FINAL REPORT

EVALUATION OF THE MACARTHUR FOUNDATION'S INTERNATIONAL CONNECTIONS FUND (ICF) PROGRAM

JANUARY 31, 2019

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Evaluation Team and Acknowledgements

The NORC evaluation team is comprised of Michael Reynolds, Ph.D., Senior Vice President and Director of the Academic Research Centers; Norman Bradburn, Ph.D., Senior Fellow; Kevin Brown, Ph.D., Senior Research Scientist and Associate Director of the Academic Research Centers; and Gwendolyn Rugg, MA, Principal Research Analyst. The NORC team was assisted by D. Carroll Joynes, Ph.D., who served as an advisor throughout the duration of the evaluation; and Erin Eife, MA, who provided research assistance.

The evaluation team thanks current and former staff from the John D. and Catherine T. MacArthur Foundation, the Prince Charitable Trusts, and the Richard H. Driehaus Foundation for sharing their knowledge about the International Connections Fund. We also thank each of the ICF grantees who generously shared their insights on the program through survey responses and personal interviews.

Preface

What is ICF?

The International Connections Fund (ICF) was established by the John D. and Catherine T. MacArthur Foundation in 2008 with the goal of helping Chicago nonprofit organizations advance their work by collaborating with peer organizations abroad. While eligibility criteria for ICF grants have shifted over the program's lifespan, this core mission has remained unchanged. From 2008 to 2018, the Foundation has seen the ICF program through 14 grant cycles, making 141 ICF grants totaling more than $5.8 million. The vast majority of these grants—133 in all, totaling $5.4 million—have been awarded to support arts & culture projects. These projects have enabled Chicago artists, arts & culture organizations, and audiences to participate in international exchanges with counterparts from 63 different countries on 6 continents.

Context for the Evaluation

This report provides findings from an external, independent evaluation of ICF conducted by NORC at the University of Chicago from September 2017 to January 2019. Ten years into the program, the evaluation was commissioned by the MacArthur Foundation to take stock of how the program has operated, learn what impacts it has made on ICF grantees and their collaborators and audiences, and consider how the program can best serve future grantees as ICF enters its second decade.[1]

Some of the central questions guiding this evaluation were:

- What are the present goals for the ICF? How have these changed since the beginning of the program?
- What is the profile of ICF grantees?
- What aspects of the design, implementation, and management of ICF are working well? What aspects could be working better?
- Is ICF consistent with the needs of the Foundation's arts & culture grantees?
- How is ICF adding value to each recipient organization? Their leadership? Their artists? Their audiences?

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[1] A note about the scope of the evaluation: As this evaluation began in 2017, the evaluation covers ICF grants made from 2008 through 2016. Since the evaluation began, the Foundation has awarded 2 more rounds of ICF grants in 2017 and 2018.

This evaluation is also focused on the arts & culture grants made under the ICF program. While the vast majority of ICF grants have been made to fund arts & culture projects, and the program has been open exclusively to arts & culture organizations since 2011, in the program's early years a handful of community development organizations received ICF grants for projects not related to arts & culture. More detail is provided about these grants, and why and how the program became solely focused on arts & culture, in Part I of this report.

- To what extent does ICF complement the aim of other donor- supported arts and culture grantmaking in the U.S.?
- What factors, if any, inhibit and/or enable the benefit of ICF funds, from the perspective of grantees?
- To what extent were ICF awards sufficient to accomplish the intended results that grantees set out to achieve?

These and other questions are addressed throughout this report. A complete list of questions explored in this evaluation, and the specific report sections relevant to each question, can be found in Appendix E.

Methodology

The evaluation team conducted a mixed-methods program evaluation which included, in chronological order:

- A **document review of publicly-available materials** on the ICF program;
- A **document review of internal program materials** provided to NORC by the MacArthur Foundation;
- A **scan of the philanthropic landscape** to identify other grant programs that could be considered comparable to ICF;
- **In-depth interviews** with past and current staff members of the MacArthur Foundation, the Prince Charitable Trusts, and the Richard H. Driehaus Foundation;
- A **survey** of current and former staff from arts & culture organizations who received ICF grants from 2008-2016;
- **In-depth interviews** with a subset of survey respondents.

The document reviews and interviews with MacArthur staff primarily informed the evaluation questions concerned with how the program is structured and how it has operated throughout its lifespan, while the survey of grantees and subsequent interviews primarily informed questions related to the program's outcomes and impacts. And collectively, each of these evaluation components informed future considerations for the program.

Contents of this Report

This evaluation report recaps the history of the program, documents the scope and nature of grants that have been made under ICF, and considers the impacts and outcomes that ICF grants have made on grantee organizations and their collaborators and audiences. The evaluation also situates the program within the larger arts & culture grantmaking landscape.

- **Part I** provides a history of the program and how it has evolved over time;
- **Part II** provides findings about the program's operations and outcomes;

- **Part III** provides key takeaways about the program and considerations for how it might continue to evolve;
- **Appendices A-E** provide data tables summarizing ICF grants, the survey instrument, data tables summarizing survey findings, details on results of statistical analyses, and a complete set of the questions addressed in this evaluation.

Part I. Program Description

This section of the report details the origins, history, and operations of the International Connections Fund program based on our review of Foundation documents and interviews with key program staff conducted by the NORC evaluation team in early 2018. Information in this section also provides context for the evaluation findings that follow in Part II.

History of the ICF Program

The ICF program was conceived in 2008 by the then-President of the Foundation, Jonathan Fanton, who announced its creation at a celebration event for the Foundation's 30th anniversary. At the time of its creation, ICF was intended to be a one-time special fund capped at $1 million—it was not intended to become a permanent fixture of the Foundation's grantmaking. Consequently, Fanton had no long-term strategy or grand vision for the program. He simply imagined that it would provide an opportunity for local organizations to engage in work on an international scale.

- **Program context.** Creating a program in this manner was in keeping with the Foundation's general ethos at that time. Multiple staff members who worked at MacArthur during the program's early years described an "experiment often and see what sticks" approach to program development. Despite its experimental nature, the ICF program did fit into the context of the Foundation's goals and priorities at the time, which focused separately on local arts and community development programs and international work. Fanton envisioned ICF as a way to bring these interests together while also signaling the Foundation's continuing commitment to Chicago. The program was also aligned with how Chicago leaders sought to present the city at the time, particularly Mayor Daley's keen interest in promoting Chicago as an international economic and cultural hub. ICF complemented this narrative by giving Chicago's nonprofits the charge to think globally—if the city could do so, so too could its nonprofits.

- **Program scope.** Fanton left the ICF program's scope and structure to be determined by a handful of senior staff at the Foundation, including Deepa Gupta (the Arts & Culture Program Officer), Elspeth Revere (a Vice President who ran the Foundation's General Program at the time), the late Art Sussman (a Vice President who oversaw arts & culture grantmaking), and Julia Stasch (a Vice President at the time who oversaw the Foundation's U.S. programs).These staff determined that the program would be open to arts & culture and community development organizations that were already receiving general operating support from the Foundation, in part because of the 2008 global economic recession that threatened the survival of many Chicago-area nonprofits. Having already committed to meeting these organizations' most immediate need—multi-year general operating support—MacArthur staff saw ICF as a way to encourage grantees to pursue ambitious, exciting new work.

■ **Program evolution.** Since ICF's first call for proposals in April 2008, the Foundation has made 14 rounds of grants, solidifying it as an ongoing program. There is no singular defining moment when Foundation staff decided that ICF would continue indefinitely. ICF grant cycles occurred irregularly at first—three rounds of grants were made in 2008, three in 2009, and none were made in 2010. From 2011 to present the Foundation has consistently made one round of ICF grants per year, typically putting out a call for applications in the spring or summer and announcing funding decisions in autumn. From 2011 onward the program also has only been open to arts & culture organizations. Again, no one is certain why the eligibility criterion was narrowed to exclude community development organizations; however, one interviewee hypothesized that the Foundation staff who oversaw arts & culture grantmaking simply may have embraced the program more fully than community development grantmaking staff. The evolving nature of the program is reflected in its positioning within the Foundation. Initially housed in the Foundation's General Program, which was later renamed Media, Culture, and Special Initiatives, in 2016 the ICF program moved along with the rest of the Foundation's arts & culture portfolio to the newly-created Chicago Commitment program area. The Chicago Commitment encompasses MacArthur's support for Chicago-area organizations and initiatives across several sectors, including arts & culture.

The ICF Program Today

ICF's current mission is much the same as it was in 2008, reflecting the Foundation's "enduring commitment to the City of Chicago" as well as its deep "commitment to a thriving creative sector":

> Chicago is a global city with citizens from many countries, who bring with them their language, culture, and artistic traditions. The city's economy benefits from international relationships and a steady flow of visitors from throughout the world. Some of the city's artistic organizations tour frequently and have international reputations, but many, often smaller and neighborhood-based groups, do not have the opportunity for cross-cultural exchange for their artistic staff or audiences. The MacArthur Foundation established the International Connections Fund in 2008 to provide cultural organizations with opportunities to grow creatively, bring new experiences to Chicago and its neighborhoods, raise their profiles locally and nationally, and serve more diverse audiences.
>
> *—2017 ICF Recommendations*

Foundation staff have made modest adjustments to the program in order to attract a wider range of organizations, make a better match of submitted proposals to program goals, and provide technical support to help ensure that grantees are able to successfully carry out their proposed activities.

Who is eligible to apply?

ICF grants are restricted to arts & culture organizations that receive general operating support from MacArthur. The Foundation makes awards to organizations of all sizes, from large globally renowned anchors such as the Art Institute of Chicago, to organizations that are smaller and relatively new to the Chicago arts landscape such as Civitas Ensemble. There are two administrative mechanisms through which ICF-eligible organizations receive general operating support; which mechanism is used depends on the organization's size (as determined by its total annual operating budget). MacArthur makes direct general operating grants to large organizations (those with annual operating budgets in excess of $2 million), while grants to smaller organizations are made indirectly via funds that MacArthur has established at the Prince Charitable Trusts (those with budgets between $500,000 and $2 million) and the Richard H. Driehaus Foundation (those with budgets of under $500,000).

How are applicants recruited?

The Foundation's process for notifying eligible organizations about the program's application cycle has typically begun with MacArthur staff compiling up-to-date contact lists for all eligible arts & culture organizations, including those who receive Foundation support indirectly through Prince or Driehaus. MacArthur staff then send email announcements to this group prior to the beginning of the ICF application period, and again once the application period begins. Prince and Driehaus staff also encourage their MacArthur Fund grantees to apply, both in-person and via email, though they describe their in-person outreach efforts as ad-hoc rather than systematic. Foundation staff have expressed interest in ramping up outreach methods to ensure that *all* eligible organizations are aware of the program and feel equipped with the resources and support needed to apply, particularly ALAANA (African, Latino/a, Asian, Arab, and Native American) organizations, to make the pool of ICF grantees more reflective of the cultural diversity of Chicago's residents and arts organizations.[2]

How do organizations apply?

Historically, the application process for prospective grantees has been fairly short and basic, requiring just an introduction to the grantee organization and the project idea plus both an organizational budget and a project budget. In 2015, the Foundation implemented a grants management system (GMS) that standardized the proposal submission process and required more detailed information from both the applicant and the MacArthur program officer. In addition to the completion of financial tables and coding tasks, GMS requires the program officer to create such items as a project abstract, a plan for monitoring and evaluation, and a narrative describing how the proposed activities relate to broader Foundation strategy.

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[2] An ALAANA organization is defined by the Foundation as "one whose primary intentions, practices and mission are by, for, and about ALAANA artists, cultures and communities. (The word "for" refers to the intention of the organization to perpetuate, promote, and present art that is representative of an ALAANA culture and people and/or is given form by ALAANA artists.)."

How are proposals reviewed?

ICF applications are reviewed by a committee comprised of staff from the Chicago Commitment program area plus a cross-section of staff from other program areas, based on interest and expertise in relevant topics. The program officer overseeing the Foundation's arts & culture portfolio serves as committee chair. Once the application period has closed, review committee members evaluate each application based on a number of criteria. Early criteria included preference for countries where MacArthur had international offices or a specific focus. More recently, however, review criteria have emphasized that proposed projects should be:

- ambitious and potentially transformative, stimulating real artistic growth within the applicant organization;
- *dual* exchanges from which both collaborating partners, and their broader communities, benefit substantially; and
- poised for success, including a well-thought-out and realistic vision with enough pre-planning to make the proposed activities feasible.

Priority is also given to those who have not received ICF grants in recent years, and the review committee looks for each cohort to have a balance in organization sizes, artistic genres, and both geographic and cultural diversity of the exchange partners. The committee uses this set of criteria to make an initial set of recommendations for funding. Chicago Commitment staff then reach out to staff at Prince and Driehaus to solicit feedback on ICF applicants supported via the two MacArthur Funds, and may also ask individual applicants to provide more information. Once these communications are completed, the review committee chair finalizes the list of recommendations for funding and sends it to the Foundation's president for review and approval.

How are awards administered?

ICF grant activities may take place over one or multiple years; each grantee organization determines its own timeline. Grantees are required to provide final reports upon concluding their grant activities, as well as interim reports if their activities span multiple years. Every ICF grant is administered by MacArthur staff. The assigned program officer for each ICF grant provides ongoing support to grantees, from answering technical questions about the grant process to providing logistical help and resources as grantees undertake their award activities. From 2012 onward, the Foundation has planned and hosted kickoff meetings for each ICF cohort in order to build camaraderie among the new cohort and pass along lessons learned from past ICF grantees. Subject-area experts are invited to the kickoff as well to help advance-troubleshoot common problems such as obtaining travel visas.

Part II. Evaluation Findings

In this section we report the results from our review of internal documentation about the ICF program and its grantees made available to us by the Foundation, as well as findings from data collected independently by the NORC evaluation team. Information in this section also provides context for the takeaways that follow in Part III.

Overview of ICF Grants

Over the 12 ICF grant rounds that took place between 2008 and 2016, 114 arts & culture grants were made to 91 different organizations.[3] The number of grants awarded in each round has varied from just 4 grants in Rounds 3, 4, and 6 to 16 grants awarded in Round 12 (see Table 1).

- **Individual awards.** The maximum amount ICF grantees can request is $50,000, which has also been the most common amount awarded, accounting for 41% of all ICF awards.[4] The remaining 59% of grantees have received anywhere from $7,000 to $48,000. The average amount awarded has been $39,307, with a slightly higher median award amount of $40,958.

- **Cumulative awards.** The cumulative amount awarded to ICF arts & culture grantees across Rounds 1-12 is $4,475,000.The total dollar amount awarded per ICF grant *round* has generally increased over time, partly due to the fact that Rounds 1-3 all occurred in 2008, and Rounds 4-6 in 2009. The total amount awarded per *year* has remained fairly constant over time, averaging $559,375 across all years. The lowest annual amount funded was in Round 7 ($474,000), while the highest was in Round 12 ($735,000).

Table 1. Snapshot of ICF Grants

|	Year	No. Grants	Average Grant Amt.	Median Grant Amt.	Cumulative Grant Amt.
Round 1	2008	5	$46,000	$40,000	$230,000
Round 2	2008	8	$32,500	$27,500	$260,000
Round 3	2008	4	$47,500	$47,500	$190,000
Round 4	2009	4	$38,750	$47,500	$155,000
Round 5	2009	6	$34,333	$38,000	$206,000
Round 6	2009	4	$32,500	$32,500	$130,000
Round 7	2011	11	$43,091	$50,000	$474,000
Round 8	2012	12	$40,250	$42,500	$483,000
Round 9	2013	18	$31,056	$28,500	$559,000
Round 10	2014	12	$40,833	$42,500	$490,000
Round 11	2015	14	$40,214	$45,000	$563,000
Round 12	2016	16	$45,938	$50,000	$735,000
Overall		114	$39,307	$40,958	$4,475,000

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[3] Community development (non-arts & culture) grants made in the program's early years have been omitted from the remainder of this evaluation, as have ICF grants made in 2017 and 2018 after evaluation work had begun.

[4] All percentages throughout this evaluation report have been rounded to the nearest full percent.

Who receives ICF grants?

