International Issues in Cultural Policy and Administration: A Conceptual Framework for Higher Education

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Abstract

As globalization continues to develop, arts administrators, cultural policy analysts, and university-level instructors must deal with international issues and colleagues and practices of other countries. Few of these professionals can draw on formal training in such topics and many are scrambling to find and interpret knowledge about international cultural policy and administration. In the long term, the challenges of globalization require faculty to develop new courses and materials to provide international skill sets to future generations of arts managers and cultural policy administrators. Divided into three sections, this paper provides a conceptual framework to begin to address this need. First, based on a review of literature and a survey of arts administration educational program directors, the paper presents the current interest in and demand for international training in cultural policy and administration. Second, the paper provides a framework for approaching international cultural issues and skill sets that may be required of future leaders in the cultural sector. Third, a theoretical construct for international policy and knowledge transfer is posited as a process and means of advancing education in cultural policy and arts administration.

1. The Growing Demand for International Competencies in Cultural Policy and Administration

While no generally accepted definition of globalization seems to exist, there appears to be agreement that one of the most directly perceived and experienced forms of globalization is in the cultural sector. Indeed, cultural globalization is transforming both the content in which and the means through which transnational, national, regional, and local cultures are produced, reproduced, and distributed. Cultural policymakers and

administrators may find it helpful to consider globalization as a force that evokes a tension between homogeneity and heterogeneity in the dialectic of the global and the local. The cultural sector struggles to meet new challenges, as global political trends (e.g., decentralization, democratization) and global economic trends (e.g., marketization, privatization) create a new environment and place new outcome demands on arts managers. Transnational contact reveals differences and can propel convergence and harmonization. Each nation and community searches for models and "best practices" to adapt to local needs and conditions.

Throughout the world, cultural policymakers, administrators, and educators are aware of the increasing interest in and demand for training in international cultural policy and administration. Networks, think tanks, observatories, conferences, symposia, and university research centers are facilitating the gathering, development, and exchange of information in the cultural sector. The interest in negotiating international cultural interactions (ICIs) is evident around the globe, as numerous conferences and symposia bring leaders together to discuss means of coping with the new demands and opportunities that globalization presents cultural administrators and artists. A significant need exists for expanded knowledge of international, national, and organizational practices. New skills and competencies are required for researchers and practitioners in cultural diplomacy, cultural policy, and arts administration.

Based on findings from preliminary data collected during the *Going Global* symposium and seminar as well as the *International Issues in Cultural Management Training (IICMT)* project at The Ohio State University, this paper discusses the demand for addressing international issues in cultural policy and administration in higher education programs. It provides evidence of the interest in and need for improving international content in educational programs in cultural policy and arts administration. The paper then turns to presenting a conceptual framework for analyzing selected international issues. To conclude, the paper presents a theoretical construct as a process and means of advancing education in the cultural sector. Drawing on extant research, a diagnostic model of policy transfer and knowledge transfer is proposed as it might be developed to serve the needs of future leaders in cultural policy and arts administration.

2. Preliminary Research on Education in International Cultural Policy and Administration

The 2000 Barnett Arts and Public Policy Symposium, titled *Going Global: Negotiating the Maze of Cultural Interactions*, was held May 5-6, 2000 in Columbus Ohio. This conference brought together international arts administrators, policymakers and scholars to discuss topics such as exchanges of artists and exhibitions, festivals, cultural tourism, and community development. Through the expertise, experiences, and informed judgments shared at the conference, it became evident that the effects and implications of globalization on the arts and culture are many but that little useful research or course development had occurred on the subject. This paucity is particularly problematic because it was observed that the types and volume of ICIs seem to be increasing, that linkages between domestic and international issues are becoming more evident, and that the number and diversity of actors in the international arena – particularly of nonstate and nongovernmental actors – appears to be expanding.

Concurrent with planning and convening the 2000 Symposium, the Arts Policy and Administration (APA) Program at the Ohio State University initiated a graduate seminar on the topic. This seminar provided an opportunity to survey and assemble the available research, to familiarize student and key faculty participants with the issues, and to

explore ideas and experiences both before and after the symposium. Subsequently, the APA Program at Ohio State University established a project group dedicated to exploring issues of importance in international cultural policy and administration. The initial goal of the project in International Issues in Cultural Management Training (IICMT) was to gather and synthesize the research and experience in this field for the practical application of the information to training programs. The project team began by exploring three key questions.

