


A Summative Evaluation of the Young Ambassadors Program Of the Smithsonian Latino Center

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FOREWORD

The Smithsonian Latino Center has an important and challenging task: widening the Institution's appeal to the fastest-growing ethnic group in the United States—a group which has historically been underserved not only by the Smithsonian, but by many of the nation's established arts and culture institutions. Indeed, this is the basic issue that the program evaluated in this report, the Young Ambassadors program, seeks to address: how can the arts and culture field be presented to talented young Hispanics as a *welcoming* place—a place where Latinos can succeed, contribute, and find personal fulfillment, whether as a career or as a passionate avocation?

The Office of Policy and Analysis (OP&A) always finds it gratifying to work with the Latino Center. The Center displays an admirable and genuine focus on effectively serving the needs of its constituencies, and OP&A is pleased to support this focus by providing evaluation, assessment, and constructive criticism when called upon. Latino Center Director Pilar O'Leary deserves much credit for this orientation, and I wish to

thank her for engaging OP&A on this and other projects that aim to help the Latino Center understand its audiences and assess how best to serve them.

I also wish to thank the two members of the Latino Center staff most closely associated with the Young Ambassadors project, Emily Key and Joanne Flores, who worked closely with the OP&A study team on this evaluation.

Finally, I wish to draw particular attention to the OP&A staff and interns who worked on this report. Although OP&A staff are always competent and conscientious in their work, the team that undertook this project have gone far above and beyond what would have been “adequate,” and have produced an exemplary program evaluation that is comprehensive, insightful, and well-supported by data. Social Science Analyst Ioana Munteanu managed the project, and Social Science Analyst James Smith assisted in all phases of planning, researching, analyzing, writing, and editing the report. These staff members were assisted by two of the most capable interns OP&A has had the pleasure to host in recent years: Erin Hoppe—who conducted interviews and observed Young Ambassadors offerings, as well as contributing significantly to the analysis of the results and drafting of the report—and Gretchen Trygstad, who conducted interviews. I thank and commend all of these personnel for their efforts.

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INTRODUCTION AND METHODOLOGY

The Young Ambassadors program was launched in 2006 as a partnership between the Smithsonian Latino Center (SLC) and the Hispanic Heritage Foundation. Through a week-long series of workshops, presentations, and other activities in Washington DC during that summer, the program gave young Latinos with talent in the visual, performing, and written arts an opportunity to explore their artistic interests and cultural roots, as well as to peer behind the scenes at Smithsonian museums. The next year, the SLC took over sole administration of the program, and augmented the offerings in Washington DC—henceforth to be referred to as the “Washington week”—with an internship in participants’ home cities.

In the spring of 2007, the SLC approached the Office of Policy and Analysis (OP&A) to request an evaluation of the Young Ambassadors program. SLC staff were particularly interested in the following questions:

- ❖ Do participants find the program valuable? What aspects do they most appreciate? Is the program meeting participants' expectations?
- ❖ Does the program achieve the goals set for it by the SLC?
- ❖ How effective is the program's administration, particularly with regard to publicizing the program, evaluating applications, and providing information to students prior to the program's start?

Methodology

To answer these questions, the OP&A study team used the following research methods:

- ❖ A review of background documentation on the program, including a participant survey conducted by the SLC after the 2006 program¹ and discussions with SLC staff and interns about the program's background and goals.
- ❖ In-depth telephone interviews with 8 of the 20 participants in the inaugural 2006 program. These were conducted before the 2007 program began, and the results guided the development of interview and survey questions for 2007 participants.²
- ❖ In-depth telephone interviews with all 19 participants in the 2007 program prior to their arrival in Washington DC, to solicit feedback on the application process and gauge their expectations for the program.³
- ❖ In-depth telephone interviews with 14 of the 19 participants in the 2007 program after the completion of their internships, to discuss their retrospective views on both the Washington week and the internship.⁴
- ❖ In-depth telephone interviews with both student mentors present during the 2007 Washington week.⁵

¹ The SLC received 11 responses (out of 20 participants) to this survey.

² See Appendix A for an analysis of the feedback from interviews with 2006 participants, and Appendix B for a copy of the 2006 participant interview guide.

³ See Appendix C for a copy of the 2007 participant pre-program interview guide.

⁴ See Appendix D for a copy of the 2007 participant post-program interview guide.

⁵ As discussed below, these mentors were participants in the 2006 program invited back to support the 2007 program. Interviews were conducted after the Washington week. See Appendix E for mentor interview guide.

- ❖ Written surveys of the 2007 participants both upon their arrival in Washington (June 24) and before their departure (June 29).⁶

In addition, an OP&A intern on the study team conducted informal observation of two of the program's educational offerings during the Washington week.

Program Background

As noted above, the Young Ambassadors program was launched in 2006 as a collaborative effort between the SLC and the Hispanic Heritage Foundation; it represented an extension of the latter's prestigious Youth Awards program to the area of arts and culture. The 24 recipients of the inaugural 2006 arts and culture Youth Awards were invited to come to Washington DC for a week-long series of workshops, presentations, tours, and receptions hosted by the SLC and designed to honor these talented young people, deepen their appreciation of their cultural heritage, and expose them to career possibilities in the arts and culture world. In the event, 20 of the 24 Youth Award winners participated in the inaugural Young Ambassadors program in Washington.

In 2007, the SLC took over sole responsibility for the program—including the monetary award component, which was set at \$2,000—using the previous year's program as a model, but with two major changes:

- ❖ The addition of a four-week internship at collaborating institutions in participants' home cities.
- ❖ The presence of two mentors—2006 Young Ambassadors program alumni—to accompany and assist 2007 participants during their week in Washington.

The application process for the 2007 program was handled by the SLC separately from the Hispanic Heritage Foundation Youth Awards selection process.⁷ To make potential applicants aware of the program, the SLC conducted targeted advertising in ten cities across the United States. (These cities were chosen based on the size of their Latino populations and on whether a partnership to support an internship could be established with a local museum or cultural organization.) Applications were received from 181

⁶ See Appendices F and G for results of these surveys. One participant did not complete the pre-program survey, because this participant arrived after the survey had been administered to the others.

⁷ The Foundation awarded no Youth Awards in the arts and culture area in 2007.

individuals, from which a SLC selection committee chose 20 participants and several alternates.⁸ Nineteen students participated in the 2007 program, plus the two student mentors returning from the 2006 group.

The Washington week was conducted from June 24-29. The agenda included tours of several Smithsonian museums and Washington landmarks, presentations by Latino artists, interactions with Latino arts and museum professionals, film screenings, and other activities.

Internships took place during the month of July at 14 Smithsonian museums and collaborating institutions. Each participant was matched with an organization in his or her home city. SLC staff arranged internships with each organization on an individual basis. Interns worked in a variety of areas, including curatorial, education, public relations, and marketing. Thus, internships were unique, but shared the same goals: to provide students with a pre-professional learning experience, to expose them to careers in arts and cultural organizations (particularly museums) and to give them a hands-on experience with the issues that arise in such organizations. Participating organizations included the following:

- ❖ Mexican Heritage Plaza (San Jose, California);
- ❖ Museum of Latin American Art (Long Beach, California);
- ❖ The Smithsonian's Hirshhorn Museum and Sculpture Garden (Washington, DC);
- ❖ The Smithsonian's National Museum of the American Indian (Washington, DC);
- ❖ The Smithsonian American Art Museum (Washington, DC);
- ❖ The Bass Museum of Art (Miami Beach, Florida);
- ❖ Carnival Center for the Performing Arts (Miami, Florida);
- ❖ The Wolfsonian-Florida International University (Miami, Florida);
- ❖ National Museum of Mexican Art (Chicago, Illinois)

⁸ More applications may have been submitted but not received due to major technical problems with the online application. The SLC is undertaking steps to ensure this does not occur again.

- ❖ National Hispanic Cultural Center of New Mexico (Albuquerque, New Mexico)
- ❖ The Smithsonian's Cooper-Hewitt, National Design Museum (New York City, New York)
- ❖ Philadelphia Museum of Art (Philadelphia, Pennsylvania)
- ❖ Museo Alameda (San Antonio, Texas)
- ❖ Museum of Fine Arts, Houston (Houston, Texas)



FINDINGS: PARTICIPANT SATISFACTION

On the whole, participants were extremely satisfied with the program, both in absolute terms and relative to their expectations. The Washington week drew strongly positive feedback from almost all participants, and most participants reached for interviews after their internship were similarly positive about their internship experience.⁹

Expectations

In response to pre-program interview questions about why they applied to the program and what they hoped to gain from it, participants offered a wide variety of responses, ranging from the utilitarian (resume-building) to the highly abstract (cultivating greater appreciation for the arts, gaining deeper appreciation for their Latino heritage).

The prospect of an all-expenses paid trip to Washington was clearly a draw for many, although some indicated they saw the internship as potentially the more substantive part of the experience. A number mentioned their attraction to the program's unique focus on the intersection of the arts and Latino culture—two areas that were of great interest to

⁹ The study team cannot speculate about opinions with regard to the *internship* of the five participants who did not respond to requests for post-program interviews. However, these individuals' views of the Washington week were accounted for through the post-program survey, which was completed by all participants.

most participants, but which they rarely saw addressed together in programs for young people. For example, one participant noted:

I want to learn how [Latino] culture is involved with art. I want to know how art is formed from our culture, how the culture affects [art], and how to make [Latino arts] mainstream. I want to know how culture and art interact. ... A lot of us don't know a lot about Latino artists, but this gives us a great opportunity to learn more. I don't personally know that much about it, so I want to learn more and see how our culture influences [our art].

Overall, the expectations for the program voiced by participants in interviews prior to the Washington week were high, if somewhat vague. One participant summed up this disposition in the following words:

I've read the itinerary and I know what's going on. But I'm still up in the air about what I might be learning. So I don't really have any expectations for specific things. But I know it'll be good.

The following are some other (pre-program) responses that participants volunteered when pressed on the question of their hopes and expectations for the program:

I hope it's not like a boring class. I hope it's more interactive, and [the speakers] really give their insights, are patient, and talk about relevant issues and techniques. ... I want to form some kind of relationships with the people I am with, and to learn something [from] a mentor.

I'm looking forward to seeing Washington, and the exposure to other kids who are like me. ... It will look amazing on my resume, and work experience is always great.

I think I'll be able to learn about all different kinds of art. I know there will be a lot of guest speakers and a lot of workshops where we will meet people who are already successful—whether in art, writing, or music. ... I think it's also an opportunity for us to learn to be spokespersons for our communities and to represent them.

I applied for it because of the [Hispanic] cultural aspect. I've been involved in the [Hispanic] community—but not at this level, because there have not been many opportunities for me. I also love the fact that [the program] combines the arts with [Hispanic] culture, because the arts have played a big role in my life.

I applied because [the program] included an internship, and I thought it would be a really great experience for me.

Living in the United States, you sometimes get detached from your own culture. So I want to bring myself back to my roots. ... I really want to keep in touch and learn more about my history, because I don't think I have enough of that.

I hope to get a whole wide range of [perspectives] on art. I saw the [schedule of offerings], and they said we would be talking to writers and filmmakers and some musicians, and we would have conferences where we could ask questions. It sounds really personal. It sounds really interesting.

Overall, the program goals appeared to match participants' expectations with regard to broadening career horizons, advancing understanding of the arts and Latino culture, and meeting both prominent Latinos and other students who share similar interests.

The Washington Week

Overall

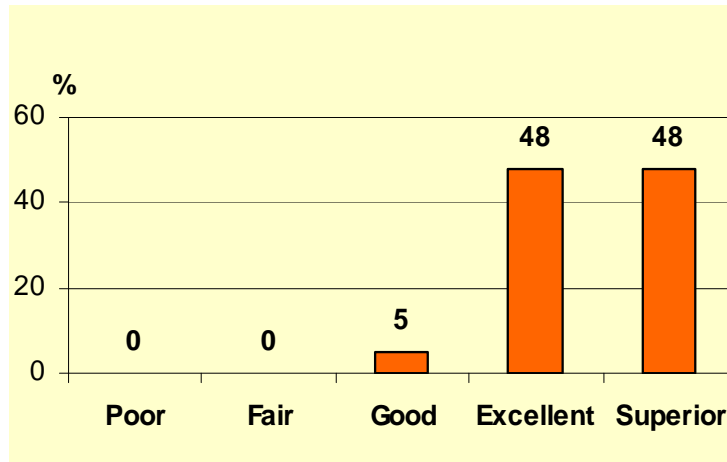
To assess overall satisfaction with the Washington week, study team asked the students to

- ❖ Rate their satisfaction on a five-point scale (*poor, fair, good, excellent, and superior*);
- ❖ Report the extent to which it met their expectations; and
- ❖ Write a one-sentence summary of their experience in Washington.

In terms of overall satisfaction, all but one of the participants rated the program in the top two levels of the five-point rating scale, and almost half gave it the highest rating of *superior*. (See Figure 1, next page.)

Even more striking, when given a chance to sum up their experience in Washington in their own words, participants chose terms such as “inspiring,” “excellent,” “amazing,” “wonderful,” “unforgettable,” “motivating,” “enriching,” “fun,” “unbelievable,” and even—for multiple respondents—“life-changing.” Even the more measured responses were, almost without exception, unambiguously positive. (See the write-in responses to on post-program survey in Appendix G.)

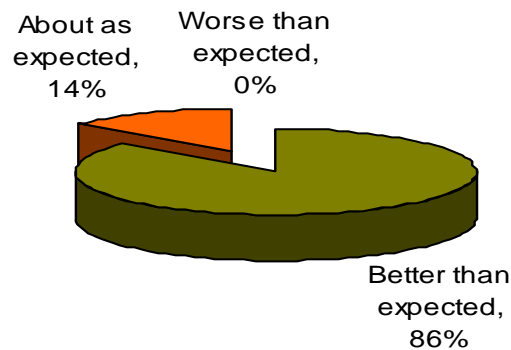
Figure 1: Participants' Overall Ratings of Washington Week



Against Expectations

When asked on the post-program survey to compare their experience in Washington against their expectations, the vast majority of participants said it was better than expected.¹⁰ (See Figure 2.)

Figure 2: Was Your Experience Better or Worse Than Expected?



¹⁰ However, as mentioned above, these expectations may have been somewhat loosely defined for many participants, so these results should be interpreted with some caution. The possibility of “politeness” bias should also be taken into account. Results from past OP&A surveys suggest respondents practically never choose *worse than expected*—possibly because this might seem “ungrateful” when assessing a free museum, program, or exhibition.

