

ATTACHMENT A:  
LITERATURE SCAN AND FOCUS GROUP REPORTS

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# Literature Scan Report

This memo summarizes the findings from 2M's literature scan for the National Endowment for the Arts (NEA), covering research and evaluation studies that assess the impacts to artists' careers when they participate in international festivals, exchange programs, and other international experiences. The purpose of the literature scan was (1) to clearly define potential constructs of benefits that artists experience by participating in exchange programs and (2) to determine whether measures of the constructs already exist. Below, we describe the constructs related to artist career benefits that we identified in the literature scan. We provide a table showing measures identified in the literature for each construct. We conclude with recommendations for constructs to discuss in focus groups with artists who have participated in the USArtists International (USAI) program. The purpose of these focus groups will be to gain a deeper understanding of how the constructs specifically apply to the USAI artists' experiences, to illuminate how it may vary from the literature findings, and to collect rich qualitative data on the professional outcomes from the artists themselves. Ultimately, 2M will utilize these data to inform the development of a web survey of USAI artists.

2M identified several constructs in the literature that fall under three themes. First are constructs related to artists' professional growth. This theme includes constructs for expansion of professional networks, developing a positive reputation as an artist, learning and developing new professional and leadership skills, and communicating/disseminating new knowledge and skills to other artists. The second theme is development of an artist's artistic practice and includes constructs for creativity and cultural reflection. Finally, we identified a third theme related to personal growth that includes development of an identity as an artist. Although constructs related to artists' professional growth are most directly related to benefits to artists' careers, 2M included constructs related to artistic practice and personal growth as well because these may have an indirect but significant impact on artists' careers overtime.

Table 1 summarizes the constructs and associated indicators that 2M uncovered in the literature scan.

**Table 1. Summary of Literature Scan Findings**

THEME	CONSTRUCT	INDICATORS IDENTIFIED IN LITERATURE	CITATIONS
<b>Professional Growth: constructs that relate to the professional growth of artists</b>	<b>Expanded professional networks:</b> increased number of professional contacts/relationships that an artist has	<ul style="list-style-type: none"> <li>• Making more contacts with other artists</li> <li>• Forming close relationships with other artists</li> <li>• Collaborating with international partner organizations</li> <li>• Helping connect other artists to contacts in your network</li> <li>• Maintaining professional contacts after the program ends</li> <li>• Networking with artist support agencies and artist services</li> <li>• Developing new partnerships after the program ends</li> <li>• Collaborating with artists to produce more art</li> <li>• Engaging wider networks to financially back artists</li> <li>• Strengthening existing artist networks</li> </ul>	Alliance for International Educational Cultural Exchange (2013); Americans for the Arts (2010); AMS Planning & Research (2006); Carnwath (2018, July 10b); Center for Cultural Innovation (2016); Friel (2018); Gibb (2012); Hubbard (2009); Lee (2015); MidAtlantic Arts Foundation (n.d.); Parkinson & Buttrick (2016); TransCultural Exchange (2017); U.S. Department of State (2016); U.S. Department of State (2017); U.S. Department of State (n.d.); U.S. Regional Arts Organizations (2009); Woronkovicz & Noonan (2019)
	<b>Enhanced reputation:</b> development of a positive reputation, an artist becomes more “known” in the artworld	<ul style="list-style-type: none"> <li>• Improving reputation among peers</li> <li>• Improving reputation among public</li> <li>• Winning awards or other recognitions</li> <li>• Receiving more art criticism</li> <li>• Receiving more media coverage</li> <li>• Participating in media interviews</li> <li>• Gaining “pull” within the negotiations for festival performances</li> <li>• Gaining influence within the festival circuit</li> <li>•</li> </ul>	Burland & Pitts (2010); Carnwath (2018, July 2); Carnwath (2018, July 10a); Ferguson (2013); Friel (2018); Jackson (2004); Koek (2017); Parkinson & Buttrick (2016); WolfBrown (2018)
	<b>Expanded professional opportunities:</b> increased number of opportunities available to artists based on success	<ul style="list-style-type: none"> <li>• Obtaining promotions/job advancement</li> <li>• Increasing revenue</li> <li>• Receiving new or sustained funding</li> <li>• Receiving more opportunities to show work in new countries</li> <li>• Obtaining more invitations and bookings</li> <li>• Making return trips to the host country to show work</li> </ul>	Aguirre Division of ABS International, Inc. (2007); Carnwath (2018, July 2); Carnwath (2018, July 10a); Carnwath (2018, July 10b); Caust & Glow (2011); Ferguson (2013); Friel (2018); Koek (2017); Parkinson & Buttrick (2016); Tadmor, Galinsky, & Maddux (2012); MidAtlantic Arts Foundation (n.d.); U.S. Department of State (2016); U.S. Department of State (2017); U.S. Department of State (n.d.); WolfBrown (2018)
	<b>New professional skills and learning:</b> learning new skills (new	<ul style="list-style-type: none"> <li>• Learning another language</li> <li>• Understanding of travel regulations such as VISA, import/export, etc.</li> </ul>	Aguirre Division of ABS International, Inc. (2007); Alliance for International Educational Cultural Exchange (2013); Howell & Dunphy

THEME	CONSTRUCT	INDICATORS IDENTIFIED IN LITERATURE	CITATIONS
	technologies, new languages, management skills etc.)	<ul style="list-style-type: none"> <li>• Learning management skills (e.g., financial management, logistics)</li> <li>• Learning marketing skills (e.g., self-promotion, access to funding, identifying market opportunities)</li> <li>• Learning new computer applications</li> <li>• Learning how to use internet for research</li> <li>• Learning public speaking skills</li> <li>• Gaining new artistic skills</li> <li>• Learning how to use technology to share art performance</li> <li>• Learning to use technology devices to create art</li> <li>• Attending lessons/classes to develop artistic skill</li> </ul>	(2012); Kishkovsky (2000); National Endowment for the Arts & U.S. Census Bureau (2017); Parkinson & Buttrick (2016); Rooke (2016); Symons (2018); U.S. Department of State (2016); U.S. Department of State (2017); U.S. Department of State (n.d.)
	<b>Entrepreneurialism:</b> working to implement or create new opportunities for oneself, other artists, or one's community	<ul style="list-style-type: none"> <li>• Assuming a leadership role in your community</li> <li>• Organizing or initiating new projects</li> <li>• Establishing a new business or organization</li> <li>• Learning how to lead a team and motivate others</li> <li>• Being self-employed</li> </ul>	Alliance for International Educational and Cultural Exchange (2013); Caust & Glow (2011); Center for Cultural Innovation (2016); U.S. Department of State (2016); U.S. Department of State (2017); U.S. Department of State (n.d.); Woronkiewicz & Noonan (2019)
	<b>Knowledge sharing:</b> communication of knowledge and skills learned to others	<ul style="list-style-type: none"> <li>• Sharing skills learned with peers</li> <li>• Writing articles or books</li> <li>• Giving presentations</li> </ul>	Aguirre Division of ABS International, Inc. (2007); U.S. Department of State (2016); U.S. Department of State (2017); U.S. Department of State (n.d.)
<b>Artistic Practice: constructs that relate to changes or improvements in artistic practice</b>	<b>Increased creativity:</b> incorporation of new ideas and innovative ways of thinking into artistic practice	<ul style="list-style-type: none"> <li>• Incorporating new ideas more frequently</li> <li>• Incorporating more diversity in the types of ideas</li> <li>• Incorporating more novel ideas</li> <li>• Being exposed to various artforms and new ideas</li> <li>• Taking more risks in artistic practice</li> <li>• Increasing ability to discover an underlying link that connects disparate concepts</li> <li>• Understanding that there can be more than one solution to a problem</li> </ul>	Carnwath (2018, July 2); Caust & Glow (2011); Friel (2018); Gibb (2012); Lee (2015); Lindner (2012); Maddux, Adam, & Galinsky (2010); Maddux & Galinsky (2009); Lim (2012); Ng Heung-sang (2001); Parkinson & Buttrick (2016); Raymond (2017); Sloan (2008); Tadmor, Galinsky, & Maddux (2012)
	<b>Cultural reflection:</b> incorporation and reflection of new and diverse cultural perspectives in artistic practice	<ul style="list-style-type: none"> <li>• Exchanging ideas and dialoging with artists from different cultures</li> <li>• Developing a new understanding of diverse cultures</li> <li>• Increasing acceptance among a diverse audience</li> <li>• Increasing knowledge of how diverse cultures are</li> <li>• Being tolerant of others different than you</li> <li>• Increasing willingness to discuss one's beliefs and values</li> </ul>	Aguirre Division of ABS International, Inc. (2007); Alliance for International Educational Cultural Exchange (2013); Americans for the Arts (2010); AMS Planning & Research (2006); Carnwath (2018, July 10a); Deng (2016); Friel (2018); Gonzalez (2017); Johnston (2010); Joshi (1976); Kumanyika & Elavsky (2013); National

