

Cultural Sustainability on Campus:  
An Exploration of the Visiting Artist and Residency Program  
“Arts Transcending Borders” at the College of the Holy Cross

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## *Abstract*

### Cultural Sustainability on Campus: An Exploration of the Visiting Artist and Residency Program “Arts Transcending Borders” at the College of the Holy Cross

This capstone thesis examined the visiting artist and residency program Arts Transcending Borders (ATB) at the College of the Holy Cross to better understand how this initiative, which has an eight-year history, contributes to sustaining and supporting culture on campus and beyond. Interviews, a focus group, and a survey were used in September and October 2022 to hear from ATB directors, Holy Cross students employed by the program, faculty and staff who had taken part in ATB residencies, local partners, and ATB artists. Findings showed that ATB has enhanced the arts scene on campus by bringing diverse artists and issues to the fore, offering opportunities for intellectual engagement and participation in the arts, and contributing a unique interdisciplinary focus. Student employees noted specific ways their awareness of the arts, connections to campus, and career skills had been increased. Artists emphasized the value of residency opportunities to develop art work and engage with students. Additionally, partners highlighted ATB’s positive impact on Worcester constituents. Participants felt some of the challenges for ATB included raising the visibility of the program, involving more of the campus community, and addressing venue concerns and staff support needs. They saw ATB as a vital program which can encourage and sustain arts engagement into the future. These findings led to a list of considerations for ATB and other college visiting artist and residency programs. As assistant director of ATB, I hope to use the study’s insights to support this vibrant program.

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## Chapter 1: Introduction

### My connection to Arts Transcending Borders

In Summer 2021 I joined Arts Transcending Borders (ATB) at the College of the Holy Cross for a two-year fellowship opportunity. After over a decade in the museum field, primarily focused on evaluation and research in science museums, I was eager to apply my skills and knowledge of the arts in new ways. The ATB program immediately struck me as being in line with what I had been learning through Goucher College's M.A. in Cultural Sustainability (M.A.C.S.) program. My studies had focused on how encounters with arts and culture have the power to connect people, address relevant issues, and carry forward traditions and practices that are important to one's community. Because of the fellowship at Holy Cross, I belonged once again to a college community and was now curious to investigate how arts-related work in this setting can impact those involved—faculty, artists, student ambassadors, and community partners.

My initial thesis proposal work started in the Fall of 2021, and in-depth capstone preparations occurred in Spring 2022. By this point in my fellowship, I had been immersed in new areas of work ranging from residency logistics, front-of-house preparations, conversations about performances' technical needs, and social media efforts. However, Spring 2022 brought the departure of ATB's director, one of our two-person team. This change added considerable responsibilities to my work, especially because the end of the semester included two complex artist residencies. In Summer 2022, I was promoted to an ongoing staff position as assistant director of the program to work alongside the acting director. My new role includes me in strategic conversations related to ATB's future, both in terms of the need for a permanent

director and in terms of ATB's work with Holy Cross's new Prior Performing Arts Center (PAC) on campus. While this is a time of change for ATB, the possibilities connected with the program continue to be expansive and exciting. Indeed, it is an especially opportune time for this study to consider how ATB supports the arts on and off campus and what that could mean moving forward.

## Overview of ATB

Arts Transcending Borders (ATB) at the College of the Holy Cross began in the Spring of 2014 through a grant from the Andrew W. Mellon Foundation. The ATB website describes its work as “an initiative designed to enhance the role of the arts in every aspect of the Holy Cross experience by infusing the arts into students’ academic lives and creating new opportunities throughout the curriculum and the community to cross cultural, geographic, and disciplinary boundaries.” The website overview continues on to say, “In line with the goals of a liberal arts education, ATB uses the arts as a catalyst for challenging perspectives, creating dialogue, and encouraging innovation and creative thinking and practice across our campus. ATB achieves its broad and sustained infusion of the arts in a variety of ways, all of which aim to transcend discipline and convention” (“Arts Transcending Borders” n.d.). With this philosophy as a background, ATB connects artists with on-campus and off-campus audiences through classes, hands-on workshops, performances, lecture/demonstration offerings, in-progress showings, and more. Over the last eight years, the program has hosted numerous artists from wide-ranging fields, including different kinds of music and dance that transcend borders . As highlighted in a 2019 collateral piece, notable artists have included



- Silkroad Ensemble
- BANDALOOP
- Ronald K. Brown
- Bill T. Jones
- Lil Buck
- Terence Blanchard
- Patrick Dougherty
- Compagnie Hervé Koubi
- Roger Guenveur Smith
- Liz Lerman
- Sō Percussion
- Martha Redbone
- Kurbasy
- Tari Aceh! (“Arts Transcending Borders” 2019)

Recent in-person and virtual work during COVID has added to ATB’s impressive list of collaborations with artists such as Las Cafeteras, Manual Cinema, MASARY Studios, Cyro Baptista & Banquet of the Spirits. Overall, ATB brings its audiences a broad range of up-and-coming and celebrated artists. ATB also creates on-going relationships with artists, leading to opportunities for repeated interactions with the campus community. ATB’s longest collaboration, involving three years of residencies with the award-winning Silkroad Ensemble, founded by Yo-Yo Ma, included performances, lunch concerts, Q&As, artists receptions, open jam sessions, and a world premiere.

While the lengths of residencies have varied, with some being as short as a day, ATB has been committed to incorporating the following aspects:

- “Mainstage programming: Celebrating artistic excellence, risk-taking and boundary-crossing”
- “Student impact: Cultivating curiosity, empathy and creativity”
- “Community impact: Building bridges, enriching everyday life” (Arts Transcending Borders 2021).

The list of artists noted here underscores the high-quality programming that ATB has brought to campus. Moreover, central to the program has been ATB’s emphasis on achieving

student impact, specifically in the form of academic connections that can be made to various disciplines on campus. A 2015 vision document stated that ATB would work “to explor[e] both how the arts can foster creativity in other fields and how the creative practices found in other fields can inform artistic endeavor.” In addition, it emphasized that ATB “will work hand-in-hand with the three arts departments (Music, Theater, and Visual Arts), Montserrat [an interdisciplinary academic first-year program], The McFarland Center for Religion, Ethics & Culture, The Cantor Art Gallery, Office of Student Involvement, and CreateLab to promote interdisciplinary collaboration and learning at the College by sponsoring programming designed to transcend disciplinary borders” (“Arts Transcending Borders Vision 11” 2015). Certainly, over the course of its history, ATB has partnered with all of these campus entities and more as seen in the long list of past events and programming available on its website:

<https://www.holycross.edu/atb>.

One example of ATB’s work dovetailing with academics at Holy Cross involves the CreateLab class. The program’s website describes how “CreateLab, part of the College’s ATB initiative, brings together a diverse team of faculty, the College’s visiting artists-in-residence, and students from varying majors and class years to participate in a semester of experiential, experimental learning rooted in the arts” (“CreateLab” n.d.). Evaluation results from surveys conducted last year with the CreateLab class reveal that ATB’s visiting artists have successfully offered students in this class real-world examples of what creativity and creative processes can look like.

ATB’s focus on community impacts is evident in its efforts to reach out to those off-campus. This work has entailed bringing artists to local schools, producing events in Worcester arts venues such as Mechanics Hall and the Jean McDonough Arts Center (JMAC), as well as

inviting to Holy Cross audiences who might not normally come. Sometimes ATB's offerings have included opportunities for the general public to take part in artistic experiences such as hands-on drumming with Glen Velez Handance Ensemble, stick sculpture-building with Patrick Dougherty, or joining a dance workshop with Ronald K. Brown. For several years, ATB ran a Festival of the Arts which brought school children to Holy Cross to experience a range of arts offerings including performances by visiting artists. ATB has also connected with specific groups such as Refugee Artisans of Worcester (RAW), St. Mary Health Care Center, and Latino Institute. In addition, as part of ATB's community-related work, staff have been active in the Worcester Cultural Coalition (WCC).

ATB has typically relied on two staff members to handle all aspects of residency planning, marketing, and implementation. ATB's first director was Lynn Kremer, Distinguished Professor of Humanities, Department of Theatre & Dance. The second director, who was with the program since its first year, was Yonca Karakilic. Recently, Scott Malia, Associate Professor & Chair, Department of Theatre & Dance, has been serving as the acting director. Starting in 2017, ATB added to the program a fellow who supported its work and was meant to gain training in the field of arts administration through two years of hands-on experience. At the moment, there is no fellow, but an assistant director's position has been created. The program is currently between permanent directors, with the hope that one will be hired in the near future.

Also crucial to the functioning of ATB is a Steering Committee as well as a group of student ambassadors. The Steering Committee is composed of faculty and staff from Music, Theatre & Dance, Visual Arts, CreateLab, Montserrat, and the Cantor Gallery. This group provides guidance and suggestions for yearly themes and programming and also advocates for the program. The ATB ambassadors are paid student workers who provide needed support while

simultaneously gaining experience in various facets of arts work. In general, they assist with artist hospitality and front-of-house, share news of ATB's events on campus, and perform tasks during weekly office hours. Specific project work has included creating social media posts, establishing connections to student groups on campus, and supporting evaluation and documentation efforts. Typically, the program has four ambassadors per year.

Given the transitional nature of the current moment, with ATB between permanent directors and the PAC in its first semester of operation, the Fall 2022 schedule was lighter than normal. Nonetheless, on September 24, 2022, ATB produced the Community Day event to welcome both Holy Cross and the Greater Worcester communities to the campus' new arts building. As part of this day, a Balinese musical procession highlighted connections to the College's gamelan music and dance program, and student, faculty, and guest artists led various experiences. The celebration allowed for open exploration of all three floors of the architecturally striking building.

Overall, ATB's work is in line with that of other college visiting artist and residency programs in terms of offering enriching performances, opportunities to learn from experts, and new experiences for the audience and artists alike. As part of preliminary research for this study, a review of three programs in the field (Dartmouth College, Wesleyan University, and The University of North Carolina at Chapel Hill)<sup>1</sup> highlighted how other higher education institutions also organize artist visits of varying lengths that include diverse forms of programming. These experiences, similar to ATB's, typically have direct connections to the schools' academics and

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<sup>1</sup> Specifically, the three programs were based out of the Hopkins Center for the Arts at Dartmouth College, the Center for the Arts at Wesleyan University, and Carolina Performing Arts at The University of North Carolina at Chapel Hill. Dartmouth and Wesleyan University were chosen because they are fellow members of New England Presenters; additionally Wesleyan University is listed as a peer college on Holy Cross's website; and The University of North Carolina at Chapel Hill was chosen because, as a much larger school, it could illustrate arts programming that exists on a different scale. Associated websites for each program were reviewed.

encourage audiences from off-campus to attend. It is common to see multiple artistic mediums and cross-disciplinary experiences listed as part of upcoming or past events and references to working with each institution's artistic departments and initiatives. In fact, some of the artists who ATB had invited to campus had participated in residencies with at least one of these institutions. Moreover, these programs, like ATB, sometimes offered artists opportunities to create or perform new works. However, differences did exist in terms of the structures, facilities, staff, and advisory boards in place to support this work. The schools each had particular areas of emphasis. These ranged from offering various career development experiences, to planning initiatives focused on important issues for the schools and local areas, to encouraging deep levels of community engagement and providing funding and opportunities for local artists. Overall, this capstone provides evidence of the value a visiting artists and residency program can bring to a college setting.

To help contextualize ATB further, the next sections give background information on Holy Cross and the city of Worcester. This information is intended to offer a backdrop for considering ATB from the perspective of cultural sustainability.

## Overview of Holy Cross

The College of the Holy Cross, located in Worcester, Massachusetts, was founded in 1845 by the Society of Jesus (Jesuits), a Catholic religious order “known for its spirituality, commitment to education and service, and active engagement with the world (“Jesuit, Catholic Tradition” n.d.). Today, the College proudly carries out its Jesuit tradition by encouraging “personal freedom and discovery,” especially when it comes to people’s beliefs, a strong commitment to service, and “fruitful dialogue” across its “diverse community” (“Jesuit, Catholic

Tradition” n.d.). As the mission statement puts it, “All who share its [Holy Cross’s] life are challenged to be open to new ideas, to be patient with ambiguity and uncertainty, to combine a passion for truth with respect for the views of others. Informed by the presence of diverse interpretations of the human experience, Holy Cross seeks to build a community marked by freedom, mutual respect, and civility” (“Mission Statement” n.d.).

In 2021, the College inaugurated Vincent Rougeau, its first lay and first Black president, and in 2022, Holy Cross is celebrating 50 years of co-education. Concerning its academic environment, the College describes itself as a “highly selective, four-year, undergraduate, liberal arts institution . . . [that] is ranked among the nation’s leading four-year liberal arts colleges” (“Holy Cross at a Glance” 2021). Distinguished alumni include former U.S. Poet Laureate Billy Collins ’63, basketball legend Bob Cousy ’50, Emmy-award winning actress Ann Dowd ’78, Dr. Anthony Fauci, M.D., ’62, and U.S. Supreme Court Justice Clarence Thomas ’71 (“Alumni of Distinction” n.d.). Enrollment in Fall 2021 was just over 3,100 students with a student-faculty ratio of 10:1. Almost 40% of students on campus were from Massachusetts, 58% were from out of state, and 3% were international (“Holy Cross at a Glance” 2021). The College notes that 16% of its students are first-generation and that in 2021-2022, approximately 1,800 received need-based financial assistance (“First-Generation Students” n.d.; “Financial Aid” n.d.). The most popular majors at this time were Economics, Psychology, and Political Science. Total tuition for 2021-2022 including room, board and fees was \$72,620, with 100% percent of financial aid need met. The College’s website reports that the average debt at graduation is \$25,500 (“Holy Cross at a Glance” 2021). For 2019-2020, the College’s Diversity Data Dashboard indicates that 16% of enrolled students were “Pell Eligible” for federal financial aid grants and that 71% of students were White, 11% were Hispanic/Latino, 6% Asian, 5% Black, 3% American Indian or Alaskan

Native, Native Hawaiian or Other Pacific Islander, or Multiracial, and 3% were Not Specified (“Diversity Dashboard” n.d.).

The campus is about an hour’s drive from both Boston and Providence, Rhode Island, and most students live on the 174-acre campus, which *Architectural Digest* has recently listed as one of the 50 most beautiful campuses in the country (Waldek and McLaughlin 2022). Holy Cross is physically isolated from downtown Worcester but is minutes away by car. Among the initiatives connecting students with the city are community-based learning course components and volunteer clubs such as Working for Worcester and Student Programs for Urban Development (SPUD). These are two of the over 100 student organizations active on campus (“Service and Leadership” n.d.; “Clubs & Organizations” n.d.). The College has a Division I sports program with 27 varsity sports along with other club and intramural sports (“Athletics” n.d.).

One distinctive component of Holy Cross’s first year curriculum is the Montserrat program which “link[s] a first-year seminar to an interdisciplinary cluster and residence hall.” There are six clusters focused on themes such as “Contemporary Challenges” and the “Natural World” with the hope that this multifaceted engagement “fuels an enduring quest for intellectual, personal and spiritual growth” (“Montserrat” n.d.).

In terms of the arts, the College has several academic programs: Creative Writing, Film Studies, Music, Theatre & Dance, and Visual Arts which includes both Art History and Studio Art. The College also has several arts and culture initiatives including Arts Transcending Borders, CreateLab, the Iris and B. Gerald Cantor Art Gallery, and the McFarland Center for Religion, Ethics & Culture which “sponsors and supports programming that explores basic

human questions of meaning, morality, and mutual obligation” (“McFarland Center for Religion, Ethics and Culture” n.d.). Student clubs include multiple dance and *a cappella* groups.

Fall 2022 has been an exciting time for the arts on campus thanks to the opening of the Prior Performing Arts Center (PAC) designed by Diller Scofidio + Renfro and costing \$110 million. The 84,000 square foot space boasts a 400-seat proscenium concert hall, a 200-seat experimental theater, various flexible performance and multipurpose spaces, a media lab, different production spaces and rehearsal rooms, the new home of the Cantor Gallery, and options for outdoor projections and events (“Prior Performing Arts Center” n.d.). The center is named after 1956 graduate Cornelius B. Prior, Jr. who in 2013 gave \$25 million, then the College’s largest single donation (Maloney 2013). The College is still exploring the programming potential of the new building, and President Vincent Rougeau has expressed how “The center is a reflection of the College’s belief that creative and performing arts enhance learning across all academic disciplines and provide opportunities to experience together the wonders of beauty, discovery and reflection. It will augment Worcester’s thriving arts community and further enrich our region in powerful and meaningful ways” (College of the Holy Cross 2022).

## Overview of Worcester

Worcester, Massachusetts, a former industrial center which is in a period of revitalization, bills itself as the “most vibrant & livable mid-size city in the country” and highlights its “nightlife, diverse restaurants, colleges and universities and events,[and notes that] the average housing price in Worcester is lower than the Massachusetts average” (“Quick Facts” n.d.). Located in the center of the state, Worcester is the second-largest city in New England with



a population of 206,518 according to the 2020 Census. The top three ethnic and racial demographics of Worcester in 2020 were White Alone (48.9%), Hispanic or Latino (of Any Race) (24.6%), and Black or African American Alone (13.7%) (“Ethnicity and Racial Shares by City or Town” n.d.). The recent Census underscores that Worcester has a large population of immigrants. In 2020, 21% of the population was foreign-born, and in 2021, the city was proud to have welcomed over 300 refugees from Afghanistan (“QuickFacts, Worcester City, Massachusetts” n.d.; Dalmia 2022). The city is built on seven hills, with the College of the Holy Cross located on Mount St. James or Pakachoag, a former Nipmuck Indian site (“Worcester History” n.d.). Roughly 32,000 students attend Worcester’s eight colleges: Assumption University, Clark University, College of the Holy Cross, Massachusetts College of Pharmacy and Health Sciences, Quinsigamond Community College, University of Massachusetts Medical School, Worcester Polytechnic Institute, and Worcester State University (“Quick Facts” n.d.).

Worcester was founded in 1722 and grew to be an important industrial city in the 19<sup>th</sup> century but experienced decline over time due to the loss of factories (“Worcester’s Industrial Heritage” n.d.). Recent redevelopment, including an enhanced downtown, transportation upgrades, investment in business and healthcare, and the opening of a minor league baseball stadium for the WooSox, has meant that this working class city is experiencing a revival (Schneider 2015; Rosen 2021). However, this development is exacerbating concerns about gentrification and rising housing prices in a city where the poverty rate according to the 2020 US Census is 19% (Kusmer 2019; Bonner 2021; “QuickFacts, Worcester City, Massachusetts” n.d.).

Numerous organizations in and around the city provide rich entertainment and cultural opportunities. These include the Worcester Art Museum, which has an expansive and impressive collection; the American Antiquarian Society, a significant pre-20<sup>th</sup> century research library; the

Worcester Historical Museum devoted to documenting past and current histories; and the Worcester PopUp which is “a program of the Worcester Cultural Coalition . . . dedicated to cultural equity, community engagement, collaborative co-working, and creative entrepreneurship” (“Worcester PopUp” n.d.). Musical and theatrical venues in the city include Mechanics Hall, known for its outstanding acoustics; The Palladium, a regular stop for popular concert tours; and The Hanover Theatre for the Performing Arts which brings in “world-class performances and headlining acts including Broadway hits, comedians, musical acts and everything in between” (“The Hanover Theatre for the Performing Arts” n.d.). There are several musical organizations such as Greater Worcester Opera, Music Worcester, Salisbury Singers, and the Worcester Chamber Music Society which offer concerts throughout the year. Additionally, Worcester has embraced its reputation as a mural city thanks in part to the efforts of Pow! Wow! Worcester which has hosted mural festivals in different locations.