Even more revealing were comments from post-program interviews such as the following:

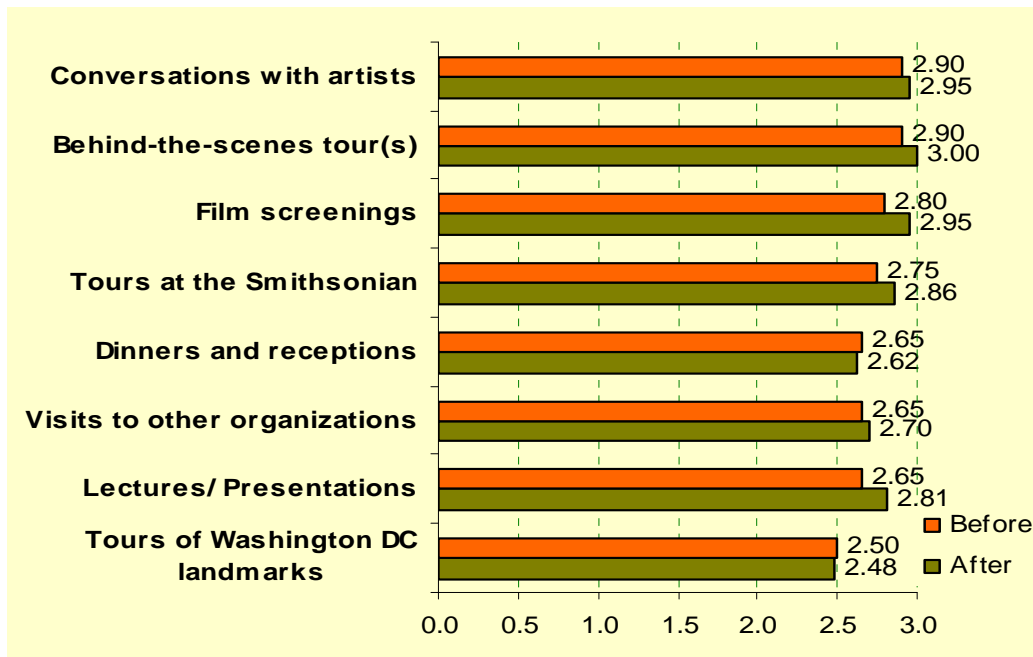
It was a lot better than what I anticipated. A lot. I thought it was just going to be a little tour of the city—and obviously, it was a lot more than that. They taught us a lot. I didn't realize I was going to be learning so much about my Hispanic heritage. And when I left DC, I came back with [higher] expectations for myself.

While this quotation was perhaps the most resounding statement of expectations exceeded, none of the post-program interviewees hinted at disappointed expectations, and most affirmed that the program was all they hoped it would be, or more.

Specific Activities

On the pre-program survey, participants were asked to indicate on a three-point scale (*not much, somewhat, and very much*) how much they were anticipating various types of activities on the agenda. On the subsequent survey, they were asked to indicate how satisfying these same activities had turned out to be, using the same three-point scale. The results are displayed in Figure 3.

Figure 3: Anticipated vs. Actual Satisfying Activities¹¹



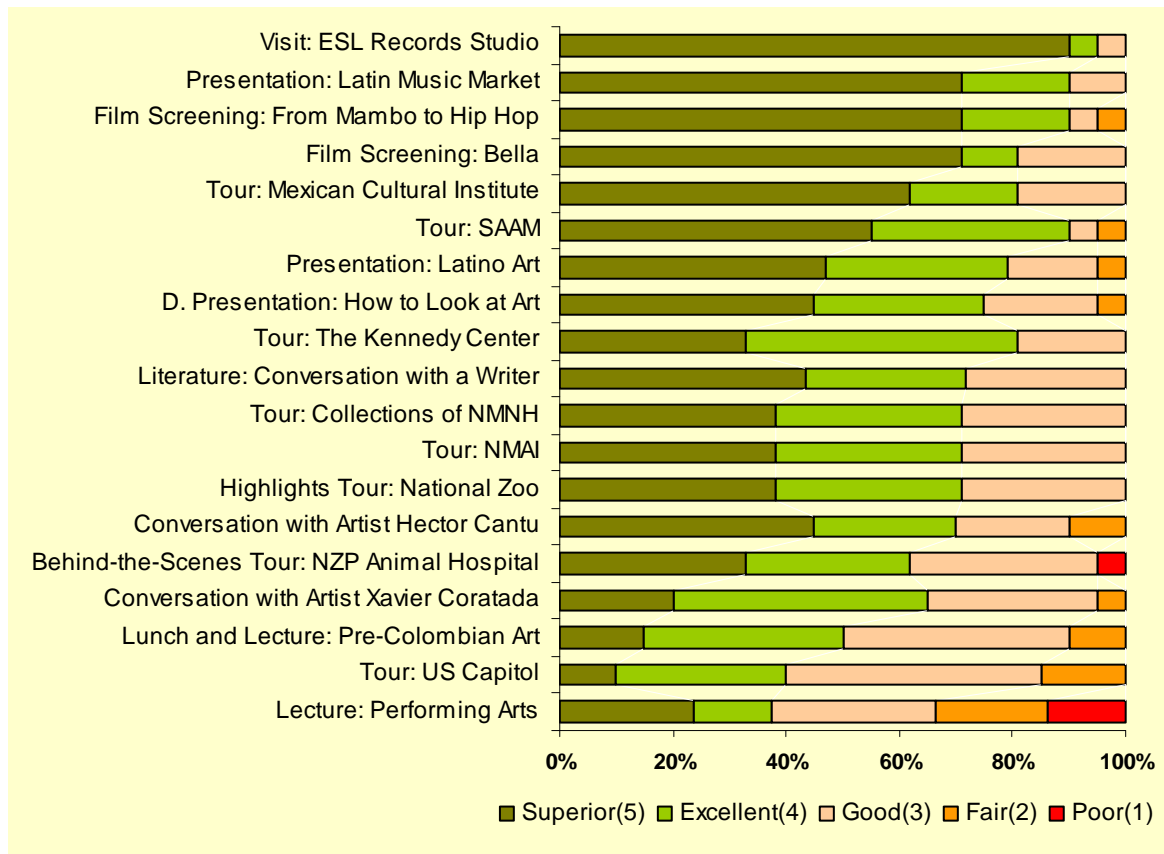
¹¹ Average of participants' responses on a three-point scale of expectations (pre-program survey) or satisfaction (post-program survey).

A few general points stand out:

- ❖ Although students came in with high expectations for all types of activities, on average they found these activities even more satisfying than they had expected.
- ❖ “Conversations with artists” and “behind-the-scenes tours” were both the most highly-anticipated types of activities, and the most satisfying.
- ❖ “Film screenings” and “lectures/presentations” exceeded participants’ expectations by a large margin.
- ❖ “Tours of Washington DC landmarks” ranked last in terms of both expectations and satisfaction.

The post-program survey also asked participants to rate *specific* Washington week offerings. (See Figure 4.)

Figure 4. Participant Ratings of Educational Offerings



On the five-point satisfaction scale described above, most offerings received high ratings from participants—especially when considering combined totals for the top two ratings (*excellent* and *superior*).¹² The visit to ESL Record Studios stood out as participants’ favorite activity, with almost all giving it the highest rating of *superior*. Several interviewees specifically mentioned this activity in the post-program interviews, offering some insight into why it was so successful:

I loved visiting the music studio, even though I probably won’t do anything related to music. ... The people were just very friendly, and they gave us a comprehensive tour of everything. They explained thoroughly what they did, and showed us the equipment. They made it very simple for the people in the group who weren’t that into music to understand the engineering behind it.

A handful of activities received lackluster ratings, although interviewees seemed hesitant to discuss why they found some activities less satisfying. However, one message that did emerge from the interviews was that some of the more “touristy” offerings (such as the Zoo and Capitol tours)—while not necessarily poorly executed or uninteresting on their own terms—struck some participants as “off-topic” and less relevant:

I know we did them because we were in DC, and for a lot of us it was probably our only chance to see things like the Capitol or the Zoo. But I think they could have put more emphasis on other areas of the arts with that time.

When we went to the Zoo, I don’t think it fell short of my expectations. But I thought it was a little off-topic for the art-centered [theme] that we had been discussing through the whole week. I don’t think it fell short— it was just straying a little bit away from what we were there for.

The post-program survey also asked participants to suggest how the schedule of program offerings might be improved. The elements that came up most frequently were, in order:

- ❖ Seeing an artistic performance;
- ❖ Having more hands-on experiences;
- ❖ More focus on museum/visual art; and
- ❖ Greater use of Spanish.

¹² Only two offerings received ratings of less than *excellent* from over 50 percent of participants: the U.S. Capitol tour and lecture on performing arts.

A few participants also noted in interviews that they thought there were some gaps in the coverage of various arts areas in the program offerings. For example, one noted:

I would have appreciated an author. We had one writer visit us, but her full-time job was a lawyer, so that wasn't exactly representative of what many of the students wanted to accomplish with their lives. The writers in the group wanted to [meet] full-time writers, not lawyers who were writing on the side. ... And I would have appreciated something more directly related to graphic design.

There were also some hints that a few participants would have liked more on the performing arts, although this did not come across as strongly as it did in interviews with participants in the 2006 program. (See Appendix A.)

The Internship

Young Ambassadors who were reached for interviews after completing their internships were generally satisfied with their experiences in this component of the program, as well. Only one interviewee was unambiguously disappointed with her experience:

I heard that other people's internships were worthwhile and they felt they were needed and the time was well spent. But I don't feel my time was well spent. I sat around doing nothing for a while; they didn't know what to do with me.

Most, however, found the internship experience quite valuable—in some cases, spectacularly so. Internships were particularly useful either when participants were given particular projects that they could call their own and see to completion, or when participants were given the opportunity to observe and participate in a wide variety of tasks so as to get the “big picture” of how the organization functioned. (In a few cases, participants seemed to receive both of these benefits.)

*My supervisor wanted me to see different things in the museum, instead of just one aspect. ... I got to travel around the city, doing a lot of offsite things, meeting new people, and seeing every aspect. ... I think the internship was the best part, even though I **loved** the trip to Washington.*

They gave me my own little section, my own little work, and I felt like in my month's time I did something good. I worked on binders—which wasn't the most [prestigious] work, but I feel great because those binders will be there for a year or two. And it's my work that will help them do their jobs better.

My supervisor kept saying, “I'm not really so concerned with you completing a project; I'm more concerned about you just learning from the experience.” So he

tried to get me to meet as many people as possible, to sit in on meetings. So while I can't really say that I accomplished that much in the sense of completing projects, I accomplished a lot personally, just because I learned so much.

They let me do all [kinds of] jobs; they let me work with other departments. I got to work with the IT department and marketing. I also got to work with My Space, to create a My Space layout for them. So anything involving [design], that's what I worked with.

Another element that was deeply appreciated by participants was the willingness of many of the organizations to treat them respectfully—as young colleagues-in-training, rather than “gophers”:

I never felt like I was treated like “the intern”—the classic gopher. I felt like a real employee, and I really appreciate them for making me feel like that.

My supervisor really made an effort to introduce me to new people, and I appreciated that, because I didn't have to do the standard “stamping the envelopes” intern work. I actually got to meet curators and people in the publications department, and I loved that.

[The internship] was great, because we got to be professionals. I do think they treated me like a professional. And I really felt a part of it—just the fact that I could work in a professional environment.

However, one interviewee—while not critical of his internship experience on the whole—suggested that the connection between the internship and the Washington week was not entirely clear to him:

Obviously, both were art-related. But beyond that, there wasn't really a direct correlation. I kept in contact with the students I met during [the week in Washington], but that was my choice—it wasn't mandatory. So maybe if we had a blog or something to share our internship experiences with the other students, and if that were moderated by the SLC, that would have helped. Because there just wasn't enough of a connection between the two things.



FINDINGS: PROGRAM GOALS

Young Ambassadors program coordinators outlined several goals when detailing the program's aims to the study team. They indicated that three major goals were to

- ❖ Broaden participants' views of the possible role of the arts in their future lives and careers, by providing exposure to arts-and-culture professionals and careers;
- ❖ Build participants' pride in their Latino heritage, and increase their knowledge of Latino arts and culture; and
- ❖ Create a network through which the Smithsonian and Young Ambassadors alumni (and other stakeholders) might serve as resources for one another.

In addition, an implicit overarching goal—emphasized in much of the SLC literature on the program—was the development of leadership and life skills among participants.¹³

¹³ For example, the SLC website asserts the goals of the program are to (1) foster knowledge and pride in Latino cultural identity; (2) provide the participants with financial support with which to seek higher education; and (3) empower Latino youth to develop leadership and academic skills. (SLC staff did not emphasize the second of these goals to the study team, and it is not addressed in any detail in this program

Finally, SLC staff indicated their hope that the program mentors would derive special benefits from the opportunities and responsibilities associated with their role, and that the participants would find their experience in Washington enriched by the presence of the mentors.

Broadening Horizons

One goal emphasized by Young Ambassadors program managers is to broaden participants' perspectives about the role that the arts might play in their future. Specifically, it is hoped that the program might affect Young Ambassadors' perceptions about the possibilities for a career in the arts and culture field, by exposing them to a range of arts-related career paths and introducing them to fellow Latinos who have carved out successful professional niches in this field. More generally, the program seeks to influence participants' perceptions about the role that the arts can play in their future, whether or not they pursue arts-related careers *per se*.

Participants came into the program with a range of attitudes about the place of the arts in their lives. At one extreme were a few for whom it was essentially a hobby; at the other were a few who were determined to pursue an arts career. Most were somewhere in the middle—passionate about their artistic pursuits, but wary of the practical obstacles to an arts career. For several of these, the solution was to think in terms of pursuing more mainstream careers with some relationship to their artistic interests:

I was thinking [a career in] advertising was a good way to do art and still make a living for myself.

I'd like to do art for the rest of my life. Maybe painting or graphic design—something I can make a living off of. But if that doesn't work, I have plans to be a history teacher.