Exhibit 1 shows that dance organizations are the most common type of arts & culture organization to receive ICF grants (26%), with music organizations a close second (24%). Theater organizations are the next most common ICF grantee type (17%), followed by "other"[5] (11%), visual arts (8%), community[6] (7%), film/video/media arts (5%), and literary organizations (2%).

**Exhibit 1.** Artistic Genres of ICF Grantee Organizations
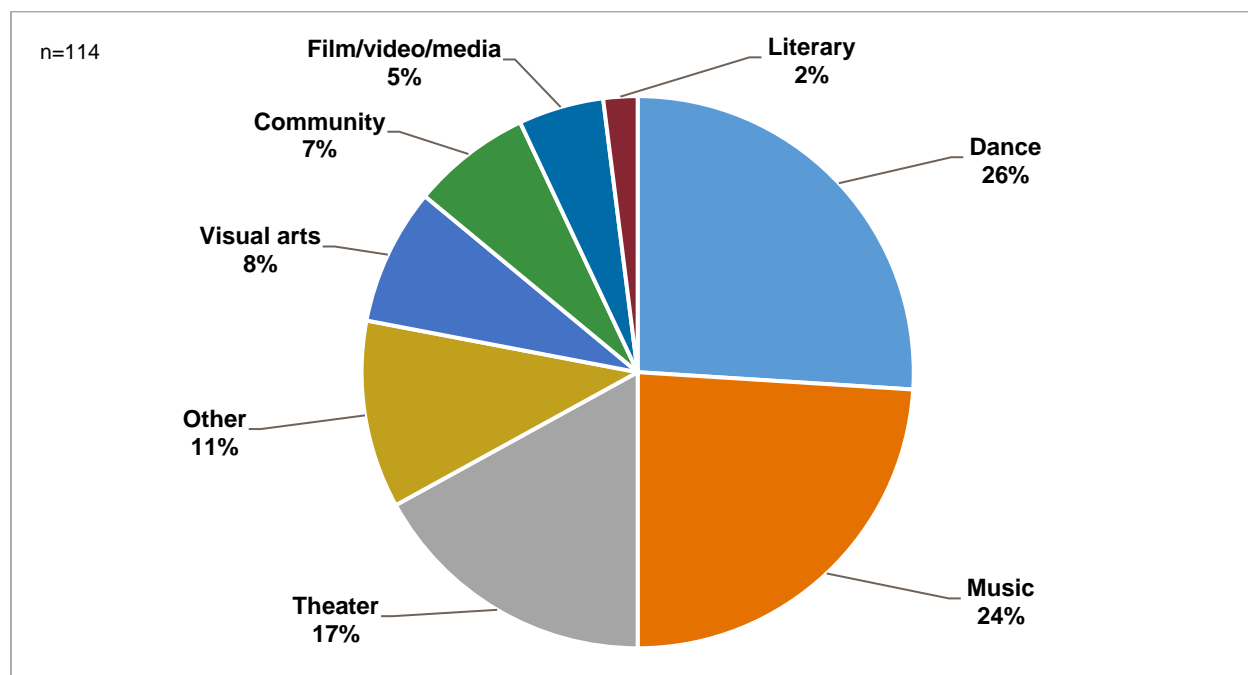
Overall, smaller arts & culture organizations (as defined by size of annual operating budget[7]) tend to receive more ICF grants than do midsized or large organizations: small organizations have received nearly half (49%) of all ICF grants, while midsized and large organizations received 29% and 22% respectively (see Exhibit 2).

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[5] "Other" includes non-culturally-/-geographically specific organizations that are not readily definable by artistic genre, such as festivals, zoos, and consortia.

[6] "Community" refers to organizations that focus on a specific culture or geographic area.

[7] Small organizations are defined as those with annual operating budgets under $500,000 (whose general operating support is provided via the MacArthur Fund at the Driehaus Foundation), midsized organizations as those with operating budgets of $500,000 to $2 million (funded via the MacArthur Fund at the Prince Charitable Trusts), and large organizations as those with operating budgets exceeding $2 million (funded directly by the MacArthur Foundation).

Exhibit 2. Size of Grantee Organizations
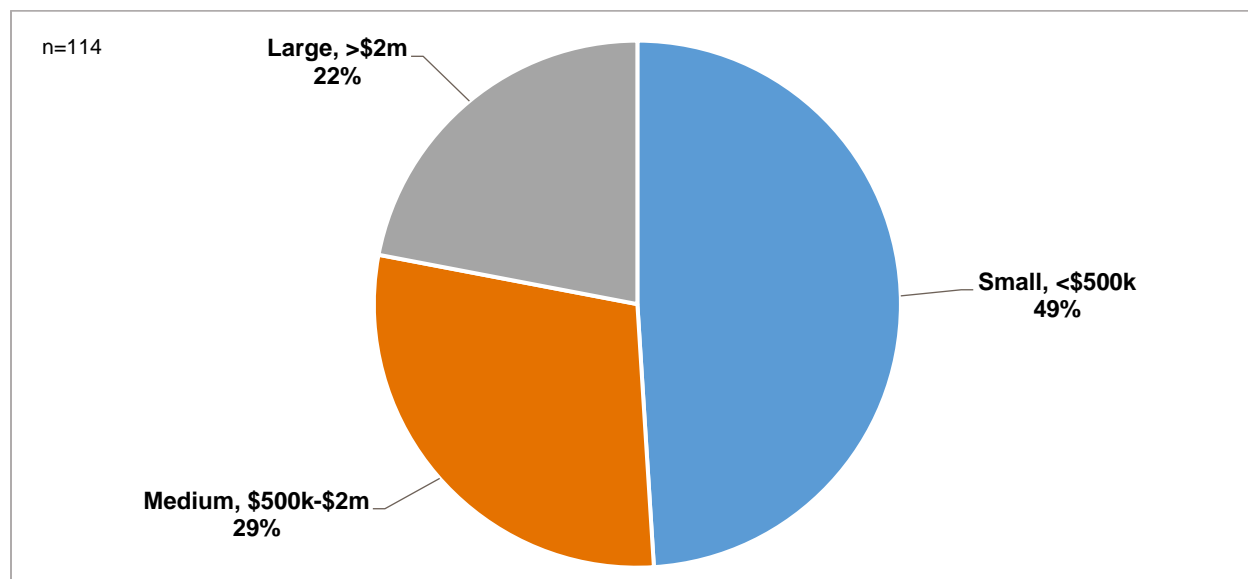
19% of ICF grants went to organizations that had previously received one or more ICF grants, while the remaining 81% were first-time awards (Exhibit 3). The proportion of repeat grantees has fluctuated over time: in 5 rounds all awards were made to first-time grantees, while in 1 round half of the awards went to organizations that had already received one ICF grant. Of the 17 organizations that have received multiple ICF grants, most (13) have received 2 grants, while 3 organizations received 3 grants and just 1 organization received 4 grants.

Exhibit 3. Proportions of First-time vs Repeat Grantees
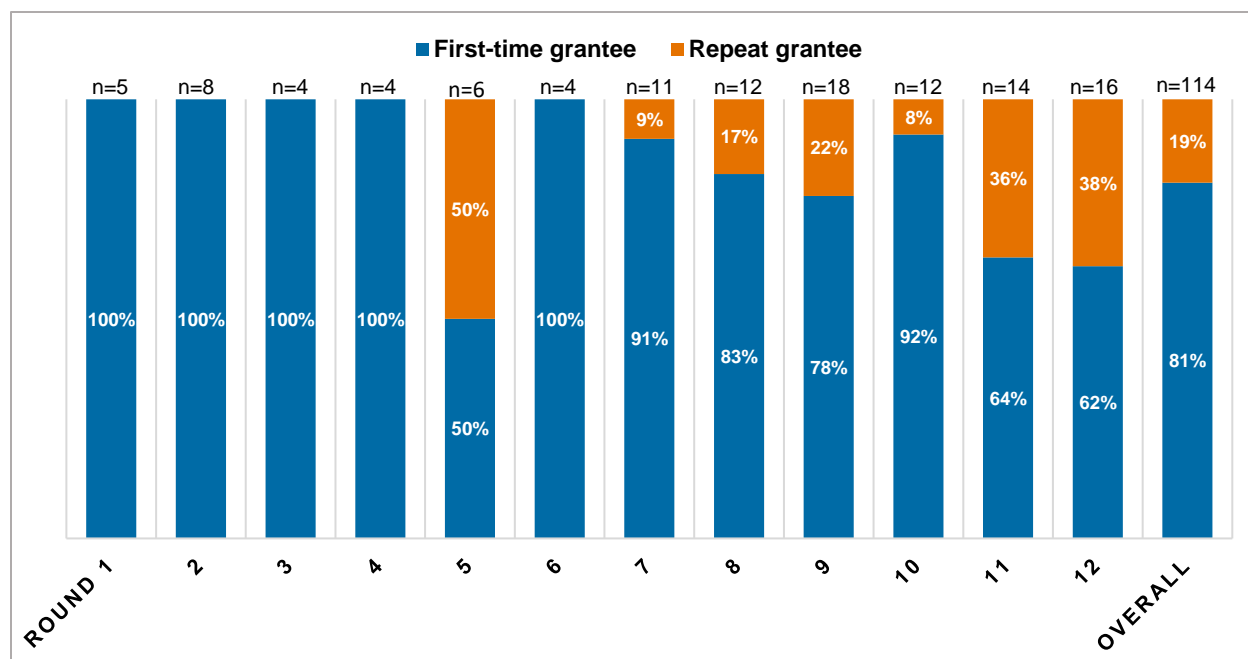
Overall, 23% of ICF grants have been made to culturally-specific organizations, which are defined here as organizations whose missions are explicitly aimed at celebrating, or reaching an audience of, a specific culture/ethnicity.[8] Exhibit 4 shows that the proportions of ICF grants made to culturally-specific organizations have varied quite a bit from round to round, from 0% in Rounds 1 and 4 to a peak of 50% in Round 2.

Exhibit 4. Proportions of Grants Made to Culturally-Specific Organizations
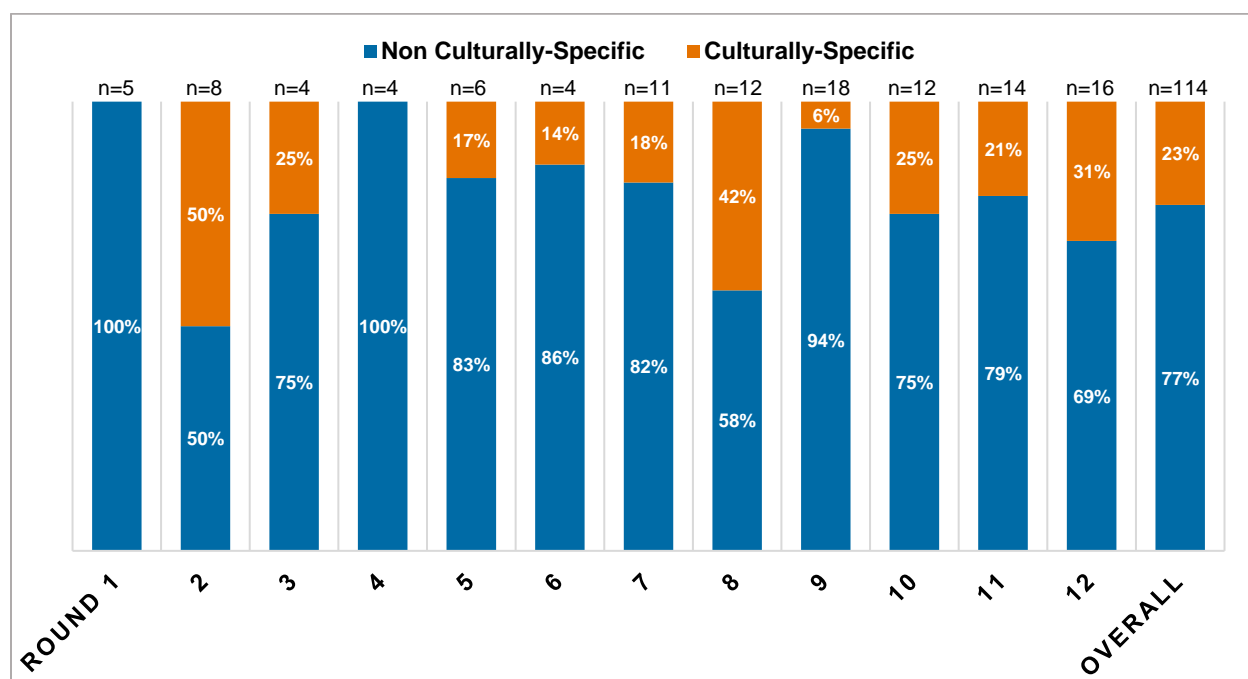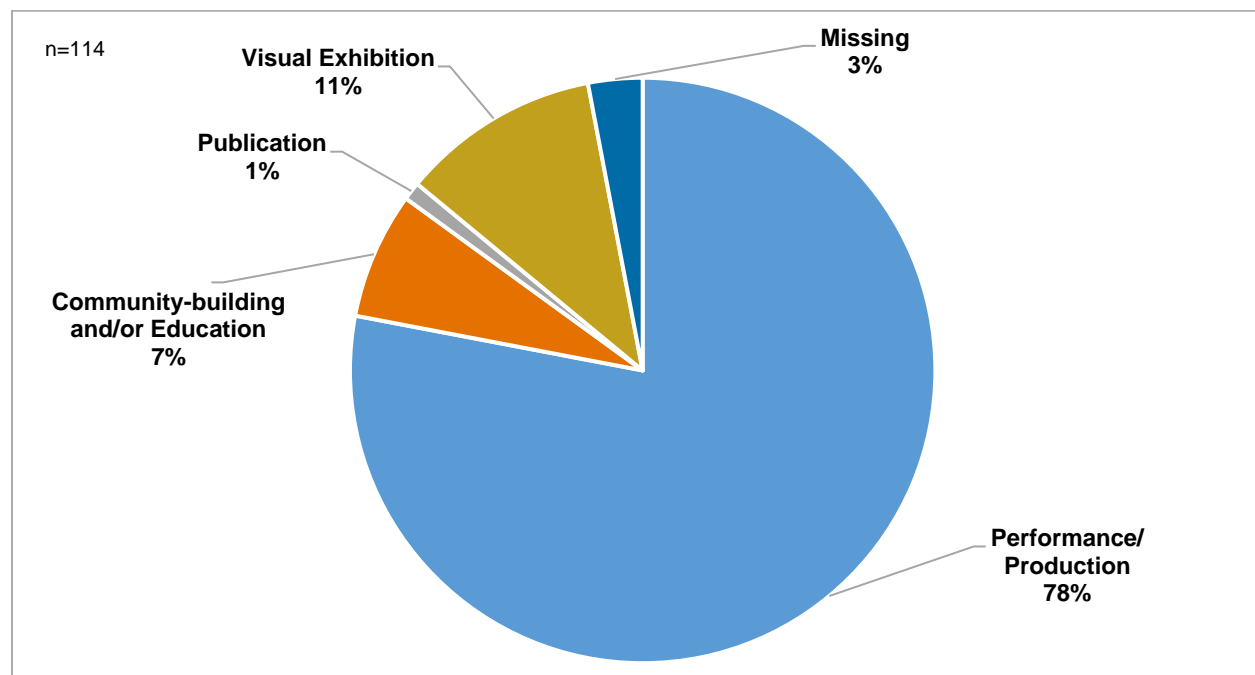

What do ICF grantees do?

An overwhelming majority (78%) of ICF grants have been made to fund artistic collaborations that primarily result in a performance or production (in some cases a single performance/production, in others a series), reflecting the fact that the majority of grantee organizations (67%) primarily work in the performing arts (music, dance, or theater). Exhibit 5 shows that visual exhibitions were the next most common product (11%), followed closely by those whose primary purpose was community-building or educational programming (7%). A single ICF grant primarily resulted in a publication (1%).[9] It should be noted that these figures describe the *primary* product of each grant, which was determined based on the main activities proposed by the Chicago grantee. Many grants also proposed a range of secondary products or outcomes.

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[8] Since 2016, the Foundation has solidified a commitment to support culturally-specific grantees, with a particular focus on supporting more ALAANA organizations.

