assessment to writing the final report. By being involved in those activities, the

evaluator is in a good position to translate policy questions and goals into more precise questions of program evaluation (Beswick, 1990). For example, the evaluator may be involved in the following ways:

- **Needs Assessment**. In the university and K-12 worlds, decisions must be made regarding the potential benefits and trade-offs in providing cultural education. Evaluation personnel can help gather data and information to aid in these decisions and, at the same time, use this as an opportunity to identify the real goals of the organization that supports it.

- **Establishing Goals**. Evaluators need to obtain measurable goals from skill development to attitude change at all levels and link them to the original goals of the classroom, school, or district.

- **Curriculum Development**. A key issue for the evaluator would be the degree to which cultural education is integrated into the school's formal instructional program.

- **Curriculum Selection**. Many organizations and commercial publishers have developed multicultural and intercultural materials for individual lessons, school-wide activities, and entire curriculum sequences in one or more subject areas. Evaluators need to determine how these materials are related to the desired outcomes of the program and the potential of the materials to achieve those outcomes.

- **Advisory groups**. Advisory committees made up of parents, representatives of community groups, teachers, and administrators often help to insure cultural sensitivity to the goals of a program. These advisory groups provide an excellent way for evaluators to identify stakeholder interests and biases.

Traditional Instruments

While there are different program goals and different desired behaviors, a common feature of cultural education programs is for the participants to learn certain basic facts. Accordingly, one would expect there to be a variety of instruments related to cultural identity and cultural awareness. A search of the ERIC database, PsychInfo, the Test Locator (http://ericae2.educ.cua.edu), and the Buros Institute of Mental Measurement Yearbooks, however, revealed only a handful of instruments:

- **Cultural Literacy Test** (Brayfield, 1990). Designed for students enrolled in college level introductory sociology classes, this instrument was used to test the hypotheses that students who have higher levels of cultural literacy will be successful in sociology classes and that white male students are more culturally literate than women and racial or ethnic minorities. It consists of short-answer questions which measure general knowledge about geography, important people, historical events, and current affairs. The test may be used by professors to assess the cultural literacy of their students so that they may add cultural information to the curriculum as needed (description from the Test Locator).
- **Multiethnic Awareness Survey** (1977). This is a 40-minute, 100-item test that measures factual knowledge about the contributions of minorities to the past and present growth of the United States. Items reflect awareness of deeds of Black, Irish, Italian, Jewish, Asian, Latin and Native Americans (description from the Test Locator).
- **Measures of Global Understanding** (Educational Testing Service, 1981). Designed for use in a study commissioned by the Council on Learning. This 90-minute test measures knowledge, attitudes, perceptions, and interests of college students related to other cultures and the political events, national policies, and other

factors affecting these cultures. The test also elicits students' descriptions of their own foreign language proficiency (description from the Test Locator).

- **Multicultural Counseling Inventory** (MCI; Sodowsky, Taffe, Gutkin, & Wise, 1994). This 40-item self-report instrument was designed to operationalize the constructs of multicultural counseling competencies proposed in the literature. Subscales are counseling skills, multicultural awareness, multicultural counseling knowledge, and multicultural counseling relationship. Items tend to focus on behaviors rather than attitudes. Quality validity evidence is presented.
- **Multicultural Counseling Awareness Scale-Form B** (MCAS-B; Ponterotto, Sanchez, & Magids, 1991). The developers of this 42-item self-report inventory derived their items from the literature and expert panel review. Subscales include a Knowledge/Skills scale and an Awareness scale. Included is a interesting Social Desirability cluster which provides a measure of assessment quality.
- **Multicultural Awareness-Knowledge Skills Survey** (MAKSS; D'Andrea, Daniels, & Heck, 1991). A 60-item self-report instrument containing three scales: Awareness, Knowledge, and Skills. The author's primary claim to validity is based on item construction. Construct validation was conducted on a small sample[1].

The lack of publicly available instruments indicates that many evaluations are relying on tests that come with textbooks and locally developed instruments. While these instruments may be responsive to local needs,

[1] *An excellent review of the last three measures can be found in Pope-Davis and Dings (1995).*

there is a need for (a) more instruments with good technical documentation, and (b) more sharing of instruments across programs.