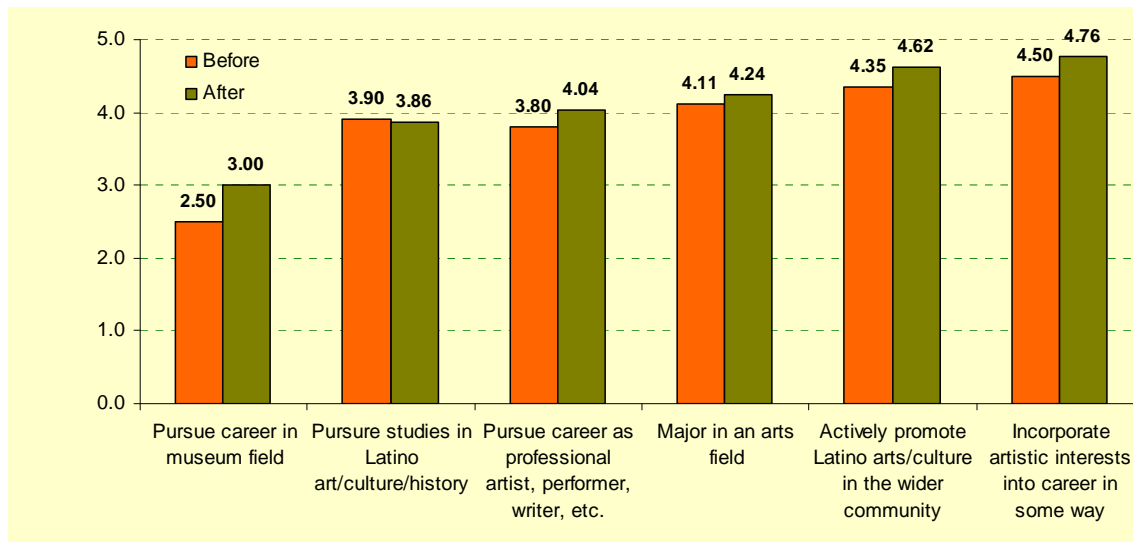
I want to be an art teacher. That has been my dream since I can remember. Even when I was little in kindergarten, when they asked me what I wanted to be, I said a teacher. Then when I figured out I could draw, I said, "I'm going to be an art teacher." That's really all I want to do with my life.

I definitely want to write, and pursue that as a career. But often, that's very hard and not the safest profession. So I think I want to teach at the high school level and write at the same time.

evaluation.) Also, the sheet distributed to program mentors notes that “[the] aim of the program is to cultivate the next generation of Latino leaders in the arts and culture fields.”

Almost all participants indicated that the Young Ambassadors program exposed them to new career opportunities and new perspectives on arts careers. And while few participants reached for post-program interviews indicated they were likely to dramatically alter their immediate educational or career plans as a result, the post-program survey indicated increases in participants' inclinations to pursue an arts career, to incorporate the arts into their future careers in some way, and particularly to consider the possibility of a museum career. (See Figure 5.) This finding is further confirmed by the fact that "learning about career possibilities" was one of the experiences for which the program not only met participants' anticipations, but exceeded them by a considerable margin. (See Figure G-1, Appendix G.)

Figure 5. "How Likely Are You To...?"



In the post-program interviews as well, a number of participants indicated the program had strengthened an existing resolve to pursue a career in the arts, or to incorporate their artistic interests into their careers indirectly:

It was nice to see that it is possible to have a successful career in the arts. That was just something I needed confirmation in. [Laughs]

It didn't change [my plans] in the sense that I want to be something else now. I still want to follow the same path. But what I think did change is that I'm more optimistic about it. I know it is possible to do what I want to do, and not live in a cardboard box.

Growing up, [artistic] kids have lots of doubts that they're getting into a career that they can do much with. There really aren't many careers people can do

involving art. So being able to see a bunch of Latino artists who are doing what we wish to do some day is really inspirational and motivational. You see them and you know that you could possibly be there someday.

You get to see someone who is passionate about their job, and it inspires you to be passionate. To know that it is possible to not have a boring job, but [to do] something you're excited to wake up to and go to. That was really inspiring.

I definitely learned what kind of job opportunities are out there and available to us. I never realized how many different kinds [of arts-related professions] there were. And even if you do realize that one exists, you don't really know what goes into that job or how people get it or how they got from one place to where they are now.

In addition, many participants indicated that their experiences in the program were likely to influence the place of the arts or museums in their future outside of their career paths. For example, participants noted that the program reinforced an inclination to pursue their artistic passions as a life-long avocation, inspired them to involve themselves in community arts organizations or activities, or made them more likely to volunteer for, visit, and appreciate museums:

I already do community service, but seeing the programs [the museum where I did my internship] offers for the community made me want to get more into that. ... They have Latino programs and shows and performances; but people didn't know about them and they don't go. So for me, it's something I'd like to do on the side—bring kids in and help them get to these resources. Like being able to do arts and crafts [with] kids from inner city neighborhoods [who] don't have the money or the means to go to art school.

*When I first got into the program, I wasn't **completely** interested in the arts, and now I'm hooked.*

It didn't make me want to change careers, but it gave me an appreciation for all the work that goes on [in a museum] behind what you get to see when you walk through. I was there throughout the whole opening of a new gallery, so I got to see how that gets on its feet. Now I'm more involved in the museums [in my home town]. I get all their handouts and calendars, and will be there for any events.

One of my ultimate goals would be to open up an art school when I'm older. If I could, I'd like it to be more beneficial for the Latino community, because we've had to struggle more and there aren't as many opportunities for Latino kids. ... Most art schools are private—I couldn't afford to go to art school. So something affordable, for Latino students to pursue their dreams.

At the internship, my supervisor was Latino. I told him that before I started working for the museum and before I went on the trip [to Washington], I didn't know there were a lot of minorities in the museum field. Usually when you think of museums you think "upper-class," and not specifically Latino. Before, when I thought of a museum, I thought, "A museum is boring."

The program also seemed to have some effects on broadening participants' artistic interests. The surveys asked participants both before and after the Washington week to rate their levels of interest in various areas of the arts and culture on a five-point scale (*poor, fair, good, excellent, and superior*). Incoming Young Ambassadors reported high levels of interest in all areas; but on average, their interest in all areas was higher at the end of the week, with the largest increases in the areas of "visual arts" and "history." (See Table 1.)

Table 1: Participants' Subject-Matter Interests
(Average on a Scale of 1-5)

	Before	After	Change	% Change
Visual Arts	4.16	4.43	0.27	6.5%
History	3.60	3.81	0.21	5.8%
Literature/Creative Writing	3.60	3.76	0.16	4.4%
Film	4.10	4.25	0.15	3.7%
Performing Arts	3.90	4.00	0.10	2.6%
Other Cultures	4.40	4.48	0.08	1.8%

Interviews suggested that the reason for this apparent increase in interest may have been that exposure to a wide range of arts and cultural issues during the Washington week tended to stimulate the interest of participants in areas *other than their own* area(s) of talent. Participants generally indicated that they saw the range and variety of topics on the agenda to be a strength, rather than a distraction from their primary areas of interest:

I'm going for what I want to do [film making], but I'm also getting [something] extra. I enjoy music—all kinds of music—and also visual arts. I love paintings and I love Dali and Goya and everybody from Spain and people from South America. I find that really interesting, also. So that's like a big bonus for me.

Appreciation of/Pride in Latino Heritage

Another goal of the program was to raise participants' understanding and awareness of their Latino heritage.¹⁴ In this regard, the program clearly succeeded. Participants generally indicated that the program inspired them and educated them about what it means to be a Latino in the United States. This applies both to those who already had active ties to their cultural heritage, and to those for whom Latino heritage was something more abstract.

It made me appreciate the art more. Just being able to see the different arts of the Latino culture made me be proud to be Latino.

I loved seeing how involved [Latinos] are in the arts, especially since there's such a negative stereotype of Hispanic identity in this country. [Laughs] You know: the gang-bangers and illegal activities. So I liked seeing other Hispanics in the arts, and seeing a wide range of work that reflected Indian, European, and African influences. That reinforced for me how varied our culture is, and that we really have three different influences—it's not just Spanish or Mayan; it's three different continents involved.

*I know a lot of Hispanics who don't reflect on their background. ... They just don't really care. They don't notice that they're Hispanic. Going through this program [impressed] us with the fact that we **are** Hispanic.*

Several participants indicated that the human dimensions of the program were at least as important as the formal offerings in fostering their interest in Latino identity. The successful Latinos who led program offerings were one obvious source of inspiration. "Meeting prominent/inspiring Latinos" was one of the experiences that greatly exceeded participants' expectations. Interview comments on this subject included the following:

All the kids pretty much had this perception that there weren't that many Latinos working at the Smithsonian or doing all these great things. [Then] we got there and saw there are all these Latinos in the music business and Latino artists and Latinos all around the Smithsonian ... It just made us proud that there are people of our heritage who are accomplishing great things and setting the bar for us.

I was really surprised at the quality of the speakers. They always had something great to say. Even if it wasn't directly related to my field, they always had that inspirational statement. ... To see that these people had come from simple

¹⁴ One participant was not ethnically Latino.

backgrounds—no royalty. Just simple people who made great things of themselves through hard work and passion.

Several participants indicated that they also saw the SLC staff as worthy role models:

Getting to meet Emily and Joanne and Pilar—these are people who have actually “made it” in the field, and they’re trying to teach the Hispanic community something important. That was really important to me.

Finally, participants were inspired by the examples of their fellow Young Ambassadors, with the diversity of the represented interests and backgrounds being of particular note:

More than any of the people we talked to, I learned most from the [other participants]. That’s because I felt before that I was not “really” Hispanic, because I don’t speak Spanish. But there were so many different types of Hispanics my age there, and they had the same kinds of issues. It was really interesting and a relief to meet people similar to me. I learned more about culture from them than anyone else.

There was such a wide variety of Latinos, which is something I never see in [my home city]. Usually in certain cities there’s a higher population of a certain Latino [sub-] culture. So to see the wide range— to talk to people about their cultures and to learn about those cultures—was really good.

They were from different parts of the United States. Not only were they Mexican-American—which is usually the case [where I live]—but [their families] were from different countries with different backgrounds, and that was just amazing. ... I feel even more blessed to be Latino. ... The way we were talking, the types of food we were eating, the fact that we had different names for the same foods—it was very interesting. And I appreciate my heritage even more, because we all contribute to the American dream.

I’ve always been very proud of my [particular Latino] heritage and where I came from. [But] I feel more knowledgeable about other [Latino] heritages now. ... I didn’t have any Mexican friends, so it was great to see these people, talk to them, and learn about their culture.

Another source of inspiration was the exposure to Latino identity that the Young Ambassadors received through program offerings, whether learning about Latino history, seeing artifacts related to the Latino cultures, or absorbing cultural knowledge in other ways. Survey results indicate that the impacts of “seeing a variety of Latino cultures” and “learning how art and culture can be blended” were particularly profound.

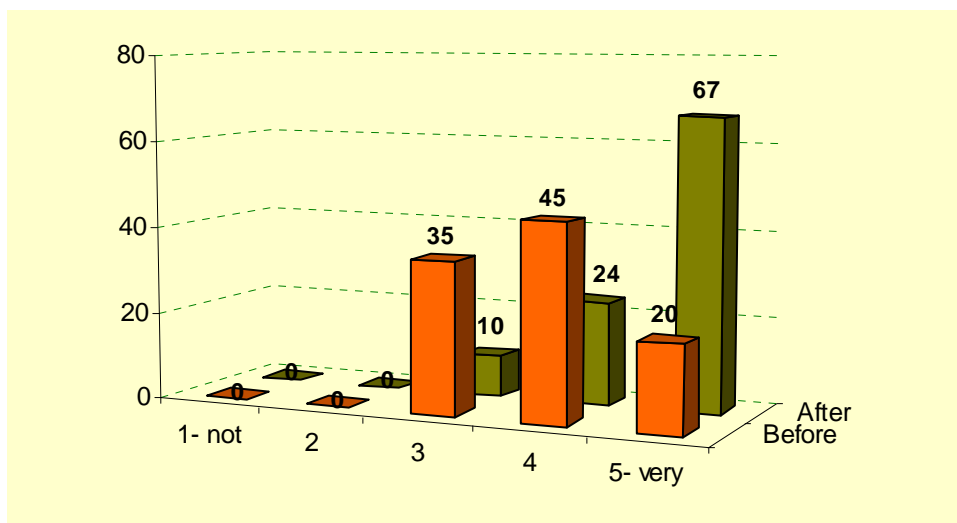
The study team asked participants about their level of interest in various aspects of their Latino identity on both the pre- and post-program surveys. The results are presented in Table 2. These indicate modest increases (from a high baseline) in participants’ interest in Latino literature, culture, and history. The week in Washington appears to have had little influence on overall levels of interest in Latino visual arts and Latino film—although again, it must be noted that the initial levels of interest in these areas were quite high. Puzzlingly, interest in Latino performing arts actually registered a modest decline.

Table 2: Participants’ Interest in Aspects of Latino Identity
(Average on a Scale of 1-5)

	Before	After	Change	% Change
Latino literature/creative writing	4.0	4.2	0.2	6.0%
Latino culture	4.5	4.7	0.2	3.7%
Latino history	4.3	4.4	0.1	1.9%
Latino visual arts	4.4	4.4	0.0	0.6%
Latino film	4.5	4.5	0.0	0.6%
Latino performing arts	4.5	4.3	-0.2	-4.8%

More strikingly, when asked the question, “How confident do you feel in your understanding of you Latino heritage?” the number of participants who answered *very confident* jumped from four (20 percent) before the Washington program to fourteen (67 percent) after it, as shown in Figure 6.

Figure 6: “How Confident Do you Feel in Your Understanding of Your Latino Heritage?” (Percent)



Establishing a Network

Young Ambassadors program managers indicated that a long-term goal was to create a network of present and future leaders in the Latino arts and culture community. Presumably, this would entail encouraging—and providing mechanisms for—Young Ambassadors participants to keep in touch not only with their peers in a particular program cohort, but also with participants from other years, program speakers and activity leaders, contacts in internship-hosting organizations, SLC staff, and other program stakeholders. Assuming the program is sustained over many years, this could become a formidable professional resource for all involved.

Most participants grasped the value of connections established through their participation in the program. Most noted that they had formed relationships with adults—whether internship supervisors, offering leaders, or SLC staff—that they expected to be enduring and possibly valuable in future artistic or professional endeavors:

I met some people in the music business and I got their business cards. A lot of them are offering internships, so both things were beneficial. I got a job from the internship and I met people who can offer me a job later on. So both things were really, really beneficial.

I think that [maintaining] networks is always really important—not only because they are your friends, but because they might be able to help you out with things. And it's always great to know that.