[9] The products of three grants were unclear based on internal documentation, and were thus excluded from this analysis.

Exhibit 5. Artistic Products Created as a Result of ICF Grants

n=114

Visual Exhibition 11%

Missing 3%

Publication 1%

Community-building and/or Education 7%

Performance/ Production 78%

Where do ICF grantees go?

Exhibit 8 shows the spread of Chicago organizations' selected countries for international exchange. For some grantees—perhaps especially those from culturally-specific organizations—ICF provides an opportunity to deepen their relationship with their country or culture of focus. Nearly a quarter (23%) of ICF grants have supported exchanges with North American countries. Most of these North American grants (92%) supported work with Spanish-language countries including Mexico, Puerto Rico, and Cuba, while the remainder (8%) supported exchanges with Canada and Grenada. This prevalence of partnerships with Spanish-speaking North American countries might be explained by the fact that Chicago is home to sizable communities who hail from these nations. The next most common regions are Asia and Western Europe (18% each), followed by South America (8%), Africa (6%), the Middle East and Eastern Europe (5% each), the South Pacific (3%), and Central America (1%). 13% of ICF grants supported exchanges with multiple countries.

Exhibit 6. Locations of ICF Exchanges

Countries of Exchange							
Country	**#**	**Country**	**#**	**Country**	**#**	**Country**	**#**
Mexico	15	South Korea	3	Bulgaria	1	Mongolia	1
India	8	Spain	3	Cambodia	1	Nigeria	1
United Kingdom	8	Argentina	2	Czech Republic	1	Panama	1
Brazil	7	France	2	Democratic Republic of Congo	1	Philippines	1
China	7	Ireland	2	Ghana	1	Poland	1
Cuba	7	Italy	2	Guinea	1	Portugal	1
Germany	6	Morocco	2	Grenada	1	Serbia	1
Canada	5	New Zealand	2	Guyana	1	Slovakia	1
Puerto Rico	5	Pakistan	2	Hong Kong	1	Sri Lanka	1
Netherlands	4	Scotland	2	Hungary	1	Sweden	1
Colombia	3	South Africa	2	Jordan	1	Taiwan	1
Israel	3	Turkey	2	Lebanon	1	Tanzania	1
Japan	3	Uganda	2	Malaysia	1	Thailand	1
Norway	3	Australia	1	Mali	1	Ukraine	1
Russia	3	Bosnia and Herzegovina	1	1 exchange 2 3-5 6-9 10+			

ICF Grantee Experiences and Outcomes

To learn about ICF grantees' experiences with the program and the short- and longer-term outcomes of their grant activities, NORC used a multi-method approach to collect information directly from grantees. We first administered a web survey to grantees who had received ICF grants from 2008-2016, and then conducted in-person follow-up interviews with a targeted subset of survey respondents. Together, these survey and interview data informed an assessment of how well the ICF program is working for its grantees, which elements of the program might be adjusted to better align with grantees' needs, and what ICF's impacts have been on Chicago's arts & culture community.

- **Grantee survey.** NORC reviewed extant documents about the ICF program and worked with Foundation staff to develop a set of survey questions to ask of ICF grantees. We fielded the online survey to 90 organizations that received an ICF grant from 2008-2016 to carry out arts & culture projects (see Appendix B for the survey instrument). The survey link was sent to the person most likely to be knowledgeable about the grant and, for organizations that had received multiple ICF grants over the years, the survey included explicit instructions to respond to the survey questions with their organization's *first* ICF grant in mind. To encourage participation, MacArthur staff sent out an initial email to all eligible respondents which explained the purpose of the survey and notified grantees that they would soon be invited to participate. The web survey was sent out via email on July 9, 2018 and non-response follow-up emails and calls were made at regular intervals. By the end of the field period (August 17, 2018), we collected 82 completed surveys and 1 partially completed survey, for an overall response rate of 92% (AAPOR RR2[10]).

- **Grantee interviews**. NORC next conducted in-depth interviews to explore themes and questions that emerged from the survey data. To select interviewees, we first stratified the sample of ICF grantees into those who (1) reported better outcomes or (2) experienced greater difficulties compared to fellow survey respondents (see Appendix D for a methodological overview of how we determined which grants had better outcomes and which had greater difficulties). We then invited 5 grantees from each of these 2 strata to participate in interviews using several criteria that emerged from our survey findings, including organization size, artistic genre, grant year, and whether the organization had a preexisting relationship with its collaborator. We also gave priority to culturally-specific organizations to ensure that the interviewee pool would reflect the cultural and ethnic diversity of Chicago's arts & culture landscape. Once selected, representatives from 10 ICF grantee organizations (usually the person who completed the survey) were invited by email to participate in interviews. We ultimately conducted 8 in-person interviews, each lasting 45-60 minutes, in late 2018 and early 2019.

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[10] This calculation counts partial surveys as complete when calculating the response rate. For more information on the calculation of response rates, visit
http://www.aapor.org/AAPOR_Main/media/publications/Standard-Definitions20169theditionfinal.pdf.

What are grantees' overall impressions of ICF?

The great majority of grantees reported an overall positive experience with most dimensions of the ICF program (see Appendix C for full survey results). Most grantees felt that communication from MacArthur program staff was "very clear" during both the application (82%) and reporting (81%) processes. Only 13% of respondents reported that their organization might have missed out on other opportunities as a result of pursuing the ICF grant, and the great majority (85%) say that they are "very likely" to apply for another grant in the future. In fact, only 5% of grantees indicated that they might *not* seek additional ICF funding, a strong indicator that the program meets the needs of its grantees. And indeed, grantees voiced positive feelings toward the program on the survey and in interviews. One grantee described ICF *as "a singularly provocative and inspiring program,"* while another whose grant had culminated in a weeklong series of performances commented that *"by many metrics, this is the most astonishing week we've ever had."* A third stated that *"Our 2 projects have been awesome, exhausting, exhaustive places of learning (personal and professional, artistic, organizational); artistic jump-starting-- richness/development/blending/delving; life-long relationship building; cultural awakenings/introductions/informings of depth. So much."*

Is the ICF program working as intended?

As articulated in the program's mission statement, the Foundation's core objectives for the program are "to provide cultural organizations with opportunities to grow creatively, bring new experiences to Chicago and its neighborhoods, raise their profiles locally and nationally, and serve more diverse audiences." To test this alignment, survey respondents were asked to assess the impacts that the ICF grant had on their organization. Of those respondents whose grants had ended (and thus were able to reflect on the grant's outcomes), most reported multiple positive outcomes for their organization. One commented, *"The grant we received elevated our company in *so* many ways. It was great for artistic growth, fundraising availability, increasing our visibility, and creating international artistic relationships."*

About three-quarters of respondents reported that the grant was "very helpful" in bringing new cultures or experiences to the organization's core Chicago audience (74%) and in presenting the organization's artistic or cultural offerings to new international audiences (78%) (Exhibit 7). And when expanding the analysis to include those who reported that the grant was at least "helpful" in achieving these goals, the percentages jump to 96% and 97%, respectively. Grantees expressed their gratitude for the opportunity to expose their artists and audiences to new cultures: one commented that ICF provided *"an amazing opportunity to expand the organization's reach and the horizons of our community's artists,"* while another commented that the ICF experience "*has been transformative for the Chicago artists we have worked with. For most: it's been their first visit to the other country; for some: it's their first time leaving the US; for one: it was the impetus for getting his first passport."* Others were grateful for the chance to reach new audiences and cultural communities in Chicago through their ICF work. When reflecting on what drove their organization to pursue cross-cultural work through ICF, one

grantee described their organization's wish to *"weave the segregated communities of Chicago together through the arts."* Similarly, another described their organization's impetus for pursuing an ICF grant to have been to *"build cross-cultural relationships…with recent immigrant communities here, and national counterparts living abroad."*

Importantly, nearly all organizations (97%) reported that the grant was "helpful" or "very helpful" in pushing the organization's artistic boundaries, indicating that one of the primary goals of the ICF program—to help organizations grow creatively—is being met across all cohorts of grantees. In the words of one, *"When our ICF grant began we were really looking to define ourselves… and looking to push our practice forward. The way [our international collaborator] was working really opened our minds to what our work could be and how it could evolve."* Another framed ICF as an opportunity to realize artistic goals that until that point had been pure fantasy, describing ICF as a program that *"provides to us a platform for our big programmatic dreams to come true."*

Respondents also reported that the grant was at least somewhat helpful in reaching a number of the Foundation's secondary goals for the program, including leading the grantee organization to do subsequent international work (75%), leading the organization to continue working with its international partner (73%), and increasing awareness of the grantee organization around Chicago (72%). To the last point, one grantee commented that *"the grant helped us build better relationships with our funders and other organizations in Chicago – I think the award was a legitimizer in the eyes of both."* This theme of legitimization was touched on by several grantees, particularly those organizations with relatively modest operating budgets and staff sizes. It illustrates how the benefits of receiving an ICF grant can extend beyond the opportunity to do the work itself, and into broader positive side effects of receiving support from MacArthur.

Exhibit 7. Major Outcomes of ICF Grants for Funded Organizations
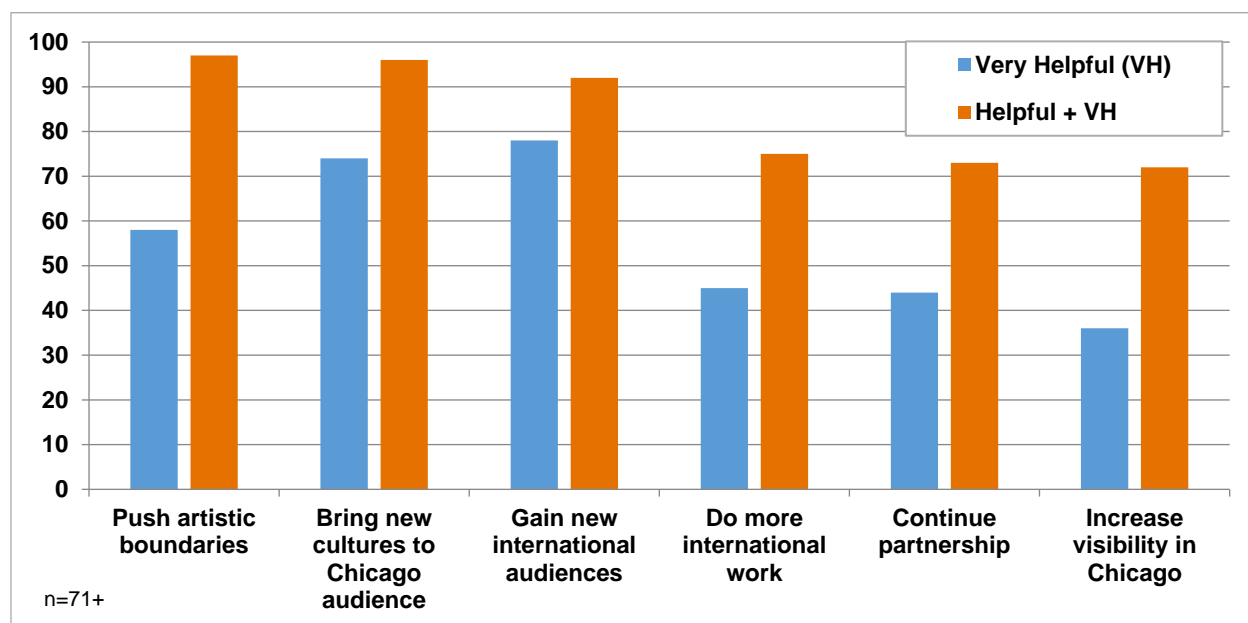
To assess the effectiveness of the application process, the survey also asked about the extent to which the project activities that grantees carried out differed from what they had originally envisioned in their grant applications. It uncovered few differences between what organizations proposed to do with the ICF grant and what was actually done, with only about a quarter of respondents noting that there were some necessary changes in the partner organization (23%) or the nature of the final artistic product (28%), suggesting that the program has both clear and realistic goals for grant recipients.

What difficulties do projects encounter?

A series of survey questions that asked respondents to identify areas where their organization might have experienced difficulties developing, applying for, or managing the ICF grant found few if any serious challenges. Fewer than 10% of grantees experienced significant difficulty in 14 of the 16 potential problem areas. However, Exhibit 8 shows the most commonly reported difficulties that grantees experienced. More than two-thirds (71%) of organizations experienced at least minor problems raising additional funds to support the international project. Difficulties related to securing visas were also mentioned repeatedly, with more than half of respondents (56%) indicating that they had trouble securing visas or with other international travel logistics. One grantee noted that *"certain administrative processes (like the process of obtaining visas for foreign artists) was so thoroughly frustrating and unpredictable that it currently feels difficult to justify the use of our organization's resources to attempt to organize an[other] international collaboration."* After hearing this concern year-after-year, the Foundation recently has begun to dedicate a portion of the new cohort kickoff meetings to the visa process, during which a lawyer who specializes in serving the needs of the international arts community orients the new cohort to the visa process and offers ongoing assistance to individual grantees.

Over a third (39%) of survey respondents also experienced at least some difficulties working with their international partner, with about 30% indicating both language barrier issues and problems adhering to the cultural expectations and practices of their international collaborator. This was pointedly described by one grantee who commented that *"it's hard to work cross-culturally. They're used to working in a different way. It's hard to…draw boundaries between respecting the culture and pushing back."* Respondents reported that small cultural differences could frustrate the collaborative process: one Chicago performing arts organization described practice sessions that were unproductive because Chicago union rules governing practice time limits came up against the international partner's more lax approach to timeliness. Another cited hours of confused discussion with their international partner before realizing that the word "residency" has different implications in English than it does in the partner language. Despite these frustrations, grantees tended to think of them as part of the learning process. One commented that *"both companies took the challenges in stride and found their way through the process."*

Further, while grantees uniformly found most aspects of the application and reporting requirements to be reasonable, nearly half (49%) had some difficulties developing a budget for the exchange and a third (33%) indicated that the organization experienced staffing or other internal problems managing the award.

Exhibit 8. Major Difficulties Experienced by ICF Grantees
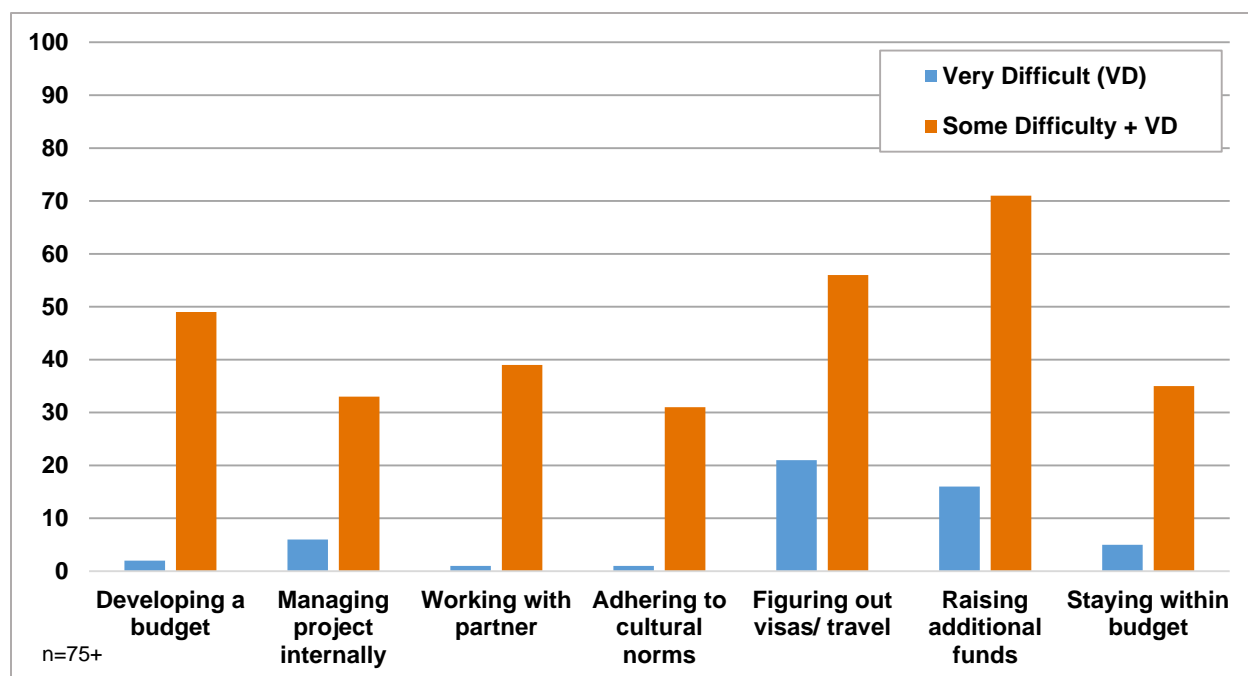
And while grantees had few major difficulties overall, sizable minorities indicated that they would have liked additional support in a few areas. This wish list included receiving more help securing visas or arranging international travel (42%), documenting the exchange (31%), working with

the media (31%), enlisting the aid of consulates (28%), and connecting with other local organizations that work with the same international community (23%).