THEME	CONSTRUCT	INDICATORS IDENTIFIED IN LITERATURE	CITATIONS
		<ul style="list-style-type: none"> <li>Performing art to celebrate a particular cultural heritage</li> </ul>	Endowment for the Arts & U.S. Census Bureau (2017); Schrock (2016); TransCultural Exchange (2017); U.S. Department of State (2017); U.S. Department of State (n.d.); Warburton (2017)
<b>Personal growth: constructs that relate to the personal growth of artists</b>	<b>Identity:</b> developing an identity as an artist and a sense of belonging within a community of artists	<ul style="list-style-type: none"> <li>Understanding how my artwork fits within the larger field</li> <li>Building a sense of purpose and identity as an artist</li> <li>Building a sense of belonging to a professional community</li> </ul>	Aguirre Division of ABS International, Inc. (2007); Caust & Glow (2011); Lee (2015); Parkinson & Buttrick (2016); Raymond (2007); U.S. Department of State (n.d.)
	<b>Efficacy:</b> increased competence as an artist to conduct affairs/perform independently	<ul style="list-style-type: none"> <li>Building confidence to perform in different countries</li> <li>Building independence or ability to self-direct</li> </ul>	Caust & Glow (2011); Parkinson & Buttrick (2016)

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## RECOMMENDATIONS

The results of the literature scan show strong consensus in the literature regarding the benefits of IE programs for artists. Most of the constructs in Table 1 above are described by several sources that we included in the literature scan. For the future web survey, 2M recommends considering and investigating further with focus groups the following constructs: (1) professional growth constructs capturing expanded professional networks, enhanced reputation, expanded professional opportunities, new professional skills and learning, and entrepreneurialism; (2) artistic practice constructs capturing increased creativity and cultural reflection; and (3) a personal growth construct capturing identity. 2M does not recommend further investigation of the professional growth construct for knowledge sharing or the personal growth construct for efficacy, as these constructs were less represented in the literature.

In addition to investigating these constructs, 2M will remain open to additional constructs that may arise through focus group conversations with artists who participated in the USAI program. 2M plans to hold one focus group with artists who have participated in USAI only once (single awardees) and a second focus group with artists who have participated in USAI more than once (repeat awardees). 2M will comply with the Paperwork Reduction Act requirement that no more than nine people be asked the same question, we will include no more than nine artists in each focus group, and we will ensure the focus groups discuss different topics. Based on our review of the literature, 2M has identified constructs that we think are better aligned with single awardees and repeat awardees. Importantly, 2M suspects that all constructs may apply to any type of artist that participates in the USAI program; however, we think that single awardees may be better able to speak to constructs that are most likely to be realized after a new experience in the USAI program, while repeat awardees may be better able to speak to constructs that are most likely realized and cultivated over a longer period of time. Table 2 presents our initial recommendations for the topics that each focus group will cover. We will discuss these recommendations and the results of the literature review in more detail with NEA before making a final decision.

**Table 2. Recommended Constructs for Focus Groups**

<b>Focus Group 1 (Single Awardees)</b>	<b>Focus Group 2 (Repeat Awardees)</b>
<ul style="list-style-type: none"><li>• <b>New professional skills and learning</b></li><li>• <b>Entrepreneurialism</b></li><li>• <b>Increased creativity</b></li><li>• <b>Cultural reflection</b></li></ul>	<ul style="list-style-type: none"><li>• Expanded professional networks</li><li>• Enhanced reputation</li><li>• Expanded professional opportunities</li><li>• Identity</li></ul>

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# Focus Group Report

This memo summarizes the findings from 2M’s focus groups held on behalf of the National Endowment for the Arts (“the Arts Endowment”), examining the impacts on artists’ careers when they participate in international festivals, exchange programs, and other international experiences. The focus groups vetted eight constructs based on a literature scan that identified and categorized the benefits artists experienced as a result of participating in IE programs. The purpose of the focus groups was to compare the artists’ conceptualization of constructs to the findings from the literature. Ultimately, 2M will utilize these data to inform the development of a web survey of USArtists International (USAI) artists.

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## METHODS

2M worked with the Arts Endowment and its partners to invite and ultimately select former USAI-funded artists to participate in two virtual focus groups. First, 2M developed criteria to guide the sample selection based on number of times funded under USAI (i.e., first-time or repeat grantee), artistic discipline, race/ethnicity, and festival location, with considerations for the participant’s urban/rural context. Next, 2M identified an initial batch of 27 repeat and 27 first-time grantees based on these criteria and the Arts Endowment’s recommendations for inclusion. The Arts Endowment then sent an initial invitation email to each of the artists, and 2M recruited five first-time artists and five repeat artists to participate in virtual focus groups held on August 13 and 14, 2019, respectively.

2M qualitative staff moderated the focus groups, which were held via Zoom videoconferencing software. To capture artists’ perspectives, 2M recorded each focus group and took detailed notes during the sessions. Each of the two focus groups explored artists’ experiences with and conceptualization of four of the eight constructs identified in the literature scan (Task 3). **Table 1** shows the constructs included in each of the focus groups.

**Table 1. Constructs Identified in Literature Scan for Focus Group Discussion**

Focus Group 1 (First-Time Artists)	Focus Group 2 (Repeat Artists)
<ul style="list-style-type: none"><li>▪ New professional skills and learning</li><li>▪ Entrepreneurialism</li><li>▪ Increased creativity</li><li>▪ Increased cultural reflection</li></ul>	<ul style="list-style-type: none"><li>▪ Expanded professional networks</li><li>▪ Enhanced reputation</li><li>▪ Expanded professional opportunities</li><li>▪ Improved identity as an artist</li></ul>

Following the focus groups, 2M organized the data by construct and completed a qualitative coding and analysis of artists’ experiences to produce the focus group findings presented in this memo. Though the intended constructs differed between each focus group, the first-time and repeat artists discussed topics they felt were most relevant based on their professional development, which resulted in overlapping topics between the focus groups. For example, first-time artists discussed the importance of new professional contacts and collaborators when asked about their sense of entrepreneurialism. In these instances, 2M coded the data to the most relevant of the eight constructs and combined data from both focus groups. 2M then examined and compared, when possible, the experiences of each group of artists and synthesized the data to produce findings by construct.



Finally, based on the focus group findings, 2M presents the suggestions for revisions to the initial literature scan findings in **Appendix E**. The suggested revisions refine the scope and indicators respective to the constructs, based on artists' experiences with the USAI program. These findings will ultimately inform the development of a survey examining the USAI program's impacts on artists' careers. For additional details on the focus group methods, see **Appendix A**.

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## FINDINGS

For each of the constructs discussed in the focus groups, we provide a summary of the artists' discussions and note key similarities and differences between the discussion and the literature scan findings. In **Appendix E**, we build on the constructs and indicators of professional development identified during the literature scan and present compiled recommendations for consideration in the survey of USAI artists, based on the focus group findings.

### Professional Networks

All artists agreed that international festivals vastly expanded their professional networks. First-time and repeat artists described making new contacts with embassies, consulates, festival liaisons and support staff, producers, regional arts organizations, and other artists. Repeat artists described how the benefits of relationships continued over time and how relationships were strengthened by repeat visits; artists established networks that facilitated return engagements to the regions where the festivals were held and gained advocates for their work across the region, which thereby expanded their initial networks formed during the USAI-sponsored festival(s).

Repeat artists underscored the value of in-person interactions with new and potential collaborators at the USAI-sponsored festivals. Artists engaged in conversations with other artists and producers regarding potential funding, tours, and new collaborations following performances. All artists believed these conversations were more productive because the collaborators attended the performances, witnessed and experienced the artists' work, and felt more engaged by the in-person conversations. The in-person conversations facilitated regional networking and yielded additional artistic opportunities (i.e., return engagements, extended tours, and bookings).

