

**Supporting Statement for the Survey of American Artists Participating in
International Exchanges, Part B**

Last Updated: August 19, 2020

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- Attachment A: Literature Scan and Focus Group Reports
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B.1 Respondent universe and sampling methods

Describe (including a numerical estimate) the potential respondent universe and any sampling or other respondent selection method to be used. Data on the number of entities (e.g., establishments, State and local government units, households, or persons) in the universe covered by the collection and in the corresponding sample are to be provided in tabular form for the universe as a whole and for each of the strata in the proposed sample. Indicate expected response rates for the collection as a whole. If the collection had been conducted previously, include the actual response rate achieved during the last collection.

The potential respondent universe for the USArtists International (USAI) web survey are all grantees in a given year of the program (approximately 75 a year), starting with grantees that received awards in 2019. Grantees of the USAI program include individual artists and ensembles that receive funding to travel and perform abroad. The survey is an annual census; thus, the “sample” is the same as the respondent universe. The expected response rate for the collection is 60 percent. The Arts Endowment worked with a contractor to implement a pilot test of the USAI web survey with artists that received support from the program in 2014 to 2018. The contractor implemented phase 1 of the pilot test from March 9, 2020, to March 20, 2020 and received a response rate of 20 percent; however, the implementation occurred during the initial wave of event cancellations as a result of the coronavirus disease 2019 (COVID-19) pandemic, which had an outsized impact on the performing arts community (both artists and administrators). Potential respondents were likely tied up with responding to the emergency, communicating with stakeholders, and managing other issues related to social isolation measures. The contractor implemented phase 2 of the pilot test from June 4, 2020, to July 10, 2020 and incorporated weekly email reminders to respondents and two rounds of phone calls to push respondents to take the web survey. The contractor received a 60 percent response rate in phase 2 of the pilot test. The Arts Endowment will implement the survey using the same methodology as phase 2 of the pilot test and expects a similar response rate.

Table 1. Web Survey Respondents

Data Source	Respondents	Response Universe	Estimated Response Rate
2021 Web Survey	USAI grantees traveling between October 1, 2019 and September 30, 2020	75	60%
2022 Web Survey	USAI grantees traveling between October 1, 2020 and September 30, 2021	75	60%
2023 Web Survey	USAI grantees traveling between October 1, 2021 and September 30, 2022	75	60%
TOTAL		225	60%

B.2 Procedures for the collection of information

Describe the procedures for the collection of information, including

- **statistical methodology for stratification and sample selection,**
- **estimation procedure,**
- **degree of accuracy needed for the purpose described in the justification,**
- **unusual problems requiring specialized sampling procedures, and**
- **any use of periodic (less frequent than annual) data collection cycles to reduce burden.**

The information collection for Survey of American Artists Participating in International Exchanges will consist of an annual web survey census of all USAI grantees from the prior fiscal year. No special sampling, stratification, or estimation procedures are anticipated.