Additional Indicators

While extremely important, participant cultural awareness is only one of a wide number of desired possible outcomes for an evaluator to consider. Recent research in cognitive sciences supports the concept of intelligence as a cultural construction. Gardner and Hatch (1989) define intelligence as "the capacity to solve problems or to fashion products that are valued in one or more cultural settings" (p. 5). Using this definition, Gardner developed the concept of multiple intelligences, that is, skills and behaviors that individuals exhibit in different patterns and degrees (Brualdi, 1996). These seven intelligences include: logical-mathematical, linguistic, spatial, musical, bodily-kinesthetic, and personal (including interpersonal, or the ability to understand the feelings of others, and intrapersonal, or the ability to understand one's own feelings and motivations).

If individuals have different patterns of skills and behaviors, traditional instruments may not properly capture this diversity, especially when individuals exhibit patterns based on cultural differences that are unfamiliar to the test maker. For instance, DeRoche (1987), Gardner (1983), and others argue that relying on an array of achievement tests overemphasizes some intelligences and disregards others. Evaluators can gather additional information to capture some of these differences by looking for objectives that would measure a student's:

- performance in events outside of school such as community groups;
- skill in using information from school within a particular cultural context such as knowing who to ask for directions in an unfamiliar location and how to phrase the question;

- facility in demonstrating several different ways to tell a story, present an argument, describe an event, participate in a classroom discussion, or complete a small group project; or
- ability to demonstrate social values such as tolerance, respect, and fairness to others.

Some Performance Assessment Techniques

Information on any knowledge, attitude, or activity resulting from cross-cultural education can be used to help inform decision making. While we want unbiased, psychometrically sound, and generalizable information, not all data must meet these requirements. Rather, placed in context, even the softest information can be quite useful.

Consider, for example, a cross-cultural education program designed for elementary school teachers. One level of data might be that 85% of the participating teachers showed large improvements on the Multicultural Counseling Inventory. Another level of data could be case studies showing impact. For example, one teacher has established E-mail interviews with students from another country. Another has reviewed all of her handouts to be sure they take a more global viewpoint. The writing in the school newsletter has showed a marked increase in pluralistic values. While the first level is objective and generalizable, the second level is more informative. Evaluations should contain a mix of both information levels. Readers might consult chapter 4 for other performance-based outcomes.

The following list identifies a range of information sources that can be used to help support cross-cultural education evaluations.

- **Products.** Improved products are often the desired end-product of training activities. They require a broad range of competencies, are often interdisciplinary in focus, and require initiative and creativity. As an assessment device, trained judges should score each product against agreed-upon standards of excellence.

- **Group projects.** Group projects enable a number of students to work together on a complex problem that requires planning, research, internal discussion, and group presentation. This technique is particularly attractive because it facilitates cooperation, reinforces a valued outcome, and is sensitive to the orientation of group members.

- **Interviews/Oral presentations.** Interviews and oral presentations allow individuals to verbalize their knowledge and are more likely to elicit informative responses than open-ended, written questions. The 1969 and 1976 National Assessments of Educational Progress (NAEP) Citizenship Assessments, for example, used many interview questions. An obvious example of oral assessment occurs in the foreign languages: fluency can be assessed only by hearing the student speak.

- **Constructed-response questions.** Constructed-response questions require students to produce their own answers rather than select from an array of possible answers (as with multiple-choice items). A constructed-response question may have just one correct answer, or it may be more open ended and allow a range of responses.

- **Writing samples.** Writing samples have long been used to assess a student's understanding of a subject through a written description, analysis, explanation, or summary. Essays can demonstrate how well a student uses facts in context and structures a coherent discussion. Answering essay questions effectively requires critical thinking, analysis, and synthesis.

  Pratt (1972) proposed a useful tool for capturing the cultural orientation of written material. The basic procedure is to (a) define material to be analyzed, (b) define subjects of interest, (c) prepare scoring sheets and word lists, (d) scan materials for references to the subjects of interest, (e) list judgmental terms, (f) compare judgmental terms to the word list, and (g) calculate the

Evaluation Coefficient (the ratio of related positive terms to the sum of positive and negative terms expressed as a percentage). See Sapp and Skelton (1987) and Garcia et al. (1976) for applications of Pratt's Evaluation Coefficient.