First-time artists found artistic partnerships easy to establish with their peers due to the similarities between themselves and the other artists at the festivals. Festival artists shared similar interests, disciplines, and practices, which led to USAI artists establishing new artistic collaborations and partnerships. Repeat artists discussed meeting with international artists in the United States during their tours abroad and, in some instances, raising funds for other artists' trips to the United States to support their international colleagues and the relationship overall. Repeat artists described maintaining close

#### Expanded Professional Networks

**Key Finding: Artists expanded and strengthened professional networks by participating in the USAI program, which often facilitated future funding and artistic collaborations. These activities included the following:**

- ✓ Networking with industry stakeholders (i.e., producers)
- ✓ Networking with regional arts organizations and governmental organizations
- ✓ Establishing and strengthening relationships with other artists
- ✓ Collaborating with artists on future work
- ✓ Hosting international artists in the United States
- ✓ Continuing exchange with other international artists

relationships with international artists and continuous sharing of information; one repeat artist described learning “how to survive in this world” as an artist through the advice of other international artists.

## Key Takeaways

- Through in-person conversations, USAI artists engaged a wide variety of professional collaborators to facilitate ongoing engagements regionally, internationally, and domestically. Artists readily established new contacts during festivals and strengthened relationships over time through return visits. These findings expand the indicators of “expanded professional networks” found in the literature scan.

## Reputation

Repeat and first-time artists discussed the positive benefits that participating in international festivals and the USAI program has had for their reputations as artists. Artists described their first time performing at an international festival as a breakthrough experience, which generated trust with festival stakeholders (i.e., presenters and producers); gave them a stamp of approval within the international festival circuit; and increased legitimacy within the international arts communities. With the success of one international festival performance, repeat artists believed festival producers and presenters felt more confident that artists would be successful in executing future performances and were more willing to work with the USAI artists on future international festivals based on the artists’ growing track record.

With improved reputations among their peers, repeat artists experienced increased interest in collaboration from other international artists and producers. Repeat artists believed other international artists became more interested in partnering on projects because reputable artists had higher chances of extended tours. That is, because USAI artists had improved reputations, both producers and other artists wanted to collaborate with them, which extended the length of tours, increased revenue, and broadened audiences. As an indicator of other artists’ interest, one repeat artist discussed receiving a recent uptick in proposal submissions from junior international artists who want to collaborate.

According to repeat artists, media coverage augmented artists’ reputations among a variety of audiences and increased the recognition of artists’ performances. Media coverage improved artists’ reputations among both domestic and international audiences by generating buzz about the quality and caliber of performances. Artists felt that media coverage drew in new audiences during international engagements, helped establish the legacy of a company, and increased artists’ weight in future festival negotiations.

### Enhanced Reputation

**Key Finding: Artists experienced augmentation of their reputation among peers and the public following international tours, including the following:**

- ✓ Gaining trust of festival producers and presenters
- ✓ Increasing legitimacy within international arts communities
- ✓ Increasing collaborator interest
- ✓ Increasing domestic and international media coverage

## Key Takeaways

- Following international festival performances and media coverage, artists gained clout within the international arts communities, as well as prestige with the public, which led to increased interest from artistic collaborators and attraction of funding and future engagements. These findings expand the indicators of “enhanced reputation” found in the literature scan.

## Professional Opportunities

Repeat artists described the USAI funding’s positive impact on subsequent interest and funding for festival performances, touring, and bookings. With the USAI award, repeat artists stated that they were able to attend festivals that normally had minimal financial support available, as funding varies by region and festival. Once USAI funding was received, artists leveraged the initial funding for travel to generate interest from arts agencies and non-arts institutions to extend tours and secured additional touring dates following the USAI-sponsored festival. Repeat artists emphasized the importance of extending international tours or domestic performances to capitalize on the artists’ investments in preparing performances for the USAI-sponsored festivals, which then generated increased revenue. Artists partially attributed the building interest and financial backing to a result of the legitimacy associated with the USAI award.

Repeat and first-time artists discussed a variety of professional opportunities that resulted from their participation in the USAI-sponsored festival. Artists pursued new artistic partnerships and collaborations, extended domestic and international tours, returned to the festivals’ host countries, and performed in new countries. Repeat artists discussed an improved understanding of their art within the larger international field, which helped position them to be more successful; artists described this as “having an understanding of the appetite,” which was particularly relevant for the artists with a primarily American art form, such as certain styles of dance and music.

First-time and repeat artists discussed formal teaching opportunities that resulted from festival participation. Through teaching engagements such as workshops, first-time artists formally continued exchanges with other festival artists. First-time artists led small- and large-scale workshops in the festivals’ region after receiving invitations from contacts made at the festival, thus broadening their audiences.

### Expanded Professional Opportunities

**Key Finding:** Artists experienced exponential increases in professional opportunities available to them, including the following:

- ✓ Extending tours and life of USAI-sponsored performances domestically and internationally
- ✓ Attracting collaborator interest in partnerships
- ✓ Increasing revenue from performances
- ✓ Understanding the market for U.S.-dominated art forms
- ✓ Being hired as teachers or educators following performances

## Key Takeaways

- Artists received significant increases in professional invitations and opportunities available to them following their participation in a USAI-sponsored festival. Artists leveraged the international festival experience as a way to demonstrate their art, gain an understanding of the market for their art, and attract collaborators and funders, including opportunities for teaching their art practices. These findings expand the indicators of “expanded professional opportunities” found in the literature scan.

## Professional Skills and Learning

First-time artists believed attending international festivals required artists to practice self-promotion to engage new audiences and publicize upcoming performances. Artists believed the USAI program aided the development of self-promotion skills by giving artists opportunities to exercise tactics they had used previously and to identify and pilot new self-promotion tactics based on the communication preferences of the audience(s). First-time artists primarily discussed learning new social media platforms and using electronic (i.e., email) self-promotion tactics.

First-time artists emphasized how attending an international festival required the artists to develop new skills and strategies to overcome language barriers. Artists agreed new, alternative methods of engagement and interactive performances allowed artists to interact with audiences who did not share a common language with the performers. Additionally, artists became more skilled in navigating the procedures of working with an interpreter during question and answer sessions and other conversational interactions with the audience.

First-time and repeat artists felt their participation in the USAI program represented practical successes. Artists felt they gained experience in understanding grant application requirements and successfully winning awards supporting international performances. Artists, particularly those with large ensembles, gained understanding of the logistical considerations required for international travel and execution of the performances.

First-time and repeat artists emphasized that artists not only attended festivals as performers but also as participants, instructors, and leaders of workshops and other pedagogical activities. Artists practiced and strengthened their teaching skills by engaging in these activities and engaging new audiences. Finally, artists discussed festivals as an opportunity to apply new performance techniques and refine existing elements of their performances. Artists developed new performances for the USAI-sponsored festival performances, thus increasing their repertoire.

### New Professional Skills and Learning

**Key Finding: Artists discussed new and strengthened skills resulting from their participation in a USAI-sponsored festival, including the following:**

- ✓ Self-promotion
- ✓ Technological and social media skills
- ✓ Teaching skills
- ✓ Communication practices
- ✓ Presentation and performance techniques
- ✓ Engagement with new audiences
- ✓ Experience with grant and festival applications
- ✓ Logistical experience of traveling abroad
- ✓ Expansion of repertoire

## Key Takeaways

- Artists learned new skills and strengthened existing skills in order to successfully execute performances abroad. Artists learned new skills needed to overcome language barriers, gained practical and logistical experience, and practiced performance techniques. These findings expand those identified in the literature scan and should, therefore, be considered for inclusion in the survey.
- Artists led and participated in pedagogical activities and strengthened their teaching skills by engaging diverse and foreign audiences. These findings vary from those of the literature scan and should, therefore, be considered for inclusion in the survey.

## Entrepreneurialism

First-time artist participants discussed entrepreneurialism primarily in relation to establishing partnerships and collaborations. Artists sought out, organized, and initiated new partnerships, projects, and collaborations with contacts made at the festivals. Generally, artists did not believe USAI impacted activities indicating entrepreneurialism (i.e., establishing businesses, assuming leadership positions) because the funding is limited to festival attendance and performance. First-time artists believed entrepreneurialism tied more closely to the artists' approach and reception to invitations to collaborate from the artists, and to whether the artists were open to collaborations initiated by others during the festival.

### Sense of Entrepreneurialism

**Key Finding: Artists related entrepreneurialism to their interest in new professional networks and opportunities, including the following:**

- ✓ Organizing and initiating new projects

## Key Takeaways

- Compared to the findings of the literature scan, artists had a relatively limited discussion of how participating in the USAI program influenced their sense of entrepreneurialism. Artists considered changes to their sense of entrepreneurialism limited to their approach to collaborations initiated or established during the festival.
- These findings indicate artists conceive of entrepreneurialism as a component of collaborations; therefore, these findings should be considered in combination with the professional opportunities construct.