Several community-based and culturally-specific arts organizations enhance Worcester. For example, Guardians of Traditions encourages local participation in celebrating a wide variety of cultures, as was the case when the group created community-made marionettes highlighting cultural traditions for Worcester’s Tercentennial. Crocodile River Music highlights African music, art, and dance and often takes part in local events or school programs. A collective of BIPOC artists called El Salón uses spaces around the city to showcase their work. Black and Afrocentric history and cultural events are offered by The Village and Our Story Edutainment. Additionally, Ritmos Dance Studio aims to showcase a broad range of Latin American dance styles throughout the region.

Many of these groups, including Holy Cross’s ATB, are part of the Worcester Cultural Coalition (WCC), “a public-private partnership established in 1999 between the City of

Worcester and twelve cultural organizations,” a coalition that now includes over 80 organizations. WCC works to highlight “Worcester’s rich and diverse cultural assets to foster economic revitalization, support active, creative engagement for all and promote a strong cultural identity for Greater Worcester” (“About Worcester Cultural Coalition” n.d.). In 2019, the WCC helped create the city’s first Cultural Plan which “lays out 90 strategies over 10 years” and “promotes a shared vision to recognize the power of culture and make communities better places for people to live, work and thrive” (“A Cultural Plan for the City of Worcester, Massachusetts” 2019). Included in the plan are specific activities geared towards better integrating the city’s higher education population into the local arts scene (City of Worcester, Worcester Cultural Coalition, and Greater Worcester Community Foundation 2019).

### Study focus and Cultural Sustainability connections

This research aimed to answer the following question: How does ATB, as a college visiting artist and residency program, contribute to sustaining and supporting culture on campus and beyond? Framing this research within the field of Cultural Sustainability, this thesis looked at how ATB has impacted individuals actively involved with the program, including students and faculty as well as the artists and partners in terms of attitudes, skills, or their work.

Three components of ATB’s work — the arts-based content, the audiences involved, and the interactions that can occur — point to the study’s relevancy to the field of Cultural Sustainability. The arts are widely acknowledged as a way to engage with, pass on, and even challenge culture. The arts also are celebrated as a way to bring people together and create unique spaces as well as to advance social justice. Although not framed as cultural sustainability work, ATB has featured artists who advocate for social justice and has also had a history of

underscoring how the arts play a fundamental role in people's lives, two features clearly aligned with a cultural sustainability approach.

The primary audiences connected with ATB include college students, faculty, staff, and local community members. The diversity of these groups speaks to the importance of engaging the whole community, a critical component of cultural sustainability. Indeed, a major emphasis in cultural sustainability work is the need to cultivate wide community relationships and to advocate for the larger community's voice to be heard. Not only does the field emphasize the hard work required to truly bring people together, but it points out the rewards when this occurs (Borrupt and Partners for Livable Communities 2006). ATB is an example of a program that has offered both student and local community audiences opportunities to have significant interactions with artists and with each other. By reaching out to groups on-campus and within Worcester, ATB aims to support cultural awareness and to celebrate various traditions.

Additionally, cultural sustainability programs often focus on very particular communities, and in this regard ATB also relates to this field. In ATB's case, the particular community of emphasis is specifically the college's students. Because youth are ultimately the ones who will sustain traditions, as a college program, ATB plays an important role in introducing a new generation to cultural practices. By examining how a college visiting artist program engages in the work of cultural sustainability and impacts its constituents, this capstone adds to the field's knowledge of where and how this type of work occurs.

## Chapter 2: Literature Review

As Chapter 1 points out, this study explores how Arts Transcending Borders (ATB), a multidisciplinary visiting and resident artists program at Holy Cross, plays an important role in sustaining and supporting arts and culture. Specifically, this research focuses on how such a program helps encourage engagement and participation in the arts. Literature from a variety of fields including arts administration, cultural sustainability, and higher education, provides insight into the unique opportunities and experiences that the arts offer. Past research underscores the need for additional studies about arts programs in college settings in order to learn more about how they can contribute to the creative sector, especially as the field emerges from the COVID-19 pandemic, and this study is a step in that direction.

### The arts world context

The arts sector is a major economic and cultural driver in the US, incorporating many different types of creative expression, artists, and locations. One year into the COVID-19 pandemic, Randy Cohen, Vice President of Research for Americans for the Arts, reminded blog readers that in 2017 "The U.S. Bureau of Economic Analysis (BEA) reports that the nation's arts and culture sector—nonprofit, commercial, education—is an \$878 billion industry that supports 5.1 million jobs ([Arts & Cultural Production Satellite Account](#)). That is 4.5% of the nation's economy—a larger share of GDP than powerhouse sectors such as agriculture, transportation, and tourism" (Cohen 2021). In 2015, Americans for the Arts calculated that the arts and culture sector in Worcester alone was a \$125.7 million industry ("The Economic Impact" n.d.). While COVID-19 has drastically affected arts organizations and workers through widespread closures

and restrictions, a strong comeback of the arts will improve the financial, social, and emotional health of the nation.

The performing arts have been seriously impacted by COVID-19 related challenges. “Performing arts” often refers to "theater, music, opera, and dance" experiences that are sometimes further categorized into "'high,' 'popular,' and 'folk'" (McCarthy et al. 2001, 5-6). Due to COVID-19, the performing arts have often been forced to cancel shows, decrease audience size, and implement enhanced and costly safety protocols for staff and audiences alike (Guibert and Hyde 2021). Yet even before the pandemic, Michael M. Kaiser, a veteran administrator for several major performing arts organizations, warned the field that a variety of factors was making it difficult for arts organizations to thrive. In his book, *Curtains?: The Future of the Arts in America*, Kaiser makes the case that trends such as increased technological competition, the country’s aging demographics, and lack of support for arts in K-12 schools are amplifying the financial pressures that arts organizations face (Kaiser 2015, 57). While Kaiser laid out some of the challenges ahead, he still has hope for the arts. ATB, which has “a particular emphasis on contemporary and global expressions in dance, theatre, music and interdisciplinary practice,” functions in the context of this arts world (Arts Transcending Borders 2021).

One area of increased focus for the arts in the last several decades has been enhanced audience engagement, something that is certainly an area of interest for ATB (“Sustainability and Building Audiences” n.d.). Whether in the form of participatory experiences or direct input into what is created, these opportunities have expanded the notion of art offerings and allowed audiences to interact in new ways. Ben Walmsley, an academic researcher with a theatre background, takes a detailed look at this topic in his book *Audience Engagement in the Performing Arts: A Critical Analysis*. While Walmsley notes that the definition of “audience

engagement” and other similar buzzwords is not consistent, there is no denying the importance of an “audience-centric ethos that recognizes audiences as partners in processes of artistic exchange” (2019, 24). He states that there is “mounting evidence that the goal of being engaged is actually the primary motivation behind audiences’ decision to attend the performing arts” (Walmsley 2019, 29).

Donna Walker-Kuhne, a leader in audience engagement since the 1980s, uses the term “audience development” and similarly emphasizes how this work is a “process of engaging, educating and motivating diverse communities to participate in a creative, entertaining experience as an important *partner* in the design and execution of the arts” (Walker-Kuhne 2005, Chapter 2). Her book *Invitation to the Party: Building Bridges to the Arts, Culture and Community* lays out “Ten Tools For Building Audiences” that support the tenets of cultural sustainability work by underscoring the significant commitment, time, and flexibility needed when working with audience groups. One especially pertinent reminder for ATB’s visiting artist program is that “[a]udience development means educating not only your audiences but also the artists whose work is ultimately the foundation on which the initiative rests. . . . To educate artists means to share with them the vision of your institution so they become aware of the larger goal beyond the creation of their own projects” (Walker-Kuhne 2005, Chapter 3). This step seems especially key when ATB plans artist residencies with campus and community engagement components.

As part of the arts world’s emphasis on connecting with audiences in new ways, the James Irvine Foundation, a California-focused philanthropic organization, created a resource titled “Getting in on the Act: How Arts Groups are Creating Opportunities for Active Participation.” The report provides background information on what participatory events can

look like and defines various terms associated with this work. In particular, this report uses what is called the “Audience Involvement Spectrum” which illustrates the range of roles audience members can play in different types of art experiences from “spectating” to being involved as “audience-as-artist.” Similar to Walmsley and Walker-Kuhne’s thinking, the Irvine Foundation report emphasizes that the most participatory level of involvement would be for the audience to have direct say in the experience and be very involved in the development process. This literature is extremely relevant to ATB as the program has long recognized the importance of audience engagement and has worked to directly include individuals from campus and the larger Worcester community in arts experiences.

### Potential impacts

Notwithstanding the challenges facing the field, the arts have been shown to have positive and wide-ranging impacts. Beyond the intrinsic value of the arts, past research points to the transformative power of the arts on individuals and communities (“Is There a Better Case” 2005). When describing the variety of ways that the arts contribute to society, The National Assembly of State Arts Agencies highlights the arts' role as "economic drivers, educational assets, health and wellness [supporters], civic catalysts, [and preservers of] cultural legacies" (National Assembly of State Arts Agencies 2017, 2). This list includes some of the many different ways that visiting artist and residency programs such as ATB might affect those involved and play a role in cultural sustainability efforts.

When it comes to personal impacts, William Westerman, a folklorist, helps explain why the arts are vital in his article “Wild Grasses and New Arks: Transformative Potential in Applied and Public Folklore.” By participating in the creative process, Westerman suggests that



individuals can experience a significant shift in how they view themselves or the world. This change can occur on a variety of levels -- “emotionally,” “intellectually,” or “spiritually” (Westerman 2006, 120). Elliot W. Eisner's book *The Arts and the Creation of Mind* further emphasizes the arts' ability "to help us learn to notice the world," "engage the imagination," and "explore what is uncertain" (2002, 10). Again, these authors raise valuable points to consider when assessing ATB's impact on students, artists, and other stakeholders.

Westerman also mentions how the arts can affect people's interpersonal relationships. He describes how transformation can occur because of the interactions between artists and those working with them when creating and sharing an end-product. This point reinforces what folklorist and museum scholar Barbara Kirshenblatt-Gimblett notes in her article “Intangible Heritage as Metacultural Production” about the artists and craftspeople behind cultural experiences. While citing UNESCO's definition of intangible heritage which includes "[a]ll forms of traditional and popular or folk culture, i.e. collective works originating in a given community and based on tradition," Kirshenblatt-Gimblett emphasizes the artists behind these specific artifacts and traditions (2004, 53-54). As a residency program that often showcases art which falls into the category of intangible heritage, such as singing and dancing, ATB strives to offer space, especially for college students, to learn from and engage with visiting artists.

Literature has also shown how the arts can have a positive impact on local economies and play a critical role in creative placemaking or placekeeping work that draws on the unique cultural assets of a location (Markusen et al. 2010; Florida 2002; Bedoya 2014; Borup and Partners for Livable Communities 2006). While ATB is not formally engaged in creative placemaking or placekeeping efforts, the program does intentionally connect with art that confronts difficult conversations and societal topics. A tool produced by Americans for the Arts,

a professional organization in the field, underscores how the arts are an extremely apt medium for addressing issues that affect both individuals and communities. The tool provides links and summarizes how the arts can connect with 10 social impact areas including educational concerns such as youth development, social justice work such as civic dialogue, and health and wellness issues such as aging (Americans for the Arts n.d.). In past programming and collaborations with local partners, ATB has focused on these topics and others to highlight how art can contribute to areas of wider significance. This literature offers a reminder to consider ways that a visiting artist and residency program can broaden people's thinking about the needs of their community.

### College settings

Literature related to colleges and arts programming suggests that these settings hold much promise for facilitating valuable offerings and educational experiences, especially given the resources at hand. Not only are there academic departments devoted to various artforms as well as numerous ways for students to engage with artistic endeavors either formally or informally, but colleges and universities, including Holy Cross, are often willing to make major investments in performing arts centers that can act as central locations for the arts on a wider scale (Ashley and Durham 2021; Keeney 2018). Statements of support from administrative leaders have noted how higher education can be a unique and critical supporter for the arts. At Holy Cross, for example, President Vincent Rougeau has written that

[t]he arts are transcendent. They free us to express who we are, to communicate emotions, and to share our personal and cultural experiences, from the painful to the exhilarating. They engage the spirit, body and mind, and are a doorway through which we are able to seek and encounter the divine. . . . I am eager to take part in the transformational experiences that the Prior Center for Performing Arts will create for the entire Holy Cross family and the city of Worcester. (Arts Transcending Borders 2021)

Additionally, an article in *The Chronicle of Higher Education* summarized a conference presentation by former Princeton University President Shirley Tilghman in which she touched upon how

the university's role [is] not just in educating its students but in serving its community and society.... by integrating the arts into curricula, fostering tomorrow's patrons from today's students; by servicing as a forum for emerging and established artists, nurturing work in a way that is not dependent on the market; and by offering 'an unrivaled level of public access to the arts' so that they are not an extravagance but part of the fabric of life. (Kafka 2011)

These statements illustrate keen awareness of why the arts should play a major role on campuses and in their learning programs. In addition, they speak to possible intersections between college settings and cultural sustainability work that is deeply committed to the nurturing and sharing of artistic experiences and traditions within a community.

Moreover, positive outcomes similar to those described in the “Potential Impacts” section above have been documented in relation to arts programming at colleges and universities. For example, case studies of interdisciplinary work on campus settings (Brown and Tepper 2012) and college-led public art and community theater projects (Scott and Siegel 2018) have been shown to create successful learning experiences. In particular, one organization invested in highlighting the benefits of the arts in institutions of higher education is the Alliance for the Arts in Research Universities (a<sup>2</sup>ru) – “a partnership of colleges and universities committed to transforming higher education to ensure the greatest possible institutional support for arts-integrative research” (“About Us: Our Story” n.d.). A 2020 a<sup>2</sup>ru webinar showcased findings from a five-year University of Michigan longitudinal study focused on their undergraduate student body and also provided an overview of an “Impacts Map” resulting from research that built off of Michigan’s Arts Engagement Project and involved over 30 organizations (“The Arts Engagement Project: Student Impacts of Collegiate Arts Experiences (Webinar)” 2020). Gabriel

Harp, Research Director for a<sup>2</sup>ru, in recapping results from the Michigan study, notes that “involvement in the arts during college” made students feel “Connected, Fulfilled, Empowered, Grateful, Meaningful, Cultured, Accomplished, Successful, Well-Rounded, Balanced, Entertained.” The “Big Stories” summary from the “Impacts Map” emphasizes that “new perspective, awareness, and understanding,” “working together,” “skills for the future,” “transference of skills,” “disciplines in dialogue,” and “a dynamo for arts integration” were all seen in the data (Harp, Stanich, and Badin 2018). Together, these studies highlight the value of artistic opportunities on college campuses and provide helpful starting points for a consideration of ATB’s impacts.

However, the literature poses many questions about the future of arts-related campus work and how best to carry it out. In "Universities as Arts and Cultural Anchors: Moving Beyond Bricks and Mortar to Entrepreneurship, Workforce, and Community Development Approaches," Amanda Ashley and Leslie Durham, both faculty at Boise State University, ask "to what extent are public universities arts and cultural anchors?" (2021, 1). Even though Holy Cross is not public and not a university, some of the characteristics Ashley and Durham define would apply. They point out that universities fall into the designation of anchor institutions because "they are major employers and support career ladders; they have sizable landholdings and invest in infrastructure; and they are centers of knowledge and innovation" (Ashley and Durham 2021, 6). Yet through their study, they found that many universities don't think of themselves as playing an anchoring role in the arts and cultural sector, despite the fact that they do (Ashley and Durham 2021, 29). This research relates to the larger discussion of “town and gown” relationships between colleges and their surrounding communities, relationships which are often tense in character. Recently, scholars and others in higher education have been encouraging a

rethinking of how these entities approach their work together and of the need for committed ongoing joint efforts (Chenoweth 2017; Ellis 2019; Martin, Smith, and Phillips 2005). Programs like ATB, as this capstone will investigate, may prove to be one avenue for making meaningful and recognizable off-campus arts connections.

Alan S. Brown and Steve J. Tepper, arts researchers who studied interdisciplinary grant projects funded by the Doris Duke Charitable Trusts which brought artists to 14 US campuses, raise further questions about how to successfully carry out arts work in this setting. Brown and Tepper state that "in spite of the incentives for campus-based arts presenters to work across disciplines and to become better integrated into the curricular and co-curricular life of campus, there are significant cultural and structural barriers that make such work difficult. . . . [I]t is difficult, time intensive, uncertain, and risky" (Brown and Tepper 2012, 3). They also explain that "[t]he ability of presenters to engage their campuses and communities will increasingly depend on a new breed of artists - artists who are vitally engaged in research and discovery, mindful of their creative process, open to critical reflection, and who can bridge disciplines and interact with people from different backgrounds" (Brown and Tepper 2012, 26). These ideas are especially pertinent to ATB as a visiting artist program because they suggest characteristics to consider when inviting presenters to campus.

## Conclusion

Overall, this literature review points to a variety of areas important to an analysis of ATB. In particular, these resources suggest a range of impacts that students, faculty and staff, artists, and local partners may have experienced through ATB programming. The literature emphasizes how arts programming can have strong and wide-reaching influences on individuals'

attitudes, knowledge, or skills. This research also provides indicators to help gauge the level of participatory experiences offered by ATB. Finally, even though higher education has been shown to be a successful setting for the arts, the literature raises questions about whether or not universities and colleges, in fact, see themselves as anchor institutions for arts and culture and about the types of structures needed for arts programming. Together, these materials underscore specific areas to focus on when studying the role ATB plays in supporting and sustaining the arts.

## Chapter 3: Methodology

In order to learn how Arts Transcending Borders (ATB) can contribute to sustaining and supporting culture from those most connected with it, this thesis employed a range of methods including interviews, a focus group, and a survey. Throughout September and October 2022, data were collected from individuals who had directed the program, from ATB's student employees or ambassadors, from faculty and staff who had taken part in ATB residencies, from local partners, and from visiting artists. The literature review and background research informed question development. (See the Appendix B for instruments). The sections below provide information on data collection methods, recruitment, survey participants, analysis, and limitations.

### Data collection

Interviews took place with former ATB directors and with the current acting director, community partners, artists, and two students who could not attend a separate ambassadors focus group. Interviews, which lasted between 30 and 75 minutes and were adapted for each group of participants, occurred in-person or over Zoom. In general, the interviews were structured to learn about

- ATB's background and philosophies
- Holy Cross's campus culture and its arts scene in particular
- The participants' engagement with the program
- Potential impacts that had occurred
- ATB's partnerships, off-campus work, and connections to Worcester
- Suggestions for the program
- Opportunities for this type of college performing arts program to sustain arts and culture and/or support artists

Surveys and a focus group provided efficient methods for hearing from many stakeholders. Specifically, a 10 to 15-minute online survey was sent to Holy Cross faculty and staff who had connected their classes with ATB residencies. The survey, created in Google Forms, allowed for qualitative and quantitative responses concerning ways in which ATB has supported the arts on campus and faculty and staff members' course work, as well as for program suggestions. A 75-minute focus group was conducted with current and past student ambassadors who have worked for the program several hours a week and during residencies. Because focus groups provide a setting for participants to build on each other's ideas, the hope was to create a comfortable space for students who have been involved with the program to share their perspectives. Specific questions to this group of students aimed to get a sense of how close involvement with the program affected their sense of arts and culture as well as their connection to the college campus. Additionally, these students were asked about the role of ambassadors and about challenges and opportunities for ATB in the future.

This research had IRB approval from Goucher College (IRB approval number 20141687), and participants were informed of the project's purpose and risks. Paper or digital consent forms were collected from all interviewees and focus group participants, confirming that they were 18 years old and indicating whether they agreed to be audio recorded and/or identified in the report. Participants were informed that recording was being requested so that accurate transcripts of their responses could be created.

This thesis also used data gathered through data mining and document review of past ATB materials. Along with documents and website materials, these ATB resources included previously gathered program evaluation summaries that provided additional insights and classroom visit feedback. This work, together with a brief review of three other college visiting



artists programs' websites, helped ground findings about ATB in the program's broader history and in similar efforts. Because ATB ended up having a lighter than normal Fall 2022, no observation notes were gathered related to any Fall 2022 events, but journal notes were kept throughout the thesis implementation to help document my reflections on involvement in the program and my thesis progress.