- **Portfolios.** Portfolios are usually files or folders that contain collections of materials. As an assessment tool, the trainee is asked to furnish a broad portrait of individual performance, assembled over time. As trainees put together their portfolios, they must evaluate their own work. Student drafts, revisions, works in progress, and final papers are included to show development.

Issues and Warnings

Performance assessments, like standardized tests, have their shortcomings. Due to the fact that they rely heavily on judgment, performance tests are susceptible to the traditional concerns about the use of raters. To fairly score students, Stiggins (1987, p. 33) states it is critical that the *performance ratings reflect the examinee's true capabilities and are not a function of the perceptions and biases of the persons evaluating the performance.* In addition, because there are fewer data points, there are also serious psychometric issues related to the use of performance assessments. These issues include:

- **Social desire.** The examinee may select answers that reflect his or her perception regarding desirable responses.
- **Self-deception.** Respondents' answers may reflect an incorrect perception regarding how they would behave under certain circumstances.
- **Halo effect.** Impressions that an evaluator has formed about an individual can influence his or her impression of that person along other dimensions. Nisbett and Wilson (1977), for example, made a videotape of a professor acting in a friendly manner and another of the same professor acting in an arrogant manner. Students who

watched the friendly professor tape rated the professor more favorably on other traits like physical appearance and mannerisms.

- **Stereotyping**. Impressions that an evaluator has formed about a group of individuals can alter his or her impressions of a member of that group. A principal, for example, might find an individual mathematics teacher to be precise due his perception that all mathematics teachers are precise rather than based on the individual's actual performance.

- **Perception differences**. The past experiences and viewpoints of an evaluator can affect what he or she focuses on and the way he or she interprets behavior. In a classic study in the business literature, Dearborn and Simon (1958) asked business executives to identify the major problem described in a detailed case study. The executives tended to view the problem in terms of their own departmental functions.

- **Leniency error**. When a rater does not have enough knowledge to make an objective rating, he or she might either give the benefit of the doubt to the person being rated or systematically rate them downward.

- **Equity issues**. Are the assessment tasks sensitive to the linguistic and cultural diversity of the trainees? Performance tasks can place a significant linguistic demand on students.

- **Psychometric issues**. Many members of the measurement community have urged caution with the use of performance assessment due to psychometric concerns. Koretz, Madaus, Haertel, and Beaton testified before Congress that the psychometrics of alternative assessment has not been developed sufficiently to warrant its use as the basis for a high-stakes national assessment system Linn, Baker, and Dunbar (1991) also questioned the inferences to be drawn from some high-order assessment items. Koretz et al. noted that scores in one high-profile state assessment varied from rater to rater.

While there are a large number of potential threats to the validity of alternative assessments, the threats do not necessarily limit their usefulness. In evaluation we are interested in making generalizations at the program level, not at the individual level. Evaluation data is not used to make judgments about individuals. The real question is whether the instrument will provide a good group estimate. Data that is invalid or unreliable for some individuals, may yield very useful and accurate information when aggregated to the group level. Thus, the usual concerns for high reliability and validity do not apply. Rather the threats to validity should be recognized and efforts taken to minimize their impact, and the evaluator should ask whether the group level inferences are reasonable.

Multisource Appraisal

A common approach in the corporate world for evaluating employees is to pool information from others who have direct knowledge of the employee's job performance, even though this is subjective data (Black, Gregersen, & Mendenhall, 1992). The same principle of multisource appraisal can be applied to teachers who participate in cultural education programs or who use multicultural instructional materials. People from whom evaluators could seek information about a teacher's understanding about cultures include:

- (from students) the teacher's success in interpersonal communication skills including strategies for promoting inclusion of all students in classroom activities;
- (from other teachers) the teacher's team building efforts and other methods of working to build communities and eliminate status differences that perpetuate inequities of the larger society in the school and classroom;
- (from the principal) the teacher's understanding of students' cultures including language proficiencies; knowledge of how to evaluate the language and cultural demands of classroom tasks; and

- (from the individual teacher) his or her own ability to describe the influence of culture in shaping his or her own educational practice in the classroom; opportunities the individual takes to develop a deeper understanding about particular cultural communities represented in the school or curriculum.