## Creativity

Exposure to other artists' performances and focused time inspired creativity in first-time and repeat artist participants. First-time artists were exposed to new types of performance (i.e., instruments, dance movements, etc.) and diversified their skills to integrate the new elements into their future performances. First-time artists noted that the focused time afforded during festivals and associated workshops allowed artists to reflect on artistic skills, newly learned skills, and (more generally) on their artistic processes. First-time artists noted difficulty disentangling the continuous growth and development of their creativity from the specific creative changes that resulted from the USAI-sponsored festival.

Overall, participating in festivals helped all artists conceptualize their artistry and future iterations of their work. Repeat artists described the festival experience as "immersive," or being constantly surrounded by artists and performances, which was inspiring for generating new ideas for their own performances. First-time artists experienced increased confidence in their own creative ability and authority after participating in the festival.

Repeat artists spoke specifically about the creativity required to engage culturally diverse audiences and audiences without common languages. Repeat artists recounted the importance of interacting with local artists and people in informal settings (i.e., sharing a meal) to understand the culture and identify underlying "human universals" that translated across cultures. Artists then leveraged the universals to connect with new and diverse audiences during performances.

### Increased Creativity

**Key Finding: Artists believed international festivals contributed to their overall creativity, including the following:**

- ✓ Incorporating new elements into their performances
- ✓ Reflecting on their artistic process
- ✓ Refining their artistic process
- ✓ Identifying underlying commonalities
- ✓ Being exposed to new art forms
- ✓ Using creativity to engage audiences

### Key Takeaways

- Exposure to new ideas and artistic practices sparked creativity in artists, which artists leveraged to refine their own practices. Artists used time during festivals to consider and reflect on their artistic practices while being surrounded by other artists and performances.
- Artists leveraged their creativity in engaging with new and foreign audiences and learned how to connect with audiences through shared values. These findings expand indicators identified in the literature scan and should, therefore, be considered for inclusion in the survey.

## Cultural Reflection

Generally, artists believed cultural reflection closely tied to creativity and artistic exchange. First-time artists noted an openness to understanding, experiencing, and integrating new cultures into their personal perspective and professional practices. First-time artists also expressed increased interest in local and regional dance styles, songs and genres, and musical instruments, and integrated these elements into their future performances to celebrate the host culture and what they experienced during the festival. First-time artists also came to understand how U.S.-based stories presented in performances translated across cultures. Repeat artists described ongoing relationships with international artists as facilitators of formal and informal ongoing artistic exchanges, including social media followings, workshop invitations, and hosting international artists in the United States.

### Increased Cultural Reflection

**Key Finding:** Artists closely related cultural reflection to increasing creativity, as they felt inspired to incorporate new elements into their art performance, including:

- ✓ Understanding new and diverse cultures
- ✓ Experiencing new and diverse cultures
- ✓ Incorporating culturally informed arts into their artistic practices
- ✓ Understanding how performances translate across cultures
- ✓ Initiating exchanges with artists from different cultures

### Key Takeaways

- Artists believed cultural reflection closely tied to their increasing creativity, based on their festival experiences. Artists did not indicate festival attendance influenced their tolerance of other cultures, nor did it influence their willingness to discuss their own beliefs. According to artists, increased cultural reflection encompassed their art practices and specific interactions with artists and the audiences during performances.
- Compared to the findings of the literature scan, USAI artists had a relatively limited discussion of how participating in the USAI program influenced their cultural reflection. Therefore, we suggest a more narrow and refined definition of the construct.

## Identity as an Artist

Repeat artists described the initial international performance and trip as a way to “get their feet wet” with international festivals, which helped establish their identities as artists within the international community of artists. Both repeat and first-time artists acknowledged receiving USAI funding as a form of perceived legitimacy for their practice, which helped establish their presence in the international festival circuit and artist community.

Attending international festivals and performances allowed repeat artists to have a better understanding of how American arts are unique. One artist found the comparison of U.S. music styles to international music styles helpful in understanding their art within the larger field, along with what types of art exist. Similarly, another repeat artist felt that exposure to new cultural and artistic practices granted them a better understanding of how their art form fits into the larger field, as well as possibilities for elements that the artists had not considered incorporating into their art previously.

Overall, exposure to the cultural and regional variances of art forms gave repeat artists perspective on how their art fit into the larger discipline, spanning locations and cultures. Artists felt that festival experiences were instrumental in understanding the possibilities of their art practices, as well as differences and similarities between U.S.-based arts and arts abroad. Artists agreed international festival attendance and performances played a substantial role in developing and validating artists' identities and their belonging to their respective fields, based on their increased understanding of the larger arts scene.

### Improved Identity as an Artist

**Key Finding: Artists discussed positive changes to their identities as artists, resulting from their participation in a USAI-sponsored festival, including the following:**

- ✓ Establishing their identity as international artists
- ✓ Validating their identity as international artists
- ✓ Understanding how their art fits into the field, outside of the United States
- ✓ Understanding how their art contributes to the larger field

### Key Takeaways

- Through international festivals, artists gained stronger identities as international artists and understanding of how they contribute to their fields. Artists explored what it means to be international artists and gained perspective on the possibilities and variances of their art forms. These findings align with and build on the literature scan findings.

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## RECOMMENDATIONS

Based on the focus group findings, we detail a list of suggested revisions to the professional development constructs identified from the literature scan (Task 3) in **Appendix E**. Overall, we suggest expansion of professional networks, reputation as an artist, professional opportunities, professional skills and learning, and identity as an artist. For entrepreneurialism and creativity, we suggest narrowing and refining the indicators. The suggested revisions of these constructs will aid in the alignment of survey indicators and artists' conceptions with the constructs based on their USAI program experiences.



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## APPENDIX A. DETAILED METHODS

The purpose of the focus group discussions was to collect rich qualitative data on the professional outcomes from the artists themselves, to gain a deeper understanding of how the constructs specifically apply to the USAI artists' experience, and to understand how these experiences and conceptions vary from the findings of literature. Below, we detail the steps taken to sample for and execute the focus groups. To do this, 2M planned and conducted one focus group dedicated to artists who received USAI funding one time (i.e., first-time grantees) in the last 5 years and one focus group for artists who received funding multiple times (i.e., repeat grantees).

### Participant Recruitment

To select focus group participants, 2M first developed criteria to guide the selection of potential participants. 2M aimed to recruit diverse participants, representative of the program grantees. Criteria included the following:

- Representation from all six disciplines as defined by the USAI program (dance, music, theater, folklife/traditional arts, and multidisciplinary), with relative weighting similar to that of the sample's population
- Roughly equal representation from the following five race/ethnicity groups: white, black/African American, Hispanic/Latino, no single group, and other (Asian, American Indian/Alaska Native, or Native American/Pacific Islander)
- At least one artist who attended a festival located in each of the following areas: Europe, Western Asia, Eastern Asia, Africa, Central/South America, and Canada/Australia/New Zealand
- At least five artists from a rural or smaller city context

Using the 2014–2018 USAI program roster of grantees, 2M sampled an initial 27 first-time and 27 repeat grantees based on these criteria and the Arts Endowment's recommendations for inclusion. 2M developed communication materials (**Appendix B**) to contact and recruit artists. Following the Arts Endowment's approval of these materials, the Arts Endowment sent initial introduction emails to the grantees, explaining the study purpose and inviting them to participate. 2M then followed up with one round of emails and phone calls to recruit artists and record their availability using a Doodle poll. To bolster the response, 2M and the Arts Endowment continued recruitment of a second batch of 20 first-time grantees. Throughout the recruitment process, 2M encountered challenges directly communicating with and recruiting artists versus other administrative personnel, who were commonly listed as the points of contact for the grant. Ultimately, 2M successfully recruited five first-time artists and five repeat artists to participate in the focus groups.<sup>1</sup> In **Table 2**, we present the characteristics of focus group participants.

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<sup>1</sup> One repeat artist accepted the invitation but did not attend the focus group; initially, six repeat artists were expected to participate.