The most often requested support, however, was help obtaining additional funding for the exchange (48%). Of the 90% of survey respondents whose grants had ended, over three quarters (76%) reported needing to seek additional funding from other sources, with just under half (44%) reporting that the grant covered 50% or less of the total costs of the exchange. Exhibit 9 shows that about one third (32%) of grantees who indicated a need for additional financial support used existing funds within their organizations, another third (35%) obtained funds from another philanthropic foundation or individual donor, and a quarter of ICF grantees (26%) sought financial assistance from their international partner or from a civic or governmental body.

Exhibit 9.   Sources of Supplemental Funding for ICF Projects
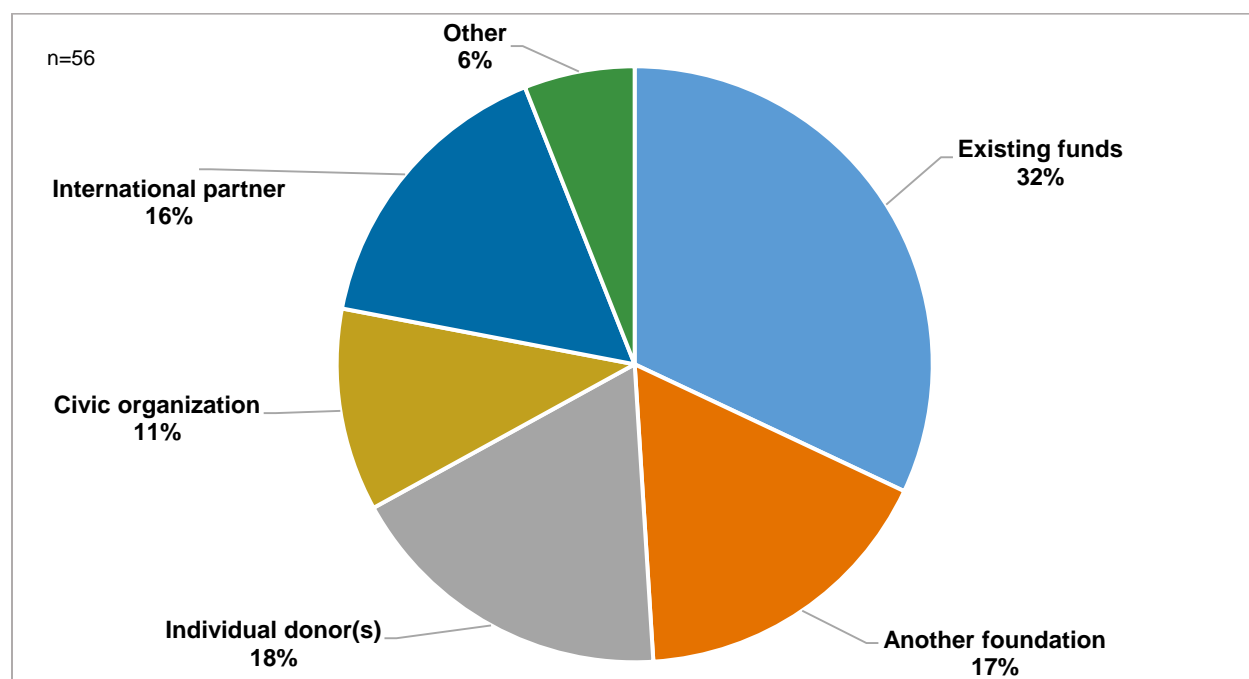
Part III. Takeaways and Considerations

Taken together, findings from each stage of the evaluation suggest that the ICF program is working well overall. There is sustained demand for the program among Chicago's arts & culture organizations, grantees and Foundation staff are satisfied with most aspects of the program's operations, and grantees report positive outcomes across several key indicators that align with program goals. This section presents key takeaways from the evaluation, as well as considerations for what each takeaway means for the program.

Takeaway 1: ICF is a unique and highly valued opportunity for Chicago arts & culture organizations.

Both a scan of the funding landscape and feedback from grantees suggest that ICF offers a unique opportunity for arts & culture organizations in Chicago. A detailed exploration into other programs comparable to ICF conducted by the NORC evaluation team in early 2018 revealed that ICF offers opportunities that are virtually unreplicated elsewhere in the U.S. arts & culture landscape, particularly because of the ICF program's unique (1) emphasis on dual (mutually beneficial) exchanges; (2) focus on the artistic growth of grantees; and (3) highly specific eligibility requirements for the applicant organization. However, our landscape scan did surface a handful of somewhat similar programs:

- **Other foundations**. Until recently, the New York-based Robert Sterling Clark Foundation (RSCF) offered a program that was quite similar to ICF whose mission was "to strengthen U.S.-based arts organizations artistically and financially by enabling international touring and collaborations, and to expose U.S. artists and audiences to diverse and esteemed international artists, particularly those from regions that are often underrepresented."[11] However, RSCF eliminated the program during a 2016 overhaul of its grantmaking strategy.[12] Today, the most comparable program is run by the Trust for Mutual Understanding (TMU), a philanthropic organization whose mission is to promote cooperation between the U.S. and countries in the former Soviet Union and elsewhere in Eastern and Central Europe.[13] TMU supports exchanges in two sectors—arts & culture and the environment—and made awards to six Chicago-area arts organizations in 2017, three of which have also received ICF grants. Other more narrowly focused programs included those that fund artistic collaboration between the U.S. and a specific country/culture (such as the FACE Foundation[14] and the Japan Foundation of New York,[15] which fund U.S.-France and U.S.-Japan arts exchanges, respectively); those that fund international residencies in a

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[11] https://web.archive.org/web/20131030054812/http://www.rsclark.org/index.php?page=international-art-engagement

[12] https://www.rsclark.org/apply/

[13] http://www.tmuny.org/

[14] http://face-foundation.org/about-us/mission-statement.html

[15] https://www.jfny.org/arts_and_culture/smallgrant.html

specific U.S. host city (such as the Cleveland Foundation's Creative Fusion program[16]); and those that fund exchanges within specific artistic genres (such as the Lighton Foundation, which supports visual artists' residencies abroad[17]).

- **Federal government agencies**. There are several federal programs that bear some resemblance to ICF. The U.S. State Department's Bureau of Educational and Cultural Affairs runs several cultural exchange initiatives, including some that send American art and artists abroad (e.g. American Music Abroad, Arts Envoy, and DanceMotionUSA[18]) and Center Stage, which brings international art and artists to the U.S.[19] The National Endowment for the Arts (NEA) also sponsors several international arts programs, both on its own (such as Performing Arts Discovery and China Performing Arts Exchange) and in partnership with grantmaking foundations (such as USArtists International and Southern Exposure).[20] USArtists International, a collaboration with the Mid Atlantic Arts Foundation and the Andrew W. Mellon Foundation, supports travel abroad for U.S. performers in the genres of dance, music, and theater. Southern Exposure, a collaboration with the Mid Atlantic Arts Foundation, brings performing artists from Latin America to the U.S. Unlike ICF, however, these federal programs focus on cultural diplomacy, only support one-way exchanges, and are not city-specific.

- **Municipal government agencies**. At the municipal level, Miami-Dade County's Department of Cultural Affairs has an International Cultural Exchange (ICE) program which "offers grants to Miami-Dade County-based professional cultural organizations to support meaningful artistic exchange, partnerships or collaborations with artists, arts professionals and/or organizations abroad."[21] This program has some striking similarities to ICF. First, eligible grantees must be based in a defined geographic area (in this case, Miami-Dade county); second, funding levels are comparable (ICE grants range from $20,000 to $40,000); and third—and perhaps most significantly—the exchanges "must demonstrate reciprocal relationships," requiring grantees to engage in two-way exchanges that benefit both partners.

Apart from these initiatives, we could find very few programs that bear resemblance to ICF. This relative rarity of opportunities for international exchange was echoed by many grantees we surveyed and interviewed:

- *"We don't know of any other sources of funding locally for international collaboration so the MacArthur funds play a huge role in making this aspect of our work possible."*

- *"[We] strongly believe in the great power of international exchange. MacArthur is one of a very few foundations willing to support this work."*

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[16] https://www.giarts.org/article/enriching-arts-through-international-cultural-exchange

[17] http://www.liaep.org/what-we-do/

[18] https://exchanges.state.gov/us/special-focus-areas

[19] https://centerstageus.org/

[20] https://www.arts.gov/sites/default/files/International_fact_sheet_nov2016.pdf

[21] https://www.miamidadearts.org/international-cultural-exchange-ice-grants-program

- *"The ICF program offers a very unique opportunity that other funders don't offer, which gives it a critical role in expanding international cultural exchanges."*
- *"It's challenging finding funding for ambitious projects and the ICF is one of the best supports. This program establishes Chicago artists as arts ambassadors on the world stage."*

The sustained demand for the unique opportunities ICF provides is reflected by the fact that the program consistently receives a high volume of applications (one MacArthur staff member estimated that the program receives about 4-5 times the number of applications it can fund each cycle), and that 92% of survey respondents indicated that they are likely to apply for an ICF grant again. Some grantees suggested that this opportunity is even more appealing now than it has been: one reflected that *"making global connections is even more important in today's cultural/political environment."*

Beyond the rarity of providing the opportunity to work internationally, ICF also offers unique features that make the program highly desirable for grantees. One commented that *"Not only did we get to go on this incredible experience to [the country of exchange] – but we got to reward [our artists] by <u>paying</u> them. Normally [our artists] don't get paid – they are normally saving money all year to go on tour. To be able to pay them, and pay them well, was so wonderful."*

Takeaway 2: ICF grants are especially transformative for smaller organizations; however, such organizations often face barriers to applying.

While organizations of all genres and sizes reported positive outcomes for their organizations as a result of their ICF grant, one clear takeaway from the survey is that receiving ICF grants seems to have outsized positive effects on smaller organizations. In fact, one of the main predictors of which ICF grants reported better outcomes[22] was revealed to be the size and management of the organization. Specifically, those smaller organizations who receive general operating support via the MacArthur Fund at the Driehaus Foundation reported the most markedly positive impacts of the ICF grant on their organization.[23]

This finding was reinforced in interviews we conducted with some of these grantees. Notably, several made comments about the transformative effects that the grant had on their organization. One described how "*Getting the ICF award had huge, lasting ramifications for us financially. Getting [the ICF grant] meant a huge annual operating budget increase for us. The first year of our ensemble we had an $11,000 annual budget, the second year we had $24,000, and then the third year (during which we got the award) we shot up to $80,000. Ever since then,*

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[22] We conducted a series of statistical analyses using results of the survey and characteristics of grantee organizations in order to "predict" which kinds of ICF grantees are significantly more likely to have better outcomes or experience greater difficulties. Results are referenced throughout this section, with additional details provided in Appendix D.

[23] Statistically significant at the $p < 0.05$ level

we have been able to maintain a much larger annual operating budget – the past couple years we've been steady around $70,000." Another commented that their ICF grant generated their *"largest and most exciting program on many levels to date."* A third commented that receiving the ICF grant was a *"game changer"* for their organization, explaining that receiving the grant *"gave us an opportunity to shine and then set the bar for our future."*

And as previously mentioned, several grantees from smaller organizations also spoke of the "legitimizing" effects of receiving an ICF grant, in the eyes of other funders and peer organizations in Chicago. One commented, *"[Receiving the ICF grant] put us in a different class. …We're an emerging organization, so for us to have received two MacArthur grants… has been a huge plus for us, it is one of the reasons why we've been recognized. When we go places, we say 'MacArthur grantee,' and people give us a little bit more attention."* Similarly, when asked about the single best part of receiving the ICF grant, one grantee commented that *"Small organizations like ours benefit a lot from a grant like this. [One of the biggest benefits] was the validity it gave us. It was so helpful to take this work to our board to show them that our dream can be money-making."*

Although the potential benefits of receiving ICF funding are clear and numerous, the decision to apply for an ICF grant is not always an obvious or easy one to make for these smaller organizations, many of which are culturally-specific and/or based in ALAANA communities. Speculating about why peer organizations do not pursue ICF funding, the leader of one ALAANA grantee organization commented: *"I want more people to get out of this country. Everybody can stand to benefit from international work, but I get the sense that a lot of folks don't know where to begin."*

The leader of another ALAANA organization echoed this sentiment, adding that *"there are a number of small organizations out there who just don't think they can do it. When you're just surviving, you might think it would be beautiful to do the exchange but you don't think you have the confidence, the resources… But with that mindset, there's a bigger message that's being lost there – they don't see that the ICF grant could bring them other funders, bring them to another level."* And in fact, this interviewee confided that their organization only applied after receiving extensive encouragement from their program officer at the Driehaus Foundation: "*ICF was always part of the conversation with the program officer as something to aspire to. After the first year, they saw our progression and our programming and felt strong enough about us that they encouraged us to apply…they thought we could get to ICF level, so we went for it. Had they not been so encouraging, we might not have gone for it… It can be scary to put all your eggs in one basket like that."* Interviewees had thoughts on how to help potential applicants get over the mental and logistical hurdles of deciding to pursue an ICF grant. One Driehaus grantee suggested:

> **CONSIDERATION FOR FUTURE PLANNING:**
>
> Consider making efforts to expand the applicant pool by hosting a pre-application learning session.

It would be nice to be able to attend an information session after the new grant cycle is announced. It would be a chance for potential applicants to ask questions of MacArthur and perhaps of organizations who have recently completed ICF grants….This would be a good chance for organizations to meet others that are considering applying as well. I don't feel that we have much peer support in ICF right now and it would be helpful to build that. We don't feel any sense of competition with other ICF-eligible organizations – we see them as potential sources of support. It's always interesting to get to know others who are doing good work in Chicago, and to find common values with other organizations that might be working in different disciplines such as theater and music….I think such a meeting would be most helpful shortly after the application cycle is announced (maybe 1-2 weeks after first announcement), and then have a 2-3 month application period after the meeting. This would allow us to put together the strongest and clearest application possible.

Several ALAANA grantees from Driehaus-funded organizations expanded on this suggestion by offering to hold such an information session to make it more accessible. Expressing interest in providing encouragement and support to 'like' organizations to broaden the pool of applicants and grantees, one suggested, *"Let us host an information session on the South Side. Let us help encourage others to apply – we want everyone to have the international experience we did."* Another observed that *"the accessibility factor is big. Anything MacArthur can do to help put the stories out there of the impact ICF can have for smaller organizations, they should do. Past recipients should be the ones recommending the program to their peers… if MacArthur could create a list of eligible organizations, and share that with past recipients, we could invite them to a session where you tell them your story and encourage them to apply. I would be excited to do that."*

> **ADDITIONAL CONSIDERATION**
>
> Consider making the learning session as broadly accessible as possible by bringing it into different communities and involving past grantees from those communities.

Takeaway 3: ICF grants enable the formation of strong, lasting relationships with new international partners. Many grantees have a keen desire to deepen these relationships by pursuing additional ICF grants with that partner.