A few participants noted (sometimes with some regret) that the emphasis on networking in the program was an eye-opening lesson for them about how the “real world” works:

I'm not used to thinking of people as resources. The Smithsonian kind of pushed that, so I've come to grasp that more. But I've never really had that concept before. I want to [interact with] people I like, instead of people I can use. It's a new concept for me: people as resources. I'm still moving into that—I'm going to have to, because the real world is coming.

[The most valuable part for me was] probably the fact I really learned how important networking is, and how important it is to know people, make connections, and socialize with people who can someday be of help to you and [to whom] you can possibly be of help. The networking thing was a whole new world to me, and it opened my eyes that it's really important.

However, the study team gathers that the network-building component of the program is currently limited mainly to coaching participants on the importance of networking in a career context, and giving them the opportunity to make connections on their own during

the course of the program. By contrast, creating long-term mechanisms for fostering a program-based professional network does not appear to have been a major focus.

For example, the 2006 and 2007 Young Ambassadors groups have formed separate Facebook networks for keeping in touch with their peers, but the development of these resources seems to have been “pulled” by the Young Ambassadors alumni themselves, rather than “pushed” by the SLC. Further, these networks have not been merged into a single resource that would allow participants from different years to easily interact. Currently, the Facebook groups for each cohort appear to be more of a social resource to enable friendships initiated during the Washington week to be sustained, rather than a professional networking resource *per se*.

Thus—while this remains more impressionistic than some of the other findings presented here—the study team gathers that the “critical mass” for establishing a thriving Young Ambassadors alumni network has not been reached. The nexus of program stakeholders does not appear to be widely regarded by participants as a practical, structured resource on par with, say, a college alumni network or the Hispanic Heritage Foundation’s LOFT (Latinos on the Fast Track) program.

Leadership and Life Skills

While leadership development is often mentioned among the program’s formal goals, it is not clear to the study team exactly how the program in its current form serves this goal—other than in the general sense of building participants’ self-confidence, inspiring them by example, and giving them the opportunity to network with successful professionals:

I was able to meet a bunch of amazing people who started out with nothing and truly made something of themselves, based on their own passion and ambition to do well. That was awe-inspiring, and I was able to take something from it, and I hope one of those things was leadership quality—some sort of drive and ambition.

Some of the internship assignments did appear to have an element of leadership development, but this was dependent upon the particular institution and assignment. By contrast, the Washington week experience did not seem to put explicit emphasis on exploring and developing leadership qualities—at least not in the sense that such qualities are cultivated in leadership development programs for young people such as the Boy and Girl Scouts, Boys’ and Girls’ State, Model UN programs, and so on.

On the other hand, most participants did indicate that the Young Ambassadors program—and in particular the internship component—helped them to develop valuable life/professional skills, such as organizational skills, oral and written communication skills, self-management and time-management skills, basic analytical skills, social skills,

and so on. But again, the degree to which such benefits were realized tended to vary on the basis of differing internship assignments.

I got to extend my computer skills. I already knew the programs, but I got some new tricks up my sleeve. ... It was really amazing to see the programs I use on my own artwork used in a different way

I feel that ever since the trip and the internship, I've become more outgoing, and more assertive in [expressing] my ideas and getting them across, talking to people, and being pro-active in making friends and meeting people.

The most important skill was managing different tasks at once. [In my internship, I] had different tasks to do at once, and had to separate them within the day.

Mentors

Interviews with the mentors suggested that, while enthusiastic about contributing to the program, they were unsure precisely what their role as mentors as supposed to entail. In the event, mentors indicated that they served as informal factotums, often improvising as they went along.

Participants were generally complimentary about the mentors in interviews, and indicated that they liked them personally and appreciated their efforts. However, post-program survey results suggested that participants may have been somewhat lukewarm concerning the deeper value of mentors to the program. (See Figure 7, next page.)

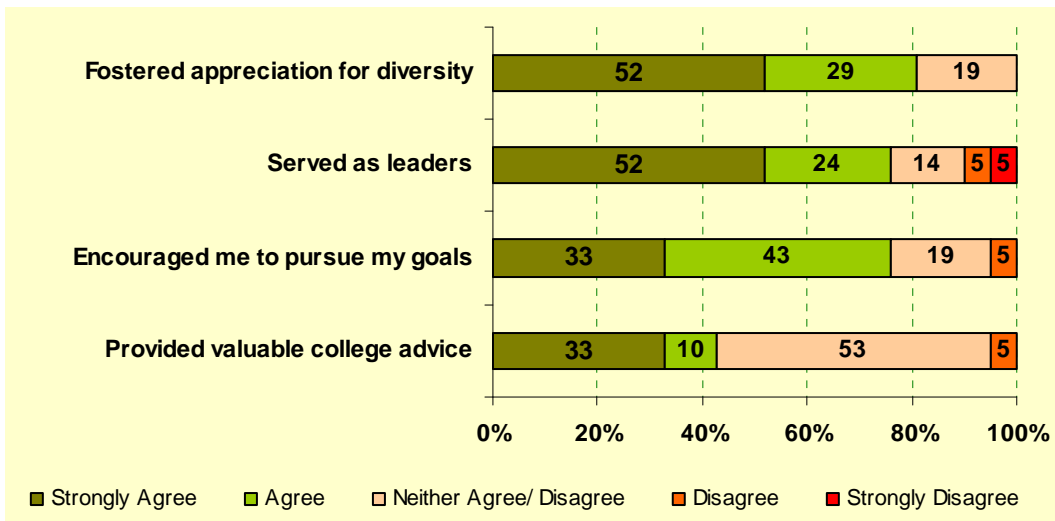
Moreover, even when positive in tone, interviewees' comments sometimes painted a picture of a somewhat informal and *ad hoc* mentor role:

I think they were very helpful. They were kind of mediators between us and the coordinators. They weren't that far apart from us in age, so we still felt like the camaraderie was there. But we also felt like they had some kind of authority, so we should listen to them and their advice.

They came with us and answered questions. If we missed something during the presentation we could ask them questions. They went on our tours, they were there with us and helped us with whatever we needed. It was really good to have them there.

I thought they were definitely very helpful, and I liked hearing what they had done last year, as compared to what we did this year in the seminar. Because their experiences were different from ours.

Figure 7: Participant Views on Mentors



A few participants admitted that they did not think the mentors added much to the program:

They were pretty much useless, I'm sorry to say. They didn't help us at all, really, and just kind of went along for the ride. I think it would have been better if they talked to us more instead of talking between themselves. ... Even though they were supposed to be the ones telling us what to do, they didn't. The intern was helpful, because he kept things moving; but the mentors, not so much.

The student mentors—they were just part of the kids. There was no difference, there were no lines.



FINDINGS: ORGANIZATIONAL AND ADMINISTRATIVE

Finally, the SLC was interested assessing how various aspects of the program’s execution might improved. Program administrators specifically asked for feedback on marketing and publicity; the application process; and pre-program materials and information. In addition, the study team looked at logistics and discipline. All five of these areas are addressed separately in this section.

Marketing and Publicity

Most participants heard about the program through adult education professionals who had received program materials—most commonly school teachers and counselors. A few found out about it through other sources, including private arts instructors, relatives, employers, and a Google search for internships.

Several of the participants suggested that their discovery of the program was somewhat serendipitous, and it might just as easily have escaped their attention. One interviewee familiar with the Hispanic Heritage Youth Awards noted that awareness of these among potential applicants is much more widespread than awareness of the Young Ambassadors program, and that this results in a deeper and more varied applicant pool.

When asked to suggest channels for publicizing the program that could increase awareness of it, participants readily volunteered a wide range of ideas, including the following:

- ❖ The Internet—specifically sites such as You Tube and Facebook.com that are generally popular with young people, or sites such as Fastweb.com that deal specifically with scholarships or youth programs
- ❖ Mailings (or e-mailings) of program and application information to arts-related organizations and activities, such as film festivals and galleries
- ❖ Latino radio stations
- ❖ Latino television channels (e.g. Telemundo)
- ❖ Latino magazines (e.g. *Latina*) and other magazines pitched at a high school audience
- ❖ Latino nonprofits that work with adolescents.

Application Process

Most participants reported that the application process was relatively easy, but still allowed them to present their talents and strengths fairly. (See Table 3, next page.) However, several were concerned about the brevity of the application—especially compared with other serious scholarship applications—and suggested that the amount of requested information might be inadequate for some applicants to fairly present their case:

Maybe allow for more submissions of art. I mean, I think they required one piece. Allowing for two or three or even four could give them better insight into what that student is about, in my opinion. It's hard to judge based on one piece.

[I think the requirements for the application] were inadequate. Usually you have to submit so much more. I was surprised at how little time it took me to fill out the application.

Almost all participants ran into technical problems with the online application submission, and one admitted she came within inches of giving up on the application altogether after multiple submission attempts failed. However, all of those who encountered difficulties reported that when they contacted the SLC, staff responded quickly and problems were satisfactorily resolved.

Table 3: Opinions About the Application Process (Percent)

	Strongly Disagree	Disagree	Neither Agree/Disagree	Agree	Strongly Agree
Time allowed to complete application was sufficient			5	25	70
Amount of materials required was burdensome	25	55	15		5
All application requirements were clear to me	5	10	10	40	35
I was able to represent my strengths		10	10	40	40

One individual also noted that the areas covered by the program were not initially clear to her, and for this reason she was not certain whether to apply:

At first I was a little confused and thought they wanted just visual artists. I do literary [arts], so I didn't know if poetry was acceptable.

Pre-Program Information and Materials

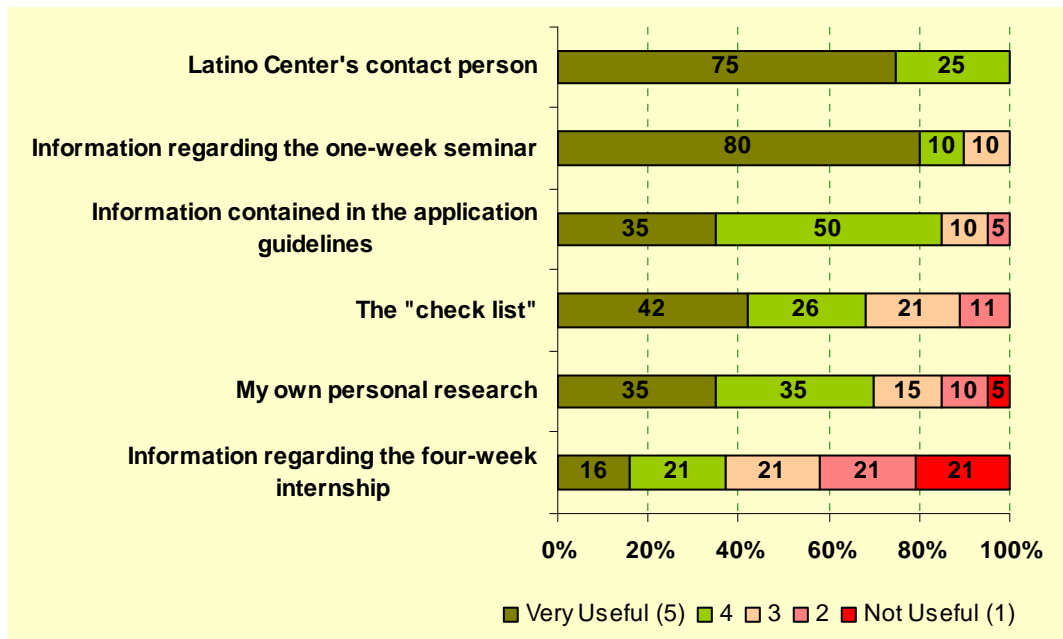
Participants generally reported that the pre-program materials and information received prior to their arrival in Washington were helpful—with the conspicuous exception of information about the internship, which many respondents saw as less helpful or even inadequate. (See Figure 8, next page.)

Likewise, when asked on the pre-program survey to write in additional materials or information that might have been useful, participants commonly mentioned more information about their internship. A few also suggested they would have liked a more detailed agenda or contact information for other participants. (See Table 4.)

Table 4: Additional Desirable Pre-Program Materials

Percent	Answers
43	Everything was fine; no answer
33	Information about the Internship
10	More details about agenda
10	Contact information for other Ambassadors
5	Maps

Figure 8. Usefulness of Pre-Program Resources



Interviews confirmed that some participants had received at best sketchy advance information about their internships, and that this could be a source of anxiety and inconvenience:

I don't know what I'm going to be doing for my four-week internship. That's the part that I'm not really informed about. People ask me about it, and I don't really know. I know about next week [in Washington], but not all of July.

To this point I still haven't received the [internship] schedule—dates, hours, or even where I'll work. I'm trying to make summer vacation plans, but I can't.

What I'm really concerned about is the internship thing, because I have a summer job, and I have to tell my boss what my hours are going to be for the month of July. So that's kind of tough. But hopefully, they'll get back to me soon about that. ... I called [the SLC] about the internship, but they weren't able to provide me with the information, because they didn't know yet, either.

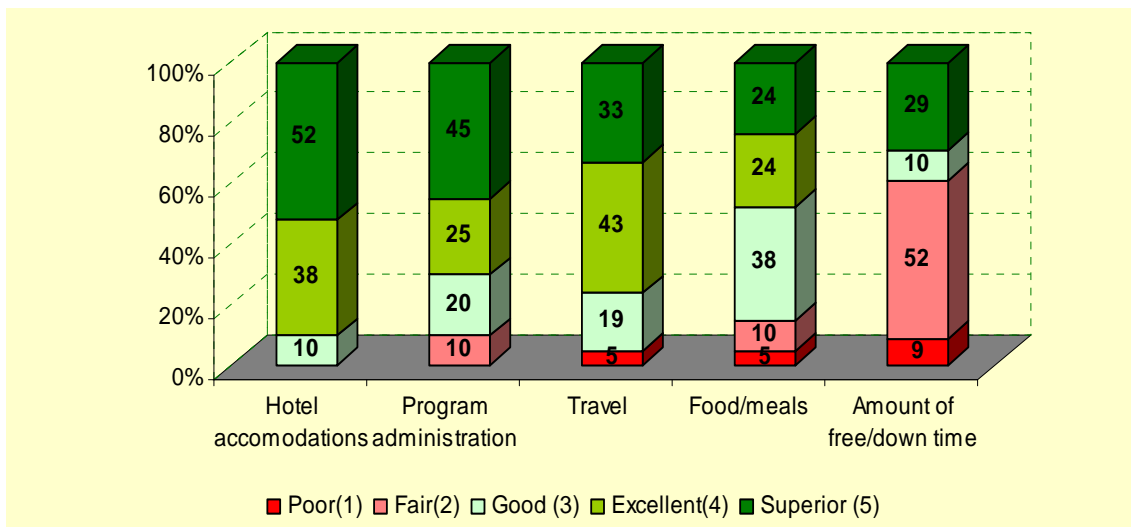
However, other participants indicated that they had been adequately informed about the specifics of their internships well in advance—in some cases even receiving details of their work assignments or being contacted by someone from the internship organization. It therefore appears that the quality of pre-program information about internship

assignments depended to a large extent upon the responsiveness of individual internship-hosting organizations.