**Table 2. Characteristics of Focus Group Participants**

	First-Time Artists	Repeat Artists
<b>Race/Ethnicity</b>		
Alaskan Native/American Indian	1	0
Black/African American	1	0
Hispanic	0	1
White	2	2
No Single group	1	2
<b>Artistic Discipline</b>		
Dance	1	1
Folklife/Traditional Arts	1	0
Music	1	1
Theater	0	2
Multidisciplinary	2	0
<b>Rural/Urban Context</b>		
Rural or less urban	3	0
Urban	2	5
<b>Festival Locations</b>		
	Norway	Argentina
	South Africa	China
	South Korea	Cuba
	Turkey	Ecuador
	Uganda	France
		Germany
		Ireland
		Japan
		Netherlands
		Portugal
		Singapore
		Spain
		Taiwan

## Focus Groups

Following recruitment, 2M sent confirmation emails to all focus group participants 10 days before the focus group was scheduled. The emails were tailored to each participant and contained information about their USAI award(s) to help participant recollection. To obtain additional permissions, 2M deployed reminder phone calls and emails, as needed, to obtain participants’ consent to record and to maintain confidentiality.

In compliance with the Paperwork Reduction Act, 2M developed a discussion guide with distinct topics for each 1-hour focus group, to ensure no more than nine participants were asked the same question. The discussion final guides (**Appendix D**) prompted discussion of four constructs. **Table 3** outlines the constructs assigned to each focus group.

**Table 3. Constructs Identified in Literature Scan for Focus Group Discussion**

Focus Group 1 (First-Time Artists)	Focus Group 2 (Repeat Artists)
<ul style="list-style-type: none"><li>▪ New professional skills and learning</li><li>▪ Entrepreneurialism</li><li>▪ Increased creativity</li><li>▪ Increased cultural reflection</li></ul>	<ul style="list-style-type: none"><li>▪ Expanded professional networks</li><li>▪ Enhanced reputation</li><li>▪ Expanded professional opportunities</li><li>▪ Improved identity as an artist</li></ul>

For each construct, the 2M moderator led a discussion to elicit details on how participants understood, experienced, and conceived of the topics and outcomes. Then, the moderator presented a suggested definition of the construct based on literature scan findings (**Appendix E**) and directly asked participants how this compared to their experiences. PowerPoint slides used during the focus group to display the definitions can be found in **Appendix C**.

The week of August 12, 2019, 2M held one focus group with first-time artists and a second focus group with repeat artists. Each focus group discussion lasted 1 hour, and all participants except one participated via video. 2M staff audio-recorded the focus group discussions, and a 2M research assistant took notes.

### Data Analysis

To analyze the focus group data, 2M used a two-step approach to identify themes within each of the eight constructs. First, 2M organized the data by construct. In some instances, both first-time and repeat artists discussed ideas relating to the same construct as the conversation naturally evolved; in these instances, data from both focus groups were combined under the applicable construct, and the respondent type was noted for comparison. 2M deductively applied the “parent” codes from the codebook (**Appendix F**) to initially organize the data by construct. 2M then examined the data within each parent code to identify emerging themes, or inductive codes, which are represented as “child” codes in the codebook. These data were synthesized to provide an overview of how artists conceptualize each construct and to identify key differences and alignments with the findings of the literature scan.

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## APPENDIX B. COMMUNICATION MATERIALS

### Invitation Email From the Arts Endowment

To: **[EMAIL]**

From: [ochoag@arts.gov](mailto:ochoag@arts.gov)

CC: [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com); [robyn@midatlanticarts.org](mailto:robyn@midatlanticarts.org); [shafferp@arts.gov](mailto:shafferp@arts.gov)

Subject: Focus Group Invitation for USArtists International

Dear **[NAME]**:

The National Endowment for the Arts (NEA) and its partners have contracted with [2M Research](#) to conduct a focus group with past USArtists International (USAI) grantees to learn about the artists' perspectives of the program. **NEA and 2M Research are inviting performers like you to participate in a focus group with your USAI peers to discuss your program experiences**, specifically the impacts and benefits of the program for participating artists. The focus group will provide valuable information to inform the development of a survey to assess the impact of the USAI program on artists' careers. If you have received this email and are not the artist grantee, please forward this email to the respective person for their review and consideration and let us know you have done so. Your input is valuable to the program's overall and continued success USAI in supporting artists' professional growth.

The focus group will last approximately 60 minutes and will be conducted virtually for your convenience. Participation in the focus group is completely voluntary and will not impact any present or future grant applications, contract proposals, or cooperative agreement proposals.

The focus group will be held at a time that is convenient for you. If you are interested in participating, please respond to Natalie Morrissey at [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com) to be considered for participation in the focus group and complete the following Doodle Poll to indicate your availability: **[LINK]**

Please do not hesitate to contact me or [Natalie Morrissey](#) with any questions. We sincerely hope that you will volunteer to participate in this important study.

Sincerely,

**Guiomar Ochoa**

**International Grants Specialist**

National Endowment for the Arts

400 7th Street SW | Washington, DC 20506

[ochoag@arts.gov](mailto:ochoag@arts.gov)

## Follow-Up Email Sent by 2M

To: [EMAIL]  
From: [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com)  
CC: [ochoag@arts.gov](mailto:ochoag@arts.gov)  
Subject: Re: Focus Group Invitation for USArtists International

Dear [NAME]:

The National Endowment for the Arts (NEA) and its partners have contracted with [2M Research](#) to conduct a focus group with past USArtists International (USAI) grantees and thereby learn about the artists' perspectives on the program. On [date email sent from NEA], NEA invited you to participate in a virtual focus group with your USAI peers to discuss the benefits you experienced from the program. **Please let us know by replying to this email by [DATE] and by completing this Doodle Poll ([LINK]) if you are interested in participating in the focus group.**

Your input is valuable to the program's overall and continued success USAI in supporting artists' professional growth. We sincerely hope that you will volunteer to participate in this important study. Please do not hesitate to contact me at [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com) with any questions, or you can contact the NEA International Grants Specialist, Guiomar Ochoa, at [ochoag@arts.gov](mailto:ochoag@arts.gov).

Sincerely,



## Follow-Up Call from 2M

**[If live respondent]** Hi, this is **[NAME]** from 2M Research. I'm calling regarding the upcoming focus group to be held on behalf of the National Endowment for the Arts (NEA). Am I speaking with **[NAME]**?

**[If no]** Okay, is there another number I can reach **[NAME]** at, or should I call back at a different time? **[Recruiter will attempt to identify alternative contact information/instructions.]**

**[If yes]** I'm calling to follow up on a focus group invitation sent by the NEA on **[DATE]**. The focus group will be discussing professional benefits you experienced after participating in the USArtists International program; your insight will help inform a future NEA survey of grantees. You will not need to prepare any materials in advance. Would you be interested in participating?

**[If no]** Okay. Do you have any questions about the study? **[Recruiter will address concerns and attempt conversion.]** Thank you for your consideration. **[End call]**

**[If yes, Recruiter will note availability in Doodle poll or ask respondent to do so]** Thank you for your availability. We will follow up with an email with next steps. **[End call]**

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**[If call goes to voicemail]** Hi, this is **[NAME]** from 2M Research. I'm calling regarding a focus group for USArtists International held on behalf of the National Endowment for the Arts the week of **[DATE]**. Please call me back at **[TELEPHONE NUMBER]** or email me at **[EMAIL]** for more details.

## Confirmation Sent by 2M

To: [EMAIL]

From: [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com)

Subject: Upcoming Focus Group Invitation for USArtists International

Dear [NAME]:

Thank you for agreeing to participate in the USArtists International (USAI) focus group conducted on behalf of the National Endowment for the Arts (NEA) and its partners. The focus group will be held on [DATE] and [TIME], and you will receive a meeting invitation shortly. **Please let us know immediately by replying to this email if you are unable to attend at the designated date and time.**

Your input is valuable to the program's overall and continued success USAI in supporting artists' professional growth. During the focus group, we will be discussing the benefits of your participation in the USAI-funded festivals you attended, which may include:

- [FESTIVAL NAME], [COUNTRY], [YEAR]

We look forward to learning more about your experiences and appreciate your participation in this important study. Please do not hesitate to contact me with any questions.

Sincerely,



**Natalie Morrissey, MPH, MS**

Public Health Research Analyst | 2M Research

a: 1521 N Cooper St, Suite 600, Arlington, TX 76011

o: 817-856-0898 | f: 866-250-2447 | c: 817-422-4542

[nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com) | [www.2mresearch.com](http://www.2mresearch.com)

An SBA 8a & HUBZone Firm

## Declination Sent by 2M

To: **[EMAIL]**  
From: [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com)  
Subject: Focus Group for USArtists International

Dear **[NAME]**:

Thank you for agreeing to participate in the USArtists International (USAI) focus group conducted on behalf of the National Endowment for the Arts (NEA) and its partners. We have selected all focus group participants at this time, and if needed, will reach out to you by **[DATE]** to notify if you have been selected at that point.