This wide range of data provides a rich description of the teacher's performance that can help in evaluations.

Criteria for Judging Performance Assessments

Linn, Baker, and Dunbar (1991) proposed several criteria for judging the quality of performance assessment data. While their criteria were developed in the context of high-stakes assessment, they are fully applicable in an evaluation setting. Their most important criteria are (as summarized by Miles, 1993):

- **Fairness**. Have we fairly selected the test components? Do our scoring practices fairly reflect students' capabilities? How are we going to use and interpret the results? Gaps exist between students because of differences in their familiarity with and exposure to the test components and in their motivation to perform and learn. Miller-Jones (1989) suggests that we use "functionally equivalent tasks specific to the culture and instructional context of the individual being assessed" (p. 362).
- **Transfer and generalizability**. How far do skills in one area transfer to another? What generalizations can we make from the test results? Measuring the degree to which skills transfer within a performance-based assessment is heavily dependent upon the task being performed.
- **Cognitive complexity**. Does the test require students to use higher-order thinking skills to solve and analyze problems instead

of memorizing facts and solving well structured, decontextualized problems? We should not assume, for example, that all performance activities require the use of complex, cognitive processes. Judge the cognitive complexity by analyzing the task. Then, factor in the student's familiarity with the problem and the student's approach to solving the problem.

- **Content quality**. Is the content of the assessment consistent with the current understanding in the field? Will the content stand the test of time? Most important, the content should be worth the student's and the rater's time and effort. To assure the quality of the content, we may want experts in the subject matter to review both the tasks that the student performs and the overall design of the assessment itself. This is especially important in domains like cultural studies where the content is elusive and difficult for all but content specialists to discover and reveal.

- **Content coverage**. Does the assessment adequately cover the subject matter? As Collins, Hawkins, and Frederiksen (1990) noted, both students and teachers tend to under-emphasize information not covered in the assessment.

- **Meaningfulness.** Does the assessment give students meaningful problems? Do the students gain worthwhile educational experiences? To find out if the assessment is meaningful, analyze the performance tasks or ask the students and teachers what they thought of the tasks. Although analyzing the tasks can provide relevant input, finding out the understandings and reactions of the students and teachers provides more valuable, systematic information on how meaningful the assessment is.

- **Cost and efficiency**. Can we justify the cost of these more labor-intensive assessments?

These criteria can be applied to any instrument the evaluator is considering as an outcome measure.

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Summary

After identifying the decisions to be made, the evaluator needs to identify the types of data that will help inform those decisions. The evaluator can then turn to identify appropriate culturally sensitive instruments. While there are several instruments that appear to be applicable over a wide range of situations, the evaluator may prefer a locally developed instrument. There is a wide variety of formats that can be employed, including products, group projects, interviews/oral presentations, constructed-response questions, writing samples, and portfolios. Regardless of the format, there are several threats to validity that must be considered, especially if the evaluation is to depend on raters or judges. Some of these threats are self-deception, halo effect, stereotyping, perception differences, leniency error, equity issues, and psychometric issues. The chapter ends with a discussion of criteria that can be used to evaluate assessment instruments: social desire, fairness, transfer and generalizability, cognitive complexity, content quality, content coverage, meaningfulness, cost, and efficiency.

It is an exciting time for the evaluation field. Twenty or thirty years ago, emphasis was on commercially purchased standardized tests. Today, clients and the evaluation field appreciate the advantage of locally developed instruments—they have the potential to provide the most relevant and useful data.

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NOTES

frame **educational goals**

document *program effectiveness*

evaluate **materials**

choose *alternative curriculum contents*

Today's cultural education movement emphasizes in-depth study of foreign and domestic cultures as an effective method of understanding alternative ways of thinking, feeling, and interacting. It is only through cultural awareness that educators and business people can be effective in today's diverse global society.

Discovering Culture in Education **will help program planners, teachers, and evaluators as they organize approaches to diversity, frame educational goals, choose among alternative curriculum contents, evaluate instructional materials, formulate culturally sensitive forms of evaluation, and develop ways to monitor, evaluate, refine, and document program effectiveness.**

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