Logistics

On the whole, participants felt the logistical details of the program were well-administered. (See Figure 9.) However, one notable exception was suggested by the survey results and strongly confirmed in the post-program interviews: many participants felt that the week in Washington was overcrowded with scheduled events, which sometimes left participants exhausted and unable to fully appreciate what they were exposed to. There was a general consensus that, if anything could be done to improve the program, it would be to ratchet down the hectic pace of the Washington week activities—to spend more time at each venue, allow more “recovery” time after each activity, and perhaps provide unstructured time for individual exploration of Washington and the Smithsonian. (As an aside, “food/meals” also received a rather tepid endorsement from program participants—albeit more favorable than their assessment of the hectic scheduling.)

Figure 9: Participant Ratings of Logistical Components



Discipline

Most interviewees avoided the subject of discipline, but the few who mentioned it gave the impression that a lack of discipline and “bad attitudes” were, unfortunately, an issue with regard to some participants:

The kids seemed to get a bit unruly, which can ruin an amazing event. I felt the leaders were more focused on trying to be our friends than doing what was best for the kids. ... We're at an age where we shouldn't need it, but we ended up needing a stronger hand, and [the program leaders] were already in a position where [they were more like friends than disciplinarians]. ... There was some very unruly behavior in the hotel rooms. ... It doesn't need to be straight lines and marching, but there were some issues that definitely were not okay. There was no [discipline].

Sometimes we got a late start because some people were staying up late. It became a problem [program leaders] were aware of, and then it exploded over.

My biggest complaint was the transitions. Especially in the morning, it seemed we were expected downstairs in the hotel lobby at a certain time, but only about half of us would show up. We would end up waiting half an hour for everyone else to arrive. And because of that, we were delayed for the rest of the day.

A lot of the students were not—I don't want to say "not receptive," but a lot of times, they would sort of not care. I think that was a big issue. A couple of them were like that—certainly not all. I would sit there and say, "Why are you not appreciating this? It's so special and you're not taking advantage of it." That was the only thing that I didn't like. ... You always get a couple that just don't care, and they can mess it up for everybody else. There's no way of watching for that on an application—how can you see that? So it's just something you have to deal with when it happens.



CONCLUSIONS

Participant Satisfaction

Participants generally judged their experiences in the program to be both enjoyable and valuable. The program appeared not only to meet participants' expectations, but in many cases to exceed them.

Only one of the 14 post-program interviewees expressed doubts about the value of the program, and this was chiefly because of a uniquely disappointing experience with the internship. Only one participant rated the Washington week experience below *excellent* on the five-point satisfaction scale (*poor, fair, good, excellent, superior*). A few interviewees indicated that bad attitudes and disciplinary issues among some of their peers undermined their enjoyment of the Washington week—although not to the point where these interviewees offered a negative overall assessment of the program.

However, while participant satisfaction may be *necessary* for a program's success, it cannot by any means be considered *sufficient*. Participants' satisfaction is not an end in

itself. Rather, it is of interest primarily as an indicator that the program's goals are being achieved—happier, more appreciative students are more likely to be students who have learned something from the program and have taken those lessons with them into their future lives.

Program Goals

Generally speaking, the program met its primary goals—with some possible caveats, as discussed below.

In terms of broadening participants' perceptions of the role for the arts in their future lives, it succeeded in reinforcing many participants' commitment to developing and sharing their artistic talents. It appears to have sparked or strengthened an impulse toward voluntarism, often taking the form of plans to teach or otherwise encourage other young Latinos to develop their artistic talents. It provided inspiration, encouragement, and opportunities to make valuable personal connections, as well as providing useful practical information about career paths in the arts and culture field.

The program seems to have succeeded particularly well in bringing participants to a deeper awareness and appreciation of their Latino heritage, and helping them to see how this heritage can influence artistic pursuits. Even participants who came to the program with a strong appreciation for their ethnic identity suggested that their participation deepened this appreciation and made them aware of aspects of it—for example, differences among the many national and regional sub-cultures that comprise the Latino population—that had been unknown to them.

By contrast, the program's success in cultivating a network of Latinos in the arts-and-culture community is less clear. In the short run, many participants formed relationships or made connections with adults who can serve as mentors, advisors, or points of contact in particular organizations or fields; this is clearly important. However, the true test of the program's success in achieving its networking goals can be judged only in the long run, and this will depend on how the SLC pursues its role as facilitator of a formal Young Ambassadors network over the course of years or even decades. To date, the SLC does not appear to have invested much effort in setting up and maintaining formal mechanisms (most likely Web-based mechanisms) through which SLC stakeholders might interact systematically. Instead, such mechanisms—most notably the Facebook sites for the two Young Ambassadors cohorts—appear to be somewhat informal, *ad hoc*, and dependent on the initiative of program alumni themselves.

The program also appears to have had some success in helping participants to develop life and professional skills, although these benefits took place primarily through the internship component and their magnitude varied for different participants. The

leadership cultivation element of the program appears more indirect, and seems to have come primarily through the inspiration and encouragement received from the Washington week.

As far as goals for the mentors and their contribution to the program, the question of success is unclear because the goals themselves are unclear. The SLC needs a clearer sense of what it hopes mentors will gain from and contribute to the program. The study team would suggest that if mentors are to be present in the program in the future, their role should entail more than the informal advising and crowd-control functions they performed in 2007. Specifically, the mentors might be an important mechanism to promote links between cohorts of Young Ambassadors alums from different years, and to foster the development of an inter-cohort network.

Organizational, Administrative, and Logistical

The administration of the program went well in the nuts-and-bolts sense. For the most part, the “trains ran on time”— applications were processed, participants were not stranded at the airport, program offerings were not cancelled at the last minute, and so on. However, there appeared to be room for improvement in some areas.

- ❖ First, the program may need wider marketing and publicity. For many artistically-inclined students of the relevant age, hearing about the program appears to be a hit-or-miss proposition. The SLC should aspire to attract the “cream of the crop” of young Latino artists, so that it is not compelled by a shallow applicant pool to accept participants who may be marginally qualified, or who may not fully appreciate the opportunity.
- ❖ Second, aside from ensuring that technical problems are avoided in the future, the application process may need deepening. Interviewees commonly (although by no means universally) suggested that the program application was somewhat superficial.
- ❖ Third, a number of participants complained about the lateness and thinness of the pre-program information they received about their internships, which made it difficult for some to plan for the summer.
- ❖ Fourth, many students indicated they would appreciate more “recovery” time on the Washington week schedule, and that the pace of this year’s program sometimes seemed to border on frantic.
- ❖ Fifth, the study team saw evidence that discipline was a problem during the Washington week among at least a few participants. Participants may need closer

oversight and more clarity about the sorts of behavior that are not acceptable. A high school student in a hotel room without close supervision is an accident waiting to happen.

Summing Up

On the whole, the Young Ambassadors program appears to have functioned well in its first year of exclusive administration by the SLC. Students liked and appreciated it, it had some success in fulfilling the goals envisioned by the SLC, and major administrative snafus were avoided. For a program at this stage in its development, this is encouraging.

However, some deeper questions arose for the study team during the course of its research, concerning the overarching goals of the program and how these goals might be achieved most effectively.

The Young Ambassadors is clearly a very costly program, relative to the number of individuals directly served. While the study team did not ask for the explicit costs of providing participants with internship stipends and transporting, accommodating, feeding, and otherwise supporting them during the Washington week—let alone estimates of the implicit costs of the SLC staff time and other resources spent on administering the program—there can be no doubt that these costs are very high on a per-capita basis. Of course, if the program has high direct costs, it can still be justified on the basis of

- ❖ High direct benefits to participants;
- ❖ High indirect benefits to non-participants; or
- ❖ Some combination of the two.

One obvious way the Young Ambassadors program could achieve *high direct benefits to participants* would be for it to have a profound, life-altering influence on young people who otherwise would have limited life prospects. To achieve this, the SLC would need to concentrate its selection process on choosing participants from disadvantaged or underserved socio-economic backgrounds—for example, children of first-generation Latino immigrants from lower- or lower-middle-class families. If direct benefits to participants are to be the main objective of the program, it would make little sense to lavish resources on young people whose life prospects are already promising.

On the other hand, *high indirect benefits to non-participants* could be achieved if participants in the Young Ambassadors program were, in the long run, to go on to have a major collective influence in the arts and culture field—presumably as successful artists

or arts professionals—and to use this influence to promote Latino arts and artists. If this is how the SLC envisions the larger purpose of the program, the socio-economic background of participants is not important, but what *is* important is that participants are selected on the basis of their commitment to an arts career, and the likelihood they will achieve some measure of success in such a career.

In short, two possible overarching goals for the program suggest themselves:

- ❖ Providing dramatic personal benefits to *disadvantaged* participants; or
- ❖ Providing long-run benefits to the Latino arts and culture community, effected through the activities of program alumni who go on to success in the arts and culture field.

The study team would not presume to recommend one goal or the other for the Young Ambassadors program. Either is worthy of attention, and there is no reason why the program might not try to balance the two. Indeed, both appear to be implicit in the program as it currently exists.

However, the study team is not certain whether the SLC has explicitly addressed the question *how* to balance these two worthy but by no means identical goals, and what the *implications* of the preferred balance will be for how the program is marketed, which applicants are chosen, how program offerings are designed, what role the SLC plays in facilitating a long-term support network for participants, the role of stipend monies, and other practical questions.

This ties into some other unanswered “big questions” about the program. Should it aim to assist participants to achieve successful careers in the arts and culture field in the long term, or should it stick with the short-term goal of exposing students to new career paths and ideas? Is it sufficient for the purposes of leadership development to provide participants with inspiration and encouragement, or should the program focus more explicitly on the discussion and development of leadership? Is it sufficient to give participants the *opportunity* to network through the program, or should the SLC provide structured networking mechanisms that will be available to participants and other stakeholders as a long-term resource? The study team believes such big questions need to be squarely confronted, to determine where the program goes from here and how resources should be allocated.



RECOMMENDATIONS

The study team believes the “big picture” goals of the program should be defined in more detail and stated more explicitly—with particular emphasis on the balance between direct benefits to participants and indirect benefits to the larger Latino arts-and-culture community. These goals should be posted on the SLC website and included with application materials, so participants (and other stakeholders) have a clear sense of what to expect from the program. These goals should explicitly govern all decisions concerning changes in the program, including changes in the areas below where the study team has specific recommendations.¹⁵

¹⁵ In approaching the complex question of defining the program’s goals and identifying their practical implications, the study team would suggest that the SLC consider constructing a logic model for the program, whether with or without OP&A’s assistance. A logic model of a given program provides a simplified graphical illustration of the causal links among the various “means” and “ends” of that program, including: (1) the needs the program is intended to serve; (2) the program’s various stakeholders; (3) required resources and inputs; (4) the program’s (short-term) outputs; and (5) the program’s anticipated (long-term) outcomes. Logic models can facilitate the refinement of existing programs by sketching out the most basic logical relationships among program components, thus drawing attention to those places where “means” and “ends” are not well-aligned or not sufficiently clear.

In addition to “big picture” issues, the study team has some recommendations for the more nuts-and-bolts aspects of program administration and execution. These are discussed in a separate sub-section below.

The Big Picture: Goals and Their Implications

Educational Offerings

- ❖ The SLC should seek to align all program offerings with the program’s stated goals, which means setting priorities and clarifying strategies to achieve them. For example, if educational offerings such as the Zoo and Capitol tours—which strike some participants as less relevant—are to be included, the SLC should clearly articulate how such offerings contribute effectively to the successful achievement of program goals.

Participant Selection

- ❖ In light of the program’s goals, the SLC should reconsider the applicant pool that it wishes to attract and the kinds of participants it selects, with particular attention to applicants’
 - Socio-economic background
 - Commitment to pursuing a career in the arts-and-culture field
 - Artistic potential and achievement
 - General educational potential and achievement

Networking

- ❖ If the SLC decides the goals of the program are served by building a formal network to support the long-term advancement of young Latinos in the arts and culture fields, it needs to focus more attention on facilitating such a network—including the creation of Web-based mechanisms for interaction among program stakeholders and the provision of incentives and opportunities for stakeholders to stay involved.

Mentors

- ❖ The mentors' current role is not clearly defined. If mentors are to be included in the program, their roles need to be better defined and expanded. One part of the mentor role could be to foster links among different cohorts of program participants, as part of the long-run goal of building a network. To this end, future mentors should not be drawn solely (or even necessarily) from the immediately-proceeding program cohort.

The Smaller Picture: Administrative Suggestions

Application Process

- ❖ The SLC should consider whether a more detailed and rigorous application might allow for better scrutiny of potential applicants.

Marketing and Publicity

- ❖ Awareness of the program among potential applicants appears to be spotty. In the short run, the SLC should review the suggestions for additional publicity channels offered by program participants (see page 32) and consider which of these may be promising and feasible. In the longer run, the SLC should consider how to broaden awareness of the program to a truly national audience.

Discipline

- ❖ Ground rules for behavior during the Washington week should be set down clearly in writing and sent to participants prior to the beginning of the program, then re-emphasized orally to the whole group at the first opportunity. Penalties for flagrant violations of important rules should be considered in advance and made known to students.
- ❖ One person (an SLC staff person, intern, or volunteer) should be designated the "bad cop" for the program who is primarily responsible for enforcing discipline, rather than bonding with and mentoring participants. This will allow the necessary personal distance should disciplinary action prove necessary.

Scheduling

- ❖ The SLC should consider thinning the schedule of Washington week program offerings, to allow for more time to assimilate individual offerings and “recover” between them. The most likely candidates for cutting would be “off-topic” offerings such as tours of Washington landmarks and the National Zoo.

Pre-Program Information

- ❖ The SLC should work with internship-providing organizations to ensure that all participants receive detailed information on the content and scheduling of their internships well before the start of the program.

APPENDIX A: 2006 PARTICIPANT FEEDBACK

The SLC administered an exit survey to participants after the 2006 Young Ambassadors program, and received 11 responses from the 20 participants. Respondents rated offerings, provided testimonials, and made recommendations for improvement. These responses informed the design of the 2007 program.