Sincerely,

	<p><b>Natalie Morrissey, MPH, MS</b> Public Health Research Analyst   2M Research a: 1521 N Cooper St, Suite 600, Arlington, TX 76011 o: 817-856-0898   f: 866-250-2447   c: 817-422-4542 <a href="mailto:nmorrissey@2mresearch.com">nmorrissey@2mresearch.com</a>   <a href="http://www.2mresearch.com">www.2mresearch.com</a> An SBA 8a &amp; HUBZone Firm</p>
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## Reminder Call for Focus Group

**[If live respondent]** Hi, this is **[NAME]** from 2M Research. I'm calling regarding the upcoming focus group to be held on behalf of the National Endowment for the Arts. Am I speaking with **[NAME]**?

**[If no]** Okay, may I speak with **[NAME]**?

**[If no]** Is there another number I can reach **[NAME]** at, or should I call back at a different time?

**[If yes]** I'm calling to remind you of the upcoming focus group for the USArtists International Program on **[DATE]** at **[TIME]**. Have you had a chance to open the meeting invitation?

**[If yes or no]** We will be using [Zoom](#) for the focus group, as indicated in the invitation. To avoid any technical issues or delays in getting the focus group started, we suggest opening the invitation to test your connection prior to the focus group.

**[As needed]** If you encounter any issues, you can reach me at **[TELEPHONE NUMBER]**.

**[If issues encountered, Recruiter will attempt to troubleshoot issue by verbally walking respondent through the log-in process. If needed, the recruiter will instruct the respondent to join the focus group by phone]**

The focus group will be discussing professional benefits you experienced after participating in the USArtists International program. Your input will inform a future NEA survey of grantees. You will not need to prepare any materials in advance. We will ask permission to record the session to help us capture your thoughts. Do we have your permission to record?

**[If no]** Okay, do you have any concerns about the recording? **[Recruiter will address concerns, attempt conversion, and confirm permission to record]**

**[If hard refusal]** Okay, I understand. Unfortunately, we require all participants' permission to record the focus group. We appreciate your willingness to participate. Thank you. **[End call]**

**[If yes]** Okay, great. To encourage open and honest responses, we also ask that all participants keep the information we discuss in the focus group private and not share the information outside of the group. Do you agree to keep the information discussed during the group private?

**[If no]** Okay, do you have any concerns about the group? **[Recruiter will address concerns, attempt conversion, and confirm agreement]**

**[If hard refusal]** Okay, I understand. Unfortunately, we require all participants' agreement. We appreciate your willingness to participate. Thank you. **[End call]**

**[If yes]** Do you have any additional questions?

**[If no]** We appreciate you taking the time to participate in this important study. Please feel free to reach out as needed. Thank you. **[End call]**

**[If yes, Recruiter to address questions or concerns and end call]**

**[If call goes to voicemail]** Hi, this is **[NAME]** from 2M Research. I'm calling regarding the upcoming focus group for USArtists International to be held on behalf of the National Endowment for the Arts on **[DATE]**

at **[TIME]**. Please call me back at **[TELEPHONE NUMBER]** or email me at **[EMAIL]** to confirm your participation and to receive more details.

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## APPENDIX C. FOCUS GROUP DISCUSSION POWERPOINT PRESENTATION



## Professional Skills and Learning

### Definition:

New professional skills ranging from language to business and presentation skills, artistic skills, and technological skills

## Entrepreneurialism

### Definition:

Increased sense of entrepreneurialism, including working to implement or create opportunities for themselves and others

5

 2<sup>M</sup> | RESEARCH

## Creativity

### Definition:

Increased incorporation of new ideas and innovative ways of thinking into their artistic practice

7

 2<sup>M</sup> | RESEARCH

# Cultural Reflection

**Definition:**

Increased incorporation and reflection of new and diverse cultural perspectives in their artistic practice



# Others?



**Thank you!**

Please contact Natalie Morrissey ([nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com)) with any additional thoughts or comments

# USArtists International (USAI) Focus Group

REPEAT GRANTEES  
AUGUST 14, 2019



## Professional Networks

### Definition:

Increased number of professional contacts and relationships with other artists, individuals, and organizations

## Professional Opportunities

### Definition:

Increased number of professional opportunities ranging from job advancement to increased revenue or funding, invitations and bookings, and return trips to host countries

5

 2<sup>M</sup> | RESEARCH

## Reputation as an Artist

### Definition:

Improved reputations as artists among peers and the public by receiving awards and/or increased media coverage and by gaining leverage within the festival network

7

 2<sup>M</sup> | RESEARCH



## Identity

### Definition:

Increased sense of belonging to artistic and professional communities and increased understanding of how their art fits within the larger field

## Others?

**Thank you!**

Please contact Natalie Morrissey ([nmorrissy@2mresearch.com](mailto:nmorrissy@2mresearch.com)) with any additional thoughts or comments

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## APPENDIX D. FOCUS GROUP DISCUSSION GUIDES

### Focus Group Discussion Guide

VERSION: REPEAT PARTICIPANT

**[Instructions: On the web platform, the moderator will display a slide that shows the appropriate term under each section of the guide (e.g., professional networks, reputation). For the final question in each section, the moderator will display the definition of the concept for the participants to review and discuss.]**

#### Introduction

Thank you for agreeing to participate in this focus group. As you know, the National Endowment for the Arts (we will refer to this as NEA) and its partners contracted our company, 2M Research, to conduct this focus group. My name is **[moderator name]**, and I have **[notetaker name]** on the line to help take notes. Our discussion today will be focusing on professional benefits you experienced as a result of your participation in the USArtists International program. We'll refer to the program as USAI during our discussion today. Please remember:

- Your participation is voluntary.
- The focus group will last up to 60 minutes.
- Your insights are valuable and will not be attributed to you when we share this information with NEA; neither will your decision to participate. Our discussion today will not impact any future opportunities you may have with NEA or its partners.
- We want to have an open and frank discussion today and are interested in hearing your honest responses, good or bad. To encourage an open discussion, we ask that the information shared during the discussion today be held in confidence and not be shared with others outside of the group.
- Our conversation will be recorded to help us capture your thoughts, examples, and insights.

Do you have any questions before we get started?

**[Moderator to lead round-robin introductions of all participants, including their name and artistic discipline]**

#### Background

Today, we will be discussing four concepts to better understand how they relate to the professional benefits you experienced as a result of your participation in the USAI program. These concepts include professional networks, reputation as an artist, professional opportunities, and identity as an artist. For each of the four concepts, we will discuss what you think of the concept and how your experience with the program aligns or differs from our suggested definition of the concept. Since you have participated in the program for multiple years, we will be asking about your overall experience across years. Your insights will help inform the development of a survey for your USAI peers that will capture the program's impact on artists' professional growth.

## Construct #1: Expanded Professional Networks

First, I'd like for you to think about the professional contacts and networks you gained or strengthened by participating in the USAI program.

- (1) Please describe how participating in USAI impacted the number and strength of your professional networks.

**Probe:** How would you characterize the professional contacts and networks you gained by participating in USAI? Examples include artistic collaborations; individual partnerships; institutional partnerships; and new, existing, or strengthened partnerships.

**Probe:** What types of contacts did you make by participating in the USAI program? Examples include partnerships with artist support agencies, funders, and non-arts organizations.

- (2) From our research, **international exchange artists experienced an increased number of professional contacts and relationships with other artists, individuals, and organizations.** How does this concept of "expanded professional networks" differ from or align with your experiences with networking in the USAI program?

## Construct #2: Expanded Professional Opportunities

The next topic I'd like to discuss is how participating in USAI impacted your professional opportunities.

- (3) Please describe how participating in USAI impacted the number of professional opportunities available to you.

**Probe:** What type of opportunities became more/less available? Examples include funding, professional advancement, and invitations for performance/exhibition.

- (4) According to our research, **international exchange artists experienced an increased number of professional opportunities ranging from job advancement to increased revenue or funding, invitations and bookings, and return trips to host countries.** How does this concept of "expanded professional opportunities" differ from or align with your experiences in the USAI program?