(1) What is the current international curricular content of university arts administration training programs?

In spring 2001, a two-page *Survey of International Content in Arts Administration Training Programs* was sent to directors of university arts administration training programs around the world (selected through purposive sampling), requesting information about coursework specific to globalization and the arts, as well as the international elements of other curricular content. Details regarding the survey design are available from the authors. Respondents were asked to assess the importance of, need for and obstacles to future international training in cultural management. It was noteworthy that all respondents indicated that issues of international cultural management for students and for the field are either crucial, very important, or somewhat/moderately important. Facilitating new courses or material in international arts management may best be accomplished through international cooperation and improved international instructional materials. An analysis of the findings from the survey is provided in section three of this paper.

(2) What are key international cultural policy and management issue areas to explore and what research is taking place in this field?

The project team conducted exploratory research in many international issue areas within the context of comparative cultural policy and arts management. The first step was to compile a set of initial literature reviews and bibliographies in order to determine the scope and framework of information available on many topics. This literature review was intended to provide the basis for establishing a network of experts and beginning to establish an inventory of relevant skills, competencies and information. The areas under exploration included *copyright and intellectual property*; *cultural development*; *cultural diplomacy*; *cultural tourism*; *global cultural heritage and patrimony*; *global popular culture*; *international cultural exchanges*; *international touring and presenting*; and *transnational organizations in the cultural sector*. Section four in this paper provides a conceptual framework for analyzing forums of activity, competency areas, and skills in several of these issue areas.

(3) What are the needs for improving education in international cultural policy and administration?

From the exploration of key issue areas in the field and the survey of arts administration programs as described above, it was possible to prepare a preliminary needs assessment and situation analysis of the state of international competencies in cultural policy and administration education. Section five of this paper proposes a diagnostic model for advancing higher education in international cultural policy and administration.

3. Summary of Survey Findings

Responses to the *Survey of International Content in Arts Administration Training Programs* demonstrate the breadth of training in the field of arts administration, and

illustrate that university training programs may be housed in a diverse range of institutional structures. While common coursework may be found in certain subject areas, a wide range of course offerings attests to the extent of skills required of arts administrators around the world.

Most of the survey respondents offered international training either as separate courses in the curriculum or as components of other courses. A slight majority of the programs surveyed were considering adding new courses or material in international arts management. Interesting similarities and differences were revealed in comparing North American university arts administration programs and those in other parts of the world. Responses from throughout the world were very similar in identifying the importance of issues of international cultural management for students and for the field, as well as in current arts administration coursework offerings.

Throughout the world, courses that focus on globalization and the arts, the management of international cultural interactions and/or comparative arts policy appeared to fall into three major areas:

- *Comparative arts policy* – these courses either focus on global or regional (intercultural/transcultural) issues; European programs often include a course on arts administration in Europe or the EU.

- *Special seminars or programs* – such programs may be specifically focused through summer study abroad programs or special projects.

- *Courses on international topics* – such courses often appear to concentrate on specific sets of skills that might be adopted from a different arts administration environment (e.g., marketing and fundraising in the USA).

Courses which include segments with an international focus tended to fall into several distinct categories:

- All courses in the program included an international segment
- International segments were included as aspects of certain specialized arts administration courses (e.g., within *Principles of Arts Administration*; *Arts Marketing*; *Arts Law*; *Cultural Policy*)
- Special programs or projects
- Coursework that focuses on regional (e.g., EU) issues

Internationally-oriented coursework appeared to cluster in its emphasis on either international policy issues or administrative/management demands. Most commonly, programs which offered specific courses pertaining to international arts administration also offered courses which included segments with an international focus. Therefore, there was a reinforcing function as these two approaches related to each other, although occasionally one approach would substitute for the other.

Responses from all parts of the world indicated that international cooperation and improved instructional materials would be key to addressing and expanding international content in university arts administration training programs. North American responses tended to emphasize the need for better materials; programs representing other regions indicated a strong need for international cooperation.