### Recruitment and participant overview

Individuals were recruited to take part in this research via email. Because of my work with ATB first as a fellow and then as the assistant director, I could easily identify the individuals who have directed the program (both former directors and the current acting director). Past program records allowed me to create a list of 27 former and current students who had participated over the years as ambassadors. A connection made via one of my Goucher College Committee members as well as records from ATB's past partnerships led me to reach out to five partners from different schools and groups in Worcester that had connected with the program. In addition, members of ATB's Steering Committee were asked to support this research by suggesting potential artists to include. These suggestions along with my own familiarity with the program led me to invite four former ATB visiting artists to participate in the study. Potential interviewees were each sent an initial recruitment email and, if necessary, a reminder.

For the survey recruitment, I used a list previously created by ATB directors and which included the names of various faculty and staff who had taken part in the program's work. Before sending surveys out, I added the names of any Steering Committee members, recent ATB collaborators, and CreateLab faculty who were missing. Individuals who were already taking

part in this study through interviews or whose emails could not be found in the Holy Cross directory, were taken off the list, thus bringing the total number of surveys sent to 53. Individuals received an initial invitation and up to two reminders to take part in the survey.

The table below shows the final counts for each participating group. Response rates are also included to give a sense of people's willingness to participate in the study. In general, these response rates, especially for the survey, are in the average range for this type of data collection. ("How to Increase Survey Response Rates" n.d.). Although the response rate for ambassadors appears low, participants represented a range of student perspectives from those who had early, recent, or current involvement in the program and who had been with the program briefly, for a year, or for multiple years. Potential limitations with this data set are discussed in this chapter's final section.

Table 1: Study participant information

<b>Audience</b>	<b>Format</b>	<b>Number of participants</b>	<b>Response rate</b>
Artists	Interview	3	75%
Directors	Interview	3	100%
Partners	Interview	3	60%
Ambassadors	Focus group + Interview	5	19%
Faculty and staff	Survey	14	28% <sup>1</sup>

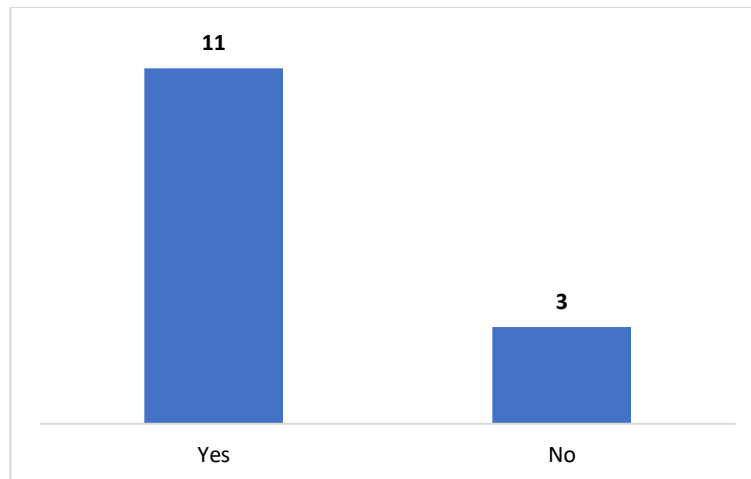
<sup>1</sup>Response rate for the survey ended up being calculated based on 50 emails due to bounce backs that were received during initial recruitment indicating that three faculty were either away on sabbatical or had recently left the College and, thus, would not have received the invitation to take part.

### *Survey demographics*

While brief descriptions of the artists and partners who took part in this research are provided in the beginning of Chapters 6 and 7 in order to help contextualize the findings, the following tables provide demographics of the faculty and staff survey respondents. As noted, this

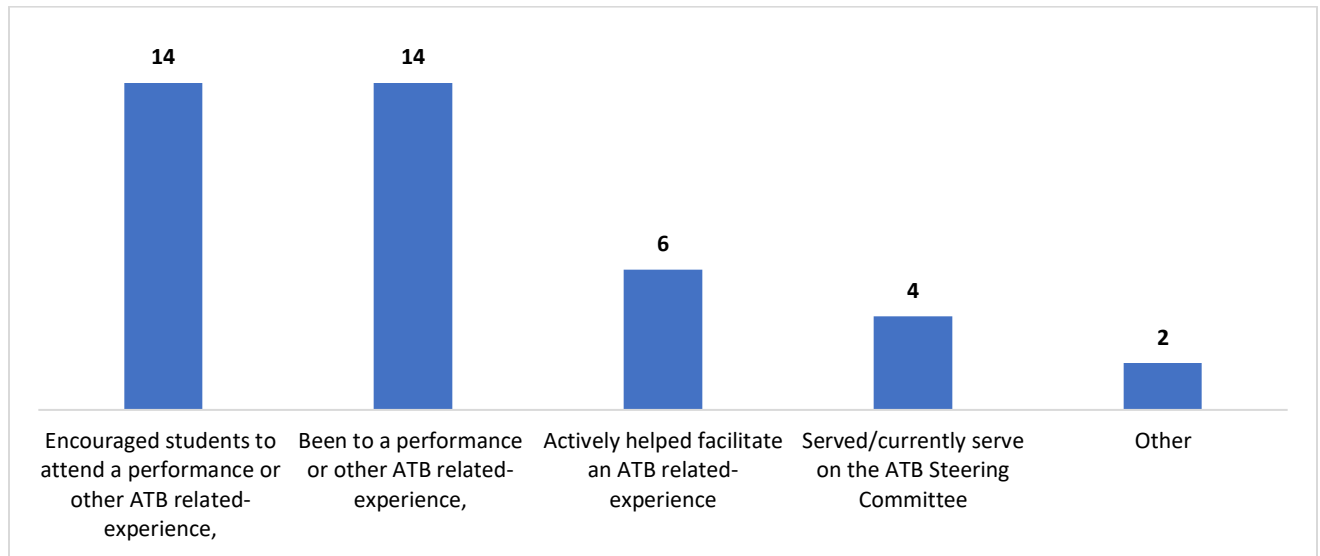
survey was sent to individuals who had specifically interacted with ATB. When asked on the survey if they had had an ATB artist visit one of their classes, most survey participants indicated that this was the case (11 out of 14). See Figure 1.

Figure 1: “Have you had an ATB artist(s) visit a class that you were teaching?” (N=14)



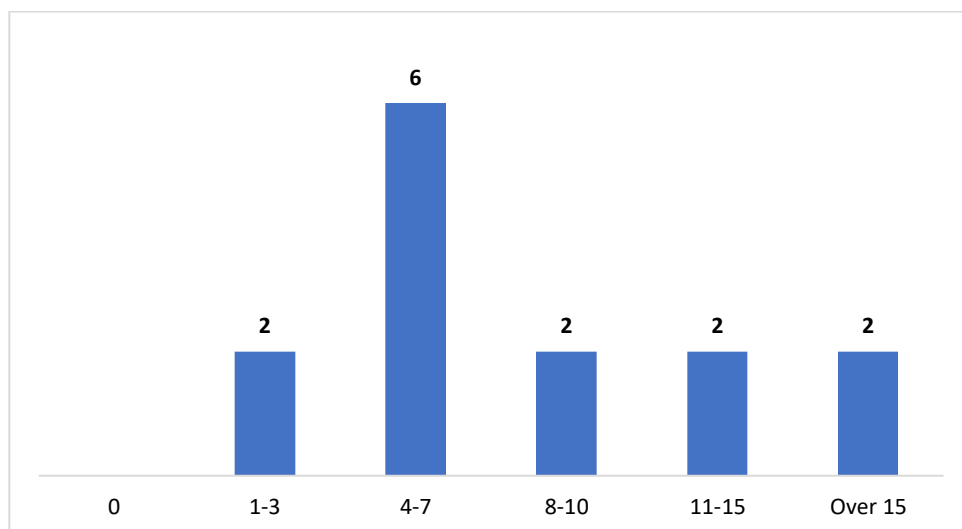
The survey also asked participants about other ways they might have interacted with ATB. All had encouraged students to connect with ATB and had themselves been to a performance or other ATB related-experience (14 out of 14). Several of the survey respondents had actively been involved in facilitating an ATB experience (6 out of 14). A few had served or currently serve on ATB’s Steering Committee (4 out of 14). Two participants noted other ways they had interacted with ATB, with one being on the hiring committee for the director and the other specifying their CreateLab connections. See Figure 2.

Figure 2: “In which other ways have you interacted with ATB?” (Select all that apply) (N=14)



Overall, the survey participants had generally taken part in 4 to 7 ATB residencies (6 out of 14). For the question asking how many artist residencies they had taken part in, respondents were asked to consider both class participation or personal engagement with ATB events. As can be seen in Figure 3, two individuals indicated taking part in 1 to 3 artist residencies, while six survey participants had participated in at least 8, and two had connected with over 15.

Figure 3: “How many artist residencies have you taken part in with ATB?” (N=14)



Survey participants represented a range of Holy Cross departments and programs. Of the 13 individuals who indicated their department or program, three noted that they teach in the Montserrat first-year program, and three indicated being part of Visual Arts and/or Visual Arts Studio. Two individuals were connected with the Latin American, Latinx, and Caribbean Studies program. In addition, two individuals mentioned connections to the Psychology and/or Spanish Departments. As can be seen in Table 2, individuals also reported connections to six other departments and programs on campus.

Table 2: “What is your department or program?” (n=13)<sup>1</sup>

<b>Department or program</b>	<b>Count</b>
Montserrat	3
Visual Arts / Visual Arts Studio	3
Latin American, Latinx, and Caribbean Studies	2
Psychology	2
Spanish	2
Classics	1
Community-Based Learning	1
Music	1
Religious Studies	1
Sociology & Anthropology	1
Theatre and Dance	1

<sup>1</sup> The numbers add up to more than 13, because individuals were sometimes connected with multiple departments or programs.

## Analysis

Audio files were transcribed via Otter.AI software. Once transcribed, the qualitative interview and focus group data were then reviewed for emergent themes. This process entailed reading through the data, noting key points—especially those mentioned by multiple individuals, pulling out quotes, and creating summary documents (Miles and Huberman 1994). This process was repeated for data related to the directors, ambassadors, partners, and artists. A study of

summary documents revealed cross-cutting themes and main findings. Survey analysis included coding of qualitative answers and tallying counts for the quantitative questions. Charts and graphs were created for all the survey data.

## Limitations

While it could have been helpful to gather data from a larger segment of ATB's audience, whether that was the broader student body at Holy Cross or general public audience members, the feasibility of such work during the four-month timeframe of this thesis made doing so impossible. Moreover, my experience with general audience surveys for the ATB program has shown that these have had low return rates and, thus, it is unlikely that a widely distributed survey to past audience members would have gathered useful data. Ultimately, because the focus of this study was to hear from those most closely connected with the program, it made sense to reach out to a targeted sample of individuals who had substantial interactions with ATB, even though ATB has come in contact with many more individuals over its history.

This study was designed primarily as a qualitative study that would provide rich details and insight to help answer the overarching question as to the role of ATB in supporting the sustainability of the arts and to include different stakeholder voices. However, one limitation to the scope of this study and the semester-long implementation timeframe meant that the study had to balance the depth and breadth of information gathered. For example, while connecting with additional artists or partners would have provided greater insight into the program's impacts on these groups, for this study, it was more important to have a larger holistic picture and to hear from the variety of individuals who interacted with ATB. This meant that data collection efforts had to be spread across a range of participants and limited the number of interviews that could be

conducted for each particular group. Despite these limitations, common themes were seen across all of the participant groups and indicate that, even with small numbers, this study led to valid findings which point to the importance of this type of program for cultural sustainability efforts.

Additional limitations to the methods employed for this study include the fact that, generally, it is people who have had very positive or very negative experiences with programs who are willing to take part in research. Therefore, it is likely that those who have mixed reactions to the program did not self-select to take part in the study. Thus, I might not have heard the full range of responses to ATB's work. During recruitment, I designed my data collection invitations to encourage all participants to feel comfortable taking part but perhaps still ended up with skewed data.

My position as an employee of the program also raises several potential limitations to this capstone. Because I represent the program, people may have been less willing to share negative feedback. To counteract this, I explained to individuals that participation in this thesis and their responses would have no impact on their future involvement with ATB-related work and that the program was actively seeking constructive criticism to improve its operations and offerings. Participants were also assured that every effort to protect their identity would be taken, unless they wished to share their names and affiliation. In addition, within the thesis, I needed to be sure that I was transparent regarding how my experience working with ATB influenced my research and conclusions.

Although my status as an ATB employee may have entailed some limitations, it also offered benefits. Knowing some of the study participants from my work with ATB made it easier to establish a rapport during data collection. Moreover, I was able to easily understand participants' references to past residencies because of my familiarity with the program's work.

Additionally, by having access to ATB's past files, I was able to obtain contact information for potential participants. During analysis, I was able to specifically reflect on how the findings relate to ATB's current situation. Moreover, because I informed participants about my connections to the program, they knew that their responses would have an impact upon critical assessment and improvement of the program by someone tasked and committed to carrying out this work.



## Chapter 4: Findings—Holy Cross’s Campus Culture

Two groups—individuals who had directed ATB and student ambassadors—were asked how they would describe Holy Cross’s campus culture in general. Interview and focus group responses created a picture of a campus that is going through many transitions, has several unique assets to draw upon, and has a strong athletic presence. When it comes to the arts scene on campus, along with these participants’ responses, faculty and staff survey answers showed consensus that there was room for growth. To help describe the context for ATB’s work at Holy Cross, the following sections offer overviews of what participants said about these features.

### ATB directors expressed the belief that the College was in a moment of transition

In addition to noting how the pandemic, the transition to a new college administration in 2021, and a reckoning with a high profile faculty sexual misconduct case affected campus culture, two of the directors underscored the fact that Holy Cross is working to build diversity within its student body. But they commented that this process has run into its own challenges. Specifically, they felt that more efforts were needed to make sure diverse students feel integrated into all aspects of the campus experience. As one director explained,

I think we are in a time of rebuilding, rebuilding community and rebuilding trust, and reevaluating, frankly, what our identity should be. . . . when I started, it was far more monolithic in terms of the type of student . . . But I think we have started to see an increase in diversity, particularly in international students. I think in the past five years that's one of the biggest changes. And I think we are still learning how to be a more diverse campus. Which is, again, why, you know, I think the diversity part of programming like ATB is really important because it does matter for students to feel fully, fully welcome, that they feel like there are things on campus that speak to them personally. (#3)

ATB directors and ambassadors felt the small and active student body, the Jesuit mission, and the College's connections to Worcester made Holy Cross unique

Besides emphasizing the moment of change that the school is in, the data highlighted several other key characteristics of Holy Cross. Common themes which will be described in more detail below include the small and active student body, the centrality of the Jesuit mission, and the school's connection to Worcester. Additional defining characteristics of Holy Cross that were mentioned by either a director or an ambassador included the small class sizes and students' close connections with professors, the first-year Montserrat program, and the eagerness of graduates to support future alums.

#### *Small and active student body*

A quality that set Holy Cross apart in the minds of the ambassadors was Holy Cross's relatively small student body of roughly 3,100. Two ambassadors specifically expressed how this small size allowed for close connections to other students. As one ambassador said, "Holy Cross is such a small community, but at the same time very connected. So I think a big part of campus culture is just being able to go to Hogan and or the library or whatever and run into people and hang out there. . . . So, in some ways, it's good, because everyone knows everyone, like you always see a familiar face and you feel safe and comfortable" (#7).

When describing the campus, both ATB directors and ambassadors spoke of students' high-level of involvement in many different activities. Ambassadors, for example, noted that students typically participate in at least one club if not more, often holding leadership roles, and sometimes have a job or two either on campus or off. The directors also commented on how busy students are--to the point of being "overextended" (#9). Indeed, one director felt that the high

number of activities that students are involved in meant that the level of participation and involvement in ATB events has suffered. As one remarked, “I think that students have become busier than ever. I mean, you know, everybody was always busy. But now I think they are so busy with . . . internships and doing things for the community and volunteering and sports, that it's harder to get people to attend things” (#1).

### *Jesuit mission*

ATB directors were asked about Holy Cross’s Jesuit tradition, and in responding to this question, one director acknowledged that some people on campus are more connected to that ministry aspect than others are. Two commented on how the school’s mission, grounded in Jesuit practice and emphasizing strong commitment to fellow humans, was something that could be appealing to many, including non-Catholics. When reflecting on the mission, one director specifically noted connections between the College’s larger goals and ATB’s community work:

[I]f you're not [Catholic], you know, there's still so many points of it that are vital, and the idea of discernment, the ideas of being people for others. I think those are really, really strong, important values, regardless of your background. And one of the strengths of the college is that [it] regularly asks any kind of program to have a relationship to that mission, whatever that may be, and it's not going to be the same for each program or each department. But, you know, when we're thinking about what ATB does, it's very easy for me to tie some of the things that I think are great and valuable about ATB to the mission of the college, particularly the ways in which we think about community, that we have a more expansive view of community. (#3)

Another director who also saw positive aspects in the mission nonetheless raised questions about what implementing aspects of this work looks like in practice, especially in regards to connections with the Worcester community: “I can only speak to the part about men and women with and for others, which has personally appealed to me. But also, as you probably know, from

the CBL [Community-Based Learning] Office, as well, there's always this question of what does it really mean? What does it look like? . . . Is it one directional? How do we make it something mutually beneficial, as opposed to students just descending in town and helping the people who help? I've always been aware of that in the work that we've done (#9).

### *Holy Cross's connection to Worcester*

Holy Cross's involvement with Worcester is a particular feature of the school that was raised during data collection. ATB directors noted that the College has relationships with many groups in Worcester and with off-campus communities, but commented that the school has no central organizing system to support these efforts. One director emphasized that there is significant opportunity for the College to work more closely with groups off-campus and believed that ATB can play a role here.

A few ambassadors also raised the topic of connections between the College and the city, with a couple appreciating the opportunities students, especially first years, have to connect with Worcester. Yet another ambassador mentioned that Holy Cross students do not take full advantage of Worcester's offerings: "I think people fall into a very specific kind of frame of what a Holy Cross student is and kind of stick with it, go with it. . . . even in Worcester, like, I don't think people [students] really utilize the city as much as [they could], people go there to go out to eat and go to cool restaurants, but don't really take hold of the maybe other interesting events that might be going on there" (#7).

## ATB directors and ambassadors observed athletics has a strong presence at Holy Cross

When reflecting on campus culture, the ATB directors and ambassadors emphasized the major role sports play. Ambassadors noted many ways that sports are visible on campus by bringing up not only the Hart Center at the Luth Athletic Complex, the 281,000 square foot athletic building that is primarily for student-athletes, but also the swag and clothing that student athletes are given and wear prominently. Moreover, ambassadors explained that sports factor heavily into many aspects of the social life on campus. When describing what this looks like, one ambassador commented, “being a D1 school, athletics is a huge part of campus culture, of the Alumni Association, everything, and events on the weekends, even ATB events can sometimes compete with athletic events” (#12).

Directors, likewise, noted how the timing of sports events has sometimes impacted ATB’s schedule or meant that student athletes weren’t able to participate in important events outside of classes. Reflecting on athletics at Holy Cross, one director acknowledged that while they don’t attend sporting events, they were planning on congratulating the football players in an upcoming class for their undefeated record. A second director described how closely sports relate to Holy Cross’s culture by saying, “As far as athletics go, athletics are a huge part of the campus identity. . . . Obviously, not every kid who comes here is an athlete, but obviously, there is a premium value placed on athletics” (#3). Another’s overall assessment was “that there is no question that even with the investments that have been made [in the arts], arts will never be at the same level as athletics” (#9).