A theme we heard repeatedly in interviews and survey responses was that, for many grantees, one of the most positive outcomes of their ICF experience was the relationships they built with their international collaborators. As one commented, *"The very best part was the relationships we made both artistically and personally. In the arts, professional relationships are generally pretty surface-level. But for the U.S. musicians who went to [the exchange country], working with the students at the [collaborating organization] was wonderful. We had a chance to build intimate relationships."*

Several others, even those who received grants in the early days of the program, described the ways in which their relationship persists to this day. Some merely keep abreast of one another's

activities, while others are engaged in creating new work together. In all, 73% of grantees reported on the survey that their initial exchange led to a continued relationship with their international partner.

Yet none of these relationships deepened under ICF, as applicants are currently disallowed from applying to work with the same partner in a subsequent ICF grant. Although the survey did not include a question soliciting grantees' feedback on this matter, a full 15% of survey respondents took the time to free-write comments about how much they'd like to pursue additional ICF grants with their previous partner. One wrote, *"So much time and effort goes into launching new, impactful, international partnerships through the ICF program. These partnerships should not be isolated to one-time experiences."* Another commented that *"once the relationship has been invested in, it would be of great benefit to be able to deepen it through additional exchanges."* A third requested for the Foundation to *"Allow – no, ENCOURAGE -- follow up grants for exchanges involving the same international partners. The ICF funding is great to establish a relationship, but international funding is so rare, that it is often impossible to maintain the organizational connection. Meanwhile, the relationship that you paid to generate dissolves due to lack of exercise."* There is clear value, from the perspectives of grantees, in forging new relationships with international partners (despite the many logistical challenges they must surmount along the way), and even more value in having the chance to allow these relationships to flourish over time.

> **CONSIDERATION FOR FUTURE PLANNING:**
>
> Consider expanding application guidelines to allow grantees to propose building on relationships made through prior ICF grants.

Takeaway 4: By and large, grantees find the ICF application and management process to be fair, straightforward, and minimally burdensome, save for a few specific frustrations.

An initial question that guided the evaluation was whether, and to what extent, the processes of applying for and managing the grant might be perceived as overly complicated or burdensome by grantees, particularly smaller organizations with fewer staff. But the survey found that most grantees (81%) felt that the application process was clear or fairly clear. Notably, grantees from organizations of all sizes gave the application process high marks, with those from smaller organizations describing it as a *"very thoughtfully designed application and on-boarding process"* and effusing that *"this is a really straightforward application – it's not intimidating – that's a really good thing."* Most grantees were also satisfied with ease of understanding and meeting the reporting requirements associated with the grant (72%), and with communication from program staff over the course of their grant activities (81%). As one said, "*We were completely satisfied…with the role of the MacArthur Foundation in the project. The staff and expectations were clear, and the Foundation was flexible with us,"* though a few did voice requests for *"a closer working relationship with MacArthur"* in the form of an in-person check-in with Foundation staff at some point during the project.

Overall, many felt that most aspects of the program worked fairly well: *"This grant program is very well organized, supported beautifully by the Foundation staff, and offers opportunities for shared learning between grantees."* Grantees reported a variety of lasting effects of their ICF grants, both expected and not. These ranged from being invited back to their exchange country for follow-up collaborations, to receiving more attention and support from other funders, to expanding the cultural horizons of Chicago community members and artists.

However, one frustration that several respondents touched on is the difficulties that stem from the timing of the ICF grant cycle. For example, we heard from some who struggled with the fact that applicants can only apply for projects that will begin in the next 12 months, and from others who were frustrated by the lack of consistency in the dates of the application period from year to year. One grantee commented that *"as much advance notice as possible about new grant cycles would be helpful. We are often weighing a project 12-18 months in advance but can't always gauge whether and when ICF or similar funds would be available to us… Knowing the opportunity to apply [at a certain time] is a guarantee, even if the award isn't, would make a big difference."* Here, it seems that organizations need to plan well ahead for ICF applications, but without a consistently timed program it can be difficult to determine whether or not it is worth investing the time and effort needed to create a strong application.

CONSIDERATION FOR FUTURE PLANNING:

Consider standardizing the dates for the ICF application cycle (application opening, closing, and notification dates).

Relatedly, others expressed frustration about the length of the period of time between receiving notice of their ICF award and the Foundation's public announcement of the new cohort of ICF awardees. In the interim new grantees are asked not to share news of their award with anyone beyond key staff within their organization. Multiple grantees expressed that this requirement can result in opportunity costs for organizations – particularly missed opportunities to raise additional funds for their projects, which 76% of grantees reported needing to do. One stated that *"It was more than 4 months before we could tell anyone about the project after receiving the award and we could have raised more money with individuals if we were able to announce it sooner."* Another expressed that the single most challenging aspect of their ICF experience was having to refrain from announcing the news of their ICF award at their annual gala. They explained that it was disappointing not to be able to share the news with the organization's most ardent supporters: *"It was rough… we're reaching out to donors but can't talk about our biggest achievement."*

CONSIDERATION FOR FUTURE PLANNING:

Consider minimizing the period between grantees' notice of award and the Foundation's public announcement of ICF grants.

Takeaway 5: ICF grants have been funded at varying stages of project development, which can play a significant role in how smoothly the project runs.

Taking certain actions prior to applying for an ICF grant, or early on in the project, seemed to have significant bearing on how easily grantees were able to carry out their project activities. A few of the most commonly cited actions coalesced around the theme of planning for the particular challenges of international collaborative work. As cited in the survey results, first-time grantees also frequently reported having had trouble carrying out certain administrative aspects of the project, particularly those related to budget management, project management, and travel logistics. As one interviewee from an organization that had significant difficulties in carrying out its grant activities put it, *"I'm guessing that most organizations that receive ICF grants don't have a lot of international experience. There's a lot of practical information they need to learn about – things related to visas, payment to foreign artists, tax ramifications of international work… It took much more time and money than we thought it would."*

This disconnect could be due in part to the fact that over half of grantees are classified as small organizations, which tend to have limited staff resources and limited experience carrying out large multinational projects. Another stated, *"[grantees and their collaborators] do not always have the bigger legal/transactional picture in mind (or even necessarily know where to go to find the answers) - they are focused on the artistic opportunity."* Survey respondents who had received multiple grants were asked what key things they learned after doing the first grant that helped them in their subsequent grant(s). Several mentioned learnings related to timeline and project management, such as *"work out the program logistics…before initiating the project,"* *"pre-plan for travel contingencies,"* and *"be realistic about the time frame for international projects, allowing sufficient time for project management and total execution."*

Another respondent suggested that *"one thing that would be helpful is if we could have access to information created by a person who's experienced with managing international projects. If they could give us some sort of checklist – all the questions you need to figure out answers to, administratively. The nuts and bolts and project management were challenging for us. It would have been great to have a template or checklist for international project management that we could work through."* Or, more simply, another suggested that MacArthur provide a chance for new grantees to have a *"face to face opportunity [with MacArthur staff] early on…where questions and problems can be discussed."*

> **CONSIDERATION FOR FUTURE PLANNING:**
>
> Consider developing a logistics-oriented guide to distribute to new grantees.

Even grantees who fell into the "better outcomes" category were not immune to administrative challenges. One grantee whose organization reported better outcomes shuddered when reflecting on the logistical hurdles they had to overcome: *"Visas! Oh my gosh, those visas."* When respondents were asked what one piece of advice they would give to future ICF grantees, one stated simply, *"Plan well, but remain fluid. While one must always strive to be clear in direction and vision, one must also remain open, fluid, creative, and humble in management and*

leadership." Another echoed this advice, encouraging new grantees to *"develop the capacity to be flexible—a key component of successful international efforts."* This was one of the overarching sentiments expressed by respondents who had received multiple ICF awards: flexibility and open-mindedness are key when undertaking an ICF grant, because challenges— from lost passports to political turmoil to flight-canceling volcano eruptions—are bound to arise.

A more specific action that seemed to have bearing on the eventual success of ICF projects was establishing a relationship with the international partner prior to being awarded the ICF grant. As previously mentioned, working with the international collaborator was one of the most common challenges grantees faced (39% of survey respondents reported experiencing some difficulties with this). Those who had no prior relationship with their partner often ran into trouble. Reflecting on why their organization struggled, an interviewee from an organization that fell into the "greater difficulties" group commented, "*relationship-building takes time, especially international relationship-building. Trying to build the relationship and establish trust and accomplish the project activities in one year can be a little too much."*

Conversely, in an analysis of factors that predicted whether a grant was more likely to be successful (see Appendix D), one of the main predictors of a "better outcomes" grant was whether the grantee organization had established a relationship with its international partner prior to applying for the ICF grant.[24] In other words, organizations that had a preexisting relationship with their partner were significantly more likely to report better overall outcomes of their grant. This finding was corroborated in interviews. When asked about what advice they'd give to future applicants, one grantee who fell into the "better outcomes" group said, *"Honestly, my biggest recommendation for first-time grantees is do relationship-building first before you even apply. Going over [to the exchange country] to establish a relationship before even applying for the grant made such a difference. Having the relationship in place, we could hit the ground running with the work once we got the grant."*

One grantee even suggested asking grantees to provide more detail about the relationship with their proposed partner in the application, suggesting that *"Maybe MacArthur could, on the application form, include a question explicitly asking applicants…where the applicant organization is in its relationship-building with the international counterpart. This will help them get a sense of whether the applicant has already been building that relationship. And I think both organizations should apply together, it should be less one-sided. That would make the project more of a collaboration, and less about there being one 'leader.'"*

	CONSIDERATION FOR FUTURE PLANNING:
	Consider weighing the strength of proposed partnerships during the application review process.

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[24] Statistically significant at the p<0.05 level

Although building relationships with the exchange partner is an important precondition to success, not every organization has the resources to pull this off. One grantee noted that *""An international collaborative project probably requires longer time and more efforts on developing a working relationship between the organizations… than domestic projects require. However… funds are not available for the relationship building phase. Without having a good relationship, we are not able to develop a realistic, feasible, mutually beneficial project."* Another lamented that it can be difficult for small organizations to justify using internal resources to build partner relationships in advance with no guarantee of payoff: *"It is a lot of work to apply and not receive funding – so ROI on work product development and outreach in advance to not receive any money is speculative work that I am less interested in overall - it's like we have to 'pay to work' and then see no benefit [if we are turned down]."*

CONSIDERATION FOR FUTURE PLANNING:

Consider offering a 2-track ICF application that allows grantees to apply for either a "developmental" grant or an "implementation" grant.

Even once the relationship is established, working cross-culturally can be tricky. As the survey revealed, 30% of grantees indicated difficulty with both language barriers and adhering to the cultural expectations and practices of their international collaborator. Grantees reported that these cultural differences ranged from different expectations around gender norms and leadership roles, to different expectations about time use and advance planning.

We heard about these challenges from grantees who didn't have prior relationships with their international partners, but also from those who did. One commented, *"We knew who we wanted to work with from the beginning. But we still had some challenges working with them – we ended up running into some cultural differences around communication and negotiation. …there was a little blowout, but in the end it worked out okay, everything was forgiven. It was just a learning experience for us."* And indeed, multiple grantees expressed that while such cultural differences were frustrating, they were ultimately a learning opportunity. One stated, *"what I hope what MacArthur would take away is that it doesn't matter if these [collaborations] are hard and if they don't always turn out perfectly because everybody is growing from them."* One grantee wondered, however, if MacArthur could help push grantees along the learning curve by *"sharing any training resources on common international differences, problems, misunderstandings?"* Offering such supports might help existing projects run more smoothly and reassure potential applicants who may be daunted by the prospect of undertaking international collaboration for the first time.

CONSIDERATION FOR FUTURE PLANNING:

Consider adapting existing cross-cultural training materials (possibly drawing from those developed by the U.S. Peace Corps or Rotary International) to ICF and distributing them to grantees.

Despite the opportunity for growth, some grantees did find a way to minimize the challenges of cross-cultural collaboration. Multiple "better outcomes" grantees cited their organization's connection with the appropriate foreign consulate to be a lifeline and a key factor in their

success. One grantee said that the Chicago consulate for their exchange country *"was able to step in where we thought we might run into a lot of costs we did not anticipate. They were able to identify the proper visa for our [artists] that no one else knew about."* Another grantee mentioned how pivotal the help of the American consulate located in their exchange country was in promoting their upcoming performances to local audiences and connecting them with local peer organizations.

A third grantee similarly observed, *"The one thing that I think might be helpful is having a country or region resource person who might be able to help us think through problems that might come up in a certain region. In our exchange, we didn't realize in advance how difficult it would be to get the youth to come to Chicago as many didn't even have birth certificates to get passports. Perhaps a consultation with the region expert would have helped us think through that process in advance."* Another mentioned that they had tried, unsuccessfully, to connect with the relevant consulate, and *"wondered if help from the Foundation would have been more effective at garnering their attention."*

CONSIDERATION FOR FUTURE PLANNING:

Consider formalizing pathways for grantees to connect with country/region experts.

Ultimately, whether it came easily or not, bridging cultural divides was cited by some grantees as one of the most rewarding aspects of their ICF experience. One commented, *"the best part was getting to see [young artists] from the South Side of Chicago being on the world stage and making discoveries that "we're all human" – [we all have] the same fears, same hopes, same dreams… We were nervous about what if [the exchange artists and audiences] don't grasp what we were saying, what if they don't open up to us? But they totally got it. There was a point where we all realized 'we are way more alike than we are different'."*

Conclusion

By most measures the findings from this evaluation indicate that the ICF program runs smoothly and produces a host of positive outcomes for funded arts & culture organizations, which is reflected by the consistently strong demand for ICF grants and testimony from grantees about the many opportunities it affords. While evaluation results suggest that the program might benefit from modest adjustments aimed at broadening the applicant pool and enhancing grantees' experience receiving and carrying out ICF-funded projects, overall grantees and program staff alike seem satisfied with the program's mission, structure, and administration. As one of the only programs in the U.S. that specifically supports international artistic collaboration, ICF plays a unique role in the funding landscape and positions Chicago arts & culture organizations, and the Foundation itself, as leaders in this domain.