## Construct #3: Enhanced Reputation as an Artist

The next topic I'd like to discuss is your reputation following your participation in the USAI program.

- (1) Please describe how participating in USAI impacted your reputation as an artist.

**Probe:** If you received awards or other recognition (i.e., media coverage, criticism, interview requests) while participating in the USAI program, how did this impact your reputation?

**Probe:** How has your reputation changed among other artists? How has your reputation changed within the festival network? How has your reputation changed from the public's perspective?

- (2) According to our research, **international exchange artists experienced improved reputations as artists among their peers and the public by receiving awards or increased media coverage and by gaining leverage within the festival network.** How does this concept of "improved reputation as an artist" differ from or align with your experiences in the USAI program?

## Construct #4: Identity

The final topic I'd like to discuss is your identity as an artist after participating in the USAI program.

- (3) How did participating in the USAI program affect how you see yourself as an artist?

**Probe:** How did your sense of purpose as an artist or sense of belonging change?

- (4) According to our research, **international exchange artists experienced stronger identities as artists, including an increased sense of belonging to artist and professional communities and increased understanding of how their art fits within the larger field.** How does this concept of a "stronger identity as an artist" differ from or align with your experiences in the USAI program?

## Construct #5: Other

- (5) As an artist who received the USAI award multiple times, what other professional development or growth did you experience from participating in the USAI program?

**Probe:** Can you please provide an example?

## Closing

We're just about done with this session. As we wrap up, is there anything else you'd like to bring up that we haven't talked about today?

If there's anything you would like to add after our discussion today, **please email me at [nmorrissey@2mresearch.com](mailto:nmorrissey@2mresearch.com)**. Thank you again for your participation.

## Focus Group Discussion Guide

VERSION: FIRST-TIME PARTICIPANT

**[Instructions: On the web platform, the moderator will display a slide showing the appropriate term under each section of the guide (e.g., professional networks, reputation). For the final question of each section, the moderator will display the definition of the concept for the participants to review and discuss.]**

### Introduction

Thank you for agreeing to participate in this focus group. As you know, the National Endowment for the Arts (we will refer to this as NEA) and its partners contracted our company, 2M Research, to conduct this focus group. My name is **[moderator name]**, and I have **[notetaker name]** on the line to help take notes. Our discussion today will be focusing on professional benefits you experienced as a result of your participation in the USArtists International program. We'll refer to the program as USAI during our discussion today. Please remember:

- Your participation is voluntary.
- The focus group will last up to 60 minutes.
- Your insights are valuable and will not be attributed to you when we share them with NEA; neither will your decision to participate. Our discussion today will not impact any future opportunities you may have with NEA or its partners.
- We want to have an open and frank discussion today and are interested in hearing your honest responses, good or bad. To encourage an open discussion, we ask that the information shared during the discussion today be held in confidence and not be shared with others outside of the group.
- Our conversation will be recorded to help us capture your thoughts, examples, and insights.

Do you have any questions before we get started?

**[Moderator to lead round-robin introductions of all participants, including their name and artistic discipline]**

### Background

Today, we will be discussing four concepts to better understand how they relate to the professional benefits you experienced as a result of your participation in the USAI program. These concepts include professional skills and learning, entrepreneurialism, creativity, and cultural reflection. For each of the four concepts, we will discuss how you think of the concept and how your experience with the program aligns or differs from our suggested definition of the concept. Your insights will help inform the development of a survey for your USAI peers that will capture the program's impacts on artists' professional growth.

### Construct #1: New Professional Skills

First, I'd like for you to think about the professional skills and learning you experienced from participating in the USAI program.

- (1) How did participating in USAI impact your overall professional skills as an artist?  
**Probe:** Please describe what specific professional skills you gained or strengthened by participating in the USAI program. Examples include language skills, increased understanding of international travel/logistics, business-related skills such as presentation or public speaking techniques or marketing and management skills, artistic skills improved through attending workshops, and computer or technology skills.
- (2) From our research, **international exchange artists gained professional skills ranging from language skills to business and presentation skills, artistic skills, and technology skills.** How does this concept of “new professional skills and learning” differ from or align with your experiences in the USAI program?

## Construct #2: Entrepreneurialism

The next topic I’d like to discuss is your sense of entrepreneurialism following participation in the USAI program.

- (3) How did participating in USAI influence your ability to create or seek out new business or professional opportunities for yourself?  
**Probe:** What types of entrepreneurial opportunities did you pursue? Examples include assuming leadership within communities/organizations and initiating new projects, businesses, or partnerships.  
**Probe:** Who was involved in these opportunities? Examples include peers, community members, and business partners.
- (4) According to our research, **international exchange artists experienced an increased sense of entrepreneurialism, including working to implement or create opportunities for themselves and others.** How does this concept of “entrepreneurialism” differ from or align with your experiences in the USAI program?

## Construct #3: Increased Creativity

The next topic I’d like to discuss is how participating in USAI impacted your artistic creativity.

- (5) Please describe how participating in USAI impacted your creativity as an artist.  
**Probe:** How did your artistic and creative ideas change after participating in USAI? Examples include diversity of ideas, frequency, degree of novelty (i.e., how novel the ideas are), and increased risk-taking in your artistic practice.  
**Probe:** How did participating in USAI impact your creativity in problem solving? Examples include innovation, understanding that multiple solutions exist, and identifying new or underlying links between ideas.
- (6) According to our research, **international exchange artists experienced increased incorporation of new ideas and innovative ways of thinking into their artistic practice.** How does this concept of “increased creativity” differ from or align with your experiences in the USAI program?

## Construct #4: Cultural Reflection

The final topic I'd like to discuss is your reflection of your cultural experience or experiences after participating in the USAI program.

- (7) How did your understanding of new and diverse cultures change after your participation in the USAI program?

**Probe:** How did you integrate new ideas or values in your artistic practice?

**Probe:** How did you change your artistic practice to better reflect or celebrate a particular cultural heritage?

- (8) According to our research, **international exchange artists experienced increased incorporation and reflection of new and diverse cultural perspectives in their artistic practice**. How does this concept of "cultural reflection" as an artist differ from or align with your experiences in the USAI program?

## Construct #5: Other

- (9) As an artist who has participated in the USAI program one time in the past 5 years, what other professional development or growth did you experience from participating in the USAI program?

**Probe:** What is an example of the professional development or growth you experienced?

## Closing

We're just about done with this session. As we wrap up, is there anything else we should discuss relating to your experience with the USAI program and your professional growth?

If there's anything you would like to add after our discussion today, **please email me at [nmorrisey@2mresearch.com](mailto:nmorrisey@2mresearch.com)**. Thank you again for your participation.



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## APPENDIX E. RECOMMENDATIONS FOR SURVEY CONSTRUCTS AND INDICATORS

**Table 4** below indicates the suggested changes to the constructs and indicators of artists' professional growth and development following the USAI program. The suggestions are based on the findings from the focus groups with USAI artists and build on the initial findings of the literature scan (Task 3). The findings are color coded into two categories:

- Constructs highlighted green in the table below indicate the initial literature scan definition and indicators align with artists' experiences, and additional constructs are suggested to expand the indicators; these suggestions refine and expand the scope of the construct and are detailed in the "Suggested Changes" column.
- Constructs highlighted yellow in the table below indicate suggested modifications to the literature scan indicators based on artists' experiences; these modifications refine and narrow the scope of the constructs and are detailed in the "Suggested Changes" column.