Ambassadors also felt that athletics was tied to some of the cliques and groups that were a part of campus culture. For example, one ambassador mentioned the acronym “NARP” that was used by students on campus to identify a “Non-athletic, regular person.” This ambassador

explained how this dismissive term was introduced to them at the “beginning of freshman orientation. Everyone says, ‘Hi, I’m so and so.’ ‘Oh, hi. I’m so and so, oh what sport do you play?’ Immediately that’s the first question. And then as a non-athlete, I would say, ‘Oh, I don’t play sports;’ the interaction would immediately change and they would say, ‘Oh, you’re a NARP’. . . . so, you were immediately branded a NARP. And it was like you were not as cool because you didn’t play a sport” (#4).

### *ATB’s efforts at connecting to athletics*

In an effort to bridge the gap between sports and the arts, two directors pointed out that ATB has tried to connect with athletics. As one director said, “We did an ATB event last year in an athletic space, it was really, really challenging. But also I liked the idea that the arts and athletics don’t have to be sort of two separate silos. To me, that kind of overlap seems natural. I’ve always seen a lot of sort of parity between arts work and athletics. And I think if we, if we highlight those, then there’s a lot of potential added benefit of doing that, and finding ways to work with athletics. It’s such a big part of our campus culture” (#3). Two of the directors remarked that there might be additional ways to find overlap, especially through dance, which athletes have shown interest in because of the physical focus.

### *ATB directors and ambassadors believed there could be more awareness of arts on campus*

When describing the arts scene on campus, both the ATB directors and the ambassadors observed that there were many art-related opportunities at Holy Cross, but they wished the arts could play a larger role. Individuals from both groups remarked that while some people on

campus were very involved in the arts scene, others were not as aware of the arts-related activities. One ambassador, when commenting on this lack of awareness remarked, “I do know students who, if you said Millard Art Center, they would have no idea what you're talking about, and they wouldn't know where it is.” The ambassador went on to say that even an orientation leader asked, “Where's my art class?” Still, the ambassador noted that those who do find the arts community “love it, and run with it” (#12). One director explained how well-known performance offerings might draw an audience, but felt that overall “we're not making the kind of inroads that I think we would all like to have” (#1). A different director, in addressing the fact that there are many arts-related student clubs, wondered how to best connect with these potential supporters. In the past, this individual noted that ATB has had varying levels of success working with student groups. They shared an example of a time when ATB had connected with a student group for part of a residency, but explained how the group could not attend the final performance due to their own rehearsals. Instead, the student group asked if the artist could meet with them after the concert. The director remarked that “[the artist] was open to that idea. We did go over after the concert with his band members. And that whole thing turned into an impromptu performance together. And it's kind of an interesting thing, thinking about how do you really engage the students, because most of the engagement with students has been through coursework” (#9). Ambassadors, too, noted that classes are the primary way for those not involved in the arts to be introduced to this world. However, there was a mixed sense of whether or not Holy Cross's one required course in the arts was enough to introduce students to the wide range of arts on campus.

Both ATB directors and ambassadors hoped the new Prior Performing Arts Center (PAC) would change this situation and encourage involvement with the arts. An ambassador commented that the new building would help make the arts visible on campus in the way

athletics are: “But I do think Holy Cross talks about sports a lot. So I think the new building will really change that. And I think that's kind of a big statement, especially it's right next to the Athletic Center. It's gorgeous. People are excited about it. It's kind of like arts exist like they're here. This is huge, you know. So I think the arts will definitely become bigger” (#14). Similarly, one director suggested that the building will introduce people to the “best kept secret” at Holy Cross—the many high-quality arts offerings. As this individual explained, “And for the people who are tuned into it, they know that . . . we have people who come back regularly to concerts or to the gallery or to theater seasons . . . And my hope is that, now that we have such a large centralized physical presence, and a presence where it puts us [different departments and programs] overlapping with each other, that the arts will become a more central part of what people think of when they think of Holy Cross” (#3).

#### Faculty and staff felt that the arts scene at Holy Cross has a low profile

Faculty and staff written survey responses focused on the same themes of wanting the arts to be more front-and-center on campus and the belief that the PAC will support this work. When asked “How does the arts scene on campus factor into campus culture,” seven of the 12 individuals who answered the question talked about how either they or people they know feel the arts have a low profile, with two specifically stating “Not enough.” Two of the faculty and staff shared the belief that more students could be involved. Additionally, two individuals were unsure about how to describe the campus’ art scene—a possible indication that it does not play a major role. When answering this survey question, five individuals mentioned the PAC and thought that the new building will bring change to the arts scene. However, two respondents noted that



culture change will probably take time, with one underscoring that “the change will likely be a slow, seeping process. (It’s no easy task to transform a culture!)” (Mark Freeman, Psychology).

In line with the ATB directors and ambassadors, four faculty and staff who took the survey commented on the various ways the arts enriched the campus (n=4). These individuals noted how the arts have had a unifying effect, highlighted community talents and opportunities, offered new experiences, showcased multicultural aspects, provided various approaches to thinking, and supported traditions. These responses point to a recognition that the arts have been beneficial to Holy Cross. See Table 3 in Appendix A for additional quotes.

#### ATB directors felt ATB brought an interdisciplinary focus different from that of other arts departments and programs on campus

When the ATB directors were asked what makes ATB different from other arts departments and programs on campus, their responses emphasized the interdisciplinary nature of the work and how ATB has supported various subjects across the curriculum. As one individual said, “Well, it was very intentionally interdisciplinary. . . . it was very rare that we work with artists who just stayed in their own discipline” (#9). Thus, not only has ATB worked to bring artists who cross discipline borders, but as another director explained, ATB’s artists visit a variety of departments when on campus. ATB’s structuring of these visits differs from what often happens when other departments invite guests to campus specifically for their own classes. In addition, this individual pointed out that some departments might not even have funding to bring in outside artists.

Besides bringing an interdisciplinary component to campus, ATB was seen as adding new and enriching opportunities for students. As one director explained,

I also see [ATB] bringing things that we don't necessarily have on campus. . . . we've partnered a couple times with Manual Cinema; they do really, really cool work. We don't have a film or video production unit on campus, you know, students have started to explore it through some of their coursework, but we don't have that on campus. Right. So if we bring them on campus, that's a value add to our curriculum, right. It's something we don't have, that these people not only do . . . they do in a really cool way. And that it's interdisciplinary. Right. So that they're working at the boundaries of puppetry, and theatre and film and kind of combining them. So to me, it is a value add, it's not just like, oh, here are things we already do it but by different people, here are things we don't do, right. And we want to expand the palette of what we can offer arts wise to our students. (#3)

This emphasis on bringing something new to campus tied into one director's reiteration that ATB was charged with infusing art into every aspect of campus life. This individual recalled that ATB even coordinated with Dining Services to offer food related to a topic explored during a residency in an effort to make those broader connections. The director made the point that this type of outreach differs from that of other arts departments.

### Summary and ties to cultural sustainability

Holy Cross was described by ATB directors, ambassadors, faculty, and staff to be in a moment of transition, specifically in terms of working to diversify its student body and also thanks to the opening of the new Prior Performing Arts Center. The 174 acre, roughly 3,100 student body campus was described as one where it is easy to feel connected, and as a place where students are busily involved in various activities. The data emphasized athletics as a major presence on campus, and while they were seen as a positive contribution to the school and students, some individuals pointed out the challenges, like cliques and scheduling difficulties, that a sports-heavy culture brings. Student involvement in numerous activities was described as perhaps hindering students' ability to take advantage of the variety of artistic opportunities the College offers. Other distinctive aspects of Holy Cross indicated by the data were the Jesuit

tradition and the College's connections to the city of Worcester, although there were questions as to how to carry out this work and encourage students to explore the city in meaningful ways.

Directors viewed ATB as adding a unique interdisciplinary perspective to Holy Cross, augmenting existing experiences, and connecting the arts to many different facets of campus life. Overall, the arts scene at Holy Cross was described as offering many high quality opportunities ranging from classes to clubs to other enriching experiences. However, there was a sense that awareness of the arts is low and that it is a challenge to engage students in the many opportunities. The opening of the PAC was seen as a way to highlight the arts and transform their perception on campus. Overall, the data shows how numerous factors come together to form the culture and setting in which ATB functions.

Cultural sustainability not only encourages traditions but also champions the evolution of culture in line with the interests of a community. The above overview of campus culture at Holy Cross points to some specific aspects of the college that ATB needs to continue factoring in—the active student body, the underlying Jesuit tradition, and the emphasis on athletics. These data also point to areas where change is or may be occurring such as with the diversifying of the student demographics, the deepening of the College's relationships with Worcester, and the opening of the PAC. A key question for ATB is how it can build on its previous work and use this moment of transformation.

## Chapter 5: Findings—ATB’s Contributions to the Campus Community

### *A residency reflection*

As someone who has worked in the evaluation field for over a decade, I’m familiar with the excitement of reading through data that indicate an enormously successful program. It can be quite exhilarating to hear others share extremely positive feedback, and this was the case when I was analyzing data from ATB’s 2022 Las Cafeteras residency. Students from multiple classes commented on the powerful interactions they had with these artists, how they had been introduced to new music and perspectives as well as how much fun the visit brought. During the residency, I’d been able to see Las Cafeteras light up classrooms with their welcoming icebreakers, open and honest reflections on being children of immigrants, and with their inspiring music which charges everyone to be involved in social justice issues. I had my hunches about the positive impact of ATB, and reading through the data confirmed my sense of the value of ATB’s work and some of the points that this capstone would cover.

ATB directors, ambassadors, faculty, and staff all commented on ATB’s strong impact on campus. This was thanks, in part, to its accomplishing the goals of the program, and specifically to ATB’s efforts to bring diverse artists to campus, provide exposure to new artistic experiences, and make connections to classes. Some commented on ways they themselves have benefitted from ATB. The sections below provide further details on ATB’s impact on a range of individuals at Holy Cross.

Directors saw ATB contributing to campus in many ways including through opportunities for intellectual engagement with the arts and for its focus on diverse artists and issues

When talking about the goals of the program, ATB directors shared examples of how the program has successfully offered multidisciplinary experiences, opportunities for intellectual engagement with the arts, community connections, and a focus on diverse artists and issues while elevating the arts on campus and providing ways for active student participation. The quotes below speak to some of the impacts that ATB directors saw occurring in these areas. In addition, during interviews, individual directors stated that ATB has brought outside audiences to Holy Cross, has supported the dance program in particular through different visiting artists, or has been recognized through campus evaluation efforts as having student impacts.

- Multidisciplinary
  - [Patrick Dougherty's project, constructing a huge outdoor castle made of entwined sticks] Really, it was the perfect project. . . . the idea of even finding a place to source the branches that was all through the Environmental Studies Program. Cantor Gallery was involved to an extent. Visual Arts was also involved. We did a panel conversation, a small panel conversation with Visual Arts, Philosophy, and again it was being created right there very visibly on campus. So it allowed for a lot of informal interactions, as well as the more structured events . . . a lot of people on campus found a way to be involved. (#9)
- Intellectual engagement
  - What we're really looking at in the artists that we bring to campus are people that kind of can have an intellectual engagement, about their art form. And I think that that's the most important thing. You know, it's wonderful that they're also extraordinary artists, but it's really nice when they can also really go into classes and connect with students or go into the community. (#1)
- Community connections
  - I found the Las Cafeteras residency really, really powerful. And part of the reason I found it so powerful is it was very humbling to go to a middle school in Worcester with a primary Latinx population, [and] see this group speak to their experience and acknowledge the difference in their experiences from that of the majority of our students at Holy Cross. (#3)

- Diverse artists and relevant issues
  - A classics scholar had thought about drawing parallels between *Antigone* and Michael Brown, what happened in Ferguson, after Michael Brown's death. . . . It's basically a table reading with excerpts from *Antigone*, but then there's a town hall conversation afterwards. And the table reading is also interspersed with original music written by Michael Brown's middle school teacher, mostly in the form of gospel. So what we did was, and in this touring version, they actually bring a gospel, from the gospel choir from the community of Ferguson, to be part of the performance and also sing with choirs, from your local community. . . . we were doing this in collaboration with Williams [College], so our Chamber Singers, traveled over to Williams, to rehearse with them while they were there. And then did the performance with the Ferguson choir here. . . . It was a very powerful and moving experience for the choir, for the audience. (#9)
- Elevated the arts on campus
  - This was a way to think about how the arts on campus could engage with each other more, how the arts on campus could engage with others on campus. . . . ATB's goal has always been how do we create kind of a central hub whereby we can work with each other more and present kind of multiple perspectives on a theme or topic so that that idea was always central, but it's not always very easy to do on a college campus where everybody has their own sphere and ideas about what they should be doing. (#9)
- Active student participation
  - [During the pandemic] I looked for these opportunities to do MASARY Studios [large scale projection art], for example, the projected work that involved the participation of the students. . . . and really thinking not only from the traditional perspective of how do we present artist's work on campus to something a little more involved and more engagement centered. (#9)

Ambassadors noted ATB's emphasis on diverse artists, and the personal benefits they have received through working in this sometimes demanding role

When talking about how ATB contributes to campus, a few ambassadors mentioned that ATB brings artists who are diverse and often quite prominent. Several said that ATB offered students the ability to experience artistic mediums that might be new to them. As one remarked,

I would say the best part about it is that the artists that we do work with are often not from the United States; they often have really amazing stories in which they've been led here by their fame or talent, both . . . I sometimes asked myself, 'How do we find them? How have we been connected to them?'. . . And I love how [for] each artist we've had, you can Google them. And there will be awards,

there'll be videos, there's so much to all of these artists, and then they spend their time coming here too and we're grateful for them. (#12)

Another ambassador in commenting on the diversity of the artists, observed,

It's unbelievable. And when I was sorting through those old posters, it was truly shocking. To me, it was just amazing what countries people are from, the type of art that they brought to the table, it was just unbelievable. And that's something, you know, going to one of those performances might not be something that you kind of think about, that you don't wake up and think 'I'm gonna go see this exact show' because you just don't know about it. So having that access in school is just unbelievable. And I think that's a really great thing that ATB specifically brings. That's going along the lines of liberal arts and just exposing yourself to new things, different ideas, different cultures, that is so important. And that's one of Holy Cross's central morals and principles. So I think ATB just follows that exactly. (#14)

Throughout the focus group or interviews, other themes voiced by ambassadors included either how ATB contributes to or extends classroom learning, connects to the community as well as to social justice issues, or works with a number of student groups.

All of the ambassadors listed several areas when describing how their involvement with ATB had personally benefitted them. Many talked about ways that their awareness and involvement in the arts had increased. From being much more cognizant of how much effort goes into residency events to having more insight into artists' practices, ambassadors felt they gained a deeper understanding of the arts world. Because of ATB events at Mechanics Hall or the Jean McDonough Arts Center (JMAC), a few also talked about being more aware of arts venues in Worcester and about having more interactions with community members. As one commented, "I love that Hall. That was amazing, that was my first time there, and just seeing it in person and live was an amazing experience, and also the PopUp. . . . [to] get out of your little bubble of Holy Cross and really experience a community and just experience art" (#13). A couple of ambassadors also indicated that they would list this work on their resumes and that it

had helped them think about career options. One ambassador, who admitted to being particularly enthused, stated,

So I fell in love with the role and I fell in love with the work. And so ATB legitimately defined my career path. I'd say by the end of my sophomore year, I knew that arts administration was what I wanted to pursue long term. . . . Quite literally, I would not be in my position now if I hadn't done ATB. Genuinely, it was life changing. I don't know if you knew that when you asked me for this interview. It was a life changing experience for me. I genuinely didn't even know jobs like the one I'm currently in existed. And I'm not sure that I would have stumbled across it any other way. (#4)

Nonetheless, even an ambassador who was not going to pursue a career in the arts felt they would remember their ATB involvement as a unique part of their Holy Cross experience and were happy to think that they could enjoy ATB events as an alum.

Ambassadors also noted gaining various skills through their work with ATB. Several ambassadors explained that by supporting the events or working on different tasks during their office hours they gained interpersonal skills as well as experience with emails, DSL cameras or Excel. In describing how they had grown, they mentioned navigating interactions with artists and having to be “diplomatic” (#4) as well as working in essentially a customer service position when interfacing with audience members. Some ambassadors also talked about the teamwork element of the position and learning how to better collaborate and communicate with others. Overall, they contrasted this work with other jobs on campus, such as those in the dining hall or the post office, where students might not be expected to engage in this way, and felt that being an ATB ambassador was more demanding but that the tradeoffs were worth it. As one explained,

I think working as an ambassador you build a skill set that's important for life after college, like being able to multitask, communicate, coordinate between different teams and different levels of hierarchy. And kind of even just being able to market events and try and find ways to communicate the best way to put it towards the community and the student body and finding ways to frame that . . . I knew I wanted to do something in entertainment after I graduated. . . . working with ATB helped me narrow down what my strengths were and what my



weaknesses were, what area I want to be in . . . I think it's a significant working experience. I think people do it because they're interested and they're passionate about the arts. And I think as an ATB ambassador you take on responsibility, you have to make sacrifices too so, yeah, but it pays off. (#7)

Beyond feeling as if they were contributing to something, ambassadors emphasized that being part of ATB enhanced their sense of connection to the college because they met with so many people. In particular, ambassadors mentioned interacting with various professors and departments, audio and visual staff, facilities staff, student groups, and administrators, including the College's current and former presidents. One Ambassador said that, because of reading positive student survey responses about residencies, they felt "like you're involved in something on campus that is making a difference" (#7).

One ambassador reported that working with ATB made them proud to be at Holy Cross, another mentioned that they took art classes they might not have taken, and a third ambassador talked about ATB helping to continue conversations about issues raised in class. Two other ambassadors observed that ATB had given them insight into diversity, equity, inclusion work or exposed them to new ideas and perspectives coming from people from diverse backgrounds and all over the country.

### Faculty and staff members voiced ways ATB's residencies had supported their students and their own coursework

Faculty and staff also provided examples of how ATB has had a considerable impact at Holy Cross. This was seen in responses to various open-ended questions on the survey. When asked specifically, "How, if at all, does ATB contribute to artistic experiences on campus," several faculty and staff respondents emphasized the fact that ATB's programs enhance the educational experience at the College (8 of 12). Their responses included references to how ATB

has supported curriculum connections or has had impacts such as “help[ing] students (and the rest of our community) build appreciation for the arts and build their cultural capital, and it is a source of leisure and increased social connection and well-being” (Alison Ludden, Psychology and Montserrat). Some respondents, when answering the question, underscored the significance of ATB’s contributions (6 of 12). While other arts departments and programs were certainly mentioned as important, ATB was seen as having a strong impact, with one respondent writing, “I feel like ATB made the arts visible on campus” (Isabelle Jenkins, Community-Based Learning and Montserrat). However, one individual felt unable to describe how ATB has added to campus, indicating that these positive feelings might not be true for everyone. See Table 4 in Appendix A.

The survey asked faculty and staff who had connected a course to an ATB residency about their motivation for doing so. Responses to this question indicated that the faculty and staff’s primary interests were to support their coursework (8 of 11) and provide unique benefits to their students (4 of 11). When talking about ways that ATB supported their classes, one individual drew the following connection: “Having diverse perspectives in the classroom, and demonstrating many ways of expressing oneself, are both goals of my class” (Montserrat). A couple of respondents noted how ATB supports the liberal arts focus of the college, and one talked about how ATB connects with the school’s Jesuit mission. See Table 5 in Appendix A.

Besides being asked why they wanted to connect their classes with an ATB residency, faculty and staff who had ATB artists visit their classrooms were asked to reflect on what students may have gained from this experience. All 11 individuals who welcomed artists to their courses described ways their students had benefited from these interactions. The most common response was that the students had the ability to join in an arts activity (5 of 11), with one respondent saying “participation in [the] process gives confidence and understanding” (#1).