Appendix A. Summary Tables, ICF Grants

TABLE 1. Artistic Genre of Grantee Organizations

		Community	Music	Dance	Film/Video/ Media arts	Literature	Theater	Visual arts	Other
Round 1	Count	0	1	1	1	0	1	0	1
	% Within Round	0%	20%	20%	20%	0%	20%	0%	20%
Round 2	Count	0	3	1	0	0	1	1	2
	% Within Round	0%	38%	13%	0%	0%	13%	13%	25%
Round 3	Count	2	0	1	0	0	1	0	0
	% Within Round	50%	0%	25%	0%	0%	25%	0%	0%
Round 4	Count	1	2	0	0	0	1	0	0
	% Within Round	25%	50%	0%	0%	0%	25%	0%	0%
Round 5	Count	0	0	2	1	0	2	1	0
	% Within Round	0%	0%	33%	17%	0%	33%	17%	0%
Round 6	Count	2	0	2	0	0	0	0	0
	% Within Round	50%	0%	50%	0%	0%	0%	0%	0%
Round 7	Count	1	1	4	0	0	2	1	2
	% Within Round	9%	9%	36%	0%	0%	18%	9%	18%
Round 8	Count	1	4	2	0	0	2	1	2
	% Within Round	8%	33%	17%	0%	0%	17%	8%	17%
Round 9	Count	0	6	4	1	2	5	0	0
	% Within Round	0%	33%	22%	6%	11%	28%	0%	0%
Round 10	Count	0	5	3	0	0	1	1	2
	% Within Round	0%	42%	25%	0%	0%	8%	8%	17%
Round 11	Count	0	2	6	1	0	1	2	2
	% Within Round	0%	14%	43%	7%	0%	7%	14%	14%
Round 12	Count	1	3	4	2	0	2	2	2
	% Within Round	6%	19%	25%	13%	0%	13%	13%	13%
Overall	Count	8	27	30	6	2	19	9	13
	%	**7%**	**24%**	**26%**	**5%**	**2%**	**17%**	**8%**	**11%**

TABLE 2. Grantee Organization Size

		Driehaus (<$500k)	Prince ($500k to $2 million)	MacArthur (>$2 million)
Round 1	Count	0	2	3
	% Within Round	0%	40%	60%
Round 2	Count	3	1	4
	% Within Round	38%	13%	50%
Round 3	Count	3	0	1
	% Within Round	75%	0%	25%
Round 4	Count	0	3	1
	% Within Round	0%	75%	25%
Round 5	Count	2	1	3
	% Within Round	33%	17%	50%
Round 6	Count	3	1	0
	% Within Round	75%	25%	0%
Round 7	Count	6	1	4
	% Within Round	55%	9%	36%
Round 8	Count	8	4	0
	% Within Round	67%	33%	0%
Round 9	Count	8	8	2
	% Within Round	44%	44%	11%
Round 10	Count	7	3	2
	% Within Round	58%	25%	17%
Round 11	Count	7	6	1
	% Within Round	50%	43%	7%
Round 12	Count	9	3	4
	% Within Round	56%	19%	25%
Overall	**Count**	**56**	**33**	**25**
	%	**49%**	**29%**	**22%**

TABLE 3. Repeat Grantees

Round 1	Count	2
	% Within Round	40%
Round 2	Count	3
	% Within Round	38%
Round 3	Count	1
	% Within Round	25%
Round 4	Count	1
	% Within Round	25%
Round 5	Count	3
	% Within Round	50%
Round 6	Count	2
	% Within Round	50%
Round 7	Count	5
	% Within Round	45%
Round 8	Count	5
	% Within Round	42%
Round 9	Count	5
	% Within Round	28%
Round 10	Count	1
	% Within Round	8%
Round 11	Count	5
	% Within Round	36%
Round 12	Count	6
	% Within Round	38%
Overall	**Count**	**39**
	%	**34%**

TABLE 4. Culturally-Specific Grantees

Round 1	Count	0
	% Within Round	0%
Round 2	Count	4
	% Within Round	50%
Round 3	Count	1
	% Within Round	25%
Round 4	Count	0
	% Within Round	0%
Round 5	Count	1
	% Within Round	17%
Round 6	Count	1
	% Within Round	14%
Round 7	Count	2
	% Within Round	18%
Round 8	Count	5
	% Within Round	42%
Round 9	Count	1
	% Within Round	6%
Round 10	Count	3
	% Within Round	25%
Round 11	Count	3
	% Within Round	21%
Round 12	Count	5
	% Within Round	31%
Overall	**Count**	**26**
	%	**23%**

TABLE 5. Artistic Product of ICF Grants

		Community-building and/or Education	Performance/ Production	Publication	Visual Exhibition	MISSING
Round 1	Count	0	3	0	2	0
	% Within Round	0%	60%	0%	40%	0%
Round 2	Count	2	5	0	1	0
	% Within Round	25%	63%	0%	13%	0%
Round 3	Count	2	2	0	0	0
	% Within Round	50%	50%	0%	0%	0%
Round 4	Count	1	3	0	0	0
	% Within Round	25%	75%	0%	0%	0%
Round 5	Count	0	4	0	2	0
	% Within Round	0%	67%	0%	33%	0%
Round 6	Count	2	2	0	0	0
	% Within Round	50%	50%	0%	0%	0%
Round 7	Count	0	10	0	1	0
	% Within Round	0%	91%	0%	9%	0%
Round 8	Count	0	9	0	1	2
	% Within Round	0%	75%	0%	8%	17%
Round 9	Count	0	17	1	0	0
	% Within Round	0%	94%	6%	0%	0%
Round 10	Count	1	9	0	2	0
	% Within Round	8%	75%	0%	17%	0%
Round 11	Count	0	11	0	3	0
	% Within Round	0%	79%	0%	21%	0%
Round 12	Count	0	14	0	1	1
	% Within Round	0%	88%	0%	6%	6%
Overall	Count	8	89	1	13	3
	%	**7%**	**78%**	**1%**	**11%**	**3%**

TABLE 6: Type of ICF Exchange

		Dual Exchange	Only Chicago	Only International
Round 1	Count	3	2	0
	% Within Round	60%	40%	0%
Round 2	Count	3	3	2
	% Within Round	38%	38%	25%
Round 3	Count	3	0	1
	% Within Round	75%	0%	25%
Round 4	Count	1	1	2
	% Within Round	25%	25%	50%
Round 5	Count	3	1	2
	% Within Round	50%	17%	33%
Round 6	Count	2	0	2
	% Within Round	50%	0%	50%
Round 7	Count	9	0	0
	% Within Round	82%	0%	0%
Round 8	Count	8	0	0
	% Within Round	67%	0%	0%
Round 9	Count	16	0	2
	% Within Round	89%	0%	11%
Round 10	Count	12	0	0
	% Within Round	100%	0%	0%
Round 11	Count	8	2	0
	% Within Round	57%	14%	0%
Round 12	Count	0	0	0
	% Within Round	0%	0%	0%
Overall	Count	68	9	11
	%	**60%**	**8%**	**9%**

TABLE 7: Geographic Region of International Collaborating Organizations

		Africa	Asia	Central America	Eastern Europe	Middle East	North America	South Pacific	South America	Western Europe	Multiple
Round 1	Count	1	2	0	0	0	0	0	0	0	2
	% Within Round	20%	40%	0%	0%	0%	0%	0%	0%	0%	40%
Round 2	Count	1	1	0	0	0	2	0	1	1	2
	% Within Round	13%	13%	0%	0%	0%	25%	0%	13%	13%	25%
Round 3	Count	0	1	0	0	1	2	0	0	0	0
	% Within Round	0%	25%	0%	0%	25%	50%	0%	0%	0%	0%
Round 4	Count	1	0	0	0	0	0	0	0	1	2
	% Within Round	25%	0%	0%	0%	0%	0%	0%	0%	25%	50%
Round 5	Count	0	2	0	1	0	1	0	0	0	2
	% Within Round	0%	33%	0%	17%	0%	17%	0%	0%	0%	33%
Round 6	Count	0	2	0	1	0	0	0	0	0	1
	% Within Round	0%	50%	0%	25%	0%	0%	0%	0%	0%	25%
Round 7	Count	0	1	0	0	0	3	1	3	3	0
	% Within Round	0%	9%	0%	0%	0%	27%	9%	27%	27%	0%
Round 8	Count	0	1	0	0	1	5	0	0	3	2
	% Within Round	0%	8%	0%	0%	8%	42%	0%	0%	25%	17%
Round 9	Count	1	3	0	0	2	4	0	3	5	0
	% Within Round	6%	17%	0%	0%	11%	22%	0%	17%	28%	0%
Round 10	Count	0	5	1	1	0	0	1	1	2	1
	% Within Round	0%	42%	8%	8%	0%	0%	8%	8%	17%	8%
Round 11	Count	1	1	0	1	0	4	1	1	3	2
	% Within Round	7%	7%	0%	7%	0%	29%	7%	7%	21%	14%
Round 12	Count	2	2	0	2	2	5	0	0	3	0
	% Within Round	13%	13%	0%	13%	13%	31%	0%	0%	19%	0%
Total	Count	7	21	1	6	6	26	3	9	21	14
	%	6%	18%	1%	5%	5%	23%	3%	8%	18%	13%

Appendix B. Grantee Survey Instrument

APPENDIX B. Grantee Survey Instrument

MacArthur Foundation: Survey of ICF Grantees

Start of Block: Default Question Block

Q1

Welcome to the MacArthur Foundation's International Connections Fund survey. This survey is being conducted by NORC at the University of Chicago on behalf of MacArthur. The purpose of the survey is to learn from past ICF grantees about their experiences with the program in order to help the Foundation improve the program for future grantees.

* This survey will take approximately 15 minutes to complete.
* You may exit the survey and return to where you left off by clicking the link in the original email.
* Your participation is completely voluntary.
* Your choice to respond will not affect your standing with the MacArthur Foundation, and will not affect any future grants you or your organization may apply for in the future.
* If you have any questions about the survey, please contact Kevin Ulrich at ulrichkv@uchicago.edu or 773-834-7415.

We appreciate your responses!

Page Break

Display This Question:

    If NGrant = 1

Q2

The MacArthur Foundation would like your feedback about MacArthur's International Connections Fund program, through which RESPONDENT ORGANIZATION TEXTFILL HERE received the following grant in GRANT YEAR TEXTFILL HERE: GRANT DESCRIPTION TEXTFILL HERE

With **this** grant in mind, please answer the following questions.

Display This Question:

    If NGrant > 1

The University of Chicago Survey Lab | 6030 South Ellis Avenue, Chicago, IL 60637 | 773-834-7415   Page 4

Q3

The MacArthur Foundation would like your feedback about MacArthur's International Connections Fund program, through which RESPONDENT ORGANIZATION TEXTFILL HERE has received multiple grants over the years. For this survey, please focus on your organization's **first** ICF grant from GRANT YEAR TEXTFILL HERE: GRANT DESCRIPTION TEXTFILL HERE

With **this** grant in mind, please answer the following questions.

Q4 **General Information**

Q5 Please verify that you were involved with the grant described above, or have access to information about the grant that will help you fill out this survey.

○ YES, I was involved with this grant. (4)

○ I was NOT directly involved with this grant but I have access to information about it. (1)

○ NO, I was not involved with this grant and do not have access to information about it. (2)

Skip To: Q12 If Please verify that you were involved with the grant described above, or have access to informatio... = YES, I was involved with this grant.

Skip To: Q12 If Please verify that you were involved with the grant described above, or have access to informatio... = I was NOT directly involved with this grant but I have access to information about it.

Page Break ⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯

Q6 Project: ${e://Field/GrantDescription}

Display This Question:

If Please verify that you were involved with the grant described above, or have access to informatio... = NO, I was not involved with this grant and do not have access to information about it.

Q7 Do you know of a more appropriate person from your organization who could provide information concerning this grant?

○ Yes (1)

○ No (2)

Skip To: End of Survey If Do you know of a more appropriate person from your organization who could provide information con... = No

---

Page Break ———————————————————————————————————————

Q8 Project: ${e://Field/GrantDescription}

Q9 Who from your organization should receive this questionnaire instead of you? This should be the person who was most closely involved with the grant, or has access to the most information about it.

Q10 Name (REQ'D)

_____

Q11 Email (REQ'D)

_____

Skip To: End of Survey If Email (REQ'D) Is Not Empty

Page Break ———————————————————————————————————————

Q12 Project: ${e://Field/GrantDescription}

Q13 **Applying for ICF grants**

X→

Q14 How did you learn about the International Connections Fund? SELECT ALL THAT APPLY.

☐ MacArthur staff (1)

☐ Prince or Driehaus staff (2)

☐ A colleague at the ICF grantee organization where you work(ed) (3)

☐ A colleague outside the ICF grantee organization where you work(ed) (4)

☐ Other (specify) (5) _____

☐ ⊗DON'T KNOW (88)

X→

Q15 As you were applying for **this** ICF grant, how clearly did MacArthur staff communicate information about the grant application process? Did you feel this communication was...

○ Very clear (1)

○ Somewhat clear (2)

○ Somewhat unclear (4)

○ Very unclear (5)

○ DON'T KNOW (88)

X→

Q16 As far as you know, had your organization done any international work before receiving **this** ICF grant?

○ Yes, **a little** international work (1)

○ Yes, **a lot** of international work (2)

○ No (3)

○ DON"T KNOW (4)

Q17 Below are some reasons organizations apply for ICF grants. Please rate how important each reason was for your organization.

	Not important at all (1)	Somewhat important (8)	Important (9)	Very important (10)	DON"T KNOW (11)
To increase your organization's visibility in Chicago (1)	○	○	○	○	○
To increase your organization's visibility internationally (2)	○	○	○	○	○
To build relationships with organizations abroad (3)	○	○	○	○	○
To expose your core audience to new cultures / ideas (4)	○	○	○	○	○
To stretch your organization artistically / to try something new (5)	○	○	○	○	○
To create new opportunities for the artists with whom your organization works (6)	○	○	○	○	○

Q18 If there were there any other reasons your organization applied for an ICF grant not listed above, please describe them here.

X→ _____

Q19 At what point did you establish a relationship with the international organization you partnered with for this grant? Did you/your organization…

○ Have a pre-existing relationship with this international organization before you decided to apply for the ICF grant? (1)

○ Reach out to this international organization for the first time when you began to think of applying for the ICF grant? (2)

○ Reach out to this international organization for the first time when you were already in the process of applying for the ICF grant? (3)

○ Reach out to this international organization after you were awarded the ICF grant? (4)

○ Other (specify) (5) _____

○ DON'T KNOW (88)

X→

Q20 To the best of your recollection, has your organization ever applied for an ICF grant <u>but been turned down</u>?

○ Yes (1)

○ No (2)

○ DON'T KNOW (88)

Page Break ——

Q21 Project: ${e://Field/GrantDescription}

Q22 **ICF Grant Activities**

Q23

Did your organization have any difficulty with the following components of <u>this</u> ICF grant?
How much difficulty did you have with...

	No difficulty (2)	Some difficulty (3)	A lot of difficulty (4)	NOT APPLICABLE (5)	DON'T KNOW (6)
...developing a realistic work/staffing plan for the exchange? (2)	○	○	○	○	○
...developing the artistic idea/product for the exchange? (1)	○	○	○	○	○
... developing a budget for the exchange? (3)	○	○	○	○	○
... completing the grant application process? (17)	○	○	○	○	○

Q24

Did your organization have any difficulty with the following components of <u>this</u> ICF grant?
  How much difficulty did you have with...

	No difficulty (1)	Some difficulty (7)	A lot of difficulty (8)	NOT APPLICABLE (9)	DON'T KNOW (10)
...finding an international collaborator? (5)	○	○	○	○	○
...working with the international collaborator? (6)	○	○	○	○	○
... allocating funds between your organization and the international collaborator? (7)	○	○	○	○	○
... learning about and adhering to the cultural expectations/practices of the international collaborator? (8)	○	○	○	○	○
...language barriers with the exchange countr(y/ies)? (17)	○	○	○	○	○

Q25

Did your organization have any difficulty with the following components of <u>this</u> ICF grant?

How much difficulty did you have with...

	No difficulty (1)	Some difficulty (4)	A lot of difficulty (5)	NOT APPLICABLE (6)	DON'T KNOW (7)
...figuring out visas or other international travel logistics? (5)	○	○	○	○	○
...management of the exchange project within your organization? (6)	○	○	○	○	○
...raising additional funds for the exchange project? (7)	○	○	○	○	○
...completing activities within the project budget? (8)	○	○	○	○	○
...completing activities on schedule? (9)	○	○	○	○	○
...documenting the exchange? (17)	○	○	○	○	○
...meeting reporting requirements? (18)	○	○	○	○	○

Q26

Overall, for **this** ICF grant, how closely did each of these items correspond with what you had originally proposed in the ICF grant application?

	Same as what was proposed in the application (1)	A little different than what was proposed in the application (2)	Very different than what was proposed in the application (5)	NOT APPLICABLE (6)	DON'T KNOW (7)
The international **organization** you partnered with (1)	○	○	○	○	○
The international exchange **country** (2)	○	○	○	○	○
Type/nature of the final artistic product or activity (3)	○	○	○	○	○

x→

Q27 During the period of your grant activities for **this** ICF grant, how clearly did MacArthur staff communicate information about the reporting requirements? Did you feel this communication was…

○ Very clear (1)

○ Somewhat clear (2)

○ Somewhat unclear (4)

○ Very unclear (5)

○ DON'T KNOW (88)

Page Break

Q28 Project: ${e://Field/GrantDescription}

Q29 **ICF Grant Activities**

X→

Q30 For this grant, would you have liked more support or guidance in any of the following areas? SELECT ALL THAT APPLY

☐ Help working with your international collaborator (1)

☐ Help connecting with other Chicago/US-based organizations that work with the same international community (2)

☐ Help with ownership rights or other legal issues (3)

☐ Help with securing visas / other international travel logistics (4)

☐ Help working with consulates (5)

☐ Help working with the media (6)

☐ Help connecting with other ICF grantees (7)

☐ Help obtaining additional funding for the exchange project (8)

☐ Help documenting the exchange (9)

☐ Help connecting with other Chicago/US-based organizations that work with the same international community (10)

☐ Other (specify) (11) _____

☐ ⊗ No additional support was needed (12)

☐ ⊗ DON'T KNOW (88)

Skip To: Q32 If For this grant, would you have liked more support or guidance in any of the following areas? SELE... = No additional support was needed

Skip To: Q32 If For this grant, would you have liked more support or guidance in any of the following areas? SELE... = DON'T KNOW

Skip To: Q32 If Selected Choices < 4

* X→

Q31 Please select **up to 3** areas in which you **most** needed help.