In June 2007, the OP&A study team conducted telephone interviews with 8 of the 20 participants from the 2006 Young Ambassadors program. Because this constitutes less than half of the program participants, the observations cannot be generalized. The interviews gauged participants' overall impressions of the application process, program content, and impact on their lives. These interviews helped guide the development of interview and survey questions for 2007 participants.

Overall Observations

Based on the survey results and interviews, the study team gathers that the Young Ambassadors program provided a positive experience for 2006 participants, and has a lasting impact on at least some of them. Respondents indicated that they greatly enjoyed the program and learning from their peers. The program increased participants' knowledge of and pride in their Latino heritage, broadened their views on possible arts-related career options, and offered contacts that alumni view as potentially useful resources. The only criticisms that emerged were the needs for more down time between scheduled events and more offerings related to the performing arts.

According to interviewees, one of the most important and influential aspects of the program was the chance to interact with and learn from their peers. In particular, those who did not reside in predominantly Hispanic communities saw other participants who did so as important sources of cultural knowledge.

Because interviews took place one year after participation in the program, interviewees were able to discuss the medium-term impact of the program on their lives. Several of the participants reported that the program's positive messages and presentation of successful Latinos in the arts not only led to a lasting increase in cultural pride, but encouraged them to cease working toward "safe" careers about which they were less enthusiastic and instead to pursue careers as artists or arts teachers. Interviewees also noted a sustained increase in their interest in sharing their talents and Latino heritage with others and "giving back" to the community through their arts. Finally, most interviewees reported that the friendships they developed with fellow participants have endured and

have yielded an informal network for sharing opportunities and experiences. Most interviewees have not kept in touch with SLC staff, but some indicated they view those contacts as useful resources for future professional networking.

Application Process

Participants in the 2006 Young Ambassadors program were selected because they won Hispanic Heritage Foundation Youth Award scholarships for arts and culture, so their application experiences were not directly relevant to the 2007 program, which was administered solely by the SLC.

The Program

Interviewees were asked to comment on their expectations for the Young Ambassadors program, the highlights and lowlights of the program agenda, and their overall experience in Washington. An unanticipated theme that emerged was the value interviewees placed on sharing common experiences and learning from their peers.

Expectations

Most participants indicated they had few specific expectations for the week in Washington, although they knew it would have something to do with learning about Latino culture and visiting Smithsonian museums. Despite this lack of specifics, several participants indicated that they expected a high-quality program simply because of the Smithsonian's national recognition and prestige.

Some participants also noted that they were uncertain what to expect with regard to air travel and accommodations, because it was their first time flying or traveling alone. However, one interviewee asserted that the Smithsonian staff provided participants with contact numbers for when they arrived and were proactive and responsible when managing delayed arrivals.

Offerings

The interviewees all offered enthusiastically positive reviews of the program's content, although some added they would have liked more time to rest or sightsee on their own. While interviewees generally preferred some offerings to others, on the whole most believed the variety of offerings ensured that everyone's interests were addressed. Some interviewees noted that they enjoyed being exposed to disciplines that were not their own

personal specialty. Artist and curator talks were often singled out for praise—particularly the screening of *Walkout* and post-discussion with the director.

Every place we went and every person we met really had a significant impact. They all were different feels; we had artists and writers and musicians. It's all different aspects of the art world, and they all had different impacts on me.

I liked that the program didn't limit itself to just art. I remember we visited the animal hospital and the vet [at the National Zoo]. I thought that was interesting, ... because there's more to creative thinking than just the arts. We talked about how they had to improvise medical [procedures] because veterinary studies are not as concrete as [human medicine]. That let us see creative minds in a different field.

It isn't often you get a chance to hear an artist talk about his own work. ... [It helped me] understand how to think like an artist and think more abstractly.

[The director of the film Walkout] was a really good speaker, and he made me believe in myself. He challenged us to believe in ourselves.

The Smithsonian Experience

2006 participants also felt their experience was enhanced by the connection to the Smithsonian, and they seemed to particularly enjoy the unique opportunity to look behind the scenes at some of the most prestigious museums in the world. Several respondents also expressed a desire for more time to explore the museums on their own.

It was a once-in-a-lifetime opportunity to be able to meet so many people and [experience] everything the Smithsonian has to offer. The Smithsonian is an incredible institution. I'm a normal girl who likes these things, but [so do] a lot of people. ... The fact that they gave me the opportunity to meet so many incredible minds and talents and ambitions...was phenomenal.

They got us into a lot of VIP areas, and that was really important to us. We felt really special that we were able to see these places and [have] a good one-on-one conversation with [curators].

Learning from Peers

Participants noted that some of the most valuable lessons they learned during the program were the result of interactions with their peers. For participants who came either from predominantly non-Latino communities or Latino communities without much diversity, the program provided an opportunity to meet Latinos from different backgrounds and to

hear about their lives and cultures. The program also allowed participants to meet people from different geographic regions and people with different artistic talents and interests; these differences also proved educational. Participants also drew inspiration from meeting peers with similar interests who were facing similar challenges in balancing the need to establish a practical career with the desire to pursue artistic goals.

I'm not from a particularly diverse area. I [met] all these people who are Hispanic like me and who come from places with a stronger Hispanic population, and who were more [immersed in their culture]. I learned a lot from them about the language, the food, and the customs. I learned from them because I haven't been exposed to it that much.

Dancing is my thing, and [other participants] were writers and film makers and poets. These are interests and hobbies I never would have thought of kids our age doing.

We really bonded and that's an important aspect of the program. These are connections [we] will probably use in the future. I think establishing connections with peers should be a focus of the program.

[The program] helped me meet other Latino students who are just as motivated and just as capable of doing what I'm doing. It's hard to find people like that, so it's a very neat thing to meet people who have goals that are comparable to yours.

Impact

Interviewees indicated a number of ways in which the Young Ambassadors program impacted their lives, including fostering a greater appreciation of their own cultural heritage; inspiring them to re-think the role of the arts in their lives and careers; fostering a desire to give back to their community; forming peer networks; and making professional contacts.

Fostering Cultural Pride

All interviewees noted that the program had a great impact on their personal relationship with their Latino heritage, and several observed that they were unaware of other programs that filled the niche of exploring how Latino culture intersects with the arts. Several admitted that they knew little about Latino arts and culture before the program. Others noted that the cultural pride they developed through the program had allowed them to embrace and “live” their culture in a way they had not done before.

It really piqued my interest to learn more about my [Latino] culture, because I've never really been exposed to it much. I thought this was a really great chance for me to learn more, and I did; but there's still a lot more to learn. Now I'm trying to incorporate that into my music. ... "[Playing the music of my father's nation] makes me feel like I'm somebody completely different from who I thought I was before. It's like there's this part of me that I've discovered, and I didn't know it was there. ... I've always looked at my father playing with his brothers and sisters and my grandfather singing with them. I always thought, "Wow; I wish I could do that." And now I actually am.

The program made me feel even prouder of the fact that I am Mexican. ... I saw all the accomplishments and I feel that these are not necessarily put out by the media. ... We saw all these people I can look up to and admire. We were able to see what modern Hispanics are able to do and how far they have come.

My previous outlook on [my culture] was that I didn't know that much about it—I wasn't knowledgeable about it, I didn't really know what I was talking about, and I just stayed away from it. [During our] normal day-to-day interactions [in the Young Ambassadors program], I picked up things that made me less tentative and helped me embrace [my culture] more.

It always seems like art is a "white male" field. So it was cool to be exposed to [Latino art]. I kept researching that afterwards because it was so interesting."

This program is a testament to the work of many Latinos who have come before us.

[The program] opened my eyes to an artistic style I had largely ignored.

Influencing Career Plans

The Young Ambassadors program gave some participants the "push" they needed to pursue careers in the arts. Several admitted that before the program, they were afraid to pursue an arts-related career because of the lack of security and the limited chances for professional success, and instead were opting for "safe" fields such as engineering or pre-med, while pursuing their interest in the arts only as a hobby. The Young Ambassadors program provided such participants with the opportunity to meet and interact with individuals who had "made it" in the arts, which inspired some of them with the courage to pursue their artistic passions:

The [presenters] had one central theme: "Continue to do what you are passionate about and don't let anyone tell you that it's not a worthy path in life to choose or you are not cut out for it; if it's what you want to do, continue to do it." ... I

learned that self-motivation is the most important [factor] when pursuing a career in the arts.

It was because of the program that I decided to major in visual art studies. I'm going to be a [high school] art teacher. ... I want to give other people the opportunity that I was given; and I don't think I would have ever seen that [without this program].

[Hearing from the Eighteenth Street Lounge record label] really got me thinking, and opened my eyes to the possibility of going into the [music] industry and not being mainstream, but being independent.

My idea was that I was going to play it safe. I wasn't going to risk being an artist. But after the first year, I did some soul-searching. [The Young Ambassadors program] gave me the courage ... to go through with it and become an artist.

I wasn't sure if I wanted to go into music because it's not a very lucrative field. ... But going to the Smithsonian played a role in figuring out exactly what I want to do. It helped me realize how enriching and powerful music can be.

*I considered [pursuing professional studies in music], but it just seemed so surreal while other [educational options] were so concrete: "Go to school for four years, study biology, become a doctor." ... But after this program, I said, "All right, this **can** happen. It can happen, and people have told me so. I've seen it.*

Community Service

Interviewees also indicated that the program inspired them to share what they had learned with others and give back to their communities through the arts:

I want to be able to give back to my culture...with my photography. I want to be able to show places where help is needed. ... I didn't really think about that before the program.

I am a musician. I can bring music to Hispanic kids who don't have opportunities in music because of budget cuts in schools. [This realization] was a really inspiring moment for me. ... I can change people's lives. That's pretty powerful.

[Learning about your culture] helps you figure out who you are and pass that knowledge and sense of culture-oriented knowledge to others who don't have that knowledge yet.

This week has changed my life. I can't wait to get back into the community and share my knowledge. I hope to one day make an impact on the lives of others.

[The director of the film Walkout] gave a really moving, inspirational speech. ... He put so much personal effort toward the goal of raising up an entire Hispanic generation in the U.S. ... I was impressed with the sacrifice he made for the betterment of others.

Forming Friendships and Peer Networks

Most of those interviewed indicated they made good friends and remain in contact with other participants, mainly through e-mail and other online mechanisms such as the My Space and Facebook sites. The level of contact varies among participants, from occasional social contacts to more frequent interactions that might include sharing of intelligence about opportunities.

There were a couple of times when someone would send out a notice saying "Hey, you should come do this" or "I heard this was happening so you should apply for this." [Participants] also send out e-mails saying how they are doing and it's kind of an inspiration.

In general, participants indicated minimal contact with SLC staff since the program ended, although some continue to see SLC contacts as a potential resource for future jobs or internships.

I definitely keep [the Smithsonian staff] in the back of my mind when I think about who will be a good contact [and who might have] suggestions about what would be good for me to do. Pilar has volunteered to help me in my future.

Participant Recommendations

The study team asked the eight 2006 participants who were interviewed for suggestions on how to improve the program. Their recommendations included the following (some of which appear to have already been addressed in the 2007 program):

- ❖ Balance the program's focus on visual arts by including more programming that involves the performing arts.
- ❖ Include a panel that explicitly addresses the issue of different career opportunities.
- ❖ Tailor the agenda to participant interests by surveying participants before they arrive.

- ❖ Provide participants with choices. For some activities, allow participants to choose break-out sessions that cover different topics.
- ❖ Have a formal follow-up process that provides information on related activities and keeps people in contact so the experience does not end so abruptly.
- ❖ Distribute interactive sessions more evenly across the program.
- ❖ Provide more “ice-breaker” and bonding activities at the start of the week.
- ❖ Give participants more time to reflect on what they learned from sessions, perhaps allowing students to lead post-offering discussions.
- ❖ Allow more time for individuals to explore the museums independently and sightsee.
- ❖ Provide lectures or presentations on individual national or regional Latino arts and cultures: Mexican, Peruvian, Colombian, and so on.
- ❖ More on music.

APPENDIX B: 2006 PARTICIPANT INTERVIEW GUIDE

Hi, my name is _____ and I am with the Smithsonian Office of Policy and Analysis. I am calling because you were a participant in the Young Ambassadors Program last year. The Latino Center has asked our office to study how well the program works so it can better serve students. We are calling all of last year's participants. We will not associate your name with any of your comments, so you should feel free to answer openly. You may also choose not to answer any question.

The following suggested questions are not a rigid script. The ultimate direction of the interview will be determined by your interests, ideas, and experience. You should feel free to discuss anything you think relevant.

Background

- ❖ Please tell me a little bit about your artistic influences and career interests.

Application Process

- ❖ How did you find out about the Young Ambassadors Program?
- ❖ Why did you to apply?
- ❖ How did you feel about the application process? (e.g. the requirements, time line, contact availability, etc.)

General Impressions

- ❖ Were your expectations of the program met?
- ❖ What did you like best about the program?
- ❖ What did you like least about the program?
- ❖ Name one experience that made an impact on you.
- ❖ How would you describe the program to a friend?
- ❖ Was there something unique of noteworthy about the program?

Networking

- ❖ Do you stay in contact with any of the other students?
- ❖ If so, how many and how often? What do you get out of those contacts?
- ❖ Have you contacted the Smithsonian since completion of the program?
- ❖ If so, why and how many times? With whom did you speak?

Program Impact

- ❖ Have you been able to make use of what you learned?
- ❖ Did your thinking about career opportunities change after the program?
- ❖ Has your thinking about the program changed since a year ago?
- ❖ Did you feel that the program had an impact on you or influence you in any way?

Implementation

- ❖ Did the program seem well organized?

Exploratory Areas

- ❖ Is there anything that would have made it a more meaningful experience?
- ❖ Is there anything you would add or change about the program?
- ❖ Is there anything else you'd like to share with us about your experience?

APPENDIX C: 2007 PARTICIPANT PRE-PROGRAM INTERVIEW GUIDE

Hi, my name is _____ and I am with the Smithsonian Office of Policy and Analysis. I am calling because you have been selected to participate in the Smithsonian Latino Center's Young Ambassadors program. The Latino Center has asked our office to get feedback about your experience with the application process and expectations for the program.

We are calling all of the participants. We will not associate your name with any of your comments, so you should feel free to answer openly; you may also choose not to participate or to answer a question.

Background:

- ❖ How did you hear about the Smithsonian Young Ambassadors Program?
- ❖ Are you especially interested in Latino arts/culture?