Additionally, faculty and staff noted how the ATB artists introduced their students to diverse viewpoints (4 of 11). As one individual explained, ATB offered a “truly global perspective” (Montserrat). A few individuals felt students gained exposure to new forms of art (3 of 11) while others talked about how the visits expanded their students’ sense of the arts (3 of 11). Table 6 in Appendix A provides examples of additional ways that faculty and staff felt students benefitted from ATB artist class visits.

Faculty and staff also listed on the survey many ways that they had benefited personally from their ATB experiences. In particular, several individuals commented that ATB artists had supplemented their classes and/or had enhanced their own perspective on teaching techniques. As one individual explained, the residency had “strengthened my appreciat[ion] for the arts as a teaching tool” (#6). A few faculty and staff referred to the personal enrichment they had received thanks to ATB (5 of 13), including the ability to enjoy these artistic experiences with friends and family. Other faculty and staff felt they had learned something new from ATB (3 of 13), and a few talked about friendships they had developed with the visiting artists (3 of 13). Two individuals talked about how ATB had supported their own artistic efforts. See Table 7 in Appendix A for further quotes.

### Summary and ties to cultural sustainability

Directors, ambassadors, and faculty and staff portrayed ATB as contributing in significant ways to Holy Cross. Individuals from all three of these groups remarked on ATB as providing an introduction to varied artistic experiences and different cultures. Additionally, ATB was seen by these three groups as supporting and offering further insights into classroom topics. Some individuals noted the outstanding artists ATB had brought to campus and the meaningful

connections ATB made with the Worcester community. Others commented that ATB's programming highlighted social issues and advanced the arts work at large on campus.

Ambassadors, in reflecting on their experiences with the program, spoke about how they had an increased sense of involvement in campus and an increased awareness and involvement in the arts. They specifically mentioned understanding more about organizing these types of events and connecting with more people on campus. Additionally, ambassadors appreciated gaining useful skills, teamwork experience, and career insights.

Besides stating how ATB had supported the educational work of the College, faculty and staff gave examples of how connecting with the program had enhanced their own teaching and understanding of the arts. They also emphasized the participatory engagement experiences ATB had brought to the classrooms, and the personal enrichment they had received from attending different events.

Overall, these data provide evidence of how ATB has played a role in sustaining and supporting arts and culture at Holy Cross. From making connections across disciplines to offering impactful artistic experiences, ATB has fostered engagement in the arts for students, faculty, and staff. Moreover, the program has encouraged participatory experiences and interactions with diverse artists and perspectives. Ambassadors, in particular, have gained experience which they feel will carry into other areas, and, in the case of one individual led to an arts-related career. These findings recall the potential to impact people's attitudes, knowledge, or skills as mentioned in the literature review. One aspect that was raised in the literature review was the concept of colleges and universities as anchor institutions for the arts. The new reality of the Prior Performing Arts Center along with ATB's efforts suggest that Holy Cross could potentially move in this direction.

## Chapter 6: Findings—ATB’s Work with Community Partners

### *A residency reflection*

When ATB hosted famed Brazilian percussionist Cryo Baptista, everyone from refugees to young children to college students was welcomed into participatory experiences exploring the wonders of sound. Workshops were held on campus, at a local high school and in downtown Worcester at the Jean McDonough Arts Center (JMAC). Partners such as Refugee Artisans of Worcester (RAW) and students from the local high school were specifically encouraged to bring their own instruments and take part in multiple experiences all leading up to a culminating performance. For each workshop, Cryo and his band used a variety of found objects to offer unique “sound massage” experiences and threw themselves into masterful percussion demonstrations. My memories of Cryo Baptista’s aptly titled “Sound of Community” workshops are filled with laughter and smiles. It’s hard not to smile when watching Cryo beatbox through a megaphone or when seeing participants use bottles and children’s toys to make music. A joyful shared experience.

As described in the introduction, ATB aims to connect with members of the Holy Cross campus and with communities in the Greater Worcester area. This work has included partnering with public and private schools through artist visits and workshops as well as through the Festival of the Arts, during which K-12 students came to campus for a day of arts experiences. In order to connect different constituents to ATB’s artistic opportunities, the program has also reached out to organizations in the city such as Refugee Artisans of Worcester (RAW), the Latino Education Institute, and Ascentria Care Alliance, which offers ESL classes to adult learners. Recently ATB has partnered with St. Mary Health Care Center in an extended

TimeSlips storytelling project with seniors with dementia. ATB has hosted events in other locations around the area including the JMAC and St. John's High School in Shrewsbury. One ATB director was active in the Worcester Cultural Coalition (WCC), a public-private partnership between the City of Worcester and over 80 cultural organizations. The following sections describe how members of the campus view this community partnering and also include reflections from three of ATB's partners: a local middle school teacher, a co-founder of RAW, and a former executive director for the WCC.

### ATB directors talked about the program's interest in connecting visiting artists to off-campus groups, but recognized the challenges of successfully creating partnerships

Two ATB directors outlined the main goal of the program's community work as aiming to connect outstanding artists with the city and especially with local schools. As one explained, "We have these amazing artists who are coming to Holy Cross, to Worcester, for the first time. Are there ways we can really make the best use of their time with us in a way that's not only benefiting the college campus, but also beyond?" (#9). One of these directors noted that ATB's off-campus experiences have often been free to attend and free for the schools. They pointed out that these opportunities can help introduce children to the arts and spur future interest. The other director acknowledged that, although the partnerships have generally been one-off experiences, for some students these "might be something to remember for their lifetimes" (#9).

While this director raised the question of whether or not the partnerships were a reflection of true joint work, another felt that ATB did think "of it as a two way street" (#3). In order to create these partnerships, all of the directors noted how much time and effort it takes to network and build relationships, with one pointing out that the planning should be a conversation. Two

directors talked about how often ATB's set seasonal schedule guides the partnership work, whether in terms of the exact timing of the events, the type of partners to reach out to, or the nature of the engagement. ATB directors recognized the challenges involved in this work.

In terms of other goals for ATB's off-campus work, two directors mentioned that there might be ways for Holy Cross students on campus to learn through these experiences how to carry out community-based art. For example, students could profit simply by observing visiting artists who excel at this type of arts engagement. One director talked about exploring ways that more in-depth student participation could occur in ATB's off-campus work, perhaps through a course.

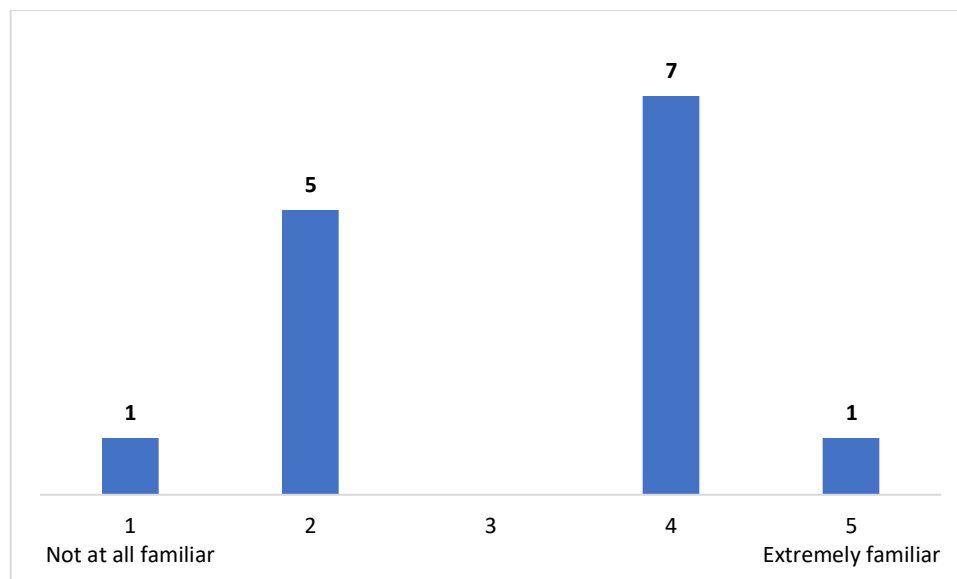
Nonetheless, the ATB directors indicated ways Holy Cross had certainly benefited from ATB's off-campus partnerships. One director referenced times when ATB had invited local K-12 students to campus, primarily through work linked with the Festival of the Arts, and, thus, introduced them to the College. Another director referred to how the partnership with St. Mary Health Care Center and TimeSlips helped a Holy Cross class see an ATB artist facilitating arts experiences with a completely different audience. In addition, one director talked broadly about how off-campus partnerships can provide students with fresh perspectives from the variety of people they encounter. Another noted the valuable recognition that Holy Cross might gain through ATB's community work.

Faculty and staff were not always familiar with ATB's off-campus work, but those who were felt it enhanced Holy Cross's connections with Worcester

To get a sense of how others on campus understand ATB's community efforts, faculty and staff were asked on the survey, "How familiar are you with ATB's off-campus work?" They

were prompted to consider ATB's off-campus performances/workshops as well as experiences such as K-12 school engagements. Overall, survey responses were split bimodally with the 14 participants reporting they either were or were not familiar with ATB's off-campus work. On a scale from "not at all familiar" (1) to "extremely familiar" (5), there were two individuals on either side of the scale providing a "1" or "5" rating respectively. Five individuals provided a rating of "2" indicating less familiarity with ATB's community-based work. Seven, or slightly more individuals, reported a rating of "4" showing greater familiarity with ATB's off-campus efforts.

Figure 4: "How familiar are you with ATB's off-campus work?" (N=14)



As a follow-up to this close-ended question, survey respondents were asked, "If you are familiar with ATB's off-campus work, how, if at all, does this component benefit the campus?" Of the 14 individuals who provided ratings, nine went on to share comments about ATB's off-campus work. The most common answer was that these efforts helped the off-campus community learn more about Holy Cross (3 of 9), with one individual saying, "Reminds them



[the off-campus community] that Holy Cross, as a college, is not just a place to get into, but also a place that makes art, knowledge, and opportunities to explore” (Spanish and Latin American, Latinx, and Caribbean Studies). Two individuals each talked about how this work supported relationship building with those in Worcester, broadened people’s definition of community, and how there is a need for this type of work at Holy Cross. Three individuals described additional types of benefits to the College, with one explaining how these experiences take Holy Cross to the community. However, in response to this question, one individual remarked that the value is primarily to those off-campus taking part. See Table 8 in Appendix A for further quotes.

#### Partners saw connections between their goals and ATB’s community work

As part of this research, a middle school teacher, a co-founder of RAW, and a former executive director for the WCC shared perspectives on partnering with ATB. Beyond their repeated experiences with ATB, each had previous connections with Holy Cross. The teacher talked about how ATB had reached out to them regarding potential artists’ visits and had set up a planning meeting for one of the visits. In addition, the teacher had done research to see what connections could be made and considered themselves as the “liaison from the school to ATB” (#6). The co-founder of RAW described their role as getting all of the behind-the-scenes logistics in place for the refugees participating in ATB events and also following up after the events. The prepping included giving the refugees information about the workshops ahead-of-time and organizing transportation. This individual also noted how RAW helped bring diverse audiences to ATB’s events. The WCC contact talked about how their organization helps publicize ATB’s events and also how they had worked with an ATB director as part of their board. This individual felt ATB differed from other arts organizations in Worcester because “you bring up a student

constituency and an academic learning frame of reference. That's your modality that you're working in.” They continued, “ATB has such a rich understanding of the role that arts play and [of] community building . . . and you bring resources from being an institution of privilege that can certainly be magnified and lifted up to not only lift up the voices of those on that campus, but to lift everyone up in the community” (#2).

When describing why they wanted to connect with ATB, all three partners shared examples of how the program’s efforts relate to their work. For the teacher, this meant being able to introduce students to different genres of music, including music from around the world. The teacher also explained that the artistic experiences have allowed for connections across disciplines, something that has benefited the students. The individual from RAW remarked that cultural exchange is a major component for their organization along with offering the refugees joyful experiences that include social connections and encourage positive mental health. Moreover, this individual mentioned how RAW aims to make others aware of issues pertaining to refugees, something they can accomplish through partnering with ATB. The WCC partner explained that ATB, like their group, supports learning and community engagement in the arts and that there is a shared emphasis on wanting to encourage the general public to take advantage of arts offerings at the numerous colleges in Worcester. This individual said that connecting in various ways with ATB and the College allows WCC to reach out to higher education students in the city, one of their stated goals.

### Partners described various benefits their constituents experienced due to their work with ATB and ways that they themselves had been impacted

In the interviews, the three partners described ATB’s wide-ranging impacts on their constituents. The teacher mentioned how ATB’s artist visits may have been their students’ first

experience with live professional music. They also talked about how the visits introduced students to types of instruments that were new to them and allowed students to consider topics they were studying in a different context. One example the teacher provided was that an ATB artist made connections to an important area of emphasis for the school. As the teacher recalled, “[The artist] really encouraged kids to lean into the storytelling. And if you have a story, you don't have to just say it through words, you can tell it through music and other mediums and things like that. So that kind of tied into our idea of you can do things in different ways. And also we want you to share your story here. We want this to be a good place for you all to share” (#6).

The participatory nature of ATB’s visits was also described as something adding variety to the normal school routine. Moreover, the teacher noted that ATB allowed the students and teachers to meet interesting individuals and to broaden students’ awareness of Holy Cross. The teacher also felt that experiences like this helped the school incorporate the arts and helped teachers and administrators see value in this type of work.

The representative from WCC explained how ATB has encouraged cultural exchange across many age groups, offered social experiences, and has been successful in having audience members participate in repeat workshop experiences, which to the interviewee showed evidence of deep enjoyment. When talking about how ATB has made use of the JMAC space in downtown Worcester, this individual said that the Silkroad Ensemble workshops stood out because they offered “an electric week of performances, workshops, intercultural exchange, food, it was really lovely. And that is how we have envisioned the PopUp space functioning, you know, to be a home for the arts for anyone who wanted to use it, and especially around intersectionality. And I think that's very important” (#2).

The individual from RAW also commented on the participatory nature of ATB's events and how the program and the visiting artists had embraced the experiences of the group's refugees. Respect and appreciation for the refugee artisans was seen, for example, in the fact that they were encouraged to use their own instruments during workshops and, at times, even to lead the rhythm for the whole group. The RAW partner recalled another time when an ATB artist was particularly welcoming to a member of their group who had gone over

and picked up his [Cyro Baptista's] revered instrument, the one with the gourd and three strings, I don't know the name of it. And he watched her, I mean, just imagine what that did to a farm girl who was orphaned at nine, to see someone come in with an instrument that she knew. And she had no boundary. I mean, she went right over and picked it up. And you could see it was a revered piece. And then he went out and made an instrument, the very same instrument for her to play that evening. I mean, that, that was so touching. (#8)

For members of RAW, ATB's events were described as exciting experiences to look forward to and as special opportunities to wear their native dress. The RAW partner recalled observing an instance of empowerment that had come from participating in ATB when one of the refugees, after a concert, taught audience members something they had learned from an artist about an instrument. Moreover, the RAW partner explained that the unique experience of connecting with ATB artists was considered by the refugee participants as something to be proud of. As they recalled, after dropping off one of the refugees at home,

we told everyone, the family, [that] they were with someone famous, you know, and to Google Cyro Baptista, so that they got to see that they were with a man who's on the internet and famous. So just imagine that . . . here their parent went out and did something all by themselves and had an enriching experience and then [they can] come home and on your little iPhone, Google Cyro, and show their son . . . I was out drumming you know? Yeah, these are small baby steps that people don't know about refugees that go on. And that's so meaningful. So can I measure what this experience was? No, but I can only tell you what I observed bringing them back into their home or hearing that they keep this picture of themselves with Cyro, that family line up on their phones. So, yes, it was impactful. (#8)

While the partners mainly reflected on how working with ATB had affected their students or members, they also talked about ways they had benefited personally from being involved with ATB. The teacher noted that facilitating these partnerships and opportunities had helped them be a better teacher because of the enriching experiences they brought to their students. Moreover, they talked about the pleasure of having the artists at the school and interacting with them. The RAW partner pointed out that by participating in ATB's hands-on experiences, they had the opportunity to play with a famous musician. Moreover, they appreciated seeing how music can act as a "universal language," and they were gratified to observe how these experiences brought joy to the refugee artisans (#8). The WCC partner recalled being an audience member at the Taylor Mac performance and relishing seeing other people's reactions to the experience: "You could almost see people's brains working, trying to connect, what they were trying to do, and how they were expressing themselves. And I think it was really liberating for a lot of folks who were there" (#2).

### Summary and ties to cultural sustainability

ATB has worked with various off-campus partners ranging from schools and social service groups to other cultural organizations and health care centers. These efforts stemmed from a commitment to connect the remarkable artists that ATB brings to Holy Cross with other audiences in the Greater Worcester area, especially school children. While the partnerships have often been one-off experiences related to a particular residency, there have been some Worcester groups that ATB has connected with repeatedly.

Directors highlighted that the College had benefited from ATB's off-campus community work by making connections with local school children and, at times, by bringing them to campus. Additionally, some Holy Cross students have been able to participate in ATB's off-campus events and workshops, thus introducing them to new perspectives and providing them with insight into how artists work with different communities. One director mentioned that this work was useful for building recognition for Holy Cross. Indeed, a few faculty and staff who took the survey and were familiar with ATB's off-campus work also noted that these experiences helped build recognition for Holy Cross off-campus and helped the College build relationships with Worcester. A few individuals talked on the survey about ways those on-campus benefited from this work, such as expanding their definition of "community." However, survey respondents were split as to whether or not they were familiar with ATB's off-campus work. These results, especially from a sample composed of faculty and staff who had previously connected with ATB, indicate that this component of ATB's work is not as well-known as it could be.

An educator, a co-founder of a non-profit devoted to refugee artisans, and an arts representative for the city all shared ways that ATB's efforts connect with their work. These connections ranged from introducing students to different kinds of music, to providing joyful social experiences, to encouraging the general public to interact more with the arts at local colleges. The partners all felt that their constituents had been positively impacted by taking part in ATB experiences. The benefits varied depending on the communities. The teacher described how for some students the ATB artist visit may have been their first live professional music experience. The visits also introduced students to new instruments, made connections between the arts and their studies, and helped the school's administration see the value of the arts. The

WCC partner underscored the cultural exchange and the engaging offering at ATB events. The individual from RAW specifically commented on the welcoming environment that ATB and the artists created by embracing the experiences of the refugees. This individual stated that everything from the anticipation of the event all the way through to the unique opportunity of playing with ATB artists left the refugees excited and proud. The partners also mentioned ways that connecting with ATB had impacted them either by improving their teaching, getting the opportunity to talk or play music with the visiting artists, or observing impacts these experiences have had on others.

Cultural sustainability work is rooted in partnerships, and ATB's off-campus efforts provide insight into how a college visiting artist and residency program can foster these relationships. ATB has actively worked to engage its visiting artists with partners from schools, cultural organizations, and groups serving specific populations. During this research, ATB directors, faculty and staff, and partners all noted the various benefits that these encounters have brought to those on-campus and off, including K-12 students, refugees, and the general public. However, the data point to a recognition by some ATB directors that further work could be done. While there were overlaps between the partners' goals and ATB's work, the question of how ATB could develop more mutually beneficial and on-going partnerships remains. As Chapter 1 outlined, the histories, demographics, and cultural preferences of Worcester's communities have to be taken into account for this work. There can be a danger in assuming that all communities will want to connect with the art presented by ATB and Holy Cross. While from a cultural sustainability standpoint the effort required to make strong partnerships is critical, it is also just as important to recognize that cultural differences will factor into this work.

## Chapter 7: Findings—ATB’s Work with Artists

### *A residency reflection*

My first artist residency with ATB gave me a taste of how enriching these encounters could be. Sitting in a class listening to Johnny Gandelsman share personal reflections on his trajectory into a career as violinist, I was struck by the added perspective I now had listening to his exquisite playing. At another moment during the residency, I observed how he encouraged dance students and music students to work together on a joint project. Over the course of a few days, his schedule brought him to various Holy Cross classes and to a local school. Each encounter provided a chance to hear his incredible artistic gift and also learn more about his creative process. Having varied experiences with a single artist was new to me, but I wondered how do these visits impact the artists?