**Table 4. Suggested Changes to Survey Constructs and Indicators**

THEME	CONSTRUCT	INDICATORS IDENTIFIED IN LITERATURE	SUGGESTED CHANGES
Professional Growth: <b>constructs that relate to the professional growth of artists</b>	<b>Expanded professional networks in the arts and/or non-arts sectors:</b> increased number of professional contacts/relationships that an artist has	<ul style="list-style-type: none"> <li>• Making more contacts with other artists</li> <li>• Forming close relationships with other artists</li> <li>• Collaborating with international partner organizations</li> <li>• Helping connect other artists to contacts in your network</li> <li>• Maintaining professional contacts after the program ends</li> <li>• Networking with artist support agencies and artist services</li> <li>• Developing new partnerships after the program ends</li> <li>• Collaborating with artists to produce more art</li> <li>• Engaging wider networks to financially back artists</li> <li>• Strengthening existing artist networks</li> </ul>	<p>Based on focus group data, 2M suggests <b>expanding</b> this construct by:</p> <ul style="list-style-type: none"> <li>• Revising “collaborating with international partner organizations” to “collaborating with foreign governmental organizations and non-governmental organizations (NGOs)”</li> <li>• Adding “networking with regional arts-organizations”</li> <li>• Adding “networking with industry and festival stakeholders (e.g., producers)”</li> <li>• Adding “hosting international artists in the United States”</li> <li>• Adding “continuing exchange with international artists”</li> </ul>
	<b>Enhanced reputation in the arts and/or non-arts sectors:</b> development of a positive reputation; an artist becomes more “known” in the art world	<ul style="list-style-type: none"> <li>• Improving reputation among peers</li> <li>• Improving reputation among public</li> <li>• Winning awards or other recognitions</li> <li>• Receiving more art criticism</li> <li>• Receiving more media coverage</li> <li>• Participating in media interviews</li> <li>• Gaining “pull” within the negotiations for festival performances</li> <li>• Gaining influence within the festival circuit</li> </ul>	<p>Based on focus group data, 2M suggests <b>expanding</b> this construct by:</p> <ul style="list-style-type: none"> <li>• Revising “receiving more media coverage” to “receiving more domestic and international media coverage”</li> <li>• Adding “increasing legitimacy (i.e., being perceived as more experienced or as an expert in the field) within international arts communities”</li> <li>• Adding “increasing domestic and international collaborator interest”</li> </ul>
	<b>Expanded professional opportunities in the arts and/or non-arts sectors:</b> increased number of opportunities available to artists based on success	<ul style="list-style-type: none"> <li>• Obtaining promotions/job advancement</li> <li>• Increasing revenue</li> <li>• Receiving new or sustained funding</li> <li>• Receiving more opportunities to show work in new countries</li> </ul>	<p>Based on focus group data, 2M suggests <b>expanding</b> this construct by:</p> <ul style="list-style-type: none"> <li>• Adding “extending the length of USAI-sponsored performances domestically and internationally through additional international or domestic bookings”</li> </ul>

THEME	CONSTRUCT	INDICATORS IDENTIFIED IN LITERATURE	SUGGESTED CHANGES
		<ul style="list-style-type: none"> <li>Obtaining more invitations and bookings for performances</li> <li>Making return trips to the host country to show artwork</li> </ul>	<ul style="list-style-type: none"> <li>Adding “attracting domestic and international collaborator interest in partnerships”</li> <li>Adding “understanding the market for artists’ art”</li> <li>Adding “being hired as teachers following performances”</li> </ul>
	<b>New professional skills and learning in the arts and/or non-arts sectors:</b> learning new skills (new technologies, new languages, management skills, etc.)	<ul style="list-style-type: none"> <li>Learning another language</li> <li>Understanding of travel regulations such as Visa, import/export, etc.</li> <li>Learning management skills (e.g., financial management, logistics)</li> <li>Learning marketing skills (e.g., self-promotion, access to funding, identifying market opportunities)</li> <li>Learning new computer applications</li> <li>Learning how to use the internet for research</li> <li>Learning public speaking skills</li> <li>Gaining new artistic skills</li> <li>Learning how to use technology to share art performance</li> <li>Learning to use technology devices to create art</li> <li>Attending lessons/classes to develop artistic skill</li> </ul>	Based on focus group data, 2M suggests <b>expanding</b> this construct by: <ul style="list-style-type: none"> <li>Adding “learning or augmenting teaching/pedagogical skills”</li> <li>Adding “learning new communication skills”</li> <li>Adding “learning strategies to engage new audiences”</li> <li>Adding “expanding repertoire”</li> <li>Adding “increasing understanding of application requirements (i.e., grant, festival)”</li> </ul>
	<b>Entrepreneurialism in the arts and/or non-arts sectors:</b> working to implement or create new opportunities for oneself, other artists, or one’s community	<ul style="list-style-type: none"> <li>Assuming a leadership role in your community (i.e., network of artists or collaborators)</li> <li>Organizing or initiating new projects</li> <li>Establishing a new business or organization</li> <li>Learning how to lead a team and motivate others</li> <li>Being self-employed</li> </ul>	Based on focus group data, 2M suggests <b>narrowing</b> this construct by: <ul style="list-style-type: none"> <li>Excluding “learning how to lead a team and motivate others”</li> <li></li> </ul>
Artistic Practice: <b>constructs that relate to changes or improvements in artistic practice</b>	<b>Increased creativity:</b> incorporation of new ideas and innovative ways of thinking into artistic practice	<ul style="list-style-type: none"> <li>Incorporating new or novel ideas more frequently</li> <li>Incorporating more diversity in the types of ideas</li> <li>Being exposed to various art forms and new ideas</li> <li>Taking more risks in artistic practice</li> <li>Increasing ability to discover an underlying link that connects disparate concepts</li> </ul>	Based on focus group data, 2M suggests <b>expanding</b> this construct by: <ul style="list-style-type: none"> <li>Adding “reflecting on artistic practice”</li> <li>Adding “refining their artistic process”</li> <li>Adding “finding solutions to engage new and diverse audiences”</li> </ul>

THEME	CONSTRUCT	INDICATORS IDENTIFIED IN LITERATURE	SUGGESTED CHANGES
		<ul style="list-style-type: none"> <li>Understanding that there can be more than one solution to a problem</li> </ul>	
	<p><b>Increase cultural reflection:</b> incorporation and reflection of new and diverse cultural perspectives in artistic practice</p>	<ul style="list-style-type: none"> <li>Exchanging ideas and dialoging with artists from different cultures</li> <li>Developing a new understanding of diverse cultures</li> <li>Increasing acceptance among a diverse audience</li> <li>Increasing knowledge of the diversity of cultures</li> <li>Being tolerant of others different than you</li> <li>Increasing willingness to discuss one’s beliefs and values</li> <li>Performing art to celebrate a particular cultural heritage</li> </ul>	<p>Based on focus group data, 2M suggests <b>narrowing</b> this construct by:</p> <ul style="list-style-type: none"> <li>Excluding “being tolerant of others different than you”</li> <li>Excluding “increasing willingness to discuss one’s beliefs and values”</li> <li>Excluding “increasing acceptance among a diverse audience”</li> <li>Adding “understanding how art works may translate across different cultures and languages”</li> </ul>
<p>Personal growth: <b>constructs that relate to the personal growth of artists</b></p>	<p><b>Improved Identity:</b> developing an identity as an artist and a sense of belonging within a community of artists</p>	<ul style="list-style-type: none"> <li>Understanding how my artwork fits within the larger field</li> <li>Building a sense of purpose and identity as an artist</li> <li>Building a sense of belonging to a professional community</li> </ul>	<p>Based on focus group data, 2M suggests <b>expanding</b> this construct by:</p> <ul style="list-style-type: none"> <li>Revising “understanding how my artwork fits within the larger field” to “understanding how my artwork fits into the field outside of the United States, including how it contributes to the field”</li> <li>Revising “building a sense of purpose and identity as an artist” to “building a sense of purpose as an international artist” and “building a sense of purpose as an artist”</li> <li>Adding “validating my identity as an international artist”</li> </ul>

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## APPENDIX F. CODEBOOK FOR DATA ANALYSIS

Below, we present the hierarchical coding structure used to organize the focus group data. The first level of codes (1–8) represent the “parent” codes, which reflect the eight constructs identified in the literature scan and which were applied in a deductive manner. The second level of codes, the “child” codes (a–e), represent the inductive themes that emerged from the data during analysis.

1. Professional Opportunities
  - a. Artistic opportunities
  - b. Booking opportunities
  - c. Teaching opportunities
  - d. Impact/benefit of expanded opportunities
2. Professional Skills/Learning
  - a. Engaging audiences
  - b. Overcoming language barriers
  - c. Practical successes
  - d. Teaching art
3. Entrepreneurialism
  - a. Approach to collaborations/partnerships
  - b. Limitations of funding influence
4. Creativity
  - a. Methods of increasing creativity
  - b. Types of creativity garnered
5. Cultural Reflection
  - a. Cultural experiences/exchange
  - b. Reflections through changes in creativity
6. Professional Networks
  - a. Networking with other artists
  - b. Networking with arts organizations
  - c. Networking with other organizations
  - d. Benefits of in-person networking

- e. Impact/benefits of expanded networks
7. Reputation among Others
- a. Methods for improving reputation
  - b. Changes to public reputation
  - c. Changes to artistic reputation
  - d. Impact/benefit of improved reputation
8. Identity as an Artist
- a. Changes to self-identity
  - b. Changes to identity within field