B.3 Methods to maximize the response rates and to deal with nonresponse

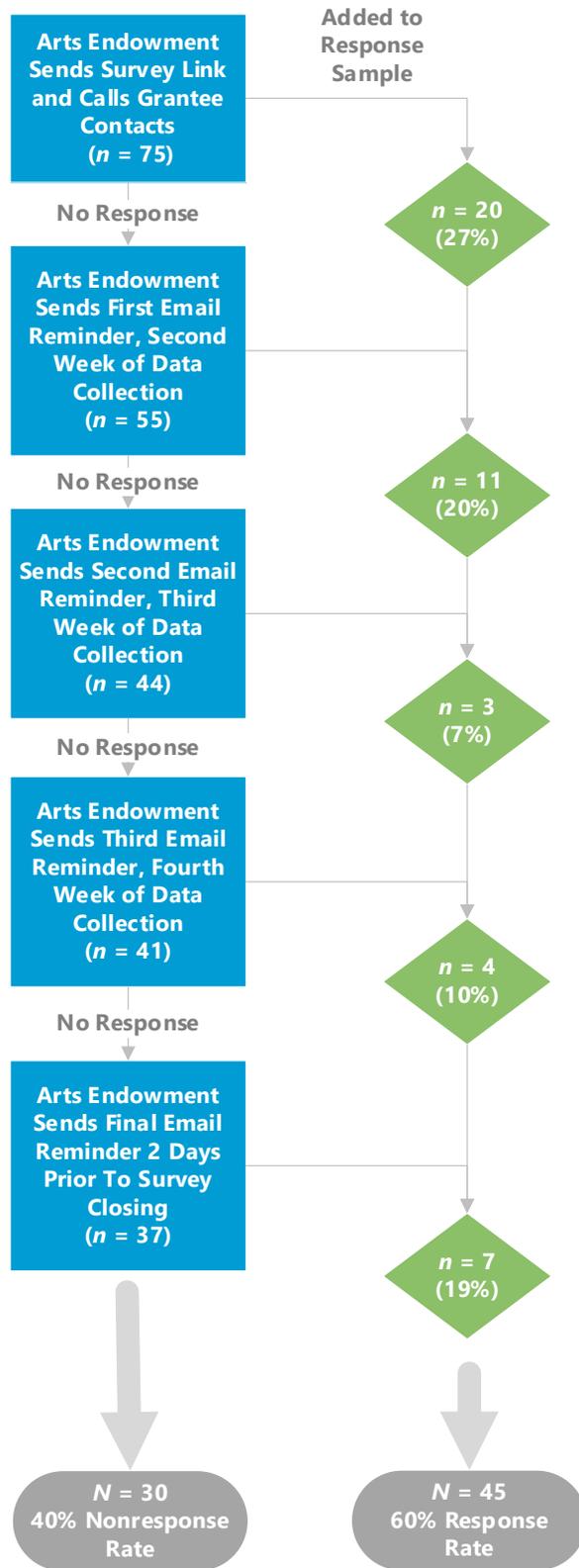
Describe methods to maximize response rates and to deal with issues of non-response. The accuracy and reliability of information collected must be shown to be adequate for intended uses. For collections based on sampling, a special justification must be provided for any collection that will not yield "reliable" data that can be generalized to the universe studied.

The Arts Endowment will administer the annual web survey to USAI grantees who received funding in the prior fiscal year. For example, the planned 2021 data collection will be

administered to grantees that received funding from October 1, 2019 to September 30, 2020.¹ To implement the annual survey, the Arts Endowment will first send a survey invitation by email that contains a unique link to the survey. The Arts Endowment will continue to send weekly email reminders to working email addresses to any respondents with an incomplete survey. 2 days before the survey closes, the Arts Endowment will send a final email reminder reminding respondents with an incomplete survey to complete the survey by the close of data collection. In addition, a few days after the Arts Endowment sends the survey invitation, the Arts Endowment will start to call the survey respondents to inform them of the survey and its importance for the continuation of the grant program. The calls may also help as the Arts Endowment update email addresses and identifies the best contact for the survey. The Arts Endowment expects to implement the annual web survey over a four-week data collection period. Figure 1 provides an overview of the survey implementation process and expected response rates.

¹ Due to the COVID-19 pandemic, all USAI-supported travel was canceled after March 2020. Thus, the Arts Endowment expects to administer the 2021 data collection to grantees that traveled from October 1, 2019 to March 31, 2020. It is unclear how future years may be impacted by the pandemic; however, it is possible that some artists may participate virtually rather than traveling abroad in-person. The web survey currently includes a question that asks respondents whether they are an artist that traveled abroad with USAI support. The Arts Endowment can modify this question to include an option for virtual participants, if necessary. The Arts Endowment does not foresee any need to update any other questions in the survey in the event of virtual participation.

Figure 1. Survey Implementation Flowchart



The Arts Endowment will continue to conduct data collection using approved methods until an appropriate response rate is reached. Additional methods the Arts Endowment may use to increase the response rate include:

1. increasing the data collection period from four to six weeks,
2. incorporating a second round of phone calls toward the end of data collection, and
3. sending a mailed survey invitation to respondents with an incomplete survey.

We provide all planned communication materials in Attachment B.

Based on the pilot test, the Arts Endowment anticipates that some of the contacts provided by Mid Atlantic Arts Foundation will be administrative staff or other individuals who are not artists that traveled abroad. To address this issue, email communications will contain explicit instructions asking the contact to forward the survey link to one artist who traveled abroad as part of the USAI-sponsored project. The Arts Endowment will allow only one response per grantee. Any individuals who click on the link of an already-completed survey will see a message that states the survey has been completed by another representative from their grantee organization. We provide the text of all planned communications in Attachment B.