Expectations:

- ❖ Why did you apply to this program?
- ❖ Are you expecting to do, see, or learn something in particular?
- ❖ As you think about your week in Washington DC, what do you expect to get out of the experience? What do you think it will be like?
- ❖ As you think about your four week internship, what do you think is going to add to your experience?
- ❖ Why do you think SLC is offering this program to students like yourself?

Application Process:

- ❖ What was your experience with the application process?(e.g. time line, contact availability, material submission)
- ❖ Did you have questions or problems? If so, tell us what happened next?
- ❖ Is there anything that you would change about the application process?
- ❖ Where would you advertise program like this one for students like yourself?

Logistics:

- ❖ What, if anything, did you do (are you doing) to prepare for the trip? (Probe: are you familiarizing yourself with DC/SI)
- ❖ Do you feel you have all the information you need for this trip and the Young Ambassadors program? If not, what information would have been useful or important?

Future Career:

- ❖ What do you think you would like to do after you finish your education?
- ❖ Why are you interested in pursuing such a career? How do you expect this program to fit into your future plan?

Is there anything that you would like to add?

Thank you

APPENDIX D: 2007 PARTICIPANT POST-PROGRAM INTERVIEW GUIDE

Hi, my name is _____ and I am with the Smithsonian Office of Policy and Analysis. I am calling because you participated in the Smithsonian Latino Center's Young Ambassadors program. In the last phase of our study, we'd like to ask you a few questions about your experience in Washington, DC and your internship.

We are calling all of the participants. We will not associate your name with any of your comments, so you should feel free to answer openly; you may also choose not to participate or to answer a question.

General Impressions about the week in DC:

- ❖ Were your expectations for the week in DC met?
- ❖ What aspect or experience had the most impact on you?
- ❖ What did you like best about the program?
- ❖ What did you like least about the program?

Logistics:

- ❖ Did everything run smoothly while you were in DC?
- ❖ Is there anything you think should change logistically?

Internship

- ❖ What were some of the things you did at your internship, your main responsibilities?
- ❖ Do you think the internship was a valuable component of the Young Ambassadors program? Why?

Networking

- ❖ Have you stayed in contact with any of the other students?
- ❖ Have you stayed in contact with the two Young Ambassadors Mentors?
- ❖ What did you think about having two Young Ambassadors Alumni serve as Mentors this year?
- ❖ Have you been in contact with anyone at the Smithsonian since the program ended?
- ❖ Do you plan to stay in contact with anyone from your internship?

Program Impact

- ❖ Have you been able to make use of things you learned throughout the program?
- ❖ What impact did your fellow Young Ambassadors have on you and/or your experience with the program?
- ❖ Do you think or feel differently about your Latino heritage since the program?
- ❖ Has the program inspired you to do something new, or in any other way? (e.g. community activism, advocacy, leadership positions?)
- ❖ Have your career plans changed as a result of the program or the internship?

Is there anything that you would like to add?

Thank you

APPENDIX E: MENTOR INTERVIEW GUIDE

The week in DC

- ❖ Why did you want to be a Young Ambassadors mentor?
- ❖ Have you ever served as a mentor in another situation? Is it something you enjoyed doing?
- ❖ What *specifically* did you do as “mentor”?
- ❖ Did the participants come to you for advice or assistance? What kind?
- ❖ Did the SLC clearly define your role as a Young Ambassadors mentor? What did they say you were supposed to do? Did you have a meeting with the staff before the program? When you got here? How would you know if you did a good job or bad?
- ❖ Do you think the role of mentor should be expanded upon or formalized? (presentations, etc...)
- ❖ What would a job description for a Young Ambassador mentor look like?
- ❖ Did the program meet your expectations
- ❖ In addition to being a mentor, you got to enjoy all the program activities again. Did you get anything different or new out of the program this time around?
- ❖ How did the 2006 program compare to the 2007 program?

Networking

- ❖ Do you still keep in touch with 2006 participants?
- ❖ Do you plan to keep in touch with 2007 participants?
- ❖ One of the goals of the program is to build a resource network for all participants. Are the 2006 and 2007 Facebook groups separate? Do you know if any of the other 2006 and 2007 participants have been in touch?
- ❖ Do you keep in touch with the SLC staff?

Logistics

- ❖ Did everything go smoothly while you were in DC?
- ❖ Do you have any suggestions for logistical changes or how to make things better?
- ❖ Would you make any other changes?

APPENDIX F: YOUNG AMBASSADORS “BEFORE” SURVEY RESULTS

How interested are you in the following...

	Not Interested 1	2	3	4	Very interested 5	Average
*Visual arts		5%	21%	26%	47%	4.16
Performing arts		20%	15%	20%	45%	3.90
Film			15%	60%	25%	4.10
Literature/Creative writing	15%	5%	15%	35%	30%	3.60
History	5%	10%	35%	20%	30%	3.60
Other cultures		5%	5%	35%	55%	4.40

*N=19

How confident do you feel in your understanding of your Latino heritage?

Not confident (1) 0% (2) 0% (3) 35% (4) 45% (5) 20% Very confident

Please rate your level of agreement/disagreement with the following statements:

	Strongly Disagree	Disagree	Neither Agree/Disagree	Agree	Strongly Agree
Time allowed to complete application was sufficient			5%	25%	70%
Amount of materials required was burdensome	25%	55%	15%		5%
There were too many questions	50%	30%	15%	5%	
All application requirements were clear to me	5%	10%	10%	40%	35%
I was able to represent my strengths		10%	10%	40%	40%

What would you suggest to improve the application process, if anything?

[Recommendation] letters were not asked for in the application; also it did not specify that if we wanted to work out of state we would have to pay
Be more specific with the qualifications
When I saved it to come back to it later it wouldn't let me log in and finish PDF file for the application was needed to clarify the requirements specify everything
Be able to save what you filled out without finishing
Have the online application function properly
Everything was good but there were a lot of technical difficulties
More samples of student work
I would improve the internet server because I had to send all my application documents by e-mail
Different contractor for website
Better internet service
The community service and employment question was too general
Make the online application more efficient. I worried that some of my stuff got lost.
There was trouble sending it in
Fix the database
There were technical difficulties submitting my artwork and essay online so I had to resend through e-mail. Perhaps if that was fixed.
Nothing, everything was fine.
Check the online network to make sure it was working

Were all your concerns about the program resolved to your satisfaction?

90% I did not have any concerns
 5% Yes
 5% No If no, please explain: Internship schedule

Thinking about your preparation for this program, please indicate the usefulness of the following resources:

	Not Useful 1	2	3	4	Very Useful 5	Average
Information regarding the four-week internship (N=19)	21%	21%	21%	21%	16%	2.95
My own personal research	5%	10%	15%	35%	35%	4.00
The "check list" (N=19)		11%	21%	26%	42%	4.00

	Not Useful 1	2	3	4	Very Useful 5	Average
Information contained in the application guidelines		5%	10%	50%	35%	4.15
Information regarding the one-week seminar			10%	10%	80%	4.75
Latino Center's contact person				25%	75%	4.75

What, if any, additional materials/information would you have liked to receive prior to your arrival to Washington, D.C.?

Everything was fine

The checklist info, did not receive one

Exactly what we're doing during the 4 week internship

Information regarding the internship program at the specific location where we applied

Schedule for internship in X [city ommitted for anonymity]

N/A

Maps

Information about our internship

More information regarding the four week internship

More details of the seminars and the internship

Info regarding the 4 week internship (I did not receive any info).

None, all was fine and informative

N/A

Which other young ambassadors were on my flight so that we could have met sooner.

Who else was on my same flight

Thinking about the one-week seminar in Washington, D.C., how much are you looking forward to the following activities:

Percent	Not Much	Somewhat	Very Much	Average
Lectures/presentations		35%	65%	2.65
Conversations with artists		10%	90%	2.90
Dinners and receptions		35%	65%	2.65
Tours of Washington DC landmarks	15%	20%	65%	2.50
Tours at the Smithsonian		25%	75%	2.75

	Not Much	Somewhat	Very Much	Average
Visits to other organizations		35%	65%	2.65
Film screenings	5%	10%	85%	2.80
Behind-the-scenes tour(s)		10%	90%	2.90

Thinking about the *one-week seminar* in Washington, D.C., how much are you looking forward to the following *experiences*:

	Not Much	Somewhat	Very Much	Average
Visiting the Smithsonian		15%	85%	2.85
Pursuing my interests in art/culture			100%	3.00
Seeing Washington D.C.		20%	80%	2.80
Meeting prominent/inspiring Latinos		10%	90%	2.90
Experiencing museum work	5%	15%	80%	2.75
Learning about career possibilities		20%	80%	2.80
Interacting with my peers		10%	90%	2.90
Seeing Smithsonian artifacts	5%	40%	55%	2.50
Understanding more about my heritage		10%	90%	2.90
Learning about Latino art/culture		5%	95%	2.95
Participating in hands-on learning		15%	85%	2.85
Having fun			100%	3.00
Making new friends		10%	90%	2.90
Networking for career/educational opportunities		10%	90%	2.90
Increasing my understanding of the arts		10%	90%	2.90

Thinking about the *four-week internship*, how much are you looking forward to the following *experiences*:

	Not much	Somewhat	Very Much	Average
Experiencing museum work	5%	25%	70%	2.65
Learning specific vocational skills		20%	80%	2.80
Learning general life/work skills (teamwork, leadership)		15%	85%	2.85
Learning about career possibilities		10%	90%	2.90
Increasing my understanding of the arts		10%	90%	2.90
Pursuing my interests in art/culture		5%	95%	2.95
Understanding more about my heritage		5%	95%	2.95
Learning about Latino art/culture			100%	3.00
Interacting with peers		20%	80%	2.80
Meeting prominent/inspiring Latinos		15%	85%	2.85
Working with people who have similar interests		10%	90%	2.90
Making new friends		10%	90%	2.90
Networking for career/educational opportunities		5%	95%	2.95
Having fun			100%	3.00

How likely are you to...

	Not Likely 1	2	3	4	Very likely 5	Average
Pursue studies in Latino art/culture/history	5%	5%	20%	35%	35%	3.90
*Major in an arts field in college	11%		16%	16%	58%	4.11
Pursue a career as a professional artist, performer, writer, dancer,	5%	10%	25%	20%	40%	3.80
*Incorporate your artistic interests into your career in some way		5%		26%	68%	4.50
Pursue a career in the museum field	25%	30%	20%	20%	5%	2.50
Actively promote Latino arts/culture in the wider community			10%	45%	45%	4.35

*N=19

How interested are you in the following...

	Not Interested 1	2	3	4	Very interested 5	Average
Latino visual arts		5%	5%	35%	55%	4.40
Latino performing arts		5%	15%	5%	75%	4.50
Latino film		5%	10%	20%	65%	4.45
Latino lit/creative writing	5%	10%	10%	30%	45%	4.00
Latino history		10%	5%	30%	55%	4.30
Latino culture		10%		20%	70%	4.50

Are there any other activities that you would have liked to have seen in the program?

N/A

None

Dancing

More on Film, more like the process of an actor

Maybe more night interactive activities with the rest of the people

What is your sex? 50% Female 50% Male

What your first language? 50% English 50% Spanish

What is your mother's first language? 20% English 80% Spanish

What is your father's first language? 25% English 70% Spanish 5% Other

Thank you for your cooperation! ☺

APPENDIX G: YOUNG AMBASSADORS “AFTER” SURVEY RESULTS

Overall, how would you rate the Young Ambassadors program?

0% Poor 0% Fair 5% Good 48% Excellent 48% Superior

In one sentence please summarize your overall experience with the program (N=19):

It was inspiring

It was a very excellent program and a life changing experience

It was an amazing opportunity in which I learned so much about art, myself, and other people!

It was one of the best, life-changing events in my life!

life-changing

I learned so much across all disciplines and began new appreciations.

An unparalleled and unforgettable experience of [incomparable] magnitude.

Unbelievable. Life changing.

I have a new appreciation for all types of art.

I liked it a lot because I learned a lot about art, culture, and what I might pursue in the future.

All the interviews, behind-the-scenes tours, museums, restaurants, even the hotels were wonderful. The leadership needs a lot of work though.

There were so many positive activities.

Amazing, inspiring, motivating experience

It was fun and enriching

This experience gave me a taste of different aspects of art which in turn will lead me to explore many interests of mine.

It really helped me learn much more about art forms other than performing arts.

A life changing experience in a world in which Latinos accomplish great things on a daily basis.

It's been an inspiring, goal orienting, motivating, and unbelievable experience; such a diverse amount of knowledge.

Life inspiring

It was a life-changing experience that I will never forget.

How interested are you in the following...

	Not Interested 1	2	3	4	Very interested 5	Average
Visual arts		5%	5%	33%	57%	4.43
Performing arts	5%	14%	10%	19%	52%	4.00
Film		5%	10%	40%	45%	4.25
Lit/Creative writing		14%	33%	14%	38%	3.76
History		14%	33%	10%	43%	3.81
Other cultures		5%	5%	29%	62%	4.48

How confident do you feel in your understanding of your Latino heritage?¹⁶

Not confident (1) 0% (2) 0% (3) 10% (4) 24% (5) 67% Very confident

Thinking about the *one-week seminar* in Washington, D.C., how satisfying did you find the following activities?

	Not Much	Somewhat	Very Much	Average
Lectures/presentations		19%	81%	2.81
Conversations with artists		5%	95%	2.95
Dinners and receptions	10%	19%	71%	2.62
Tours of DC landmarks	14%	24%	62%	2.48
Tours at the Smithsonian		14%	86%	2.86
*Visits to other organizations		30%	70%	2.70
Film screenings		5%	95%	2.95
Behind-the-scenes tour(s)			100%	3.00

*N=20

¹⁶ One ambassador indicated that he/she was not Latino

How satisfying did you find the following *experiences* during the one-week seminar in Washington, D.C?

	Not Much	Somewhat	Very Much	Average
Visiting the Smithsonian		14%	86%	2.86
Pursuing my interests in art/culture		5%	95%	2.95
Seeing Washington D.C.		29%	71%	2.71
Meeting prominent/inspiring Latinos			100%	3.00
Experiencing museum work		29%	71%	2.71
Learning about career possibilities		5%	95%	2.95
Interacting with my peers	5%	5%	90%	2.86
Seeing Smithsonian artifacts		24%	76%	2.76
Understanding more about my heritage		10%	90%	2.90
Learning about Latino art/culture		10%	90%	2.90
Participating in hands-on learning	5%	14%	81%	2.76
Having fun	5%	19%	76%	2.71
Making new friends	5%	5%	90%	2.86
Networking for career/educational opportunities		14%	86%	2.86
Increasing my understanding of the arts		5%	95%	2.95

Overall, how would you rate the following Young Ambassadors program educational offerings?