Over the last eight years, Arts Transcending Borders, as a visiting artist and residency program, has connected with countless artists. These interactions have been as brief as hosting individuals and groups for one or two days and as extended as a three-year collaboration with the Silkroad Ensemble. Overall, the residencies have typically included several of the following components: concerts, performances, lecture/demonstrations, talkbacks, Q&As, classroom visits, interactive workshops, participatory activities, master classes, and opportunities for artists to create and share new work. ATB has even offered some artists studio-like space in which to pursue and develop their art. During COVID, the program carried out virtual events including webinars, streaming offerings, and a collaborative digital art-making experience for first-year students. As part of this research, a visual artist, a musician, and a community artist shared their



reflections on working with the program. Each of them had connected at least twice with ATB, with some of these experiences happening during COVID.

### Artists saw ATB as an enriching multidisciplinary arts program

All of the artists recognized ATB's multidisciplinary focus. Two commented on how they had learned about other artists through ATB. As one observed, "I think that another kind of tangential thing is looking at the caliber of the other artists at ATB and just seeing who you guys curate, because it's a really lovely mix of artists. It's been great to be able to participate in some of those opportunities" (#10).

Additionally, all of the artists recognized that a primary aim of ATB is to benefit Holy Cross students. One artist summarized their view of the program as "a fantastic organization that seeks out and finds very unique, high quality music and art and allows them [artists] a platform to create and allow that creative process to be hopefully [a] valuable experience with their students" (#11). Indeed, the idea of collaborating with students was a draw for one of the artists when deciding to work with ATB. They were intrigued by the chance to build a creative community around their residency work on campus and also to connect with partners off-campus. One artist remarked how programs like ATB are important for introducing students to creative work, especially because they will be the people who potentially carry this work into the future: "And when you see programs like this exist, I wish other colleges get inspired by it and, and do similar ideas because it's important for students to experience that, to get inspired by our visits and programs like this, because at the end of the day, they're gonna lead projects like this other places" (#5).

## Artists described being involved in creating the residencies and enjoying their interactions with students

The three artists who were interviewed all talked about how they were involved in planning their residencies. Sometimes this meant prepping materials or creating educational prompts and curriculum components. One individual commented that preparations did not require them to be involved in funding-related work or partner cultivation but “in terms of the design of programming, and [the] schedule and things of that nature, kind of the creative elements and the logistical elements, we were in from the start” (#10). Another mentioned how even with prior planning, a degree of flexibility is required for artist residencies, especially in order to be able to react on the spot to the students’ areas of interest.

When describing how they engaged with students, two artists recalled having repeated interactions with certain students over the course of a project or residency. Two talked about enjoying the hands-on work they did with students, including practicing for a joint production or leading participatory classroom experiences. Indeed, one of these artists shared a favorite ATB memory from when they were working outdoors on

a project where I put big boards and I asked the students to paint and I was painting with them. All of a sudden I felt like a kid. And we felt like we’re playing this game, which was unexpected, unexpected because we were there to kind of demonstrate work with music and there was live music out there. So that joyful moment it was very memorable and it’s important for them and for me to have that, for us to kind of live this very serious life we have there’s so much so many hard things happening in the world. We need to kind of counter that with joyful moments. (#5)

This individual commented on how eager the Holy Cross students were to learn from the visiting artists. Another talked about how helpful the professors were at making links to the classroom material.

Artists described ways they had been impacted through ATB including enhancing their facilitation skills, having the ability to do creative work, and hearing student feedback

Discussing their interactions with the program, all of the artists emphasized being supported by ATB. As one remarked, “It’s been lovely to work on the campus there and with the community and [I] always felt well supported by the organization. So thank you.” (#10). When talking about how, if at all, they were impacted by participating in ATB residencies, the artists spoke about different ways their work had been enhanced either as a facilitator or through opportunities to create new work or through student interactions.

#### *Facilitation capabilities*

While one artist believed that participating in residencies with ATB did not impact their artistic practice and even noted that the time put into residencies can take away from personal creative opportunities, this individual, nonetheless, described ways they had benefited as an educator. For example, they stated that being able to lead a project with students “definitely improves” their ability as a facilitator and that “it’s been a nice, kind of safe, creative, fertile ground, you know, in terms of looking at models and kind of playing around with them pedagogically speaking” (#10). Another artist commented that by factoring educational experiences into their proposed budget for ATB, they better approached the different elements of residency work. Moreover, they experimented through ATB with creating educational materials for an expanded unit on listening. As they said, “I benefited from trying to deconstruct the different elements of listening . . . and then I benefited from having to come up with a curriculum for the course of this semester” (#11).

### *Ability to do creative work*

Artists commented on how ATB has provided studio-like time and space to create art, which is both unusual and something very much appreciated. One artist remarked that

it's really a wonderful experience to feel like that creative process itself is being valued in that way and not just the performance of that thing being valued, you know, like people will hire us for concerts all the time. . . . I think it's a really interesting thing that ATB is doing, that they're trying to hone in on that creative process and, and share the value of that with their student body. . . . I think it demystifies a lot of it in a good way. Hopefully, the magic is still there, but I think it demystifies the creative process and is applicable to so much beyond music or fine arts. (#11)

Two artists, in particular, described the ways that taking part in ATB had enhanced their creative work by giving them the time and space to try out new ideas and to collaborate with other artists. When talking about how they were able to create on campus, one artist described the high comfort level they have with Holy Cross because they have visited multiple times and valued the chance to push their work in new directions: "Throughout my practice, I always like to evolve, step by step, the works. So you know, at the beginning, it [my work] was flat, and then it became three dimensional, then it became a little bit immersive. But then, at Holy Cross when I had all the support and a place I said, 'How about to make it where people can go inside the work,' just the idea of like, people can visit and enter your artwork. That's just incredible" (#5). A second artist, talking about their joint-residency with another artist, expressed how it was "just so generous of ATB to provide us with a platform to work on our collaboration . . . And I do think that just having the familiarity that we developed when working together like we were at Holy Cross for that week, it brought us a step further" on a creative project they were pursuing (#11).

### *Student interactions*

Besides recognizing that ATB aims to provide educational outcomes for Holy Cross students, two of the artists talked about how student interactions had benefited them. One explained that they had received useful feedback from students and enjoyed developing relationships with them. Another mentioned staying in touch via social media with a few Holy Cross students. These interactions made them feel as if they had made an impact on the students and inspired them. As the artist said,

when I see their creative process through social media . . . it helps me to think that the seed that I left there, I planted there, it's growing. . . that gives me lots of hope and inspiration for my work, I feel like that visit was important. It wasn't for nothing. So the idea of staying in touch and helping them, it's almost like they're helping me to grow . . . for me, it's important, where it's a huge compliment, that they're still in touch, they're still willing to be engaged, they're engaged on social media with me. (#5)

### *Summary and ties to cultural sustainability*

The three artists participating in this study recognized ATB's educational emphasis and multi-disciplinary focus as strengths of the program. They described playing an active role in planning for their residencies, especially in terms of the types of activities that would take place and the advanced preparation of materials. The artists highlighted arts experiences they had engaged in with the students during the residencies and noted that sometimes these included hands-on work.

Overall, the artists agreed that ATB offered valuable opportunities to develop artistic work or to improve their own facilitation skills. The artists praised ATB and the College as being a supportive and trusting environment that provided the space to explore creative ideas. Two of the artists talked about how they benefitted artistically by being able to collaborate with other

artists and produce art on campus. One artist mentioned being positively impacted by the feedback they received from students and another mentioned interactions that continued to inspire them after the visit.

The data from this study show ways that ATB as a college visiting artist and residency program has supported artists' work beyond financial compensation by enhancing facilitation skills or offering a setting for creative opportunities. Through their chosen mediums, artists keep traditions and art forms alive and also often shine light on current issues. They may challenge audiences to view their society and look at the world in a different way. When visiting Holy Cross, artists stimulate creating thinking and practice through participatory activities. The data also demonstrate that artists are sometimes impacted by interactions with students on a college campus and that by engaging with students they are able to share some of their expertise and to encourage younger artists. Thus, through its efforts to engage and support artists, ATB is making an important contribution to sustaining culture.

## Chapter 8: Findings—Challenges and Opportunities for ATB

Research participants were asked about challenges that affect ATB or that they have encountered when working with the program. They were also asked to reflect on potential changes they would suggest or opportunities that they see for ATB. Individuals in every group identified aspects for the program to consider. Specifically, responses pointed to a need for greater visibility, increased collaborative work, and additional ways to prepare artists and audiences. The chapter ends with specific suggestions in the data for how ATB can continue to support and sustain the arts on campus.

ATB directors listed staff capacity, spacing concerns, and lack of awareness of the program as primary challenges but noted possibilities for working more closely with those on-campus and off

All of the directors listed staff capacity as a primary challenge for the program. When commenting on ATB's current staffing structure of two full-time staff, a director emphasized that additional staff support was needed, especially for marketing and audience development work. This director noted how added support would allow the program to “tell the story not only of what's coming up, but what has happened and in what ways people can be part of it” (#9). As the data related to partnerships indicated, there was also a sense that deeper collaborations required more staffing time.

Two directors emphasized how lack of space is a major concern for ATB because the program has always shared various locations on campus with other departments and programs. In thinking ahead, one director commented that ATB needed to be able to set aside spaces and reserve dates in the Prior Performing Arts Center (PAC). Another stated that potential artists

might be drawn to ATB if they are offered space to create and present their art in the PAC. Both lack of space and limited marketing have contributed to ATB's visibility issues. There was a recognition that more people could be made aware of the program and that students even might not have realized that they were taking part in ATB-specific experiences and thought, instead, that the events were general college offerings. One director explained that ATB's use of less frequented spots on campus perhaps lessened people's awareness of the events. Moreover, typical challenges such as student turnover and ever-changing social media preferences were listed as ever-present hurdles for ATB publicity.

In terms of challenges, one director emphasized that when developing creative residencies there is a need to be clear about both the college's expectations and the artists'. They underscored that "when you give artists time and space, you just have to give them those with the expectation that they can do an in-progress showing, but you can't also ask them at the same time to do a number of educational activities; it is their development time" (#9). Another director mentioned the need for funding and grants as an additional challenge. A further concern was that ATB's offerings might not be what students tend to seek out. COVID's disruptions were also noted as an obvious challenge since live performances weren't possible and audiences have been cautious about returning to arts events. An added challenge will be recovering momentum for the program after ATB's lighter Fall 2022 schedule.

Even though ATB's program, like any arts program, has its challenges, the directors pointed out many exciting opportunities and areas for growth. All commented on creating more connections with the Worcester community, whether by reaching out to local arts councils or developing longer-term partnerships. One director suggested that highlighting artists who focus



on community-based art work could provide unique learning experiences and different pedagogical value for students.

All the directors pointed out potential ways to work with more people on-campus. One noted that there could be more student-led work or involvement in the residencies. Another commented that ATB could try to expand connections beyond the faculty and students in the Montserrat program with which it has specific ties. Overall, there was the belief that ATB's work was very valuable to Holy Cross. When describing hopes for the program, one director explained, "I really think ATB is an important part of the work that needs to be done on this campus . . . and I would be really, really heartbroken if it didn't exist" (#1). Another remarked on ATB's ability to be a significant player in the PAC,

To me, ATB is central to how we should see that building, right? Interdisciplinary, multidisciplinary, community-focused, diversity-focused, experimental in terms of the ways in which disciplines can cross and influence each other, not just artistic ones, but artistic and non-artistic disciplines. And all of those things were things that ATB has been doing even before the center was built. So to me, ATB and the center should go hand in hand. (#3)

Ambassadors felt that more awareness of ATB was needed and had suggestions about their role and about having students more involved in decision-making

When talking about hurdles for ATB, the ambassadors also thought that more promotion and awareness of the program was needed. They indicated that, even though emails and promotional materials go out to campus, students may be oblivious to these and that classes were probably the main way students were exposed to ATB. Two ambassadors expressed disappointment in seeing fellow students not take much interest in the program. One wondered if this had to do with residencies being "abstract" and perhaps not "something that students recognize more." As they said, "I mean, for us [people connected with ATB], it might have

seemed like there was a clear direction and a clear reason why we chose artists and their message . . . but from the outside, it was harder for students to connect with” (#7). Another student who expressed frustration with student audiences explained that

even if we made it mandatory with their class load, it was so difficult to get their butts in seats. And it was also difficult because you can be absent, right? You can be there in body but not in mind. And so even the students that did come 75% of them would come in with a closed mind and not really let themselves experience art because they were too worried about looking cool with their friends. But there was always the 25% that would go and be really delighted and surprised at how much they loved the experience . . . So I think those 25% kept me coming back. (#4)

A couple of ambassadors noted that the off-campus events also struggled to draw a large student audience, thanks in part to transportation issues.

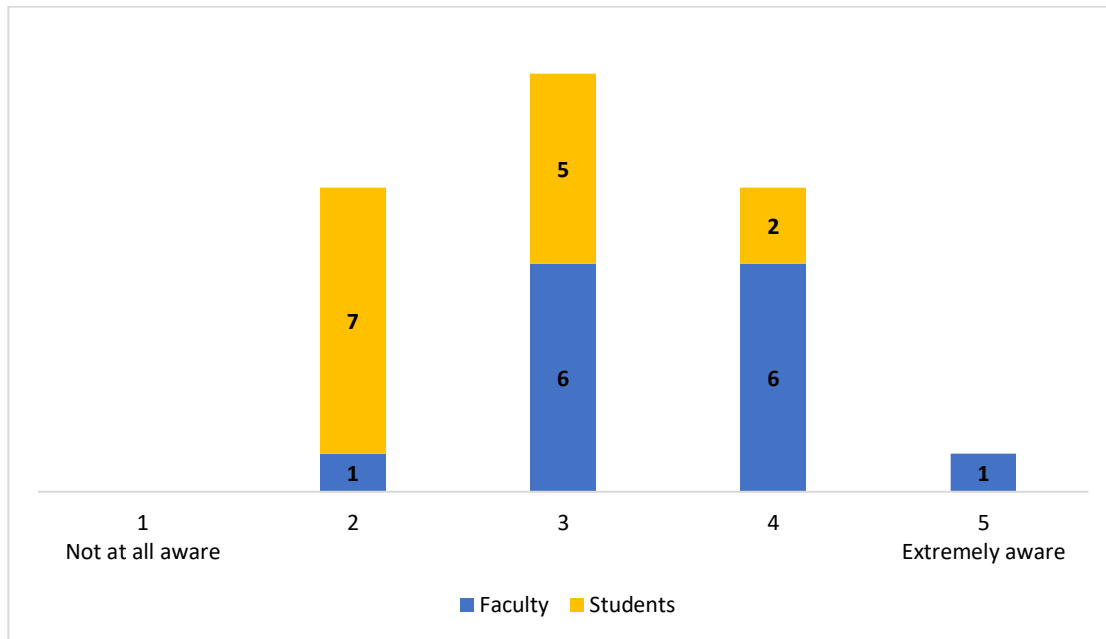
As mentioned in Chapter 5, when commenting broadly on the role of the ambassador, the ambassadors noted the significant amount of time that this position can require. One wondered if there was a way to be involved for shorter durations or to have fewer responsibilities. One ambassador, in talking about their annoyances with student attendance, stated that low turnouts can be especially frustrating after ambassadors put in so much work. This ambassador also noted a practical matter—the need for better containers to help transport items used in residencies which often shift between multiple locations. Another ambassador in reflecting on ATB team meetings, mentioned that brainstorming creative ideas for the program could sometimes be challenging, but that this process did push this individual to improve their skills when considering how to “execute an event,” “engage the community” or “interact with students” (#12). One observed that they had wanted to interact more with the artists, but that it was difficult because of time constraints and their various ATB residency tasks.

In terms of opportunities for ATB at-large, several ambassadors advocated for student voices to be involved in decision-making. Not only did they feel it would be exciting for students to research artists, but one noted that they would have a good sense of what might appeal to their peers. Another ambassador's thought was to put out a call for suggestions from the student body which might help with buy-in for the events. Ambassadors also offered ideas for promoting ATB such as introducing ATB's work during residency class visits, having an ambassadors' table at the Student Center even during down times, and encouraging ambassadors to promote events on their own social media. A couple of ambassadors urged ATB to continue to partner with other student groups, especially arts groups. One individual also wondered if ATB could offer more frequent and casual ways for people to be exposed to the arts.

Faculty and staff pointed out that their colleagues and the College's student body could be more aware of ATB and offered some suggestions for the program

Survey results from faculty and staff also indicated a need for greater promotion of ATB. When asked about on-campus awareness of ATB, the 14 survey participants indicated that awareness of the program varied, although generally they thought faculty were more cognizant than students of ATB's work. On a scale from "not at all aware" (1) to "extremely aware" (5), the average awareness for faculty was 3.5 and for students was 2.6. As can be seen in Figure 5, while most rated faculty awareness as a "3" or "4," one respondent felt faculty members were "extremely aware" and one provided a rating of "2." In contrast, seven participants rated students' awareness as a "2" and none saw students as "extremely aware" of ATB.

Figure 5: “How aware do you think faculty and students are of ATB’s work?” (N=14)



To gather suggestions for the program, the survey asked faculty and staff, “How could ATB have a greater impact on the campus?” Input included involving non-art faculty and programs to a greater degree (3 of 13), increasing ATB’s visibility (2 of 13), and collaborating with students (2 of 13). As noted elsewhere, two respondents indicated that the PAC will help with ATB’s visibility. Other ideas included continuing a themed approach to programming, offering workshops for faculty to support their work with the program, having greater student attendance, and providing more options and connections across disciplines. See Table 9 in Appendix A for example quotes. An additional suggestion from the survey was that ATB clarify and share its process for inviting artists. When given an opportunity to share additional thoughts on the survey, several individuals provided positive comments about ATB’s future and its presence at the College, as can be seen in Table 10 in Appendix A.

Partners noted challenges they had run into when collaborating with the program but hoped that ATB would share upcoming opportunities and continue to reach out

During interviews, when asked about challenges related to working with ATB, the partners noted various difficulties. The middle school teacher, in particular, stated how complicated it can be to fit outside events into the school day's schedule, let alone for teachers to have time to research and prepare students for visits. Indeed, they emphasized how busy teachers are, and they pointed out that they might not even have the time to respond to offers for partnering. The teacher also noted that because of teacher turnover, an ongoing partnership can be difficult to maintain. Moreover, they talked about how teachers might not realize what opportunities exist for partnering with ATB. The representative from Refugee Artisans of Worcester (RAW) noted that it had been challenging for their constituents to understand what “playing in a group” would mean as part of an ATB workshop (#8). This individual also underscored how organizing transportation to ATB events is problematic for their group. The representative from Worcester Cultural Coalition (WCC) explained that “we've found a number of times [that] bringing students off the campus was difficult, at best, and really not open to consideration” (#2).

Given these challenges, when asked their thoughts concerning potential future ATB work, the partners listed several ideas. The teacher pointed out that ATB could inform schools of potential residency opportunities and could propose connections between the students' work and the visiting artists. Additionally, the teacher wondered about possible ways for ATB or Holy Cross to support more of the arts events already happening at their school. The representative from RAW thought that ATB could give more advanced information on the artists and try to increase awareness of and publicity for the events in order to bring in larger audiences. They

commented that others would benefit from seeing ATB's partnerships with RAW and that surely many organizations looking for free entertainment options would be interested. They indicated that informal events in the afternoon were an especially good fit for their group and that locations with easy parking were helpful. The partner from WCC remarked that working with community efforts has to be recognized as a key part of ATB's program and that more brainstorming could be done in regard to ATB's connections with WCC. Specifically, there could be conversations about Holy Cross's connections to the city's Cultural Plan, especially in light of the opportunities offered by the PAC. In terms of partnerships, this individual encouraged ATB to continue to network and be visible within the Worcester arts community and think about ways to collaborate or apply for grants with other groups in the city. They even urged ATB to promote the Jean McDonough Arts Center (JMAC), which is available to Holy Cross as a Coalition member, as a space that the College's students could use for events.