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help working with your international collaborator

☐ ${Q30/ChoiceDescription/1} (1)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help connecting with other Chicago/US-based organizations that work with the same international community

☐ ${Q30/ChoiceDescription/2} (2)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help with ownership rights or other legal issues

☐ ${Q30/ChoiceDescription/3} (3)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help with securing visas / other international travel logistics

☐ ${Q30/ChoiceDescription/4} (4)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help working with consulates

☐ ${Q30/ChoiceDescription/5} (5)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help working with the media

☐ ${Q30/ChoiceDescription/6} (6)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help connecting with other ICF grantees

☐ ${Q30/ChoiceDescription/7} (7)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help obtaining additional funding for the exchange project

☐ ${Q30/ChoiceDescription/8} (8)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help documenting the exchange

☐ ${Q30/ChoiceDescription/9} (9)

For this grant, would you have liked more support or guidance in any of the following areas? SELE... = Help connecting with other Chicago/US-based organizations that work with the same international community

☐ ${Q30/ChoiceDescription/10} (10)

If For this grant, would you have liked more support or guidance in any of the following areas? (Sel... Other (specify) Is Not Empty

☐ ${Q30/ChoiceTextEntryValue/11} (11)

Page Break

Q32 Project: ${e://Field/GrantDescription}

Q33 **Your Feedback & Suggestions**

Q34 Based on your own experience with the ICF program, what **one** change could improve the program the most?

_____

_____

_____

_____

_____

Q35 Do you have any other suggestions to improve the program?

_____

_____

_____

_____

_____

$x \rightarrow$

Q36 Assuming your organization would be eligible, how likely is it that your organization would apply for another ICF grant in the future?

○ Very likely (1)

○ Somewhat likely (2)

○ Somewhat unlikely (3)

○ Very unlikely (4)

○ DON'T KNOW (88)

Q37 Why would/wouldn't you apply again?

_____

_____

_____

_____

_____

Page Break

Q38 Project: ${e://Field/GrantDescription}

Q39 **Completing Your ICF Grant Activities**

X→

Q40 Has **this** ICF grant, and all associated grant activities, ended?

◯ Yes (1)

◯ No (2)

◯ DON'T KNOW (88)

Skip To: Q41 If Has this ICF grant, and all associated grant activities, ended? = Yes

Skip To: End of Block If Has this ICF grant, and all associated grant activities, ended? = No

Skip To: End of Block If Has this ICF grant, and all associated grant activities, ended? = DON'T KNOW

Page Break

X→

Q41 Did the amount you were awarded for **this** ICF grant cover 100% of the total costs of the exchange project?

◯ Yes (1)

◯ No (2)

◯ DON'T KNOW (88)

Skip To: Q44 If Did the amount you were awarded for this ICF grant cover 100% of the total costs of the exchange... = Yes

Skip To: Q44 If Did the amount you were awarded for this ICF grant cover 100% of the total costs of the exchange... = DON'T KNOW

Page Break

X→

Q42 <u>Approximately</u> what percentage of the total costs of your exchange project was paid for by **this** ICF grant?

○ About 25% (1)

○ About 50% (2)

○ About 75% (3)

○ More than 75% (4)

○ DON'T KNOW (88)

X→

Q43 Where did the other funds come from? SELECT ALL THAT APPLY

☐ Existing funds within your organization (1)

☐ Additional funds provided by another philanthropic foundation (2)

☐ Additional funds provided by an individual donor or donors (3)

☐ Additional funds provided by a civic or governmental body (4)

☐ Funds provided by the international collaborating organization (5)

☐ OTHER (specify) (6) _____

☐ ⊗DON'T KNOW (88)

Page Break _____

X→

Q44 As best as you can recall, was your organization able to complete all activities associated with your grant…

○ …far under budget? (1)

○ …a little under budget? (2)

○ …about on budget? (3)

○ …a little over budget? (4)

○ …far over budget? (5)

○ DON'T KNOW (88)

X→

Q45 As best as you can recall, was your organization able to complete all activities associated with your grant…

○ …far ahead of schedule? (1)

○ …a little ahead of schedule? (2)

○ …on schedule? (3)

○ …a little later than planned? (4)

○ …far later than planned? (5)

○ DON'T KNOW (88)

Page Break ————————————————————

Q46 Project: ${e://Field/GrantDescription}

Q47 **Outcomes of your ICF grant**

Q48

Overall, to what extent do you feel that **this** ICF grant helped achieve the following?

Did **this** ICF grant help…

	Not at all (1)	Not much (5)	Somewhat (6)	Very much (7)	DON'T KNOW (8)
…push your organization's artistic boundaries? (1)	○	○	○	○	○
…bring new cultures or experiences to your organization's core audience(s)? (2)	○	○	○	○	○
…present your organization's artistic or cultural offerings to new international audiences? (3)	○	○	○	○	○
…increase awareness of your organization around Chicago? (4)	○	○	○	○	○
…increase awareness of your organization internationally? (5)	○	○	○	○	○

Q49

Overall, to what extent do you feel that **this** ICF grant helped achieve the following?   Did **this** ICF grant help…

	Not at all (1)	Not much (3)	Somewhat (4)	Very much (5)	DON'T KNOW (6)
…result in your organization continuing to partner with your international collaborator on other projects? (6)	○	○	○	○	○
…lead your organization to do <u>any</u> subsequent international work? (7)	○	○	○	○	○
…lead to any additional international opportunities/work for <u>individual artists</u> involved with the project? (8)	○	○	○	○	○
…lead your organization to be more internationally-oriented in general? (9)	○	○	○	○	○
…result in your organization securing additional grant/funding opportunities for international work in subsequent years? (beyond ICF awards) (10)	○	○	○	○	○

X→

Q50 There are always some opportunity costs when an organization applies for and receives a grant for a particular program/activity because you then have less time and resources to pursue other opportunities.   Do you feel your organization missed out on other opportunities as a result of applying for and receiving this grant?

◯ Yes (1)

◯ Somewhat (2)

◯ No (3)

◯ DON'T KNOW (88)

Q51 Please briefly describe the opportunities lost as a result of applying for and receiving this grant.

_____

_____

_____

_____

_____

Page Break ――――――――――――――――――――――――――

End of Block: Default Question Block

Start of Block: Additional ICF Grants

Q52 Project: ${e://Field/GrantDescription}

Q53 **Additional ICF Grants**

X→

Q54 Please verify that your organization has received <u>more than one</u> ICF grant.

○ Yes, my organization has received more than one ICF grant (1)

○ No, as far as I know my organization has NOT received more than one ICF grant (2)

○ DON'T KNOW (88)

Skip To: End of Survey If Please verify that your organization has received more than one ICF grant. = No, as far as I know my organization has NOT received more than one ICF grant

Skip To: End of Survey If Please verify that your organization has received more than one ICF grant. = DON'T KNOW

X→

Q55 Were **you** directly involved with **at least one** of your organization's **other** ICF grant(s)?

○ Yes (1)

○ No (2)

○ DON'T KNOW (88)

Skip To: End of Survey If Were you directly involved with at least one of your organization's other ICF grant(s)? = No

Skip To: End of Survey If Were you directly involved with at least one of your organization's other ICF grant(s)? = DON'T KNOW

X→

Q56 Was there anything specific you learned during your first ICF grant that helped you in subsequent ICF grant applications/activities?

◯ Yes (1)

◯ No (2)

◯ DON'T KNOW (88)

Skip To: End of Survey If Was there anything specific you learned during your first ICF grant that helped you in subsequent... = No

Skip To: End of Survey If Was there anything specific you learned during your first ICF grant that helped you in subsequent... = DON'T KNOW

Q57 Briefly, what did you learn?

_____

_____

_____

_____

_____

End of Block: Additional ICF Grants

Appendix C. Detailed Survey Findings

n=83 unless otherwise specified

Q14. **How did you learn about the International Connections Fund?**

	Frequency	Percentage of Organizations
MacArthur staff	45	54.22%
Prince or Driehaus staff	25	30.12%
A colleague at the ICF grantee organization where you work(ed)	4	4.82%
A colleague outside the ICF grantee organization where you work(ed)	8	9.64%
Other	13	15.66%
Total	95	--
Note: This is a "select all that apply" question, which is why total number of responses is greater than sample size of 83		

Q15. **As you were applying for this ICF grant, how clearly did MacArthur staff communicate information about the grant application process?**

	Frequency	Percentage
Very Clear	56	82.35%
Somewhat Clear	11	16.18%
Somewhat Unclear	1	1.47%
Total	68	100%
Note: 15 organizations selected "Don't know", so N=68		

Q16. **As far as you know, had your organization done any international work before receiving this ICF grant?**

	Frequency	Percentage
Yes, a lot of international work	24	28.92%
Yes, a little international work	42	50.60%
No	17	20.48%
Total	83	100%

Q17. **Below are some reasons organizations apply for ICF grants. Please rate how important each reason was for your organization.**

a. To increase your organization's visibility in Chicago

	Frequency	Percentage
Very important	28	34.15%
Important	31	37.80%
Somewhat important	19	23.17%
Not at all important	4	4.88%
Total	82	100%
Note: 1 organization selected "Don't know", so N=82		

b. To increase your organization's visibility internationally

	Frequency	Percentage
Very important	37	44.58%
Important	23	27.71%
Somewhat important	21	25.30%
Not at all important	2	2.41%
Total	83	100%

c. To build relationships with organizations abroad

	Frequency	Percentage
Very important	62	74.70%
Important	13	15.66%
Somewhat important	6	7.23%
Not at all important	2	2.41%
Total	83	100%

d. To expose your core audience to new cultures/ideas

	Frequency	Percentage
Very important	59	71.08%
Important	20	24.10%
Somewhat important	3	3.61%
Not at all important	1	1.20%
Total	83	100%

e. To stretch your organization artistically/to try something new

	Frequency	Percentage
Very important	63	76.83%
Important	13	15.85%
Somewhat important	5	6.10%
Not at all important	1	1.22%
Total	82	100%
Note: 1 organization selected "Don't know", so N=82		

f. To create new opportunities for artists your organization works with

	Frequency	Percentage
Very important	61	74.39%
Important	16	19.51%
Somewhat important	3	3.66%
Not at all important	2	2.44%
Total	82	100%
Note: 1 organization selected "Don't know", so N=82		

Q19. At what point did you establish a relationship with the international organization you partnered with for this grant?

	Frequency	Percentage
Have a pre-existing relationship with this international organization before you decided to apply for the ICF grant	49	62.02%
Reach out to this international organization for the first time when you began to think of applying for the ICF grant	17	21.52%
Reach out to this international organization for the first time when you were already in the process of applying for the ICF grant	0	0.00%
Reach out to this international organization after you were awarded the ICF grant	3	3.80%
Other	10	12.66%
Total	79	100%
Note: 4 organizations selected "Don't know", so N=79		

Q20. **To the best of your recollection, has your organization ever applied for an ICF grant but been turned down?**

	Frequency	Percentage
Yes	41	55.41%
No	33	44.59%
Total	74	100%
Note: 9 organizations selected "Don't know", so N=74		

Q23. Did your organization have any difficulty with the following components of this ICF grant? How much difficulty did you have with:

a. Developing a realistic work/staffing plan for the exchange?

	Frequency	Percentage
A lot of difficulty	2	2.56%
Some difficulty	22	28.21%
No difficulty	54	69.23%
Don't' Know	4	4.88%
Total	78	100%
Note: 5 organizations selected "Don't know" or N/A, so N=78		

b. Developing the artistic idea/product for the exchange?

	Frequency	Percentage
A lot of difficulty	0	0.00%
Some difficulty	11	13.58%
No difficulty	70	84.42%
Total	81	100%
Note: 2 organizations selected "Don't know", so N=81		

c. Developing a budget for the exchange?

	Frequency	Percentage
A lot of difficulty	2	2.50%
Some difficulty	37	46.25%
No difficulty	41	51.25%
Total	80	100%
Note: 3 organizations selected "Don't know", so N=80		

d. Completing the grant application process?

	Frequency	Percentage
A lot of difficulty	0	0.00%
Some difficulty	11	14.10%
No difficulty	67	85.90%
Total	78	100%
Note: 5 organizations selected "Don't know", so N=78		

Q24. Did your organization have any difficulty with the following components of this ICF grant? How much difficulty did you have with:

a. Finding an international collaborator?

	Frequency	Percentage
A lot of difficulty	1	1.28%
Some difficulty	7	8.98%
No difficulty	70	89.74%
Total	78	100%
Note: 5 organizations selected "Don't know" or N/A, so N=78		

b. Working with the international collaborator?

	Frequency	Percentage
A lot of difficulty	1	1.30%
Some difficulty	29	37.66%
No difficulty	47	61.04%
Total	77	100%
Note: 6 organizations selected "Don't know" or N/A, so N=77		

c. Allocating funds between your organization and the international collaborator?

	Frequency	Percentage
A lot of difficulty	1	1.37%
Some difficulty	17	23.29%
No difficulty	55	75.34%
Total	73	100%
Note: 10 organizations selected "Don't know" or N/A, so N=73		

d. Learning about and adhering to the cultural expectations/practices of the international collaborator?

	Frequency	Percentage
A lot of difficulty	1	1.29%
Some difficulty	23	29.48%
No difficulty	54	69.23%
Total	78	100%
Note: 5 organizations selected "Don't know" or N/A, so N=78		

e. Language barriers with the exchange countr(y/ies)?

	Frequency	Percentage
A lot of difficulty	1	1.27%
Some difficulty	23	29.11%
No difficulty	55	69.62%
Total	79	100%
Note: 4 organizations selected "Don't know" or N/A, so N=79		

Q25. Did your organization have any difficulty with the following components of this ICF grant? How much difficulty did you have with:

a. Figuring out visas or other international travel logistics?

	Frequency	Percentage
A lot of difficulty	16	20.51%
Some difficulty	28	35.90%
No difficulty	34	43.59%
Total	78	100%
Note: 5 organizations selected "Don't know" or N/A, so N=78		

b. Management of the exchange project within your organization?

	Frequency	Percentage
A lot of difficulty	5	6.17%
Some difficulty	22	27.16%
No difficulty	54	66.67%
Total	81	100%
Note: 2 organizations selected "Don't know", so N=81		

c. Raising additional funds for the exchange project?

	Frequency	Percentage
A lot of difficulty	12	16.00%
Some difficulty	41	54.67%
No difficulty	22	29.33%
Total	75	100%
Note: 8 organizations selected "Don't know" or N/A, so N=76		

d. Completing activities within the project budget?

	Frequency	Percentage
A lot of difficulty	4	5.13%
Some difficulty	23	29.49%
No difficulty	51	65.38%
Total	78	100%
Note: 5 organizations selected "Don't know", so N=78		

e. Completing activities on schedule?

	Frequency	Percentage
A lot of difficulty	5	6.41%
Some difficulty	14	17.95%
No difficulty	59	75.64%
Total	78	100%
Note: 5 organizations selected "Don't know", so N=78		

f. Documenting the exchange?

	Frequency	Percentage
A lot of difficulty	2	2.50%
Some difficulty	20	25.00%
No difficulty	58	72.50%
Total	80	100%
Note: 3 organizations selected "Don't know", so N=80		

g. Meeting reporting requirements?