Lack of funds, lack of international cooperation, and lack of materials were identified as the primary barriers to implementation of international content in arts administration

training programs. International contact and cooperation would be required at faculty, practitioner, and student levels. The need for materials might be addressed by creating and sharing internationally-oriented syllabi, bibliographies, references, textbooks, articles, and case studies.

Additional obstacles to the implementation of international coursework might include the extent, number, and breadth of content currently included in specialized arts administration courses presently taught in the programs. While all respondents indicated that international issues in cultural management training were important to students and the field, the ways in which program faculty had decided to translate this need and interest into coursework applications varied considerably. Programs had to determine where and how to add international coursework, needed to acquire appropriate lecturers and materials for the courses, and sometimes included a specific regional or topical focus.

Enhancing international cooperation among university arts administration training programs is a crucial step required to address increasing interest in international training in the field. Potential action steps could include:

1. *International information sharing*
   Through the internet and email, program directors and academics might easily share information and syllabi relevant to international training in arts administration.

2. *Creation of improved materials*
   Through international cooperation, program faculty and arts administration practitioners may be able to design and create new course materials better suited to the global environment. Such materials might be adopted and adapted for local and regional implementation.

3. *Formation of a database of experts*
   It may be useful to create an easily-accessible online database of international experts interested in guest lecturing and faculty exchanges. Such a database might include faculty, cultural policy leaders, and arts administration practitioners.

4. *International cooperation in acquiring funds*
   Program directors may wish to explore the potential for cooperation in acquiring international funding of training initiatives.

The two major professional associations of formal arts administration training programs, the Association of Arts Administration Educators (AAAE) and the European Network of Cultural Administration Training Centres (ENCATC) might lead the way in creating and facilitating international cooperation as outlined in the four action steps above to advance international education in cultural policy and arts administration.

4. International Capacities in Cultural Policy and Arts Administration

Findings from a review of scholarship in the field and survey of arts administration educators, as described in the preceding sections, demonstrate that a strong interest and need exists for improving international content in higher education programs in cultural policy and arts administration. But how might educators begin to address what might be called for in terms of developing new international skills, capacities, and competencies?

Preliminary research conducted as part of the International Issues in Cultural Management Training (IICMT) Project suggest a three-pronged analytical approach to framing international issue areas for educational purposes. First, there are three *forums of activity* (capacities): national, international, and cross-national. Second, there are three *competency areas*: policy, administrative implementation, and artistic/cultural. And third, there are *distinct skills*, such as policy learning, collaboration, and cultural brokering.

Using information assembled in a comparative analysis of the cultural diplomacy policies and activities of nine nations which is part of the IICMT project (Wyszomirski, 2003; Wyszomirski, Burgess, & Peila, 2003), we can begin to see what might be involved in developing the capacities, competencies and skills arts administrators should acquire on international issues and practices. Note that the issue of cultural diplomacy also overlaps with the issues of international exchanges, touring and presenting.

Policy competency requires an understanding of the political and structural elements within each country and/or of the international political and agency factors involved. Cultural diplomacy enjoys a different status within each nation's foreign policy system. In Canada, culture is one of the three pillars of foreign policy (along with economic and political). In the U.S., culture is relegated to a much lower status, and accorded less significance than military, political, economic, or communications/information. Despite such differences, virtually all countries are interested in using cultural diplomacy to promote a positive and particular image of their country. Australia, Canada, and Austria all want to update their images through arts and cultural exchanges, exporting and touring abroad, and using culture to attract foreign tourists. All countries talk about cultural diplomacy as a means of fostering mutual understanding, implying that cultural diplomacy is a two-way process of communication.

How each country officially manages its international cultural relations displays many variants. Structurally, cultural diplomacy may be primarily the preserve of the Department of State/Foreign Ministry. It may be largely delegated by the Foreign Affairs Office to the Arts and Culture Ministry/Agency. It may be a joint responsibility of both diplomatic and cultural departments, or the administration of cultural diplomacy activities may be largely delegated to third party agents (like the British Council or the Swedish Institute). Other types of international cultural interactions may involve other government agencies, such as commerce, trade, education, transportation, or immigration offices. International and transnational institutions like UNESCO, the World Trade Organization (WTO), the World Intellectual property Organization (WIPO), or the European Union may be involved.