	Poor(1)	Fair(2)	Good(3)	Excellent(4)	Superior(5)	Average
Lecture: Performing Arts	14%	20%	29%	14%	24%	3.14
Tour: US Capitol		15%	45%	30%	10%	3.30
Lunch and Lecture: Pre-Columbian Art		10%	40%	35%	15%	3.55
Conversation with Artist Xavier Coratada		5%	30%	45%	20%	3.80
Behind-the-Scenes Tour: NZP Animal Hospital	5%		33%	29%	33%	3.86
Conversation with Artist Hector Cantu		10%	20%	25%	45%	4.05
Highlights Tour: National Zoo			29%	33%	38%	4.10
Tour: NMAI			29%	33%	38%	4.10

	Poor(1)	Fair(2)	Good(3)	Excellent(4)	Superior(5)	Average
Tour: Collections of NMNH			29%	33%	38%	4.10
Literature: Conversation with a Writer			28%	28%	43%	4.14
Tour: The Kennedy Center			19%	48%	33%	4.14
D. Presentation: How to Look at Art		5%	20%	30%	45%	4.15
Presentation: Latino Art		5%	16%	32%	47%	4.25
Tour: SAAM		5%	5%	35%	55%	4.40
Tour: Mexican Cultural Institute			19%	19%	62%	4.43
Film Screening: <i>Bella</i>			19%	10%	71%	4.52
Film Screening: <i>From Mambo to Hip Hop</i>		5%	5%	19%	71%	4.57
Presentation: Latin Music Market			10%	19%	71%	4.62
Visit: ESL Records Studio			5%	5%	90%	4.86

*N=20

Which educational offering did you like best, and why?

ESL Recording studio

The visit to ESL studio

The conversation. It was an actual conversation and we got to interact with the people

I was partial to the ESL info because it was most relevant to my passion

Bella, because it portrayed Latinos in a positive way

Probably both film screenings and ESL Records studio because aside from being a great learning experience, they managed to keep me extremely interested.

I loved MCI- it was like living history

Conversations with a Writer (David Kipen and Alexandra Migoya)

Kipen & Migoya- I love writing

I really enjoyed Bella, Michel Vega, ESL Studios, Smithsonian American Art Museum because I loved the movie, I enjoy music a lot and I love the visual arts so the modern art and portrait gallery were awesome.

I liked the behind-the-scenes tours the best because you couldn't have done it on your own. But even better was the talks with the artists themselves- I learned the most from them and really got into it.

Visiting ESL Records Studio, not only talking to the artist but seeing their environment

The John F. Kennedy Center tour since I was able to see how the Center managed to involve all my interests in one: video games, music, and acting. Definitey the best experience!

I enjoyed the Mexican Cultural Institute because it offered the opportunity to see a cultural institution here in the U.S. that can function as a tool for us.

I liked the film screening of Bella because they are promoting a philosophy that I hold near and dear to my heart. The conversations with the different artists like Hector and David Kipen were also a plus.

The performing arts because that is what I am really interested in, but I really enjoyed learning about other forms of art.

Mexican Cultural Institute, beautiful tour and an extremely knowledgeable tour guide

The film screening of "From Mambo to Hip Hop" was the best educational offering because it juxtaposed the influence of Latin American/Carribbean culture on the modern music movement.

Film screening :)

The intimate conversations with film producers and writers. Also the networking!! And business cards

The film screenings, because both movies inspired me to show the who who Latinos really are, people full of passion.

Which educational offering did you like least, and why?

Zoo—not relevant

The conversation with the writers.

The Kennedy Center lecture; it just didn't really catch my interest

The tour of the MSC because ti was very rushed

Margarite Aguilar because she was very repetitive and didn't really analyze the art or talk about its history, she only talked about how much it cost.

Lecture on performing arts because the speakers were a bit dull and I'm not quite interested in the topic.

Dan Haggerty and Darrell Ayers—didn't give any new understanding

I can't say that I didn't like anything

Performing arts lecture, not very interesting

Lectures that seemed to drag on and weren't interactive

Some of the tours got too long, and some were too short. The last lecture at the KC was really boring.

Tour of Capital was rushed and with a lack of humanity.

I found the pre-Colombian Art lecture very bad due to the fact that our speaker was not understandable. His presentation lacked information that was new to me.

I liked the Performing Arts lecture the least because we didn't get to learn about actual performances.
I loved all the different fields presented in the program
The pre-Columbian art lecture was not really interesting and really didn't keep my interest in the lecture.
Performing arts lecture, I'm sure there was a lot to learn but it was very monotone and a lecture.
The tour of the John F. Kennedy Center for the Performing Arts was my least favorite because it lacked information set by the standard presented by other speakers
The tour of the Capital was rushed
The Zoo. I didn't see any animals, not that artistic or cultural.
The last lecture, because it was so insightful or interesting.

For each statement about the program's student members below, please give us your opinion:

	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Average
The student mentors encouraged me to pursue my future goals		5%	19%	43%	33%	4.05
The student mentors provided valuable college advice		5%	53%	10%	33%	3.71
The student mentors fostered appreciation for diversity			19%	29%	52%	4.33
The student mentors served as leaders	5%	5%	14%	24%	52%	4.14

Thinking about the content of the program, would you like to see any additional educational offering(s) added to the program? (N=19)

Hands on workshops in the arts
Maybe more visual art museums
Perhaps more hands on experience; workshops; more performing arts & literary arts; maybe comedians
Dance lessons of Latino music, ex. Salsa, bachata, etc.
No, the program was more than anyone could ask for.
I would have loved to see a dance performance or listen to a fully dedicated (full-time) writer
A visit to the National Gallery of Art
It was perfect.
More visual arts things to see/do.

It would be great if we could see the actual artistic process more- like at the studio. Maybe see an artist painting or seeing a dancer dance would have made the program better.

Photography was not represented as well as architecture

Perhaps more hands on learning. If more time were given during the program, the students could perhaps participate in the fields rather than just hearing and watching. It was amazing nonetheless.

More performing arts, less tourist attractions

The addition of the Spanish language into our conversations and tours. The understanding of Spanish should be a requirement.

Personally, I didn't believe there was very much about performing arts but there was much about other arts.

Perhaps, a painting or other art related class on one of the days for hands on activities, more parts of the curriculum in Spanish! You can't ignore that part of the culture!!

I understand that it is difficult to accommodate an agenda to everyone's interests, but I would request more Spanish speaking presentations and talks with curators from other departments (i.e. photography)

*The Holocaust [Museum], see Georgetown University, JFK Center show
More performing arts. Ex. A show, play, dance, ballet, opera, etc.*

How would you rate the following aspects of the Young Ambassadors program?

	Poor	Fair	Good	Excellent	Superior	Average
Hotel accommodations			10%	38%	52%	4.43
Program administration (N=20)		10%	20%	25%	45%	4.05
Travel	5%		19%	43%	33%	4.00
Food/meals	5%	10%	38%	24%	24%	3.52
Amount of free/down time	9%	52%	10%		29%	2.86

Is there anything that you would add to or change about the logistical aspects of this program? (N=13)

n/a

Perhaps a bit more time to see the town, shopping, etc.

More time; there wasn't any free time and when we were in some museums we were rushed through

Nope

It was a very full day

Sometimes we had too much time to eat and we were left doing nothing, that extra time could be used as free time or other activities

Everything was planned very well and we did a lot- but things would have run more smoothly with better leadership
I'd rather a schedule that was not so tight and went later, everything needed a more comfortable pace; plus free time led to silly student actions
I believe we were given more than enough to accommodate our needs and down time.
I'm highly thankful for Emily Key and all she has done.
We need more down time.
Maybe a small break in the middle of the day, small
I understand that it's difficult to adapt student schedules, but small breaks between sessions
Everything was cute...with a K.

How likely are you to...

	Not Likely 1	2	3	4	Very likely 5	Average
Pursue studies in Latino art/culture/history	10%	5%	19%	19%	48%	3.86
Major in an arts field in college	5%	10%	10%	10%	66%	4.24
Pursue a career as a prof. artist, performer, writer, dancer, etc.		10%	29%	10%	52%	4.05
Incorporate your artistic interests into your career in some way		5%		10%	86%	4.76
Pursue a career in the museum field	10%	24%	38%	14%	14%	3.00
Actively promote Latino arts/culture in the wider community			5%	24%	71%	4.62

How interested are you in the following...

	Not Interested 1	2	3	4	Very Interested 5	Average
Latino visual arts		5%	14%	14%	67%	4.43
Latino performing arts	5%	5%	5%	29%	57%	4.29
Latino film		5%	5%	29%	62%	4.48
Latino lit/creative writing		5%	24%	14%	57%	4.24
Latino history			14%	33%	52%	4.38
Latino culture				33%	67%	4.67

Overall, was your experience with the Young Ambassadors program better or worse than expected?

86% Better 14% About as expected 0% Worse

What would you add or change, if anything, to improve the Young Ambassadors program for future generations? (N=19)

- Workshops!*
- I would have hands-on experience*
- Interns not cursing at us. Some time to ourselves early in the day.*
- A little free time or shorter days to make time to relax and absorb better*
- A more positive attitude from the organizers of the program because negativity is contagious and can bring down the group.*
- It seems there was a focus on Mexican heritage instead of a broad overview of Latin America*
- Put an emphasis on the importance of disciplinary compliance beforehand. A tad more free time for shopping; visit the National Galleries; other than that everything was awesome. :) I <heart> Smithsonian.*
- A little more free time*
- Make sure time goes more smoothly, the application process, get info about our internships sooner, the travel itinerary sooner, too.*
- More freedom- give the student more responsibility by giving them more flexibility. The group leader Emily Key was a poor leader in my opinion because from the beginning she treated the Ambassadors like kids which made us feel less professional. Therefore we were very confused when she acted offended by us- she had set the example. Daniel Rodriguez was unprofessional- they joked so much it made us feel like we could too- which we couldn't apparently. Her leadership overall was confusing and misleading. She lost respect and trust from us. Although she was friendly, it didn't make up for her lack of leadership skill. The program would have*

been much better if there was a more professional, understanding, poised leader. The mentors didn't help very much- they didn't connect with us as much as I would have liked nor did they set a good example. The program itself was more than fantastic. I loved it and have learned so much. Incredibly inspirational.

More order and leadership when dealing with the group. One must chose to be a friend or leader first. There was confusion in that area.

The program was beyond my expectations! Everything was amazing! Awesome experience!!

Less tourist attractions, more downtime, more performing arts.

I'd like to see more Spanish food and Latin social activities for the Young Ambassadors.

Make the program longer so we don't have to rush through tours and interviews. See a performance instead of the lecture, to incorporate all aspects, everything was awesome!!!!

The only thing I would add is more contemporary Latin American art tours and talks with artists

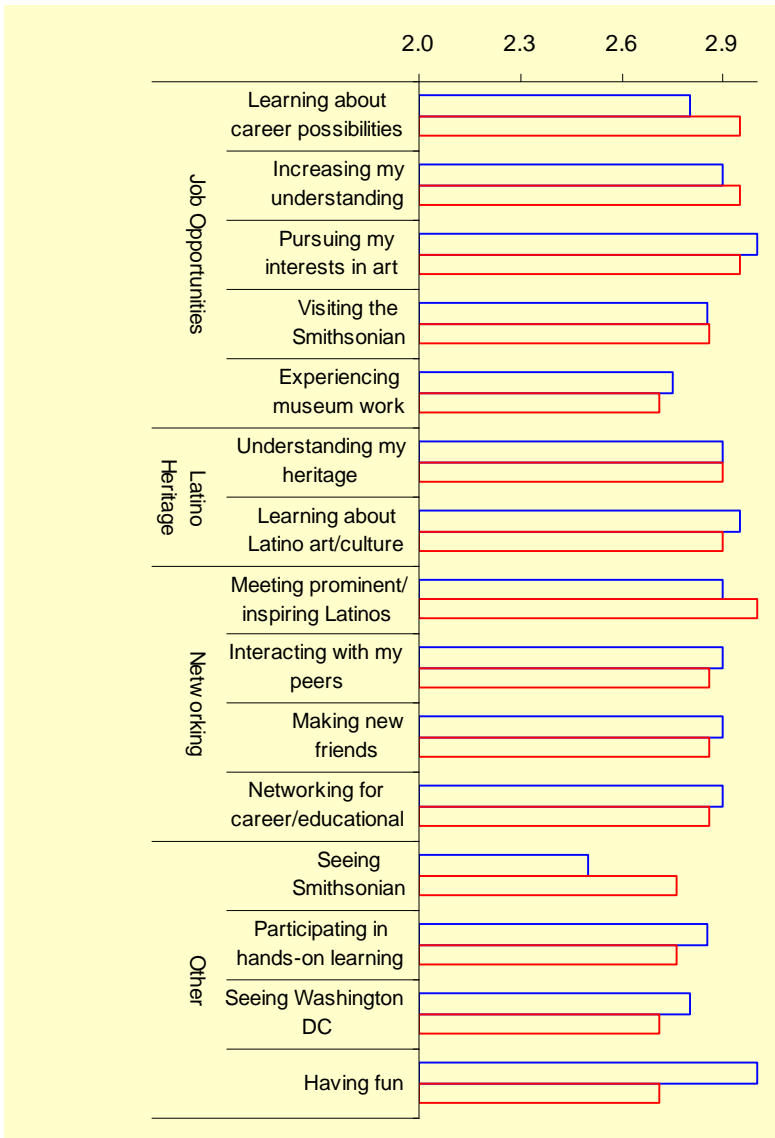
Grrreat PROGRAM!! I love you!! For the Ambassadors to bring their art and display it for everyone with explanations.

Bring and show your art to the fellow Ambassadors; Less extensive museum tours and lectures and more interactive conversations with the artists. Longer and more thorough talks. Also have workshops oriented to your art, some techniques we could learn from artists themselves. I LOVED this program!!!!

What is your sex? 52% Female 48% Male

Thank you for your cooperation! ☺

Figure G-1: Before and After Satisfying Experiences¹⁷



Key: “Before” responses blue
 “After” responses red

¹⁷ Average of participants’ responses on a three-point scale of expectations (pre-program survey) or satisfaction (post-program survey).