	Frequency	Percentage
A lot of difficulty	1	1.32%
Some difficulty	15	19.73%
No difficulty	60	78.95%
Total	76	100%
Note: 7 organizations selected "Don't know", so N=76		

Q26. Overall, for this ICF grant, how closely did each of these items correspond with what you had originally proposed in the ICF grant application:

a. The international organization you partnered with

	Frequency	Percentage
Very different than what was proposed in the application	5	6.17%
A little different than what was proposed in the application	14	17.28%
Same as what was proposed in the application	62	76.54%
Total	81	100%
Note: 2 organizations selected N/A, so N=81		

b. The international exchange country

	Frequency	Percentage
Very different than what was proposed in the application	5	6.10%
A little different than what was proposed in the application	1	1.22%
Same as what was proposed in the application	76	92.68%
Total	82	100%
Note: 1 organization selected N/A, so N=82		

c. The type/nature of the final artistic product or activity

	Frequency	Percentage
Very different than what was proposed in the application	5	6.02%
A little different than what was proposed in the application	18	21.69%
Same as what was proposed in the application	60	72.29%
Total	83	100%

Q27. **During the period of your grant activities for this ICF grant, how clearly did MacArthur staff communicate information about the reporting requirements? Did you feel this communication was:**

	Frequency	Percentage
Very clear	58	80.55%
Somewhat clear	11	15.28%
Somewhat unclear	1	1.39%
Very unclear	2	2.78%
Total	72	100%
Note: 11 organizations selected "Don't know", so N=72		

Q30. **For this grant, would you have liked more support or guidance in any of the following areas?**

	Frequency	Percentage
Help working with your international collaborator	4	4.82%
Help connecting with other Chicago/US-based organizations that work with the same international community	19	22.89%
Help with ownership rights or other legal issues	3	3.61%
Help with securing visas/other international travel logistics	35	42.17%
Help working with consulates	23	27.71%
Help working with the media	26	31.33%
Help connecting with other ICF grantees	6	7.23%
Help obtaining additional funding for the exchange project	40	48.19%
Help documenting the exchange	26	31.33%
Other	5	6.02%
Total	187	--
Note: This is a "select all that apply" question, which is why total number of responses is greater than the sample size of 83		

Q36. **Assuming your organization would be eligible, how likely is it that your organization would apply for another ICF grant in the future?**

	Frequency	Percentage
Very likely	68	85.00%
Somewhat likely	8	10.00%
Somewhat unlikely	3	3.75%
Very unlikely	1	1.25%
Total	80	100%
Note: 3 organizations selected "Don't know", so N=80		

Q40. **Has this ICF grant, and all associated grant activities, ended?**

	Frequency	Percentage
Yes	75	93.75%
No	5	6.25%
Total	80	100%
Note: 3 organizations selected "Don't know", so N=80		

Q41. **Did the amount you were awarded for this ICF grant cover 100% of the total costs of the exchange project?**

	Frequency	Percentage
Yes	16	22.22%
No	56	77.78%
Total	72	100%
Note: 3 organizations selected "Don't know" and 8 did not receive this question, so N=72		

Q42. **Approximately what percentage of the total costs of your exchange project was paid for by this ICF grant?**

	Frequency	Percentage
100%	16	24.24%
More than 75% but not 100%	10	15.15%
About 75%	11	16.67%
About 50%	23	34.85%
About 25%	6	9.09%
Total	66	100%
Note: 8 organizations selected "Don't know" and 9 did not receive this question, so N=66		

Q43. **Where did the other funds come from?**

	Frequency	Percentage
Existing funds with your organization	43	32.33%
Additional funds provided by another philanthropic foundation	23	17.29%
Additional funds provided by an individual donor or donors	24	18.05%
Additional funds provided by a civic or governmental body	14	10.53%
Funds provided by the international collaborating organization	21	15.79%
Other	8	6.02%
Total	133	--
Note: This is a "select all that apply" question, which is why total number of responses is greater than sample size		

Q44. **As best as you can recall, was your organization able to complete all activities associated with your grant:**

	Frequency	Percentage
Far under budget	0	0.00%
A little under budget	3	4.23%
About on budget	43	60.56%
A little over budget	25	35.21%
Far over budget	0	0.00%
Total	71	100%
Note: 3 organizations selected "Don't know" and 9 did not receive this question, so N=71		

Q45. **As best as you can recall, was your organization able to complete all activities associated with your grant:**

	Frequency	Percentage
Far ahead of schedule?	2	2.78%
A little ahead of schedule?	1	1.39%
On schedule?	48	66.67%
A little later than planned?	16	22.22%
Far later than planned?	5	6.94%
Total	72	100%
Note: 2 organizations selected "Don't know" and 9 did not receive this question, so N=72		

Q48. **Overall, to what extent do you feel that this ICF grant helped achieve the following? Did this ICF grant help:**

a. Push your organization's artistic boundaries?

	Frequency	Percentage
Very much	42	58.33%
Somewhat	28	38.89%
Not much	2	2.78%
Not at all	0	0.00%
Total	72	100%
Note: 2 organizations selected "Don't know" and 9 did not receive this question, so N=72		

b. Bring new cultures or experiences to your organization's core audience(s)?

	Frequency	Percentage
Very much	55	74.32%
Somewhat	16	21.62%
Not much	3	4.05%
Not at all	0	0.00%
Total	74	100%
Note: 9 organizations did not receive this question, so N=74		

c. Present your organization's artistic or cultural offerings to new international audiences?

	Frequency	Percentage
Very much	58	78.38%
Somewhat	10	13.51%
Not much	4	5.41%
Not at all	2	2.70%
Total	74	100%
Note: 9 organizations did not receive this question, so N=74		

d. Increase awareness of your organization around Chicago?

	Frequency	Percentage
Very much	27	36.49%
Somewhat	26	35.14%
Not much	20	27.03%
Not at all	1	1.35%
Total	74	100%
Note: 9 organizations did not receive this question, so N=74		

e. Increase awareness of your organization internationally?

	Frequency	Percentage
Very much	32	43.83%
Somewhat	33	45.21%
Not much	8	10.96%
Not at all	0	0.00%
Total	73	100%
Note: 1 organization selected "Don't know" and 9 did not receive this question, so N=73		

Q49. Overall, to what extent do you feel that this ICF grant helped achieve the following? Did this ICF grant help:

a. Result in your organization continuing to partner with your international collaborator on other projects?

	Frequency	Percentage
Very much	31	43.66%
Somewhat	21	29.58%
Not much	11	15.49%
Not at all	8	11.27%
Total	71	100%
Note: 3 organizations selected "Don't know" and 9 did not receive this question, so N=71		

b. Lead your organization to do any subsequent international work?

	Frequency	Percentage
Very much	32	45.07%
Somewhat	21	29.58%
Not much	8	11.27%
Not at all	10	14.08%
Total	71	100%
Note: 3 organizations selected "Don't know" and 9 did not receive this question, so N=71		

c. Lead to any additional international opportunities/work for individual artists involved with the project?

	Frequency	Percentage
Very much	30	42.85%
Somewhat	23	32.86%
Not much	9	12.86%
Not at all	8	11.43%
Total	70	100%
Note: 4 organizations selected "Don't know" and 9 did not receive this question, so N=70		

d. Lead your organization to be more internationally-oriented in general?

	Frequency	Percentage
Very much	24	33.33%
Somewhat	31	43.06%
Not much	12	16.67%
Not at all	5	6.94%
Total	72	100%
Note: 2 organizations selected "Don't know" and 9 did not receive this question, so N=72		

e. Result in your organization securing additional grant/funding opportunities for international work in subsequent years? (Beyond ICF awards)

	Frequency	Percentage
Very much	15	21.13%
Somewhat	20	28.17%
Not much	13	18.31%
Not at all	23	32.39%
Total	71	100%
Note: 3 organizations selected "Don't know" and 9 did not receive this question, so N=71		

Q50. **Do you feel your organization missed out on other opportunities as a result of applying for and receiving this grant?**

	Frequency	Percentage
Yes	2	2.86%
Somewhat	7	10.00%
No	61	87.14%
Total	70	100%
Note: 4 organizations selected "Don't know" and 9 did not receive this question, so N=70		

Q54. **Please verify that your organization has received more than one ICF grant**

	Frequency	Percentage
Yes, my organization has received more than one ICF grant	16	94.12%
No, as far as I know my organization has NOT received more than one ICF grant	1	5.88%
Total	17	100%
Note: 66 organizations did not receive this question, so N=17		

Q55. **Were you directly involved with at least one of your organization's other ICF grants?**

	Frequency	Percentage
Yes	15	93.75%
No	1	6.25%
Total	16	100%
Note: 67 organizations did not receive this question, so N=16		

Q56. **Was there anything specific you learned during your first ICF grant that helped you in subsequent ICF grant applications/activities?**

	Frequency	Percentage
Yes	13	86.67%
No	2	13.33%
Total	15	100%
Note: 1 organization selected "Don't know" and 67 did not receive this question, so N=15		

Appendix D. Results of Statistical Analyses

To assess what factors may have contributed to an ICF grantee's overall experience, we first created an "outcomes" and a "difficulties" score for each grantee by combining and averaging the relevant set of survey items for each.[25] The "outcomes" score ranged from 2.0 to 4.0 with a mean of 3.19 (n=74), indicating that the average grantee found the ICF project to be a mix of "somewhat" and "very much" helpful across 10 possible outcomes. Similarly, the "difficulties" score ranged from 1.0 to 2.2 with a mean of 1.36 (n=83), indicating that the average grantee had a mix of "no" and "some" difficulty across 16 tasks associated with developing, executing, and managing the project. We then used these two composite scores to statistically "predict" whether an ICF grantee will experience relatively better outcomes or more difficulties.[26]

Characteristics of "successful" grantees

We first attempted to identify possible characteristics of the grantees with the most positive results through a multivariate analysis that statistically associated the overall "outcomes" score for each grantee with a range of grant characteristics (e.g. size, year, and geographic focus of the award) and characteristics of the funded organization (e.g. operating budget, prior experience with international work, and genre of the artistic product). Results are shown in Table 1.

Table 1.   Predicting Which ICF Projects Had Better "Outcomes"

Predictor	Std. Coefficient	t-value	P-value
North American partner	.332	2.853	.006
Driehaus managed	.274	2.387	.020
ALAANA focused	.252	2.215	.031
Pre-existing relationship	.239	2.031	.047

n=74

Note: additional predictors tested include *previous ICF grant, grant round/year, organizational budget, artistic genre, size of grant, international experience, and % of costs covered.*

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[25] Note that the "outcome" items were only asked of grantees who had finished their project, which eliminated 9 of the 83 respondents.

[26] About 19% of our respondents indicated that they were not directly involved with their organization's ICF project but did have access to information about the grant. Although this might affect the accuracy of ratings, neither the outcomes nor the difficulties scores were significantly associated with the respondent's level of involvement.

The final model that best fit the outcomes data found that grantees supported through Driehaus, were ALAANA organizations, had a pre-existing relationship with their international partner, and partnered with an organization in North America were significantly more likely to have had a higher overall outcome (p<.05; see full results in Table 1). Notably, the year of award and grant size were not significantly associated with more positive outcomes, all else held constant. We also found that ICF grantees who had more positive outcomes were significantly more likely to indicate that they were "very likely" to apply for another ICF grant.

Characteristics of "challenging" projects

The same set of potential explanatory variables was used to help identify grantees who said they experienced the most "difficulties" with their project. Here we found that the year of award was highly significant (p<.01), with later grantees experiencing more difficulties than earlier ones. Similarly, grantees from organizations having a performing arts focus (i.e., specializing in music, theater, or dance) and those who partnered with an organization in Asia experienced more challenges on average, although here the findings were less statistically reliable (p<.10). Results are show in Table 2.

Table 2. Predicting Which ICF Projects Had More "Difficulties"

Predictor	Std. Coefficient	t-value	P-value
Grant round/year	.304	2.955	.004
Performing arts focus	.203	1.964	.053
Asian partner	.193	1.866	.066

n=83

Note: additional predictors tested include *previous ICF grant, managing organization, organizational budget, size of grant, international experience, pre-existing relationship, and % of costs covered.*

To investigate whether the differences shown in Table 2 might be due to recent changes in the grants management system or whether performing arts projects are inherently more difficult due to greater logistical burdens, we separated the "difficulty" items into those questions about applying for and managing the award itself and questions designed to identify problems with implementing and executing the proposed project. This more refined analysis did not surface any difference in the importance of the award year but did suggest that the non-administrative items are the primary source of difficulties for performing arts organizations (p=.05) and, perhaps unexpectedly, that projects collaborating in Asia experienced significantly more difficulties with the administrative tasks (p<.01). However, we also found that grantees with more difficult projects were undeterred, indicating that they were just as likely to apply for additional ICF funding as grantees who experienced few if any difficulties.

Appendix E. Crosswalk of Guiding Evaluation Questions and Report Sections

GUIDING EVALUATION QUESTION	RELEVANT REPORT SECTION(S)
DESCRIPTIVE	
Internal, Goals: What are the present goals for the ICF? How have these changed since the beginning of the program?	**I. Program Description** / History of the ICF Program, The ICF Program Today
Internal, Goals: What decisions are being contemplated for which this evaluation will used? Who all will be involved in the decisions?	**III. Takeaways and Considerations**
Internal, Management: Who are the principal staff members who have been involved with the program since its inception?	**I. Program Description** / History of the ICF Program, The ICF Program Today
Internal, Management: What is the current status of the program?	**I. Program Description** / The ICF Program Today **II. Evaluation Findings** / Summary of ICF Grants
Internal, Management: Where does the program fit organizationally within the Foundation's overall portfolio?	**I. Program Description** / History of the ICF Program / *Program evolution*
Internal, Management: How is the grantee selection process managed?	**I. Program Description** / The ICF Program Today / *How are proposals reviewed?*
External, Grantees: What is the profile of ICF grantees?	**I. Program Description** / The ICF Program Today / *Who is eligible to apply?* **II. Evaluation Findings** / Summary of ICF Grants / *Who receives ICF grants?*
External, Grantees: What makes for a "successful" exchange from the perspective of grantees? What are examples of spectacular "successes"/ "failures"?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *Is the ICF program working as intended?*, *What difficulties do projects encounter?* **III. Takeaways and Considerations** / Takeaway 5
External, Grantees: What do grantees perceive to be the main benefits of receiving ICF funds?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *Is the ICF program working as intended?* **III. Takeaways and Considerations** / Takeaway 1, Takeaway 2, Takeaway 3
External, Grantees: How is ICF adding value to each recipient organization? Their leadership? Their artists? Their audiences?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes **III. Takeaways and Considerations** / Takeaway 1, Takeaway 2, Takeaway 3
External, Grantees: Would grantees have been able, or tried, to conduct an international exchange had they not received ICF funding?	**III. Takeaways and Considerations** / Takeaway 1

GUIDING EVALUATION QUESTION	RELEVANT REPORT SECTION(S)
External, Grantees: Do ICF-funded activities have a potential for replication by grantee organizations?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *Is the ICF program working as intended?* **III. Takeaways and Considerations** / Takeaway 3
External, Arts environment: What other donors support exchange programs for arts and culture organizations in the U.S., if any? How are they similar to ICF? How are they different?	**III. Takeaways and Considerations** / Takeaway 1
External, Arts environment: To what extent does ICF complement the aim of other donor-supported arts and culture grantmaking in the U.S.?	**III. Takeaways and Considerations** / Takeaway 1
EVALUATIVE	
Internal, Program: To what extent is ICF making progress toward the intended results?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *Is the ICF program working as intended?* **III. Takeaways and Considerations** / Takeaway 1, Takeaway 2, Takeaway 4
Internal, Program: What aspects of the design, implementation, and management of ICF are working well? What aspects could be working better?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *What are grantees' overall impressions of ICF?* **III. Takeaways and Considerations** / Takeaway 4, Takeaway 5
Internal, Program: To what extent has the grantee selection process effectively identified promising cross-cultural events and programs?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *Is the ICF program working as intended?* **III. Takeaways and Considerations** / Takeaway 5
External, Grantees: To what extent were ICF awards sufficient to accomplish the intended results that grantees set out to achieve?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *Is the ICF program working as intended?*, What difficulties do projects encounter?* **III. Takeaways and Considerations** / Takeaway 5
External, Grantees: To what extent do grantees perceive the Foundation's application and selection process to be fair?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes / *What are grantees' overall impressions of ICF?* **III. Takeaways and Considerations** / Takeaway 4
External, Grantees: What factors, if any, inhibit and/or enable the benefit of ICF funds, from the perspective of grantees?	**III. Takeaways and Considerations** / Takeaway 2, Takeaway 3, Takeaway 4, Takeaway 5
External, Grantees: Is ICF consistent with the needs of the Foundation's arts and culture grantees?	**II. Evaluation Findings** / ICF Grantee Experiences and Outcomes **III. Takeaways and Considerations**