Understanding the relation between culture, diplomacy and other international concerns is crucial information for designing collaboration proposals, sending cultural productions and exhibits abroad, and presenting international artists and cultural productions in "receiving" countries. Thus, it makes a difference whether culture is regarded as an instrument to advance foreign policy goals or to help promote other forms of international trade, or is viewed as an economic sector to be developed for export in its own right. In contrast, diplomacy and/or international trade relations may be employed to increase cultural exports, enhance an international image of a particular country, or preserve national cultural identity. Anticipating the goals and interests of potential collaborators will, in part, be a function of these political perspectives. Similarly, identifying the appropriate parties to deal with in other countries can be facilitated by an appreciation of how each structures the implementation of its policies and programs.

Administrative and cultural competency within the same issue area requires more detailed information about professional and business practices, regulatory requirements, and artistic possibilities. For example, in a world increasingly sensitive to terrorist threats, cultural administrators have been confronted with increasingly cumbersome and costly immigration procedures involved in securing visas and in transporting instruments and production equipment in a timely manner. On the one hand, these procedures and regulations have been rapidly changing, so that just staying up-to-date can be a problem for many arts managers. Often, such regulations are made without any explicit consideration of the possible consequences for international cultural exchanges or touring and can create unexpected complications. For example, when the Federal Aviation Administration of the U.S. instituted new regulations concerning the transport of musical instruments, many artists, accustomed to carrying their often quite valuable instruments onto the plane were forced to check them as baggage. At first, this caused many difficulties and even threatened fragile instruments with physical damage. Now orchestras and other musical ensembles know about the regulation and have learned to accommodate it through the use of new kinds of instrument cases that are both sturdier and yet can be easily screened at the airport.

With regard to artists themselves, the problem of obtaining visas in a predictably timely manner is still problematic. Indeed, "navigating the process of obtaining nonimmigrant visas and understanding tax regulations remain the top hurdles to presenting artists from abroad" (see http://www.artistsfromabroad.org/). All arts managers know of instances when performance and sometimes entire tours have been cancelled because visas were not obtained in time or were denied to some or all of the artists involved. Rumors abound that certain visa offices are more efficient and less stringent and that, therefore, presenters should apply there rather than offices that are perhaps nearer. The fee for obtaining a visa has risen and a premium of $1,000 is required for expedited consideration. In both visa and taxation issues concerning foreign artists, the Association of Performing Arts Presenters and the American Symphony Orchestra League have published a manual called *Artists from Abroad*, which provides not only a guide to these procedures, but also the necessary forms and useful web links. However, neither the federal government nor various public-private partnerships operating in the U.S. have undertaken targeted efforts to facilitate the marketing, export or mobility of American artists or cultural activities abroad, or done much to develop knowledge about how to market foreign cultural attractions in the U.S. In contrast, Visiting Arts, a U.K. NGO that "promotes and facilitates the inward flow of foreign arts into England, Scotland, Wales and Northern Ireland" and is supported by the Arts Councils of these four regions as well as by the Crafts Council, the British Council and the British Foreign and Commonwealth Office, has published a handbook with case studies on marketing international and culturally specific performances (Price, 1999).

A study conducted by the New England Foundation for the Arts that examined the processes and challenges involved in international touring and collaboration that face American presenters also noted the need for a national information system to facilitate this work as well as the ability of U.S. arts presenters to engage in scouting visits abroad to better familiarize themselves with artistic activities and offerings and to establish networks that would facilitate their "navigation" of foreign exchange and touring structures and requirements (Denatale, Rosenthal, & Fong, 2000). The Argentine representative of the Ohio Arts Council's International Program notes that "every potential cultural partnership requires a base of essential information…" Four types of information are identified: "general information about the country context including the country's recent history and current affairs from four perspectives: political, economic, social, and cultural" (Galan, 2000, p. 9). Wayne Lawson, executive director of the Ohio Arts Council, which has developed the largest and oldest international exchange program among state arts agencies, makes the point that managing cultural diplomacy

programs or projects entails a broad and diverse network of players, including official arts and cultural agencies, private foundations, corporate sponsors, individual nonprofit arts organizations, state/local/regional arts organizations, and a variety of non-governmental organizations (Lawson, 2000, p. 5-8). Training and experience can help inform arts administrators about such networks, practices, and information resources so that they can function effectively, however, few educational programs develop such competencies internationally.