Artists mentioned challenges that had occurred with residencies including the level of student investment and preparation along with spacing and technology issues. They suggested a few additional ways to prepare for visits

Each of the artists mentioned challenges that they encountered when working with ATB. One explained that, especially for longer creative projects, it would be helpful to have opt-in opportunities for students who were aware of and invested in the artistic component. They acknowledged that creative projects can be challenging for some students, especially if they "don't enjoy that process, don't identify as creative" (#10). Another artist stressed that, even though ATB had done some of this preliminary work, it is helpful to prepare the students ahead of time for the residency encounters. In their opinion,

as much as we can get the teachers involved from months beforehand informing students of what's happening, trying to stimulate their curiosity and give them as much information beforehand so that they're able to ask the right questions. I think when a group like Silkroad comes in cold, it's almost overwhelming, and especially to non-arts or non-music majors, what to ask, where to even begin . . . if there's kind of a theme or honed in on point. . . . I also think teachers, giving them prompts for kind of what questions they could ask is really great. (#11)

Indeed, this individual acknowledged that the amount of artists' preparations influences the effectiveness of the residency, and that this preparatory work isn't necessarily ATB's responsibility.

In terms of other issues, one individual called attention to the space constraints at Holy Cross and the need to be flexible about switching to several different locations over the course of a residency. Moreover, they mentioned how the campus hasn't necessarily had all of the equipment they are familiar with or sufficient staff on-hand who could help with different technologies and that they had to plan ahead in these areas.

One of the artists mentioned that the interruption due to COVID-19 and having to work remotely brought its own challenges in terms of trying to connect with students, but congratulated ATB for successfully figuring out ways to carry on a project during this time. As they recalled, "So we ended up pivoting from what was supposed to be a lot, a lot of writing, and like one little spark, you know, of adaptation into this new, like, totally open to whatever technology you have, whatever ideas you have, we're just gonna kind of patch it together. . . . And that was, I think, a lovely pivot that everybody benefited from in that moment, having something to pour themselves into" (#10).

Besides these ideas, the artists suggested ways for ATB to better prepare artists for the residencies. For example, one individual proposed that ATB pass along information on previous artists' campus projects, so that new artists could build on past work. Another talked about the

importance of advanced planning with Worcester partners to make sure everyone had the same shared vision and goals. This artist even wondered if “pop-up events” could be an additional way to connect with new off-campus audiences (#10). One mentioned obtaining more input from students ahead of time in order to tailor the experience and wondered if planning visits could be a chance to connect with students ahead of residencies or to discuss spacing options ahead of time. Another encouraged ATB to plan experiences that would allow artists and audiences to go “deeper” into the themes and art being presented (#11).

ATB directors felt that artists benefited from the conversations they had on campus and that these programs help sustain the arts by allowing students to engage with issues and see the arts as part of their lives

The directors noted that college visiting artist programs such as ATB support both artists and arts engagement. Two ATB directors talked about how artists no doubt benefited from the residencies. They felt the artists were enriched, for example, just as much as the audiences were by the conversations that occurred on or off campus. One director also stressed how valuable it is for artists to have time to work on ideas and use campus resources during the residencies. This individual described observing how artists had learned to be better educators by participating in ATB and also felt that this skill development would have an ongoing effect on the artists’ practices.

In terms of encouraging and sustaining arts engagement, the directors each noted ways that ATB could support these efforts. This included offering greater visibility to the arts through additional programming, focusing more on social issues, and “normalizing” art for people (#3). Specifically when talking about how ATB could help people see art as a part of their lives, one



director stated that ATB could help each student realize that artistic expression “is one of the things I do” (#3).

Ambassadors listed several ways they thought artists benefited from a visit to Holy Cross including gaining insight into college student interests and faculty explaining their art

In the focus group and through their interviews, ambassadors shared positive impressions of visiting artists. For one individual, getting to know the artists was their favorite aspect of being an ambassador. Another said, “Getting to know different perspectives and how artists experience their art . . . it's very interesting and, I like doing art, so learning about how those processes are different. I think it's very valuable” (#13). Similar to the directors, the ambassadors also had the impression that the visiting artists probably gained from their ATB experiences. Specifically, ambassadors believed that the artists increased their insight into younger audiences and into those who may not have as much familiarity or appreciation for the arts. As one recalled, “I think it was a two-way moment of learning for both the artist and the student, because the student probably didn't think about the art ever, and the artists never thought about it from that perspective” (#4). Another ambassador mentioned how coming to Holy Cross and taking part in various programming might help the artists improve their ability to explain their artistry. One ambassador commented on how the visits might translate into more fans for the artists while another talked about how the residencies gave the artists a chance to share with others what they love to do and talk about the realities of the life of an artist.

Partners felt that ATB could sustain arts through increased connections with other groups in the city

Off-campus partners noted that ATB could increase its connections with other arts and culture groups in the city. They suggested that this would not only help raise awareness for ATB's work but also allow for coordinating with related local events. The WCC partner specifically commented on how the PAC can bring people together through arts and culture, and they saw ATB playing an important role by advocating for the PAC to include area artists:

So I think active community engagement on the activation of the Prior could be something that ATB could really stand up for and make that space accessible. There's a shortage of space, performing space in the city. And we were fortunate as the Coalition to get the Barr grant to make the [PopUp and BrickBox theater] space free. . . . I'd like to suggest that ATB can consider that kind of model for some residencies from local artists within that space. . . . But it's not just uses of space. It's about the collaborations that could take place with community members. (#2)

Artists saw this type of residency program as helpful for encouraging others to engage in new experiences and also at times for supporting their creative projects. They shared additional ideas for how this could occur

The artists themselves felt that a residency program like ATB's can sustain arts and culture in several different ways. One artist talked about how this type of work helps introduce students to cultures, traditions, and perspectives they might not have been familiar with: "I think, now more than ever, students need to learn about other cultures, especially [now] that things are polarized through the news and other things. So when you bring an authentic artist from a specific culture, basically, you're exposing them [to] a whole new universe, you're not relying on the newspapers or the media" (#5). Another talked about how the PAC might present opportunities to "invite" new audiences and also acknowledged that taking arts off campus can offer "fertile" experiences (#10). One artist commented that the work of ATB could support arts

and culture on campus by helping to build shared and deeper understanding of the arts across many areas of the College. They wondered how the entire college community could be more involved and asked,

Is there a way that these types of conversations [occurring during residencies] can be worked into staff training and the staff rooms . . . so that people are on the same page. I think the more an institution or an organization develops a common vocabulary and gets on the same page as to why the arts are important and how they can impact not just artists . . . but everybody around them. I think that can weave its way into politics, humanities, just like any aspect of the curriculum. (#11)

The artists offered various thoughts about how they could be supported. All of the artists praised the studio-like time and space that ATB sometimes offered in their residencies. In commenting on these possibilities, one artist underscored the campus resources available and the exciting potential to collaborate with students and departments on the creation of new art work. A second artist noted there could be ways to build off of any work undertaken at Holy Cross. For example, artists could be invited back to campus multiple times to continue the work or be asked to premier the final product on campus. This artist commented that these strategies might allow for artists to keep momentum going on projects and allow for deeper relationships with ATB. They described how “building connections with artists is lovely, and actually quite rare. It's very often that we just cycle through our year with new organizations all the time. And I think both for audiences and students, and artists and organizations, there's a value in creating bonds” (#11). This artist also emphasized how ATB’s process in advance of residencies helped prepare artists, not all of whom are strong educators, for the classroom experience which is an important facet of arts programming work. Finally, one individual talked about how ATB could perhaps do more to work with artists from other countries.

## Summary and ties to cultural sustainability

All of the participating groups noted challenges and opportunities for ATB. Visibility of the program was a main concern across different groups. Along with faculty and staff, ambassadors wanted more promotion to raise awareness of ATB on campus, with ambassadors mentioning disappointment when event turnout was low. Directors talked about how limited staffing has affected the program's ability to get its message out. All these groups encouraged ATB to collaborate more with others on-campus, and some individuals mentioned that students could be more involved in the decision-making or residency components.

Difficulties connected with the locations of ATB's events were pointed out by many. Issues included the lack of space on campus for ATB's events in the past and potentially in the future, lack of visibility that results from using less frequented locations, and challenges in getting audiences to the event locations. Directors and ambassadors noted additional challenges that affected ATB ranging from the program's funding needs to ways the role of an ambassador could be enhanced.

Partners noted their own challenges when working with ATB, challenges like fitting events into a school day, understanding what participatory experiences would involve, or transporting constituents or students to event locations. Yet partners recognized exciting potential for future collaborations. Directors, too, hoped that ATB would connect more with Worcester and remarked that community-focused experiences could offer significant enrichment possibilities for Holy Cross students. Directors, however, noted that limited staff capacity has hindered ATB's partnership work.

Artists ran into challenges when doing residencies at Holy Cross, whether that involved spacing or technology issues or the preparation or commitment of participating students.

Suggestions for supporting the artists' work included clarifying the educational needs of the residency, sharing examples of previous ATB artists' residencies, and finding ways for student input and preparation.

When considering how ATB could sustain arts and culture, participants offered many instances of how this was already occurring and proposed additional strategies. In particular, directors and ambassadors believed that artists were benefitting in numerous ways from visiting Holy Cross, including through conversations with students and by having time to work creatively. Directors felt that to help sustain and support the arts ATB could continue offering additional programming, make connections between the arts and social issues, and look for ways to normalize the arts, especially with the student population. Off-campus partners urged ATB to connect even more with other arts and culture groups in the city, and one individual hoped ATB would work to bring local artists and groups to the PAC. Artists felt that the educational components of ATB helped enrich students' understanding of art and could build a shared understanding of the arts on campus. Another benefit that artists saw with ATB's residency program was its support of artistic development. They encouraged ATB to continue offering studio-like opportunities and to consider how the creative work undertaken at Holy Cross could be advanced through follow-up. All of these ideas certainly indicate ways that ATB can help the arts flourish.

## Chapter 9: Conclusion

Cultural Sustainability emphasizes how the arts carry forward artistic traditions, enhance new ways of understanding, foster interactions between people and cultures, bring diverse issues into dialogue, and can play a central role in people's lives. This examination of Arts Transcending Borders (ATB), a visiting artist and residency program at the College of the Holy Cross, found numerous ways that ATB has supported and sustained culture on campus and beyond. Not only has ATB offered multidisciplinary artistic experiences which are distinct from other arts offerings at Holy Cross, but as study participants emphasized, the program has had many noteworthy impacts:

- ATB has enhanced the arts scene on campus by
  - Providing an introduction to varied artistic experiences and different cultures for Holy Cross students
  - Supporting interdisciplinary work, classroom offerings, and the work of faculty and staff
  - Offering participatory experiences and touching upon relevant global issues
  - Connecting with the Worcester community.
- ATB has increased student ambassadors' awareness and involvement in the arts and provided useful skills, teamwork experiences, and career insight.
- ATB has collaborated with partners in the city and provided benefits to their constituents by
  - Presenting and often introducing K-12 students to live professional music
  - Creating enjoyable and often participatory events allowing for cultural exchange.
- ATB has worked with artists who noted the program's multidisciplinary focus and engagement with students. They praised the supportive environment and the time to be able to create art while on campus or to enhance their facilitation capabilities.

## General considerations for visiting artist and residency programs

These findings, while particular to ATB, indicate several key considerations for how colleges, in general, can develop and support visiting artist and residency programs.

- Programmatic considerations
  - Appropriately staff the program to ensure the success of marketing and partnership work in particular
  - Design residencies in collaboration with others
  - Hold events in easily located and accessible spaces
- Campus context
  - Take into account campus culture and needs
  - Encourage campus-wide connections, cross-departmental work, and overlap with student groups and interests
  - Support the educational mission through varied artistic engagement formats
  - Seek meaningful student input
  - Prepare students ahead of time for arts offerings
  - Help the campus understand its role as an anchor institution for the arts in the area
- Off-campus context
  - Factor in communities' realities, needs, and cultural preferences
  - Engage communities in planning programs
  - Find common goals with partners who want to engage in this work and artists who will support these interests
  - Include students in community partnership work
- Residency considerations
  - Fully inform artists about the program's educational needs
  - Plan meaningful interactions with artists for students and audiences
  - Consider ways to support the artists' creative processes
  - Consider possibilities for ongoing artist connections

## Specific considerations for ATB

This research has shown ATB to be a successful visiting artist and residency program, yet ATB can also attend to areas in each of the four categories above. When it comes to programmatic considerations, for example, ATB can cast a wider net to publicize its work.

Currently, ATB uses on-campus emails, an off-campus mailing list, social media, community calendar listings and posters to promote events, but the program can more actively share information. Direct outreach to relevant groups, additional on-campus marketing and communication, or more publicity in local newspapers, magazines, and other popular platforms could raise awareness. This study documented powerful experiences that ATB has coordinated with Worcester partners, and this area, in particular, deserves more press.

Because ATB will continue to produce events in various venues on campus and off, the program needs to ensure that, for maximum attendance, there is clear signage and that the locations are well publicized. However, the opening of the Prior Performing Arts Center (PAC) will offer a new and highly visible venue for a number of ATB's events. Along with carrying on its tradition of bringing renowned and/or innovative artists to campus, ATB can look forward to using a centrally located and technically advanced facility in order to foster campus residencies with local artists and deeper community engagement. This work can increase both Greater Worcester's as well as the College's own recognition of Holy Cross's role as a regional anchor institution for the arts.

ATB should continue to pick yearly themes that align with and augment interests within Holy Cross's campus context. More consistent outreach from ATB to student groups and departments and programs will help uncover areas of overlap that can lead to artist residencies. Perhaps implementing something as simple as a survey form or other streamlined mechanisms could help gather suggestions. In addition and especially after the arrival of a new director, ATB should engage in getting-to-know-you sessions with more groups and individuals on campus. At these sessions, ATB could offer a retrospective of extraordinary artists it has brought to campus, describe its community involvement, lay out future plans, and encourage feedback and



collaboration. Additionally, in terms of campus initiatives, the data point to the value of involving students in community-based arts experiences as a way to potentially link with the College's emphasis on community-based learning.

ATB can also further develop its off-campus partnerships. In order to make partnerships more mutually beneficial and reciprocal, this would entail time-intensive collaboration to understand each other's goals, interests, and styles of working and communicating. These contacts could help guide or even necessitate shifts in ATB's artist selection and residency planning, but they could result in residencies that incorporate partners in a more dynamic way than merely being audience members.

In regard to residencies, ATB, of course, sends advanced logistical information to artists, but it could share more information about the program, underscoring how the residencies target Holy Cross's educational goals. ATB has sometimes maintained artist contacts and could continue to encourage repeat residencies to allow for deeper exploration and engagement on both the part of the artists and the students. While many of ATB's residencies have offered students the chance to try out art forms, ATB can look to expand the participatory nature of its work perhaps by offering student input to artists/residencies and even opportunities for joint creation.

### Reflections on my capstone

My background as a museum evaluator at the Museum of Science, Boston, helped me carry out this in-depth study analyzing ATB from several perspectives, and I have been enriched by hearing specific reflections from so many individuals. Because I started working at Holy Cross only in August 2021, learning how others assess the College's campus culture gave me important insight into factors that ATB will want to consider for the future. Many respondents'

comments confirmed my own thoughts about ATB, and I was specifically gratified to hear how ambassadors, with whom I work weekly, have gained so much from participating in ATB.

Additionally, knowing that ATB aims to be very welcoming to visiting artists, I was encouraged to hear artists' reflections on ways they have benefited from the program thanks to interactions with students or to the chance to pursue their own projects. Also, talking with outside partners, especially the Refugee Artisans of Worcester (RAW) representative, left me with a profound sense of the value of ATB.

Often participants' descriptions of ATB echoed my understanding of the program. Even before this study, I was aware that ATB is not as well-known across campus as one would hope and that the program's off campus work often goes unnoticed. However, on the positive side, the data underscored ATB's emphasis on making curriculum connections, and I've seen these through artists' visits to various classes such as ones in Religious Studies, Music, Education, and CreateLab. From reviewing previous ATB seasons and working to produce last year's programming, including Johnny Gandelsman, Terence Blanchard, and Las Cafeteras, I'm also aware of the consistent and concerted efforts ATB has made to bring to campus diverse artists who can share their life experiences and cultures. Evaluation efforts across multiple classes that I helped carry out pointed to positive impacts in terms of students' interest in the arts and their ability to make connections to their studies. Thus, it was not surprising to hear faculty and staff draw attention to the educational benefits or to hear the ambassadors and directors speak highly of how ATB has enriched the campus.

As assistant director, I am particularly eager to see how this study's findings impact the future of ATB's vibrant program. While analyzing work that one is closely involved in brings its own challenges, the opportunity to carry out a study of such scope has offered me relevant and

practical knowledge that will continue to inform my day-to-day efforts. Furthermore, this capstone thesis provides the program a unique and detailed examination of ATB's past work from several different perspectives. My professional museum evaluation background and my time in Goucher College's Cultural Sustainability program gave me the grounding needed to undertake this study, and the resulting exploration of ATB--its goals, impacts, challenges, and opportunities--has heightened my commitment to the program. Now that the worst of COVID is behind us and live audiences are returning, the PAC is open, and ATB will have a new director, this study has shown that ATB is in an especially strong position to share diverse voices, examine critical issues through the lens of the arts, enhance Holy Cross's connections to communities off-campus, and normalize art experiences for a college audience. It's a thrilling moment to be involved in the vital work of Arts Transcending Borders.