To maximize response rates, the survey invitation email will contain the Arts Endowment logo. In addition, all communications with grantees will explain the importance of the survey to the Arts Endowment. All communications will also note that responses to the survey will be kept confidential and analyzed in the aggregate and will in no way affect current or future grants or cooperative agreements with the Arts Endowment. During the pilot test, the contractor found that weekly email reminders and the two rounds of phone calls were helpful in increasing the response rate and ensuring that the survey was sent to the correct individual. The Arts Endowment will employ these methods in the survey implementation to maximize the

response rate.

The Arts Endowment understands that the expected response rate of 60 percent may result in survey data that is not representative of all USAI grantees. The Arts Endowment will assess the degree to which the survey data is representative by conducting a nonresponse bias analysis of the survey data. The nonresponse bias analysis will analyze the response rate based on the following grantee characteristics from administrative data provided by the Mid Atlantic Arts Foundation: (1) whether the artist is a first-time or repeat-participant in the USAI program, (2) artistic discipline as defined by the USAI program (dance, music, opera/musical theatre, theatre, folklife/traditional arts, and multidisciplinary), (3) festival location (continent), (4) grantee race/ethnicity (White, Non-White [includes individuals identifying as Asian, Black/African American, American Indian/Alaska Native, Hispanic/Latino, and Native American/Pacific Islander], and no single group), and (5) grantee urbanicity (urban or small city/rural). The nonresponse bias analysis can identify any difference between the total population and survey response sample in terms of these characteristics. If there is a statistically significant difference (at the 95 percent confidence level), the Arts Endowment will then weight the survey data to be more representative of the total population before reporting any information in the Annual Performance Report. For example, if the nonresponse analysis finds that the proportion of first-time grantees in the survey sample is half of what the proportion is in the total population, the Arts Endowment would weight the responses of first-time grantees twice as much as repeat grantees in the survey sample to compensate. The survey weights will correct for any difference in the characteristics between the grantee population and the survey response sample, as well as reduce bias in the survey.

B.4 Test of procedures or methods to be undertaken

Describe any tests of procedures or methods to be undertaken. Testing is encouraged as an

effective means of refining collections of information to minimize burden and improve utility. Tests must be approved if they call for answers to identical questions from 10 or more respondents. A proposed test or set of tests may be submitted for approval separately or in combination with the main collection of information.

The contractor tested the web survey with nine USAI grantees in November 2019. All nine grantees completed a 30-minute cognitive interview after testing the survey. The objectives were to detect issues of usability, clarity, and readability in the survey instrument, and to estimate the average time necessary to complete the survey. Changes were made to the survey instrument following the completion of cognitive testing. The Cognitive Testing Report can be found in Attachment D.

In addition, the contractor received OMB clearance to conduct a pilot test of the survey with 183 grantees that received USAI support from 2014 to 2018. The purpose of the pilot test was to determine any issues with survey implementation and to assess the feasibility and reliability of the composite scores the Arts Endowment will use to report the survey data in the Annual Performance Report.

The pilot test of the USAI web survey had several implications for the survey data collection. First, the Arts Endowment will take steps to ensure a higher response rate. The response rate for phase 1 of the pilot test was lower than expected. The phase 1 data collection overlapped with the most disruptive period for event cancellations, postponements, and business closures related to the Covid-19 crisis. These disruptions heavily impacted the performing artists who comprised the survey sample. Many respondents were likely focused on the pandemic and did not have the ability to respond to the survey during the 2-week data collection window. During phase 1, the contractor and Arts Endowment limited communication with survey respondents to email. The Arts Endowment first sent a survey invitation by email introducing the