Identifying and facilitating the mobility of artists is another growing international concern. The European Union has taken up the question of the mobility of artists, works of arts, and artistic ideas. Formal and informal networks are emerging to address this concern. For example, in November of 2003, the Asia-Europe Foundation (ASAEF) cosponsored a conference in Singapore to explore the problems and prospects linked to artists' mobility. A major problem they identified was information: about funding applications, about decisionmakers and facilities in other countries, about creative individuals who operate within and outside official exchange channels, and about contemporary art in Asia. At the ASAEF meeting, information was provided about a number of new information resources. One is a set of directories and databases for individual countries prepared by Visiting Arts. There are now such directories for Thailand, Vietnam, Cambodia, Quebec and Taiwan. The Directories not only provide listings of cultural organizations and services, but also offer an introduction to the governmental structure as well as the social and cultural history of the country. These directories are available in print and on-line.

Another resource that has been funded in part by the Ford Foundation is the Arts Network Asia website that provides an on-line directory of Asian artists, including information on their training, professional career, repertoire/portfolio and interests. The Singapore conference also noted the "importance of technical support for artists and arts agencies that included information about living conditions, visas, accommodations for artists in the host country" as well as the "necessity of training and skills improvement in the field of art management" (Asia-Europe Foundation, 2003). Subsequent networking activities are planned: an Asia-Europe Seminar on Cultural Policy (June 2004 in Bangkok) and a meeting on "Asia-Europe Cultural Exchange in the Process of Globalization and International Integration" (September 2004 in Hanoi).

It is noteworthy that such regional collaborative efforts seem to be increasing, but that the United States is seldom a full participant. On the one hand, the movement toward European integration is providing a motive force and regional mechanism for coordinating such activity in Europe and between Europe and other regions. Alternatively, other efforts seem to emanate from UNESCO initiatives. In either case, this does not help to engage the United States or its arts administrators and educators since they are, obviously, not part of the EU and until very recently had long been withdrawn from UNESCO. Similar regional efforts do not seem to be developing among NAFTA countries. As a consequence, U.S. arts administrators have few opportunities to engage in policy learning and new generations of administrators are not familiarized with the variety of policy options available or in learning how to interface between differing economic assumptions and business practices. Efforts to distill effective processes or identify best practices of transnational or cross-cultural collaboration are few and far between. Funding to undertake such collaborations is scarce and uneven from country to country.

Considering the range of capacities, competencies, and skills required to negotiate the international issues of cultural diplomacy, international exchanges, touring and presenting illuminates some of the complex interlinkages and needs that policy specialists and arts administrators throughout the world must now address. One might

infer that higher education programs should begin to develop skills in future leaders in the cultural sector to cope with such demanding international issues in the field. But through what means and channels can knowledge about international issue areas and new approaches for developing international skill sets be provided in university-level education? The first step may be to compile extensive cross-national bibliographies pertaining to the international issue areas to identify gaps in the research and specific needs for additional research. The second step might be to begin to convert these materials gathered in diverse regions of the world into information that could be disseminated to cultural policy and arts administration educators through conferences, seminars, or workshop modules.
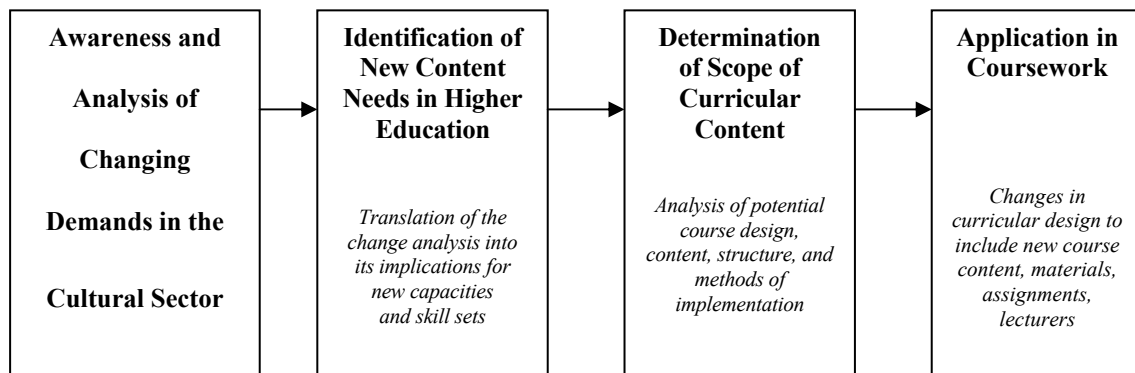
5. Transnational Policy and Knowledge Transfer