## Appendix A: Survey Coding Charts

Table 3: How does the arts scene on campus factor into campus culture? (n=12)

Code	Count	Example Quote
Believe/heard from others it should factor in more	7	For me, the arts scene seems to be separate from campus culture. I wish it were different!... (Isabelle Jenkins, Community-Based Learning and Montserrat)
Reference to the PAC	5	...The Prior Center will improve that, but more installations around campus would be a benefit (Tim Joseph, Classics)
Contributes in various positive ways	4	enlivens and enriches the community, gives us a wonderful reason to gather and connect with one another, helps students appreciate these opportunities, the community, and the connections (Alison Ludden, Psychology and Montserrat)
Not sure	2	I'm honestly not sure; this question could be answered best by students. (Religious Studies)
More students could be involved/active	2	...Most students will only attend if required but once they attend they have a great experience. (Rachelle Beaudoin, Visual Arts Studio)
Has been/might be slow cultural change	2	...I think ATB ... is helping to facilitate it to be more integrated, but this has been a slow cultural change. (Isabelle Jenkins, Community-Based Learning and Montserrat)

Table 4: How, if at all, does ATB contribute to artistic experiences on campus? (n=12)

Code	Count	Example Quote
Enriches education	8	helps students (and the rest of our community) build appreciation for the arts and build their cultural capital, and it is a source of leisure and increased social connection and well-being. ... (Alison Ludden, Psychology and Montserrat)
Significant component	6	To me it has been central to it over the last 6-7 years (Tim Joseph, Classics)
Great to connect with artists	2	...Connecting with visiting artist is so beneficial. (Rachelle Beaudoin, Visual Arts Studio)
Other	3	Idk (#6)  Reaches a broader audience on campus (#1)  The residencies are great. They help artists ... We need reminders that the College is also a cultural education, an engine of cultural production. (Spanish and Latin American, Latinx, and Caribbean Studies)

Table 5: Why did you want to connect your course with an ATB residency? (n=11)

Code	Count	Example Quote
Programming connected with the course topic	8	Great opportunity to bring my students' work in literary studies into dialogue with the arts (Tim Joseph, Classics)
Provides benefits to students	4	power of the arts to widen students' perspectives;...provide students the opportunity to learn "outside the conventional classroom" space (#4)
Connects to liberal arts	2	It's an important integration of arts/humanities within liberal arts education (#6)
Other	2	...promote excellence in artistic creation, tie into Jesuit mission of engaging more than analytical faculties. (Spanish and Latin American, Latinx, and Caribbean Studies)  CreateLab works with ATB on theme with the artists as guests in class (#1)

Table 6: What benefits do you think your students have gotten from having an ATB artist(s) visit the class? (n=11)

Code	Count	Example Quote
Ability to participate in the experience/a project	5	Immense benefits, as my students were able to create works in conjunction with world-class artists. (Tim Joseph, Classics)
Learn about diverse viewpoints	4	...exposure to new and different cultures,... (Isabelle Jenkins, Community-Based Learning and Montserrat)
Exposure to new forms of art	3	Broadened horizons: exposure to art they would not otherwise (chosen to) have experienced. (Religious Studies)
Broader understanding of arts and creativity	3	They've benefited from ... the artists' insight into their own and others' work, and the connection between art works and the world of ideas. ... (Mark Freeman, Psychology)
Insight into themselves/others	2	...seeing themselves and their lived experiences represented, especially for my BIPOC students (#4)
Exploration of course topics	2	making connections between our course content and issues in the broader society/culture;... (#4)
Chance to learn in a different format	2	Thinking/learning in different ways (#6)
Ability to meet artists	2	...they've had a chance to meet the ordinary people who make these extraordinary things,... (Montserrat)
Other	4	Understanding collaboration,... (#1)  Marvel, inspiration, innovation... (Spanish and Latin American, Latinx, and Caribbean Studies)  ...professional practice discussion... (Rachelle Beaudoin, Visual Arts Studio)

Table 7: How, if at all, have you personally benefited from your ATB experience(s)? (n=13)

<b>Code</b>	<b>Count</b>	<b>Example Quote</b>
Supported classwork/teaching	9	it has allowed me to provide additional pedagogical experiences for my students that I otherwise would not have been [able] to coordinate or schedule on my own. (Sociology & Anthropology)
Personal enjoyment	5	I've seen amazing pieces of art - very moving ... (Montserrat)
Learned something new	3	Learned about new musicians. (Religious Studies)
Made friendships with artists	3	... expanding my friendship with well-known artists. (I Nyoman Catra, Music and Theater & Dance)
Supported own artistic practice	2	I participated in many events sponsored by ATB, attended workshops and watched the performances of the artists. This participation has benefited me a lot as an art practitioner... (I Nyoman Catra, Music and Theater & Dance)
Other	1	I have seen a visible uptick in artistic engagement on campus, especially buy in from the upper administration. (Cristi Rinklin, Visual Arts)

Table 8: If you are familiar with ATB's off-campus work, how, if at all, does this component benefit the campus? (n=9)

Code	Count	Example Quote
Gain recognition for the College	3	I think this helps by bringing positive experiences to people outside of campus so that they associate the college with cultural events and rich artistic experiences. (Rachelle Beaudoin, Visual Arts Studio)
Supports relationships with the Worcester community	2	... and it's also been good to make some visible connections to the Worcester community. (Mark Freeman, Psychology)
Broadens our sense of community	2	...helps us understand and appreciate our community more (Alison Ludden, Psychology and Montserrat)
There is a need for this work	2	We need to strengthen ties to Worcester; this is an ideal way to do it (through the arts). (Religious Studies)
Other—Benefits for campus	3	...gets HC into the community, ... (Isabelle Jenkins, Community-Based Learning and Montserrat)  brings high school students to campus, ... (Alison Ludden, Psychology and Montserrat)
Other—Benefits for the community	1	It's primary benefit really isn't to the campus; it's to the people in the community being served. ... (Mark Freeman, Psychology)
Other	1	I believe in this life that religion, art, and science should be in balance. So ATB's role in bringing art and culture into the campus will provide a balance and integrity of the life experience to the campus community. (I Nyoman Catra, Music and Theater & Dance)



Table 9: How could ATB have a greater impact on the campus? (n=13)

Code	Count	Example Quote
Non-art faculty/program involvement	3	not sure...bring in non-art faculty for discussions, panels, etc. (Sociology & Anthropology)
More visibility	2	More visibility with students, I think. I feel like ATB does a great job of connecting with faculty who then connect with students, but if ATB could directly connect with students and garner their interest in events, I think that would be beneficial. (Isabelle Jenkins, Community-Based Learning and Montserrat)
Collaborate with students	2	Perhaps engaging with an artist that the students are already familiar with as an entry point or taking student suggestions for artists or musicians or dancers, actors, playwrights. The students could be utilized as a resource. (Rachelle Beaudoin, Visual Arts Studio)
PAC will help with visibility	2	I think the opening of the Prior Center will be a game changer for ATB, and bring a much more visible platform. (Cristi Rinklin, Visual Arts)
Other	5	<p>I like the themed approach, something that orients us annually toward the work. Big themes, like “Environment” “Justice” “Love” (Spanish and Latin American, Latinx, and Caribbean Studies)</p> <p>Perhaps Hewlett-Mellon summer workshops where faculty can plan how best to integrate upcoming ATB programming into their courses (Tim Joseph, Classics)</p>
Clarification needed about process for inviting artists <sup>1</sup>	1	I felt at times that I suggested artists to bring to campus and there was not a lot of follow up. This resulted in feeling like my suggestions weren't heard, which probably wasn't the case. But more info about how they are finding artists and how to be a part of that process would be nice. I was told to engage with an artist, so I did, but then when they gave me their rates, ATB wasn't as supportive. It was really awkward and I'm not sure I really should have been the first contact with the artist. Now, the artist is much more well-known and their rates have probably only increased. I think some sort of

protocol for who and how the artists are invited would be helpful. (Rachelle Beaudoin, Visual Arts Studio)

<sup>1</sup>This response was provided to the question “Is there anything else you would like to say about ATB?”

Table 10: Is there anything else you would like to say about ATB? (n=10) <sup>2</sup>

<b>Code</b>	<b>Count</b>	<b>Example Quote</b>
Comment supportive of ATB's future	6	...I'm hopeful that the program can continue to contribute so much to our community. (Tim Joseph, Classics)
Positive comment about ATB being at the College	4	really glad ATB is at the College...it is an important part of the College. (Sociology & Anthropology)
Thank you	2	Thank you for your work. (Montserrat)

<sup>2</sup>One individual's response to this question has been combined with Table 9.

## Appendix B: Instruments

Thank you again for participating in this interview/focus group. The purpose of this interview/focus group is to learn about how Arts Transcending Borders, a college performing arts program, supports artistic experiences both on and off campus. This research aims to learn more about the interactions you have had with ATB, any ways it has impacted you or your constituents, and potential improvements that could be made to the program.

Your participation in this research is completely voluntary, and you can choose to skip questions or stop at any time. Participation should not make you uncomfortable. Every type of feedback is welcome, and no matter what you say, there will be no negative consequences or any impact on your future involvement with ATB-related work. The program is actively seeking constructive criticism to improve its operations and offerings. Responses will remain confidential in reporting unless you have granted permission to identify yourself and your organization in the consent form. [Focus group]:I also ask that all of you keep this conversation confidential and not share details with others about what was said. But please note that because this is a group conversation, confidentiality cannot be assured.

Please take a few minutes to review and fill out the consent form.

### *Directors' interview*

- **Overview:**
  - 1) How long you have been at the college and what is your department?
  - 2) Please describe your involvement with ATB?
    - Probe: How many events or residencies have you connected with?
- **ATB background/history/philosophy:**
  - 3) What can you tell me about the development of ATB?
    - Probes: How did the program start? What were the reasons?
  - 4) Did ATB look to other programs when being designed or as it continues to evolve? If so, which programs and why?
  - 5) How would you describe the goals of the program?
  - 6) Can you describe one or two residencies that really met these goals and why?

- 7) [If not already mentioned]: Other aspects that seem important to ATB include...
  - Academic curriculum connections
  - Community engagement
  - Items listed on the website:
    - “In line with the goals of a liberal arts education, ATB uses the arts as a catalyst for challenging perspectives, creating dialogue, and encouraging innovation and creative thinking and practice across our campus. ATB achieves its broad and sustained infusion of the arts in a variety of ways, all of which aim to transcend discipline and convention.” (“Arts Transcending Borders” n.d.)

...are these still important to the program? If not, why not? How have these goals been put into action?
- 8) How is ATB different from that of other arts organizations in Worcester?
  - Probe: Do you know of other arts organizations in Worcester which seem to do similar work?
- **Campus culture:**
  - 9) How would you describe the campus’ culture, in general?
    - Probe: What sets Holy Cross apart from other schools? Academically? Other characteristics?
  - 10) When thinking about the culture of campus, it seems like several points that often come up are the Jesuit tradition, the importance of sports, questions about what role the college has/doesn’t have in Worcester. How do these factor into the campus culture?
  - 11) How does the arts scene on campus factor into campus culture?
    - Probe: How would you describe the culture on campus as it relates to the arts? How do the arts affect campus life? Are there typical experiences connected with this? How do you think the PAC might change this?
  - 12) How, if at all, has ATB contributed to the artistic culture of campus?/experiences on campus?
    - Probe: How central is ATB to the artistic culture on campus?

- 13) How, if at all, is ATB's work on campus different from other art departments and programs?
- 14) How aware do you think faculty/staff/students are of ATB's work?
  - 14a) [If fairly aware]: How would they have heard about it?
  - 14b) [If not aware]: Why do you think they aren't familiar with ATB?
- 15) What role does ATB's Ambassador program play for the program?
  - Probe: Is this similar/different to other campus jobs or student opportunities on campus? Why?
- 16) What role does the Steering Committee play for ATB?
- **Off-campus work:**
  - 17) Could you tell me your understanding of the goals connected with ATB's off-campus work?
    - Probe: What is the purpose of the off-campus work?
  - ⊖ 18) What example of a successful off-campus experience stands out to you and why?
  - 19) What do you know about the process ATB uses to set-up partnerships with off-campus entities?
    - Probe: What are the steps ATB takes to build these partnerships/opportunities?

- 20) Do you know how involved partners are in planning the programming?
- 21) Do you think any part of the off-campus work should change? If so, what/how?
- 22) How, if at all, does ATB's off-campus work benefit the college?/students?
- **Improvement:**
  - 23) [If not mentioned previously]: How could ATB connect more with the local Worcester community?
  - 24) How could ATB have a greater impact on the campus?
    - Probe: Do you think any part of the on-campus work should change? If so, what/how? Any changes/improvements to the structure or facilitation of the programming?
  - 25) What challenges does ATB run into when doing its programming?
  - 26) What additional opportunities do you see for this type of college performing arts program in terms of sustaining arts and culture?
    - Probe: What additional opportunities do you see for college performing arts residencies to support artists?

- **Time of transition:**
  - 27) This is a time of transition for the program with a new director coming and the opening of the PAC. What hopes do you have for the program in this moment?
  - 28) What opportunities for ATB do you see in light of the PAC?
    - Probe: What challenges?
    - Probe: How central do you see ATB's work to the new Prior Center?
- 29) Is there anything else you would like to say about ATB?

*Ambassadors' focus group and interview*

- **Overview:**

- 1) Please introduce yourself w/first name, graduation year, major/minor, and when you were an ATB Ambassador (e.g. how many years)?
- 2) How did you first hear about ATB and why were you interested in the program?

- **Campus/culture:**

- 3) I'm curious about culture on campus beyond classes, what are the typical experiences associated with being a student at the college?
- 4) How does the arts scene on campus factor into campus culture?
  - Probe: How would you describe the culture on campus as it relates to the arts?/how do the arts affect campus life? Are there typical experiences connected with this?
- 5) [If not already covered]: How, if at all, does ATB contribute to cultural experiences on campus?
  - Probe: How, if at all, is ATB's work on campus different from other art departments and programs offerings?
- 6) How has or did your close involvement with the program affect your sense of involvement /connection with the college campus?
  - Probe: More interested in other activities/Feel connected?



- **Program experiences:**

- 7) What is a favorite memory from your experience as an ATB Ambassador?
- 8) What type of interactions did you have with the artists who were brought to campus through ATB? What were your reactions to these experiences?
  - Probe: What did you gain from these interactions?
- 9) How, if at all, were you involved in work that took you off-campus with ATB? What were your reactions to this work?
  - Probe: What did you gain from these interactions?
- 10) From your perspective as Ambassadors, what role does the Ambassador program play for ATB?
  - Probe: Is this similar/different to other campus jobs or student opportunities on campus? Why?

- **Impacts:**

- 11) Thinking broadly, what did you gain/are you gaining from being part of ATB?
  - Probes: How has or did taking part in this program impact you? /Provide any examples?
    - Affect your awareness of/ involvement with/appreciation of arts, culture, artists' work, larger issues?
    - Gain any skills from audience related work or office hours-related work?
    - Other potential areas of impact--new perspectives, involved in dialogue, and encouraged innovation and creative thinking and practice?
    - New knowledge/insights into the arts?/arts work?/artists' techniques?

- 12) How, if at all, do you think others on campus (students/faculty/staff) benefited from ATB-related programming?
  - Probe: Provide any examples you saw?/heard about? How did you get this sense?
    - Affect awareness of/ involvement with/appreciation of arts, culture, artists' work, larger issues?
    - Gain any skills from audience related work or office hours-related work?
    - Other potential areas of impact--new perspectives, involved in dialogue, and encouraged innovation and creative thinking and practice?
    - New knowledge/insights into the arts?/arts work?/artists' techniques?
- **Improvement:**
  - 13) How could ATB's contribution to the artistic life on campus be increased?
    - Probe: How aware do you think students are of ATB? How could ATB raise students' awareness of the program?
  - 14) How could the role of an Ambassador be improved?
    - Probe: What challenges have you had or did you have when you helped with ATB programming?
- 15) Is there anything else you would like to say about ATB?

## *Partners' interview*

- **Overview:**

- 1) Can you provide an overview of [organization] and your role?
- 2) How did you first hear about ATB?

- **Interactions with ATB:**

- 3) In what ways, has [organization] worked with or partnered with ATB?
  - Probe: How many times have you worked with ATB?
  - Probe: What year/when did you start partnering with ATB?
  - Probe: What project(s) have you interacted w/ATB for? [which artists/residencies?]
- 4) Did you reach out to ATB or did ATB reach out to you and why?
  - Probe: What, if any, goals did you have for working w/ATB?
- 5) How did this residency relate to topics you were addressing through your organization?
- 6) How, if at all, were you involved in planning related to the programming that you partnered with ATB for?
  - Probe: How have you worked with ATB when setting up events? How would you describe your role in the partnership?
- 7) If there were future opportunities to work with ATB, how, if at all, would you change the planning process/partnership work?
  - Probe: How, if at all, would you like to be involved in this type of work?/partnership?

- **Impacts:**

- 8) What were the reactions to the ATB programming from your constituents/your organization?
- 9) Is there a particular story that comes to mind for you about ATB's impacts on your community/constituents? Can you share it?
- 10) What benefits have your constituents gotten from taking part in ATB programs/interacting with artists that ATB brings to Worcester?
- 11) [If not already covered]: What benefits, if any, have you personally had from taking part in ATB programming/interacting with the artists ATB brings to Worcester?
- 12) What, if any, additional outcomes occurred as part of the partnership with ATB?
- 13) What would you describe as the challenges of partnering with ATB?

- **Improvements:**

- 14) How could the ATB engagements/events be improved?
  - 15) How else do you think a program like ATB (college performing arts program) could contribute to cultural and artistic experiences at [your organization?]
    - Probe: What opportunities do you see for ATB to connect with your organization more closely? Worcester?
- 16) Is there anything else you would like to say about ATB?

## *Artists' interview*

- **Overview:**

- 1) When did you visit Holy Cross and what was the project(s) that you were engaged in?
- 2) In general, what percentage of your work involves visiting college campuses?
- 3) How, if at all, was visiting the College of the Holy Cross through ATB different or similar to other college work you have done?
- 4) How did you first learn about ATB?
- 5) If you were involved, please describe the pre-planning process and how effective it was?
  - [If not involved]: How, if at all, would you change the planning process?

- **Program experiences:**

- 6) Please share a favorite experience/memory from your time at Holy Cross? Why this one?
- 7) How did you engage w/students and the local community?
  - Probe: Were there opportunities to engage with members of diverse communities?
- 8) How, if at all, do these engagements with students and/or local community members impact your work?
- 9) How effectively do you feel ATB structured and facilitated the residencies especially regarding the opportunities to discuss and practice your art?
- 10) What challenges did you encounter when doing this programming at Holy Cross?
  - Probe: Has this been your experience with other colleges?/Do these challenges come up when working with colleges, in general? If not, why?

- **Impacts:**
  - 11) How, if at all, did you benefit from doing a residency through ATB?
    - Probes: How, if at all, did the residency affect your artistic work/practice/craft/arts programming/cultural work (besides financially)? Any viewpoints or attitude changes? (new views or interest in the arts/themselves/larger issues?)
  
- **Improvement:**
  - 12) How, if at all, could ATB have been better prepared you for the programming that would occur?
  
  - 13) What additional opportunities do you see for this type of college performing arts program in terms of sustaining arts and culture?
    - Probe: What additional opportunities do you see for college performing arts residencies to support artists?
  
- 14) Is there anything else you would like to say about ATB?

## Arts Transcending Borders survey

Thank you again for participating in this survey about how Arts Transcending Borders, a college performing arts program, supports artistic experiences both on and off campus. This research aims to learn more about the interactions you have had with ATB, any ways it has impacted you or your students, and potential improvements that could be made to the program.

Your participation in this research is completely voluntary, and you can choose to skip questions or stop at any time. Participation should not make you uncomfortable. Every type of feedback is welcome, and no matter what you say, there will be no negative consequences or any impact on your future involvement with ATB-related work. The program is actively seeking constructive criticism to improve its operations and offerings. Responses will remain confidential unless you grant permission to identify yourself, which will be one of the questions on the survey.

If you have any questions, please contact Marta Beyer ([mabey001@mail.goucher.edu](mailto:mabey001@mail.goucher.edu)).

1. Have you had an ATB artist(s) visit a class that you were teaching?  
No  
Yes
2. In which other ways have you interacted with ATB? (Select all that apply)  
Encouraged students to attend a performance or other ATB related-experience  
Been to a performance or other ATB related-experience  
Actively helped facilitate an ATB related-experience (e.g., run a Q&A, run a workshop during Festival of the Arts etc.)  
Served/currently serve on the ATB Steering Committee  
Other: \_\_\_\_\_
- [If Yes to Question 1]:
3. Why did you want to connect your course with an ATB residency?
4. What benefits do you think your students have gotten from having an ATB artist(s) visit the class?
- [All]
5. How does the arts scene on campus factor into campus culture?
6. How, if at all, does ATB contribute to artistic experiences on campus?



7. How, if at all, have you personally benefited from your ATB experience(s)?
8. How aware do you think **faculty** are of ATB's work?  
Not at all aware   1   2   3   4   5   Extremely aware
9. How aware do you think **students** are of ATB's work?  
Not at all aware   1   2   3   4   5   Extremely aware
10. How familiar are you with **ATB's off-campus work** (e.g., off-campus performances/workshops, K-12 school engagements etc.)?  
Not at all familiar   1   2   3   4   5   Extremely familiar
11. If you are familiar with ATB's off-campus work, how, if at all, does this component benefit the campus?
12. How could ATB have a greater impact on the campus?
13. How long have you been or were you at the college?  
Less than a year  
1-3 years  
4-7 years  
8-10 years  
11-15 years  
Over 15 years
14. How many artist residencies have you taken part in with ATB? (either through classes or personal engagement)  
0  
1-3  
4-7  
8-10  
11-15  
Over 15
15. What is your department or program?

16. If quotes are used in final reporting, would you like to be identified by name?

No

Yes

17. If yes, what is your name?

18. If quotes are used in final reporting, would you like to be identified by your department or program?

No

Yes (already indicated above)

19. Is there anything else you would like to say about ATB?

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