study and the contractor to respondents. The contractor then sent an additional email that contained a unique link to the survey that respondents could use to complete the survey. A week after the initial Arts Endowment email, the contractor sent a reminder email to any respondents with an incomplete survey. The overall response rate from this phase of data collection was 20 percent. Due to this low response rate, a second phase of data collection was deemed necessary. In phase 2, the contractor extended the time dedicated to data collection from 2 weeks to 5 weeks and incorporated more reminder emails and phone calls. During this phase of data collection, the Arts Endowment again sent a survey invitation to respondents who did not complete the phase 1 of the pilot test by email, reintroducing the study and reiterating the importance of responding to the survey. The contractor then sent an additional email that contained a unique link to the survey that respondents could use to complete the survey. The contractor also telephoned all respondents to ensure respondents received the emails and were aware of the survey. The contractor sent out weekly email reminders to respondents during this phase of data collection. In the final week of data collection, the contractor sent out a final email and telephoned respondents who had not completed the survey 2 days before closing the data collection. The response rate for phase 2 was significantly higher than phase 1 (60 percent compared to 20 percent). For the full survey implementation, the Arts Endowment estimates using at minimum a 4-week data collection window that includes weekly email reminders. The Arts Endowment will also call individuals who do not respond to emails. The contractor found that phone calls were helpful in identifying the most appropriate contact for the survey and ensuring that respondents who missed the emails were aware of the survey's importance.

Second, the Arts Endowment is working with Mid Atlantic Arts Foundation to ask grantees to provide contact emails for artists that have traveled abroad. This may lessen the issue

of undeliverable emails and also help to identify the correct respondent for the survey. There was some evidence from the pilot test that individuals who were not artists that traveled abroad responded to the survey, despite instructions that they forward the survey link to an artist who did travel abroad.

Third, respondents tended to answer question 2-3, which asks respondents about interaction with the host country's embassy, differently than other questions in the Professional Networks section of the survey. When the Arts Endowment reports information on this question, the Arts Endowment will do so separately from the Professional Networks construct. Similarly, only 15 artists checked the "other" option for question 3-3. The Arts Endowment will exclude this question from reporting, unless future surveys have a larger percentage of respondents providing a response.

Finally, the results of the contractor's reliability analysis and exploratory factor analysis indicated that composite scores will produce reliable information that captures the career benefits to artists that result from the USAI program. The Arts Endowment will report the overall career benefits to artists as well as specific benefits, including professional opportunities, professional networks, professional skills and learning, visibility as an artist, and creativity. The contractor's factor analysis also identified a sixth construct, self-promotion and audience building, that was not identified in the prior literature review or focus groups.

The contractor did not find any evidence in the pilot test that indicated the need to remove survey questions or alter the order of the survey. The contractor received no questions during the pilot test, and most respondents were able to complete the survey in less than 10 minutes. The pilot test results indicate the USAI survey accurately estimated the burden on respondents and that the survey provides data that can be easily reported as composite scores in

the Arts Endowment’s annual performance report.

B.5 Individuals consulted on statistical aspects & individuals collecting and/or analyzing data

Provide the name and telephone number of individuals consulted on statistical aspects of the design and the name of the agency unit, contractor(s), grantee(s), or other person(s) who will actually collect and/or analyze the information for the agency.

Table 2. Individuals Consulted

Name	Title (Project Role)	Organizational Affiliation and Address	Phone Number
Persons conducting the pilot testing			
James Murdoch	Project Manager	2M Research, 1521 North Cooper Street, Suite 600, Arlington, TX 76011	817-856-0869
Mary Ann Latter	Subject Matter Expert	2M Research, 901 N Stuart Street, Suite 402, Arlington, VA 22203	703-214-1200
Guiomar Ochoa	International Specialist Office of Presenting & Multidisciplinary Works + Artist Communities	National Endowment for the Arts 400 7th Street SW, Washington, DC 20506	202-682-5766
Arts Endowment personnel implementing the web survey data collection			
Patricia Moore Shaffer	Deputy Director Office of Research & Analysis	National Endowment for the Arts 400 7th Street SW, Washington, DC 20506	202-682-5535
Melissa Menzer	Program Analyst Office of Research & Analysis	National Endowment for the Arts 400 7th Street SW, Washington, DC 20506	202-682-5548
Guiomar Ochoa	International Specialist Office of Presenting & Multidisciplinary Works + Artist Communities	National Endowment for the Arts 400 7th Street SW, Washington, DC 20506	202-682-5766
Persons consulted			
Patricia Germann	Administrative Officer Office of Research & Analysis	National Endowment for the Arts 400 7th Street SW, Washington, DC 20506	202-682-5793
Robyn Busch	Program Officer, International	Mid Atlantic Arts Foundation 201 N. Charles Street, Suite 401, Baltimore, MD 2120	410-539-6656 ext. 113