This paper has demonstrated the interest in and need for advancing international content in formal higher education programs in the fields of cultural policy and arts administration. It has listed major international issue areas important to the field, and has discussed how a strategy of analyzing forums of activity, competency areas, and skill sets might be applied to conduct in-depth analysis of specific international issue areas. The paper now turns to the formulation of a diagnostic model for exploring how international curricular content (i.e., inclusion of international issue areas in course materials or pedagogical approaches for developing international capacities in students) might be addressed.

Throughout this paper, it has been repeatedly argued that, due to the forces of globalization, the field of cultural policy and arts administration now comprises international, national, regional, local, and organizational spheres of activity. This increasing transnational and intercultural influence suggests the necessity for developing an international framework for learning new international skill sets. Further, this growing international dimension may facilitate insight into processes through which scholars and practitioners might invent, learn, or transfer skills within the global context. Processes for transferring knowledge and policies pertinent to the cultural sector would need to include systems for adaptation or customization to local environments. Such processes would also need to address ways in which curricula in higher education might accommodate the influence of policy and knowledge transfer.

The objective of this paper is to present a conceptual framework for higher education to begin to address the need for international skills, capacities and competencies in cultural policy and arts administration. In general, it may be argued that a four-step process is required for implementing change in curricular design and instructional methods, as illustrated in figure 1.

Figure 1: Steps for Implementing Change in Curricular Design and Instructional Methods

Awareness and Analysis of Changing Demands in the Cultural Sector	**Identification of New Content Needs in Higher Education** *Translation of the change analysis into its implications for new capacities and skill sets*	**Determination of Scope of Curricular Content** *Analysis of potential course design, content, structure, and methods of implementation*	**Application in Coursework** *Changes in curricular design to include new course content, materials, assignments, lecturers*

According to figure 1, the new demands of globalization on the cultural sector require a situation analysis and needs assessment of international issue areas. The second step translates what the international issue areas may require in terms of new capacities and skill sets in cultural policy and arts administration. Then, it is necessary to determine how these international issue areas, capacities and skills might be included in curricular content. Finally, instructional materials and approaches are adapted to include new international content areas. This four-step process would need to take place in each educational program in cultural policy and arts administration, but how might information on international issues and skills important to the cultural sector be shared within the international educational community? Figure 1 suggests that a process for facilitating information exchange would be crucial for higher education programs to be able to analyze changing demands in the cultural sector and identify new content needs in higher education. Such a process of *knowledge transfer* would be closely related to the process of *policy transfer* (in this case, cultural policy transfer and educational policy transfer), which is a subfield of research in comparative public policy.

People have always borrowed ideas from one another, so the practice of "policy transfer" – in the most basic and practical context – has always existed. The concept of *policy convergence* has crept gradually and pragmatically into the field of comparative public policy "as a range of diverse studies reached similar conclusions indicating that advanced industrial states are facing similar problems and are tending to solve them in similar ways" (Bennett, 1991, p. 218). Bennett (1991) contends that policy convergence implies transnational diffusion of any of five aspects of public policy: policy goals, policy content, policy instruments, policy outcomes, or policy style. And, as he writes in 1992, the key task in the study of policy convergence "is to understand the relationship between content and context in each country and to investigate the interaction between the transnational context motivating convergence and the domestic context forcing divergence" (p. 10). Policy convergence may be understood as an outcome of international policy coordination.

According to Dolowitz and Marsh (2000), *policy transfer* is concerned with a "process in which knowledge about policies, administrative arrangements, institutions and ideas in one political setting (past or present) is used in the development of policies, administrative arrangements, institutions and ideas in another political setting" (p. 5). The element of *intentionality* may be seen as a key criterion for determining that policy transfer has actually taken place (Evans & Davies, 1999). That is, when policy transfer takes place, some element of policy must purposively be adopted. In beginning to construct an analytical framework for policy transfer, it is important to treat policy transfer

solely as "action-oriented intentional learning – that which takes place consciously and results in policy action" (Evans & Davies, 1999, p. 368).

Transnational policy transfer may thus be considered analytically as action-oriented intentional policy learning whereby it can be determined that an aspect of policy has actually been adopted by the transferee state. In devising an analytical framework for policy transfer, it is crucial to take into account the dimensions of level, on one hand, and the interplay of structure and agency, on the other hand. Dolowitz and Marsh (2000) present a framework for analyzing policy transfer, which they posit may occur voluntarily or through coercion – the opposite ends of a continuum. They argue that, in the process of policy transfer, policymakers can look to three levels of governance: the international, the national and the local. Policy transfer may take place through copying (direct and complete transfer), emulation (transfer of the ideas behind the policy or program), combinations (mixtures of several policies), and inspiration (policy outcomes that are inspired by, but not actually based on, the original) (Dolowitz & Marsh, 2000, p. 8-11). Figure 2 synthesizes and modifies the concepts presented by Bennett (1991; 1997), Dolowitz (2000), Dolowitz and Marsh (2000), Evans and Davies (1999) in a schematic that traces policy transfer through levels, actors, aspects, options, and processes.
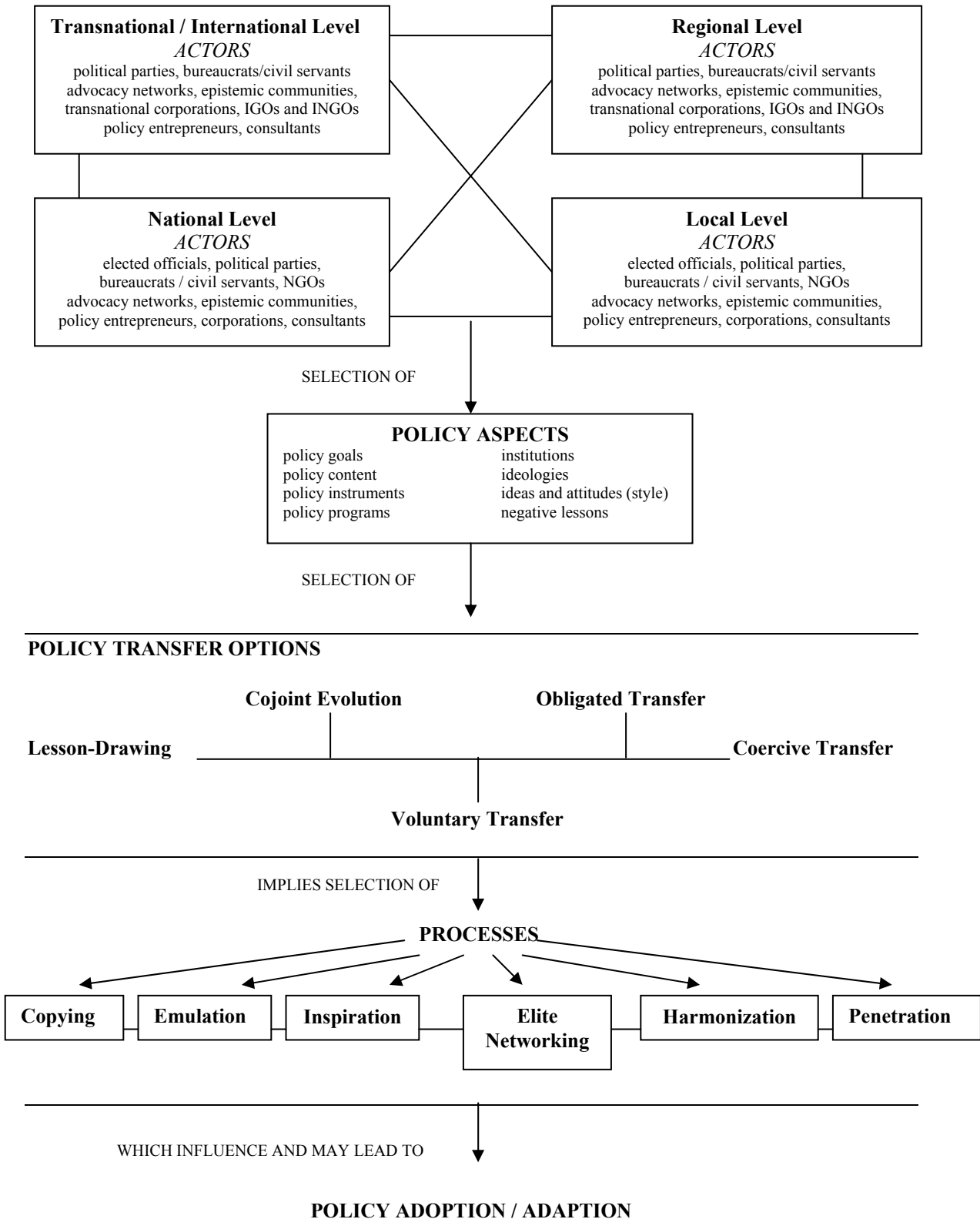
When applied to analysis of higher education needs in the cultural sector, figure 2 might best be implemented as a diagnostic tool. Indeed, higher education is involved with transferring both knowledge (e.g., curricular content, instructional materials, and lecturers) as well as policies (e.g., educational, cultural, economic, social), and the schematic in figure 2 might be utilized as a means to address transnational and intercultural transfer in both areas. In sum, figure 2 begins to provide a framework for considering how an educational program might take a curriculum from overseas and assess it cross-nationally to see how it might be adapted in the local environment. Transnational policy and knowledge transfer involves analysis of issue areas, competencies, and skill sets in national, international, and comparative forums of activity. A strategy for implementing figure 2 as a diagnostic methodology might include the following steps:

1. Take a single international issue area and begin the analysis with a comparison of two nation-states, using figure 2 as a template for analysis. Bilateral comparison provides the foundation for multilateral comparison later in the process of analysis.

2. From this initial comparison, identify where national policy and/or administration could be adapted or transferred. Identify where complementarity exists and can be developed.

3. Consider the implications for international cultural interaction.

4. Consider the implications for organizational management, and what issues organizations might need to factor into their planning.

Working through these steps in assessing the levels, actors, aspects, options, and processes of policy and knowledge transfer may greatly facilitate the initial steps required for implementing change in curricular design and instructional methods. The comparative analysis of changing demands in the cultural sector leads to identification of new international content needs in higher education, which will eventually filter into specific curricular content. This paper has introduced this approach a means through which new international content needs might be assessed for introduction in university-

level curricula. It is hoped that this initial conceptual framework for higher education might be further developed and refined in the years ahead.

Figure 2: Policy Transfer: Levels, Actors, Aspects, Options, and Processes

Transnational / International Level
ACTORS

political parties, bureaucrats/civil servants
advocacy networks, epistemic communities,
transnational corporations, IGOs and INGOs
policy entrepreneurs, consultants

Regional Level
ACTORS

political parties, bureaucrats/civil servants
advocacy networks, epistemic communities,
transnational corporations, IGOs and INGOs
policy entrepreneurs, consultants

National Level
ACTORS

elected officials, political parties,
bureaucrats / civil servants, NGOs
advocacy networks, epistemic communities,
policy entrepreneurs, corporations, consultants

Local Level
ACTORS

elected officials, political parties,
bureaucrats / civil servants, NGOs
advocacy networks, epistemic communities,
policy entrepreneurs, corporations, consultants

SELECTION OF

POLICY ASPECTS

policy goals   institutions
policy content   ideologies
policy instruments   ideas and attitudes (style)
policy programs   negative lessons

SELECTION OF

POLICY TRANSFER OPTIONS

Cojoint Evolution   **Obligated Transfer**

Lesson-Drawing   **Coercive Transfer**

Voluntary Transfer

IMPLIES SELECTION OF

PROCESSES

| Copying | Emulation | Inspiration | Elite Networking | Harmonization | Penetration |

WHICH INFLUENCE AND MAY LEAD TO

POLICY ADOPTION / ADAPTION

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